

G.S.W.C.



This Album is the Property of

Patsy Sutherland 1948-49

This is a record of the summer of '48 and my junior year in college. Not everything that happened of importance is included in this book, but many of my good times and memories of important events are represented here, however, perhaps the most unforgettable experiences need not be included here as they need no refreshing of memory, but could never be forgotten.

June 26 + Aug. 12, 1948 +

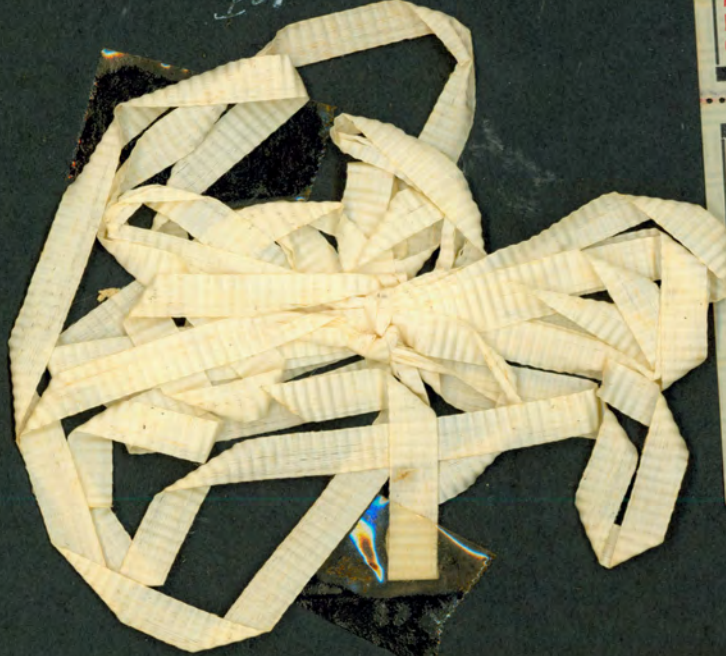


My Home Address is _____

Destination	Time	Date	Accompanied by	Approved by	Returned	Remarks:
Ritz + town	7 ³⁰ ₇₀	Sept 24	Owen, McCall Bashlor		10:20	
Presbyterian Church	6-16:30	3	Group + Owen		10:27	EF
Tammy	6-10:30	6	Joanne Stoy		7:00	
home Atlanta	9:30	Oct 7 to	7:30 Sunday at 10		6:20	
Albany, Ga.	8:30	Oct 23 to	10:30 Oct 24 on bus		7:45	EF
Atlanta,	11:20	Nov 5	returning 2:30 Nov. 7		6:40	EF
Westhollow	7-11	12	Sue Bell		10:40	EF
Presbyterian	6-11	Nov 14	Sue Bell + group		8:40	EF
Home - Atlanta	Nov 24	12 to	Nov 28 at 7:30 going on		7:15	returning on train
Home - Atlanta	Jan 27	at 11:AM to	Jan 30 at 11:PM.		7:45	EF
T'ville	6 1/2	31	group		12:45	EF
Shivers (date)	6 1/2 - 8	2-13-49	L. Taylor		7:30	R.P.
Atlanta (home)	Feb. 19	at 11:50 to	Feb 20 till 11:00) on train		7:00	(Sue Bell)
Town Ritz	Feb 11	Feb 15	Sue Bell		9:55	EF
Tahawasse	9-11	Feb 27	group		9:00	7. M
Ritz	7-11	Mar 24	Sue Bell + Stoy		9:30	7. M
Ritz	7-11	29	Stoy, Olson		9:25	ma c
Town	7 1/2 - 11	9	D. Jones		9:15	EF
home (Atlanta)	11:00 am	15	car - train		6:00 PM	EF
	11:00 am	11				

Name: Sutherland Patricia Class: Junior

only 1st piece of silver



FORM R. T. 2
11115

TRAILWAYS
ISSUED BY
MODERN COACH CORP.
(MTr.)
ALBANY, GEORGIA

IDENTIFICATION CHECK
NOT GOOD FOR PASSAGE

TO ATLANTA 11, GA
ROUND TRIP

ROUND TRIP
FORM R. T. 2
11115

TRAILWAYS
ISSUED BY
MODERN COACH CORP.
(MTr.)
ALBANY, GEORGIA

GOOD FOR ONE PASSAGE. SUBJECT TO TARIFF REGULATIONS. BAGGAGE LIABILITY \$25.00.

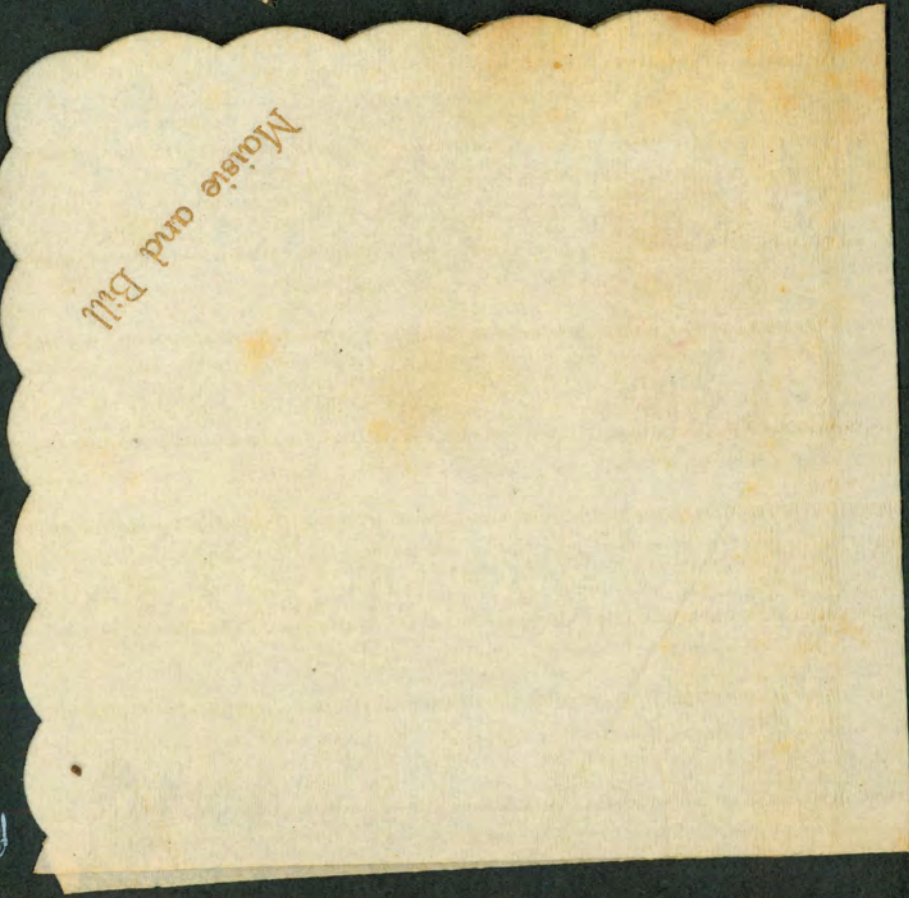
FROM ALBANY, GA.
TO ATLANTA
FARE \$ 3.00 TAX 83
B. C. 83
ROUND TRIP

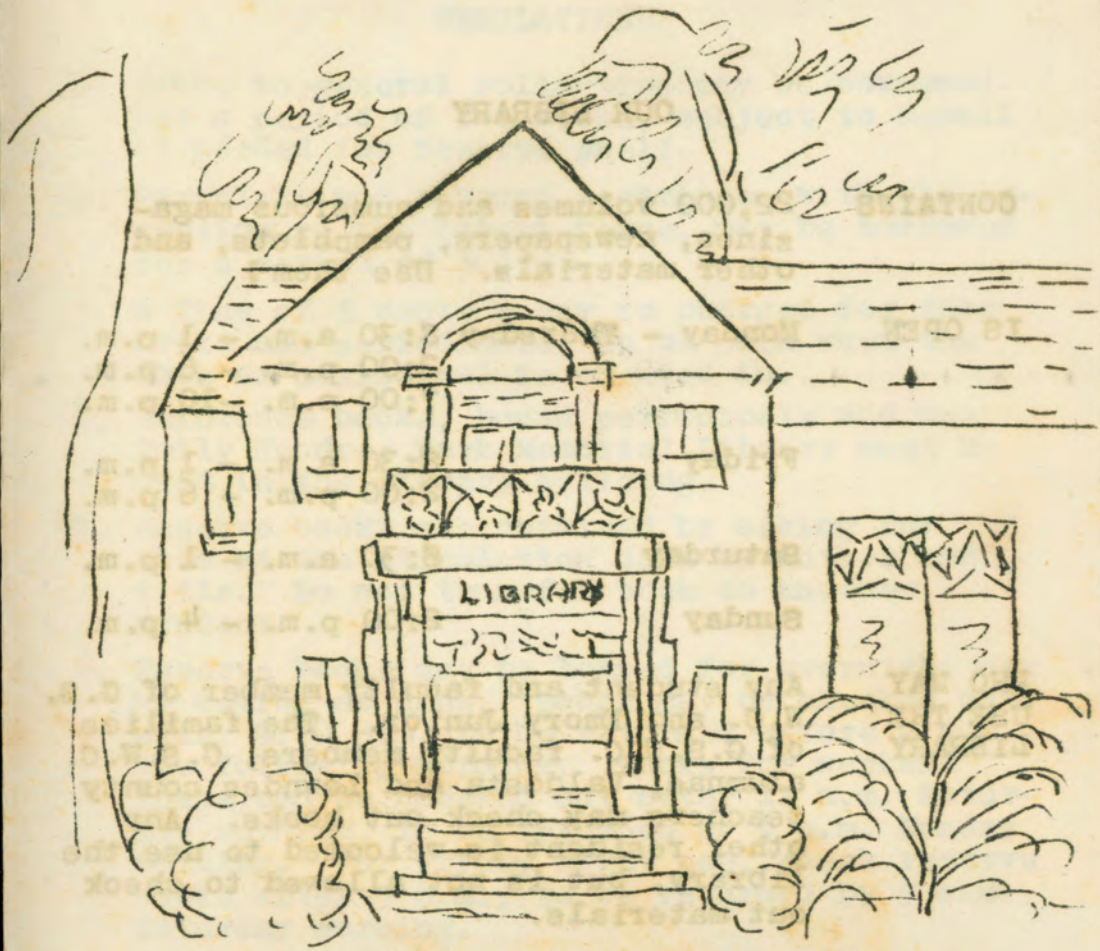
"leaf man"



Maizie and Bill

Party for Maizie in Albany

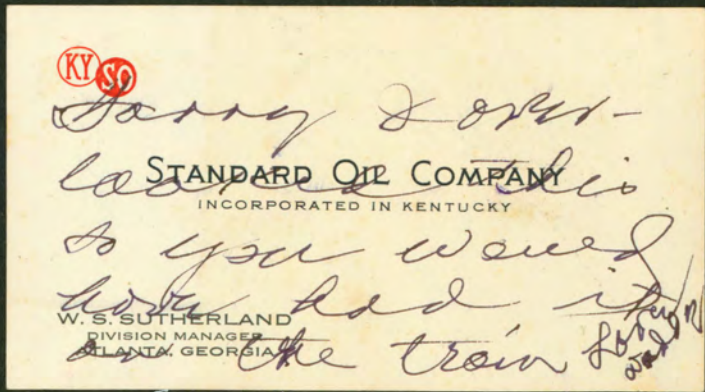
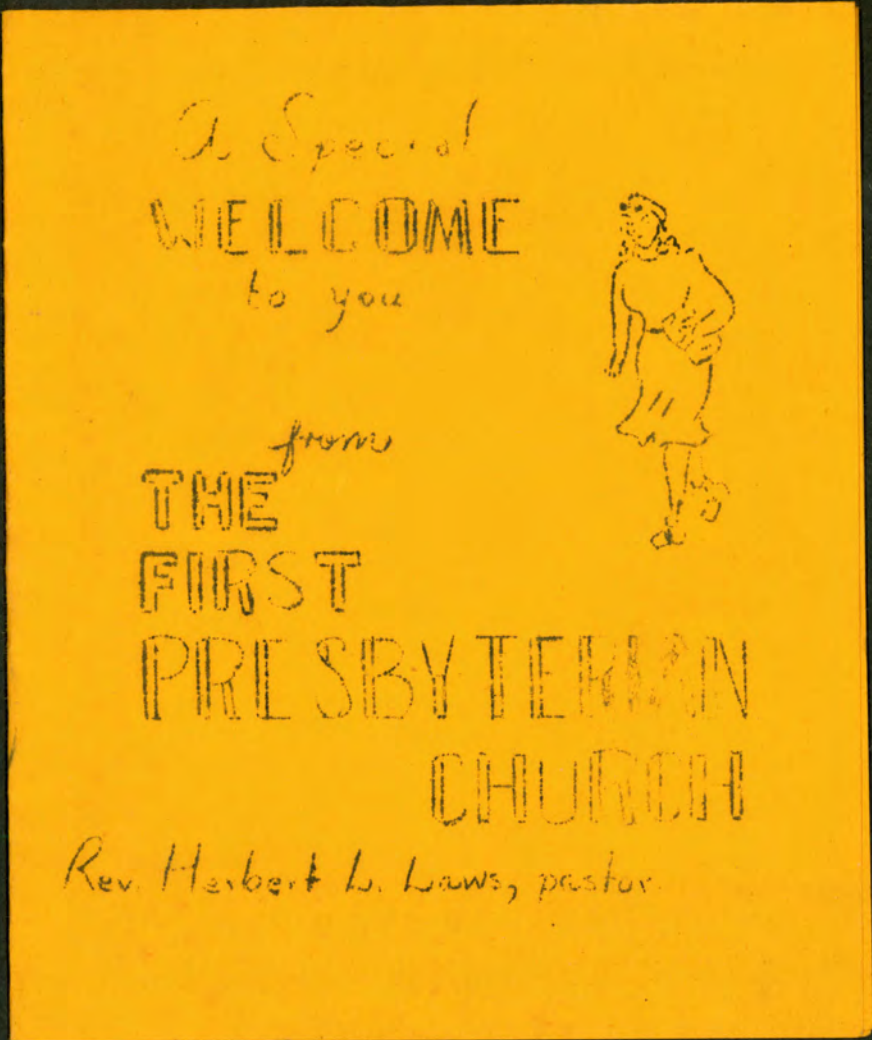




RICHARD HOLMES POWELL LIBRARY

"IF A MAN READ LITTLE HE HAD
NEED HAVE MUCH CURIVING, TO
SEEM TO KNOW THAT HE DOETH NOT."

"Slave House"



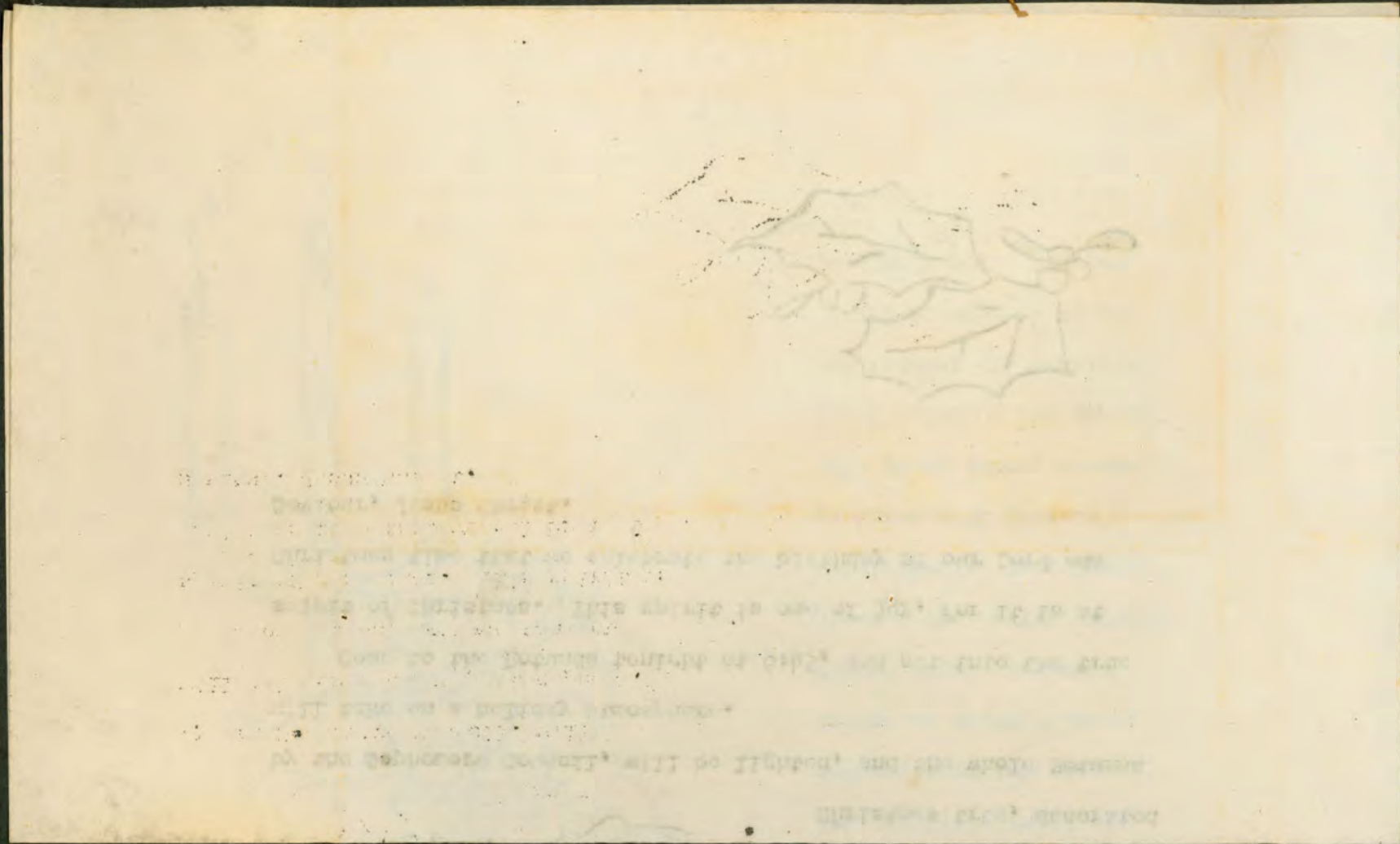
1st week at school

Supper at
Presbyterian
church



Patsy Sutherland Glend Kemp 139 ✓

my "little sister"

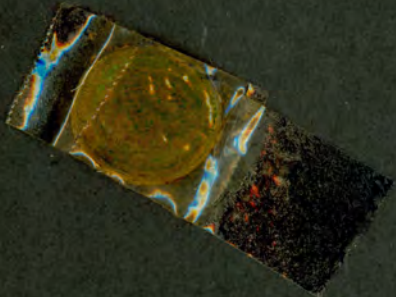


HOROSCOPE READING

April 9th to 15th

You are fond of society, and not averse to making a show. You are not fond of hard work but would rather direct operations. You weigh everything before you adopt or enter into it. You want your home happy and make great efforts toward that end. At times you have a strong leaning toward the spiritual—a desire which increases with age. Absolute and quiet rest will become a necessity to you as age comes on. While you generate much power and draw much to you, you are apt to expend more than you gain. Perhaps some rest along the way in earlier years may bring a more satisfactory and enjoyable eventide. And this admonition is of value to every Aries person, of whatever the degree of the sign. You have great scientific ability, are quick in thought and action, secretive, and a good planner. You stick to what you undertake. You are a great home-lover, but not averse to changing your location. You are not fond of manual labor, but will load yourself to the water line with responsibility. You calculate closely and count the cost before starting, but you are willing to carry the whole responsibility after you decide.

Copyright, 1925, Exhibit Sup. Co., Chgo.




THE PIONEER

IN 1864 THE TRAVELERS INSURANCE COMPANY ISSUED THE FIRST INSURANCE TICKET IN AMERICA. FOR MORE THAN 80 YEARS IT HAS BEEN THE CHOICE OF THE TRAVELING PUBLIC.

The Fair

Sodality of Sweet Tongued Clackers

This Certifies that.....
 is a member in good standing because she is well versed in backyard fence gossip; can always be relied upon to uncover everybody's family skeleton; knows the latest scandals from soup to nuts and can read her neighbors secrets by the washing on the line; knows when every neighbor's husband comes home pickled and when the cat last had kittens and that the girl next door sat up late with her beau, kissing and hugging and carrying on something dreadful.
 In Witness Whereof we have hereunto subscribed our names and seal.

SEAL

Mrs. Muck Raker
RECORDER

Mrs. Semdal Menger
PRESIDENT

COPR. 1941 EX. SUP. CO., CHGO. - W - MADE IN U.S.A.

Matrimonial Certificate

(GOOD FOR 30 DAYS ONLY)

This Certificate issued to.....
 looking the part, but whether or not being a male citizen free, white and
 twenty-one, being of supposedly sound mind, and having cut his eye
 teeth, and being of sufficient age to raise fuzz on the upper lip, is hereby
 licensed to marry. The parties issuing this license assume no responsibility
 for the worse half and cannot guarantee satisfaction or your money's
 worth. The risk is your own. If the love flame turns out to be a bonfire,
 stand by while your blisters heal. If an Eskimo—use Sloan's
 Liniment for chillblains.

Given Under the Doubtful Seal of the State of Caution.

SEAL

Will B. Strong
 SECRETARY

Dan Cupid
 LICENSE CLERK

COPR. 1941 EX. SUP. CO., CHGO.,

- M -

MADE IN U.S.A.

YOUR FUTURE WIFE

YOUR FUTURE CHILDREN



© 1935 Ex. Sup. Co., Chgo.

Made in U. S. A.



YOUR FUTURE WIFE will be a snake charmer and she knows how to handle her reptiles. She will travel with carnivals during the summer, but during the winter you won't have to get pie-eyed to see snakes, because they will be all over the place. Those long, cold, slick, slimy playmates will be everywhere. Besides having to feed the snakes, you will have your hands full providing for seven little troupers.

Dear Sir:- I wish never to see you again.
 After last night's experience I have taken
 a solemn resolve to be an old maid, and
 to bring my children up the same way.
 I hate all men. I tried so hard to
 please you, even rolled my stockings
 'n everything, and let you kiss me
 even taking a chance on getting
 germs. But that's all over now. Your
 box of candy is unopened, and I'll never eat it. Do-ho

© 1926 by Ex. Sup. Co., Chgo.

Pants License

(TROUSERS NOT TRANSFERABLE)

This is to Certify that.....
 having passed the regular examination prescribed by the "Amalgamated
 Trousers Wearers of the World," is hereby raised to the exalted degree
 of "Knight of the Pants" and now and hereafter is permitted to wear
 the pants of the family, to do all the bossing around the house; to
 handle all the money and dominate everything and every-
 body as a true "Knight of the Pants."

SEAL

Signed and Sealed by the authorized officers.

Greezy Jeans
 RECORDER

Mr. Knee Britches
 COMMANDANT

COPR. 1941 EX. SUP. CO., CHGO.,

- W -

MADE IN U.S.A.

License to Become a Blonde

This License issued to.....
 authorizes the bearer to be a golden blonde, diamond blonde, straw-
 berry blonde, undecided blonde, or a disappointed blonde at the option
 of the holder. It is further guaranteed by those issuing this license that
 the holder need not be brilliant, interesting, rich or beautiful! That
 she is a blonde is enough.

In Witness Whereof, we have hereunto set our hands
 and seals.

THE SOCIETY OF CHERISHED
 MASCULINE TRADITIONS

SEAL

Yellow Peril
 SECRETARY

Golden Locks
 PRESIDENT

COPR. 1941 EX. SUP. CO., CHGO.,

- W -

MADE IN U.S.A.

Mysterious Age Certificate

Issued to.....
 is to certify that she has not registered one single birthday since sweet
 sixteen, therefore she is still sweet. In furtherance of the honorable de-
 ception she is permitted to touch up her hair, pencil, pluck and color
 her eyebrows, rouge the flush of youth on her cheeks, frizzle her hair,
 wear short skirts and have her face lifted for special occasions, also
 to use baby talk and flap around like a spring chicken.

Signed and Sealed by the duly elected officials of
 THE GROW OLD DISGRACEFULLY CLUB

SEAL

Must B. Young
 SECRETARY

Getta Chicken
 PRESIDENT

COPR. 1941 EX. SUP. CO., CHGO.,

- W -

MADE IN U.S.A.



FOREST FESTIVAL MONARCHS—Valdosta, Ga., Oct. 6.—With a court composed of representatives from 12 Georgia and Florida cities, the two monarchs ascended to the throne Wednesday for the Southern Forest Festival. They will rule through Thursday. Her Majesty is Miss Ruth Templeton, of Valdosta. B. W. Harper Jr., of Homerville is King.—Photo by Larry Bookman.

Thousands Make Merry At Annual Forest Festival

Valdosta Thronged for Event; Street Dances, Contests and Pageant Features of Program

VALDOSTA, Ga., Oct. 6.—(AP)—Old Sol came out just in time to provide clear, cool weather for the second annual Southern Forest Festival at Valdosta.

The festival got underway Tuesday night with News Analyst Cedric Foster giving a lethargy-shattering dinner talk and thousands of merrymakers tripping the light fantastic in a street dance.

The dinner was held in honor of the festival royalty and distinguished visitors. The dance was for everybody, and it seemed that everybody came and had a good time. While mamma and papa, big brother and sister were dancing in the center of the crowd, little tots were doing some plain and fancy dancing on the fringe.

The dinner audience heard Foster's challenging discussion of the postwar in a world divided into two camps. They listened intently as he described one of these camps as being guided by the godless marxist creed that the end completely justifies the means, and as he urged the other camp to unite and sacrifice to combat "the war seeking control of the minds of men."

With tours of the Atlantic coast line and Lowndes county demonstration forest scheduled during the morning, Wednesday's activities were highlighted by the cuppin', hewin', sawin' and fellin' contests during the afternoon.

Climax of the day was the 356-member cast pageant, "Treasury of Trees."

King B. W. Harper, of Homerville, and Queen Ruth Walton Templeton, of Valdosta, received their crowns in a coronation ceremony preceding the pageant at Pendleton Park.

Principal event of Thursday's festivities will be the afternoon parade at 3:30 of gaily decorated forestry floats in the form of a great train, "pulled" by the local 40 and 8 engine, with a special ACL caboose at the end.

The second annual Southern Forest Festival will come to a close Thursday with the second and final presentation of the pageant.

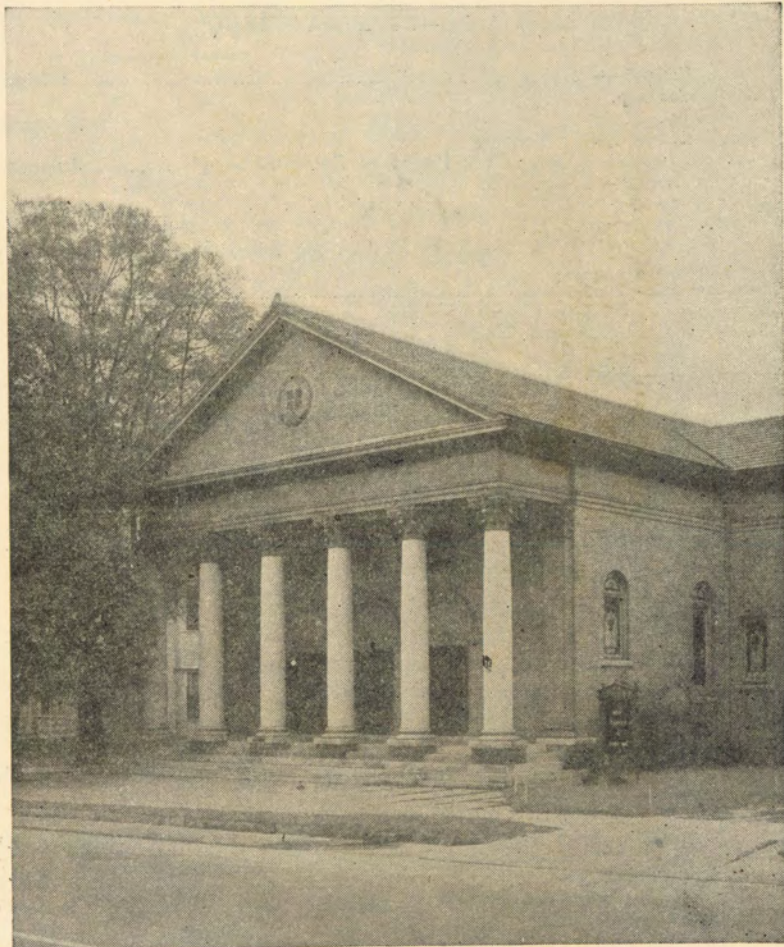


"Halloween"

Patsy Seethuland

First Presbyterian Church

(The Friendly Church)



HERBERT L. LAWS, PASTOR

VALDOSTA, GEORGIA

Home Ec-Club

G.S.W.C.

Fashion Show

Early Morning

Blue Negligee
Tommie Set
Wake-Up Coat.

California Clothes

3 Jersey Dresses by Marion McCoy

To School

Corduroy 2-Piece
Sherbrooke Raincoat
2 Pieces and Plaid Raincoat
2 Pieces In Wool

To Town

Black and Chartreuse Suit
Grey Velveteen Suit
Grey and Blue Separates

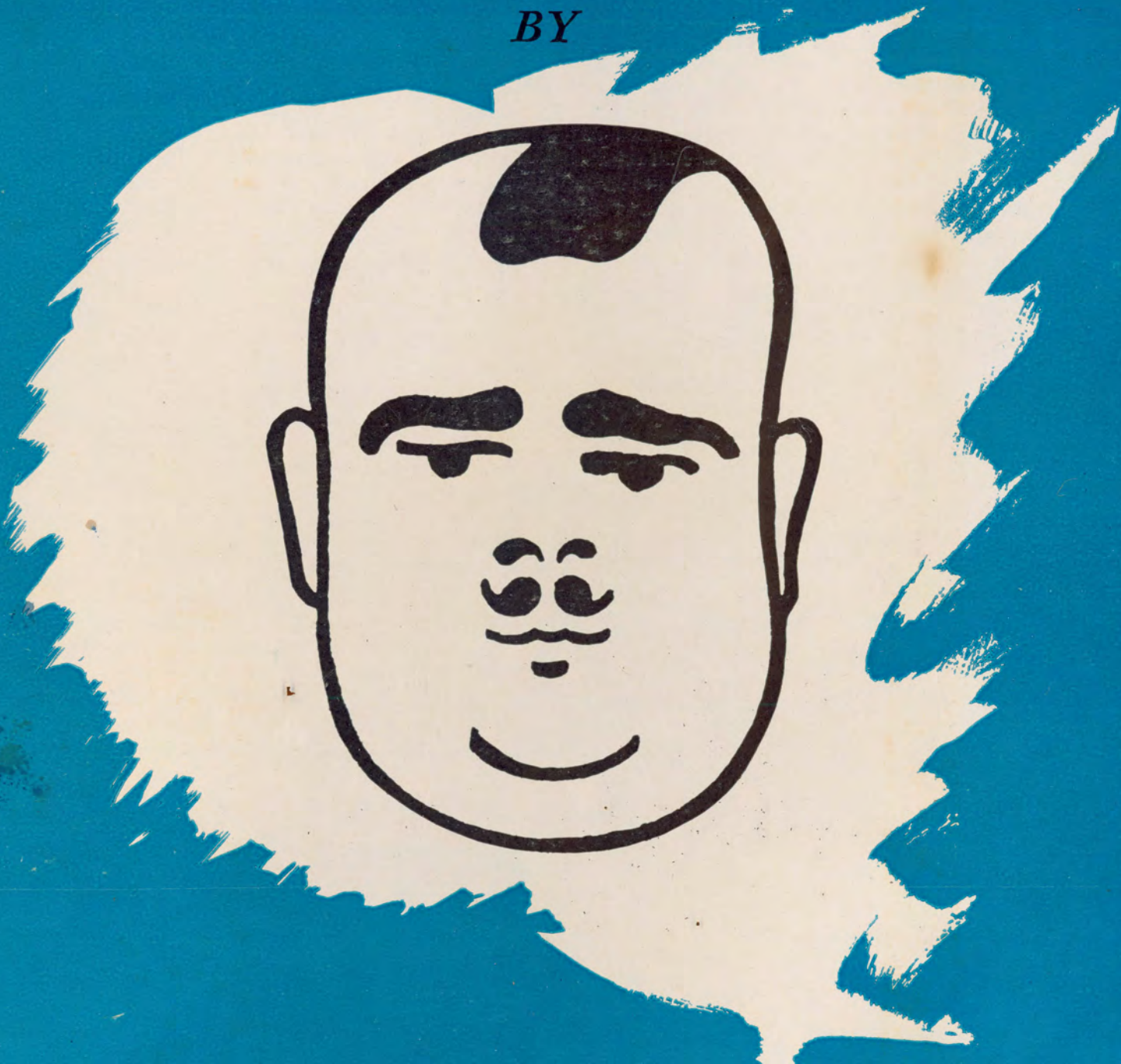
To Travel

Grey Dress — Red Coat
Check Suit
Double Check Suit

Student Memberships Here

AN ALL *GERSHWIN* CONCERT

BY



**PAUL
WHITEMAN** AND HIS
COMPANY

THANK YOU
This Is Your Receipt

EST \$ 1.90 F&L
OCT 10 671 *98 1.90 TLL

SOUTHERN RAILWAY
SYSTEM

MUNICIPAL AUDITORIUM
ATLANTA, GA.

NOV'BR Sat. Evg

Estab. Price \$2.
Fed. Tax

6

ATLANTA
MARVIN M...
— PR...
1948 Paul V...

C D 12
DRESS CIRCLE
RIGHT



The Atlanta Music Club

MARVIN McDONALD, *Manager*
presents

PAUL WHITEMAN Orchestra and Soloists

IN HIS MUSICAL TRIBUTE
To George Gershwin

Saturday — 8:30 p.m. — November 6, 1948 — Municipal Auditorium

PROGRAM

- I. EULOGY
- II. MEDLEY, Instrumental
Swanee
Do It Again
Of Thee I Sing
Someone To Watch Over Me
Love Is Sweeping the Country
- III. SOMEBODY LOVES ME
EMBRACEABLE YOU
Russell McIntyre
- IV. VARIATION OF I'VE GOT RHYTHM
Jane Anderson
- V. THE MAN I LOVE
FOR YOU FOR ME FOREVER MORE
Eugenie Baird
- VI. CONCERTO IN F, *First Movement*
Jane Anderson

INTERMISSION OF 10 MINUTES

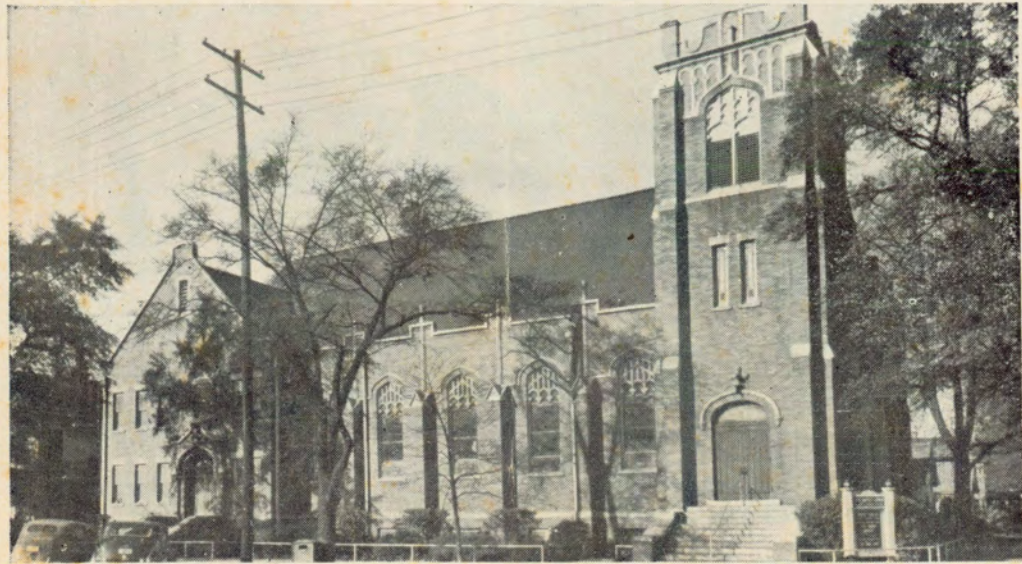
- VII. S'WONDERFUL
NOW AND THEN
Mike Pingatore
- VIII. THEY CAN'T TAKE THAT AWAY FROM ME
SOON
Eugenie Baird
- IX. MEDLEY IN CONCERTO FORM
Al Gallodoro
- X. I'VE GOT PLENTY OF NOTHIN'
MAYBE
Russell McIntyre
- XI. RHAPSODY IN BLUE
Jane Anderson

Concert Tour Direction, Harry D. Squires Agency, Inc.
250 W. 57th St., New York 19, N. Y.

All Star Concert Series
235 PEACHTREE ST., N. E.
ATLANTA 3, GEORGIA

Miss Patsy Sutherland,
c/o G. S. W. C.,
Valdosta, GA.





First Baptist Church

LEONARD A. STEPHENS, PASTOR

PINE AND JEFFERSON STS.

ALBANY, GEORGIA

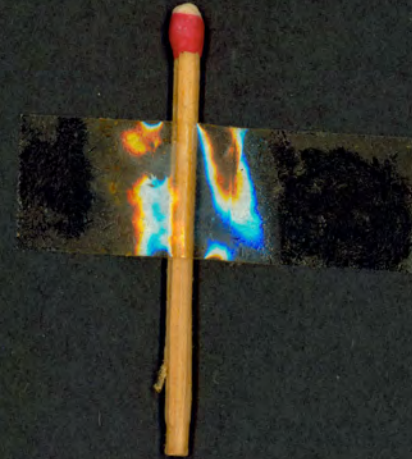
October 24, 1948

SERVICES

9:30 A. M. Sunday School.	6:15 P. M. Training Union.
11:00 A. M. Worship.	7:30 P. M. Worship.
Wednesday 8:00 P. M. Prayer Meeting.	

ATTEND ALL SERVICES

Modern Coach Corporation
 STATION STAMPED TO
ALBANY, Ga.
HAT CHECK
 NOT GOOD FOR PASSAGE
 KEEP IN SIGHT
 As evidence of fare paid.
 Form CT
346905



THE PIONEER

IN 1864 THE TRAVELERS INSURANCE
 COMPANY ISSUED THE FIRST INSURANCE
 TICKET IN AMERICA. FOR MORE
 THAN 80 YEARS IT HAS BEEN THE
 CHOICE OF THE TRAVELING PUBLIC.

Handwritten notes in blue ink, including the date "November 21, 1948" and other illegible cursive text.

Weekend Spent in Albany

After-Thanksgiving Sale

22359

NOVEMBER

26

1948

Shopper's Ticket

This ticket good for one ride if presented before 4 p. m. Friday, November 26, 1948, on any street car, trackless trolley or motor bus except Shopper's Special Buses and feeder-bus lines.

Sponsored By

Atlanta Constitution

GRANT FIELD - KICKOFF 3.00 P. M.

Thanksgiving Day, Nov. 25, 1948

GEORGIA FRESHMEN

VS.

TECH FRESHMEN

16th Annual Benefit Football Game for
Scottish Rite Hospital for Crippled Children

"Strong legs will run that weak legs may walk"

GLOBE TICKET COMPANY INC., ATLANTA 495

WEST STAND
ENTER GATE 20

32 Aisle

1 Sec.

46 Row

14 Seat

TOTAL
PRICE
\$1.80





THE SOCK AND BUSKIN CLUB
and
THE PLAY PRODUCTION CLASS
Present

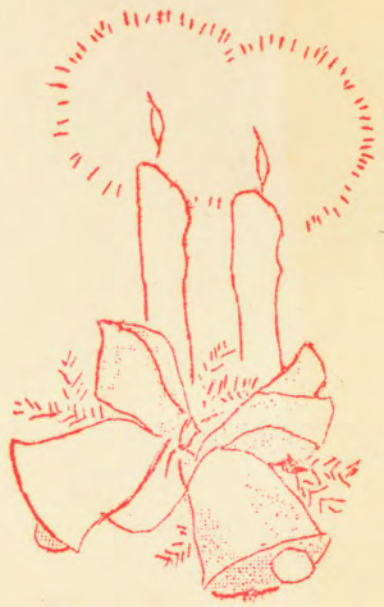
BRIEF MUSIC

A Sentimental Comedy
by
Emmet Lavery

G.S.W.C. Auditorium
December 2, 3 8:15 P.M.

Patsy





THE GEORGIA STATE WOMANS COLLEGE

Christmas Dinner Party
December 11, 1948

Christmas Party

Richard Hudnut

NEW YORK • 1/4 FL. OZ. • PARIS

Modern Coach Corporation
STATION STAMPED TO
ATLANTA, Ga.
HAT CHECK
NOT GOOD FOR PASSAGE
KEEP IN SIGHT
As evidence of fare paid.
Form CT
135388
Modern Coach Corporation
STATION STAMPED TO
ATLANTA, Ga.
Form CT
135388



Peachtree Road Presbyterian Church

Rev. Eugene T. Wilson, D.D., Pastor
Residence — 4084 Peachtree-Dunwoody, N. E. — CH. 2604
Study — 3156 Peachtree Road, N. E. — CH. 8817
Miss Mary Batchelor, Educational Secretary
Residence — Decatur, Georgia — CR. 6147
Offices — CH. 5761; CH. 8817
Mrs. Thomas A. Jones, Church Secretary
Offices — CH. 5761; CH. 8817
Miss Berkeley Stevenson, Organist and Choir Director
Residence — 165 Seventeenth St., N. E. — VE. 7069

Welcome to this Church

It is your Father's House. All ye who enter, leave it not without a prayer for thyself, for those who minister, for those who worship and for all mankind everywhere.

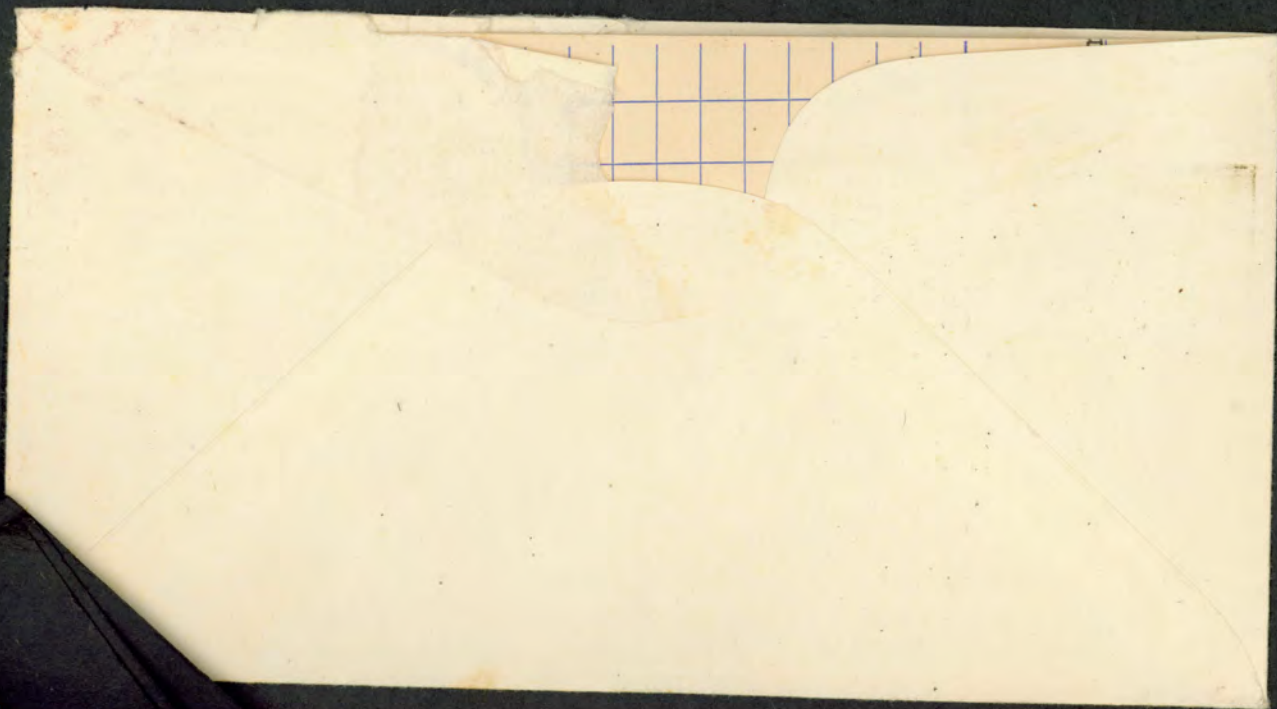
3156 PEACHTREE ROAD

Atlanta



To Patsy
From Dan

*Candy from
Dan*



NORRIS
ATLANTA
EXQUISITE
CANDIES

Christmas Greetings

ONE POUND NET

INGREDIENTS CONSIST OF CHOCOLATE, SUGARS, NUTS, CORN SYRUP, FRUITS WITH 1-10% BENZOATE OF SODA, CONCENTRATED CREAM AND MILK, HONEY, DAIRY BUTTER, PEANUTS, MOLASSES, HARDENED VEGETABLE OIL, GUM ARABIC, CORN STARCH, DRIED EGG WHITES, GELATIN, LECITHIN, NATURAL AND ARTIFICIAL FLAVORS, U. S. CERTIFIED FOOD COLORS ADDED.

DATE

12/17/48

NAME

Paty Sutherland

OFFENSE

failed to sign out for home

J. Kennedy

OFFICIAL COURT MARKING

152
AVOID PERSONAL INJURIES IN
GETTING ON AND OFF TRAINS.

ALWAYS BE CAREFUL.



ATLANTA
DEC 22
11 AM
1948
GA

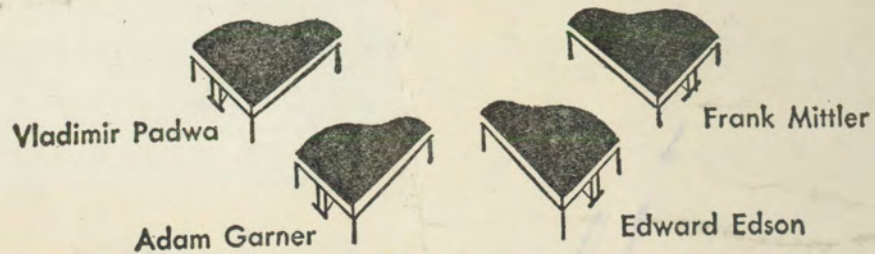
Mr & Mrs W S Sutherland
55 Wilmont Dr NE
Atlanta, Ga

Excelsior Management: Excelsior Management Inc., AT&T

... the ... of ...

... the ... of ...

PROGRAM
The First Piano Quartet



(showing artists' positions on stage)

MUNICIPAL AUDITORIUM THOMASVILLE, GA.

January 31st, 1949

I

- *VARIATIONS ON THE CAPRICE IN A MINOR, Op. 1 -- Paganini
(well-known as the Quartet's radio theme signature)
- FIRST MOVEMENT (Concerto in D Minor) ----- Bach
(originally for three pianos and orchestra)
- FINALE (String Quartet, Op. 76, No. 5) ----- Haydn
- IMPROMPTU IN B-Flat MAJOR ----- Schubert
- FAUST WALTZ ----- Gounod-Liszt

INTERMISSION

II

- FINALE (Classical Symphony) ----- Prokofieff
- *ETUDE IN E MAJOR, Op. 10, No. 3 ----- Chopin
- *ETUDE, Op. 25, No. 6 ("Double Thirds") } (played without pause)
- WALTZ IN E MINOR } ----- Chopin
- LIEBESTOD (Tristan und Iselde) ----- Wagner
- BOLERO ----- Ravel

INTERMISSION

III

- *ANDALUCIA ----- Lecuona
- BEAU SOIR ----- Debussy
- *BRAZILEIRA (Scaramouche Suite) ----- Milhaud
- *MINUET IN G, Op. 14, No. 1. ----- Paderewski
- *GYPSY AIRS ----- Sarasate

*—Recording of starred selections are among those available on VICTOR "Red Seal" records.

The FIRST PIANO QUARTET broadcasts over the facilities of the National Broadcasting Company.

The FIRST PIANO QUARTET is under the exclusive personal direction and management of Padiman Associate, Ltd., New York City.

COMING—Monday, February 14, 1949:

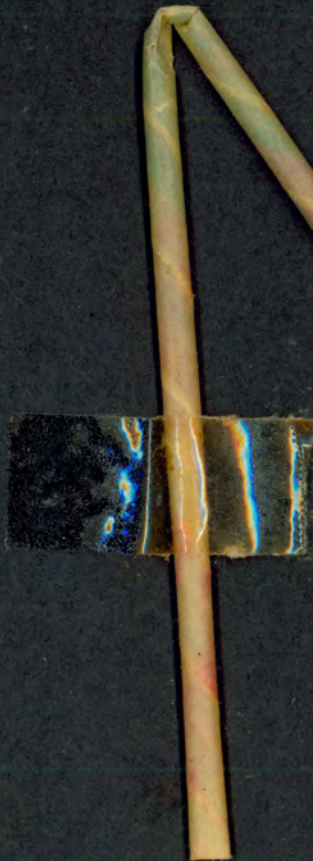
BARTER THEATRE PLAYERS

Presenting John Patrick's "The Hasty Heart".

Minute Waltz - chopin
Malaqueña

Rag Time Bass - Verjil Thompson
Saber Dance

Center
Balcony
E
Row
5
Seat
Municipal Auditorium




Gaugh!





Candy from Dan

To Patsy,
From your  sister
Meta Lou Williamson

Valentine Dever

Joanne Story
Heart Sister



To Miss Patsy Sutherland
% GSWC Senonhta
Valdosta, Ga



SAVE MONEY
by purchasing the larger package
of **BAYER ASPIRIN**

Packages of 12 are handy to carry. For home supplies buy the bottle sizes which are more economical.

TABLETS
Packages of . . . 12
Bottles of 24
Bottles of 100

CAPSULES
Packages of . . . 12
Packages of . . . 24
Bottles of 100

The Bayer Company
STERLING DRUG INC., SUCCESSOR
170 Varick Street, New York 13, N. Y.
MADE IN U.S.A.



PRINTED IN U.S.A.

ATLANTA
FEB 23
3 8 PM
1949
GA.


GIVE
+
RED CROSS
FUND

UNITED STATES POSTAGE
3 CENTS 3

Miss Potey Sutberland
g d w c
Valdosta
Georgia.

Happy. Happy birthday
to our very dear Pa
Mrs. Clarence Wilbur Mills, Jr.
Betty, Buddy, *[Signature]*
and Cress *[Signature]*

No more tears!



THE PIONEER

IN 1864 THE TRAVELERS INSURANCE COMPANY ISSUED THE FIRST INSURANCE TICKET IN AMERICA. FOR MORE THAN 80 YEARS IT HAS BEEN THE CHOICE OF THE TRAVELING PUBLIC.



OPEN CALLS FOR PARTY



WILLEARN GARDENS

Tallahassee Florida



Route 319,
28 miles

and see
Route 319.
Member of



CYPRESS WALK

December 1 - April 15 PLUS TAX

Commercial Bank
Thomasville, Ga.
"DEPENDABLE SERVICE"
FEDERAL DEPOSIT INSURANCE CORPORATION
MEMBER



3 RITZ THEATRE
TALLAHASSEE, FLORIDA
V FEB. 27 SUNDAY
RESERVED A
1949
2:30 P.M.
LAURENCE
"HAMLET"

Hamlet!

THE SOCK AND BUSKIN CLUB
of the
Georgia State Womans College

and
PLAYERS GUILD

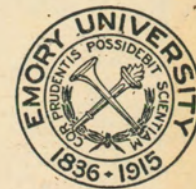
of
Emory at Valdosta

Present

OUR TOWN

A Play by
Thornton Wilder

G.S.W.C. Auditorium
March 8, 9. 8:15 P.M.

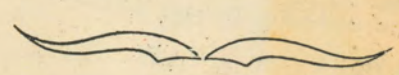


EMORY AT VALDOSTA

A DIVISION OF EMORY UNIVERSITY

GLEE CLUB

VALDOSTA, GEORGIA



SEASON 1949
SEVENTEENTH ANNUAL TOUR

JAMES A. DASHER, DIRECTOR
PERSIS BURNS CLARK, GUEST SOPRANO

Officers of the Club:

MARTIN DANIEL	PRESIDENT
LUTHER TAYLOR	VICE-PRESIDENT
JACK JONES	SECRETARY
HAMP WATSON	LIBRARIAN
GEORGE SMITH	PUBLICITY MANAGER
ROBERT BRIDGES	PROPERTY MANAGER

WOMANS COLLEGE, SATURDAY, FEBRUARY 26, 1949

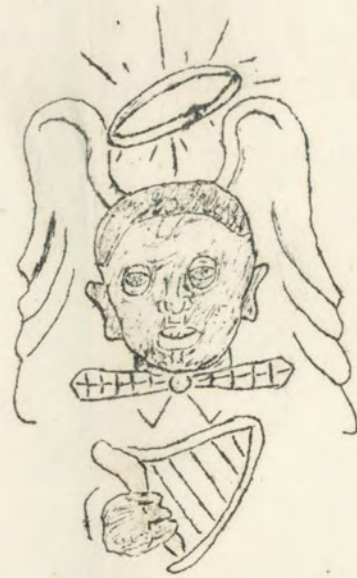
NUMBER 9

Students Elect Owen, Belloff, Mann,
Ford, Brand To Head S.G.A. for 1949-50



Pictured, left to right, are the four Margas: Misses Mickey Robert Freshman; Jo Ann Story, Junior; Betty Buckner, Sophomore; and Marlinore Crea, Senior.

Play Directing Class Presents



COMIN' FOR TO CARRY

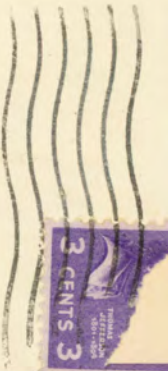
A Folk Fantasy
in one act

By--Walter Carroll

Play Production Room
March 14, 1949

AFTER FIVE DAYS RETL. 1 TO
THE GEORGIA STATE
WOMANS COLLEGE AT
VALDOSTA, GEORGIA

Mrs. W. S. Sutherland
55 Delmont Drive
Atlanta, Ga.



THE PIONEER

IN 1864 THE TRAVELERS INSURANCE
COMPANY ISSUED THE FIRST INSUR-
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Davison's
ATLANTA

MISS MIRIAM POWELL
READY TO WEAR

WALNUT 7612

Spring Holidays

VALDOSTA CONCERT ASSOCIATION

Presents:

IVA KITCHELL

Dance Satirist

Harvey Brown at the Piano

March 26, 1949

High School Auditorium

Program

I.

Sonatina Rococo.....Harvey Brown
Allegro Artificial
Andante Sentimental
Rondo con Esprit

Chorus Girl.....Fisher
(Vintage of 1920)

Something Classic
Scarf Dance.....Beethoven
Garland Dance.....Schubert

Portrait of a Hostess.....Harvey Brown

Lament for a Wilted Lily.....Harvey Brown

Bacchanale (As seen at the Opera).....Saint-Saens

INTERMISSION

II.

Growing Up.....Friedman-Gartner

Non-Objective.....Unaccompanied

Chanteuse-Danseuse.....Pease-Nelson-Dodge
(Ziegfeld Era)

Maisie at the "Moovies".....Arranged by Harvey Brown
(with Gloria, the Girl Friend)

The Tale of a Bird.....Harvey Brown

Cast of Characters

The Bird: Iva Kitchellova

The Hunter: Ivan Kitchelloff

* * * * *

Choreography and Costumes by Miss Iva Kitchell

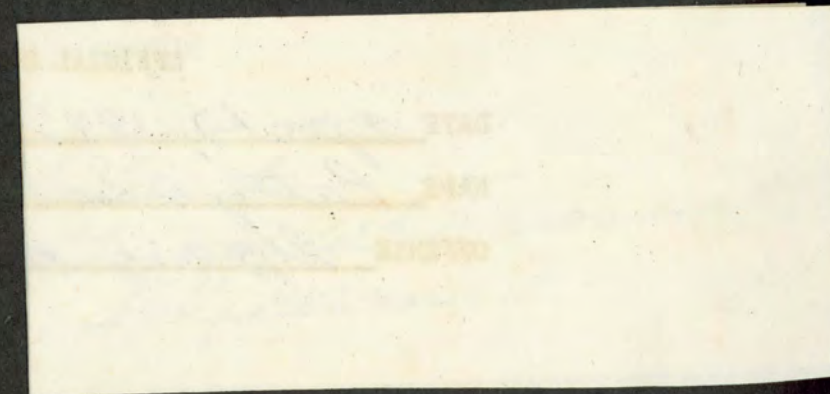
MANAGEMENT: CONCERT DIVISION

NATIONAL CONCERT AND ARTISTS CORPORATION

MARKS LEVINE, MANAGING DIRECTOR 711 FIFTH AVENUE, NEW YORK CITY

SENIOR D103
Row Seat
GOOD ONLY
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THE STAGE, INC.
BALCONY 60c

— GRAND OPERA —
BY THE
METROPOLITAN OPERA ASS'N, INC.
APRIL Mon. Eve. at 8:00
18
1949
Price \$3.75 TOTAL
F.Tax .75 \$4.50
FOX THEATRE
ATLANTA, GA.
"OTELLO"



GSWC TECH



Metropolitan Opera Association

OF NEW YORK • INCORPORATED

Edward Johnson... General Manager

UNDER THE AUSPICES OF

The Atlanta Music Festival Association, Inc.

IN COOPERATION WITH

The Atlanta Junior League

PRESENTS

OTELLO

April 18, 1949

Story Sports President New Council Announced

Miss Jo Anne Story has been named president of the Sports Club in an election held Tuesday, March 8. The other officers are: Miss Julia Clay Briggs, vice-president; Miss Dottie Crow, secretary; Miss Sue Nell White, treasurer; and Miss Lucile Bauer, historian.

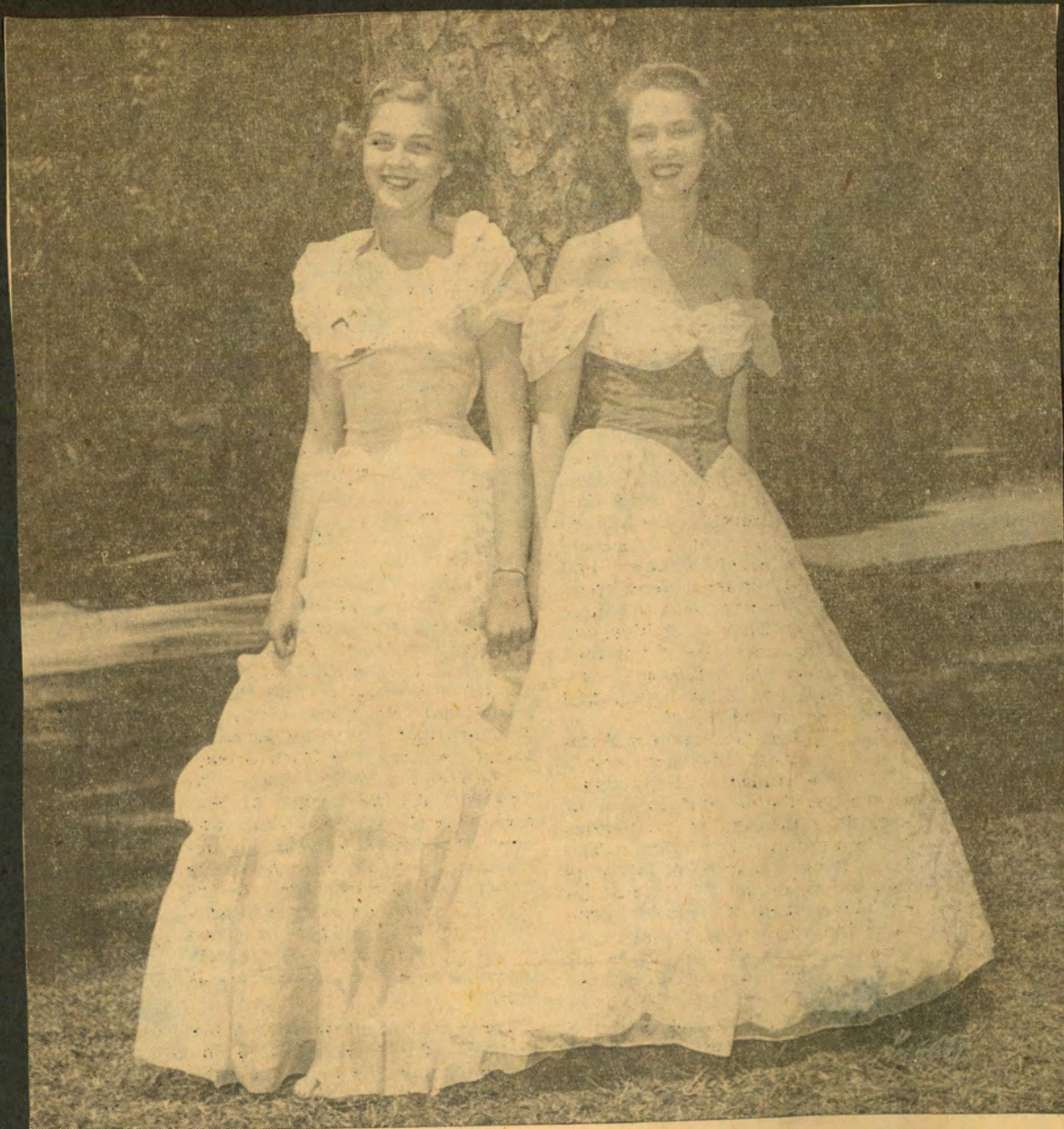
The out-going officers are: Miss Morris Smith, president; Miss Sherla Miller, vice-president; Miss Anne Knepton, secretary; Miss Jo Ann Story, treasurer; and Miss Virginia Heisler, historian.

Miss Story, a junior, is from Albany. She has been on the Sports Council since her Freshman year serving as Volley Ball Coach, treasurer and secretary. She is secretary of the Business Club, Social Chairman on the "Y" Cabinet, and a member of the Chapel Choir, the Math-Science Club, and the League of Women Voters. She was recently voted the Marga of the Junior Class.

Miss Briggs, also a junior, is from Valdosta. She is a member of the Valdosta Club, the Fine Arts Club, and the Sports Council. She has been active in sports on campus since entering college, being on various teams, in the Aquacade, and Art Manager on the Sports Council.

Miss Crow, a freshman from Athens, has been active in sports since entering college. Miss White, from Cairo, holds membership on the "Y" Cabinet as Morning Watch Co-chairman and is secretary-treasurer of the Freshman Class.

Miss Lucile Bauer, from Hamilton, is a member of the Dance Club, the Glee Club, and the Math-Science Club.



MISS MARGIE NICHOLS (left) of Shellman, Maid of Honor and MISS ANN FORTSON (right) of Washington, Queen of May, rule over May Festival in Drexel Park, Saturday, April 30, at 4:30.

THE GEORGIA STATE WOMANS COLLEGE

AT VALDOSTA

PRESENTS

A DANCE FESTIVAL

IN HONOR OF

THE CLASS OF 1949

APRIL 30, 1949

AT

4:30 O'Clock in the Afternoon

AT

THE AMPHITHEATRE

First Baptist Church

LEONARD A. STEPHENS, PASTOR

PINE AND JEFFERSON STS.

May 8, 1949

ALBANY, GEORGIA

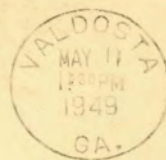
MOTHER'S LOVE

Her love is like an island
In life's ocean, vast and wide,
A peaceful, quiet shelter
From the wind, and rain, and tide.

'Tis bound on the north by Hope,
By Patience on the west,
By tender Counsel on the south,
And on the east by Rest.

Above it like a beacon light
Shine faith, and truth, and prayer;
And through the changing scenes of life,
I find a haven there.

—Author Unknown.




Miss Patsy Sutherland
G. S. W. C.
Valdosta,
Georgia

Drama Club Plans Dinner May 17

The Sock and Buskin Club will entertain its members with a dinner at the Whitehouse Restaurant on Tuesday evening, May 17. Members who are planning to attend are asked to sign on the bulletin board in the Administration Building.

For several years it has been the custom for the club to take a week-end trip at some time during Spring Quarter, either to Jacksonville or Atlanta, in order to attend a current play. However, this year such a trip was deemed impossible, and the dinner has been planned instead.

At a recent call meeting of the club, the members voted to extend membership to several students who have worked with the club and showed an active interest in its progress. The only person able to accept this honor was Miss Patsy Sutherland. She will automatically become a member of the club without going through the formality of "trying out." The Sock and Buskin extends to Miss Sutherland a cordial welcome, knowing that she will be a loyal and hard-working member.


Patsy

Dinners, Dances Honor Seniors At Frolics

The weekend of May 20-23 will be the time that the Juniors honor the Seniors with dances and fun at Twin Lakes. The entertainment will begin Friday, May 10 with a semi-formal dance at the Shrine Club just outside of Valdosta. The dance will begin at 8:15 and will last until 12:30. At 9:30, a buffet supper will be served there at an intermission period. The chaperones are Mr. and Mrs. George B. Moore and Miss Emily Heath.

On Saturday, the group will journey to Twin Lakes for a day of swimming and fun. The couples may go out to the Lakes at any time but they are asked to be there at 1:30 for dinner.

The main event of the weekend will be the formal dance at the Country Club beginning at 8:30. The music will be furnished by Botie Chitty and his orchestra. The chaperones for the occasion will be Dr. and Mrs. J. A. Durrenberger and Mrs. Claude D. Ingram. The dance will be over at 12 and the girls must be in the dormitory at 1:00.

The committees for the Frolics are: Decorations: Miss Ruth Templeton, chairman, with Misses Anolene Bone, Mary Anne McLendon, Faye Hemmingway, Judy Briggs, Maxie Warren, Frances Paine, Patsy Sutherland, Lavara Jones, and Marjorie Noell; Stags: Miss Gaye Hemmingway, chairman, Misses Frankie Briggs and Mildred Manley; Flowers: Miss Anna Kennedy; Picnic: Miss Margaret Traynham, chairman, with Misses Eloise Yancey, Mary Claire Duncan, Claire Mobley, Iris Moore, Midge Girtman, Delores Law, Mary Alice Norman, Marion Hayes, and Glenna Strickland; and Faculty Invitations: Miss Mamie Belle Jordan, chairman, Misses Irene Wilson, and Doris Mims.

The entire weekend will be sponsored by the Junior class. Money for this was made throughout the year. The first dance of last fall was sponsored by the Junior class and parties and Amateur night were held.



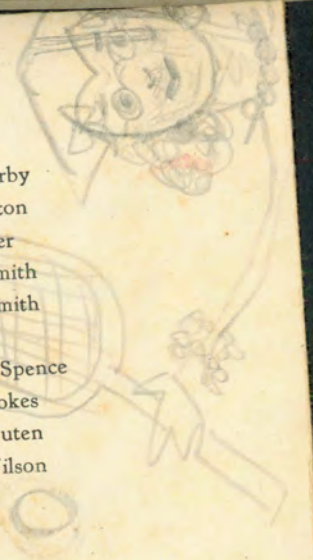
Valdosta High School Auditorium
 May 23, 1949
 8:30 p.m.

THE WYMODAUSIS CLUB
 presents
 THE DANCE GROUP
 of
 Georgia State Womans College

BACHELOR OF SCIENCE DEGREE

- | | |
|------------------------|-----------------------|
| Betty Jane Alderman | Jacqueline Norman |
| Vilma Rachael Ansley | Clara Augusta Overby |
| Doris Merle Bateman | Mary Crum Pinkston |
| Betty Grace Bell | Patricia Ann Porter |
| Zona Clyde Bennett | Evelyn Virginia Smith |
| Martha Lee George | Julia Devereaux Smith |
| Edna Ann Hutchins | Sue Nell Smith |
| Martha Carolyn Jackson | Amy Wilhelmina Spence |
| Frances Marian Jones | Johnnie Viola Stokes |
| Anne Darling Knepton | Cornelia Anne Tuten |
| Ruby Ardith Lacey | Vera Virginia Wilson |
| Alice DeVane McGeachy | |

Freshmen Now!



The House Council for Spring Quarter includes: Seated, from left to right, Misses Elaine Ryals, Ellen Askew, Aleece Strickland, Marian Hayes; standing from left to right, Misses Betty Cheek, Virginia Galt, Pat Tyson, Joyce Childs, Jane Gibson, Patsy Sutherland, Betty Norton, and Mary Frances



THE GLEE CLUB
of the
GEORGIA STATE WOMANS COLLEGE
Valdosta, Georgia
assisted by

THE SERENADERS and MISS JOAN McINTOSH, Soprano
Tuesday Evening, May 17, 1949

LOCUM TENENS CONDUCTOR: The Rev. C.H. White. ACCOMPANIST: Martha Carrington Aubrey

- P R O G R A M -

I

Ave Maria Arcadelt

Hail Mary, full of grace: the Lord is with thee. Blessed art thou among women, and blessed is the fruit of thy womb Jesus. Holy Mary, mother of God, pray for us sinners now and at the hour of our death. Amen.

Kyrie Eleison Antonio Lotti

Lord, have mercy upon us; Christ, have mercy upon us; Lord, have mercy upon us.

Ave verum W.A.Mozart

Hail true Body, born of Mary Virgin; for our weakness Thou hast suffered on the cross for man. Blood and water flowing freely from Thy side cleanse our hearts from sin and fear. Broken Body, feed our spirit; sustain our souls when death is near.

The Glee Club

II

Divinum Mysterium 13th Century Plainsong

Of the Father's love begotten ere the world began to be: He is Alpha and Omega: He the source, the ending He of the things that are, that have been, and that future years shall see, evermore and evermore.

O that birth forever blessed, when the Virgin full of grace by the Holy Ghost conceiving bare the Saviour of our race. And the Babe, the world's Redeemer first reveal'd His sacred face, evermore and evermore.

O ye heights of Heav'n adore Him; angel hosts His praises sing. Pow'rs, dominions bow before Him and extol our God and King. Let no tongue on earth be silent; ev'ry voice in concert ring, evermore and evermore.

Christ, to Thee with God the Father, and, O Holy Ghost, to Thee, hymn and chant with high thanksgiving and unwearied praises be. Honor, glory, and dominion and eternal victory Evermore and evermore. Amen.

Disons Le Chapelet Breton Folksong

Come, now, tell we our beads as we humbly abase us. Mark well: e'en from the cross would the Saviour embrace us. Master, sharing thy pain do we gather before thee: Saviour, suff'ring for us, give us faith we implore thee!

Passion Chorale J.S.Bach

O sacred head surrounded by crown of piercing thorn!
O bleeding head, so wounded, reviled and put to scorn!
Death's pallid hue come o'er thee, the glow of life decays,
Yet angel hosts adore thee, and tremble as they gaze.

Be near when I am dying; O show thy cross to me;
And to my succour flying, come, Lord, and set me free.
These eyes, new faith receiving, from Thee shall never move,
For he, who dies believing, dies safely in thy love.

The Glee Club

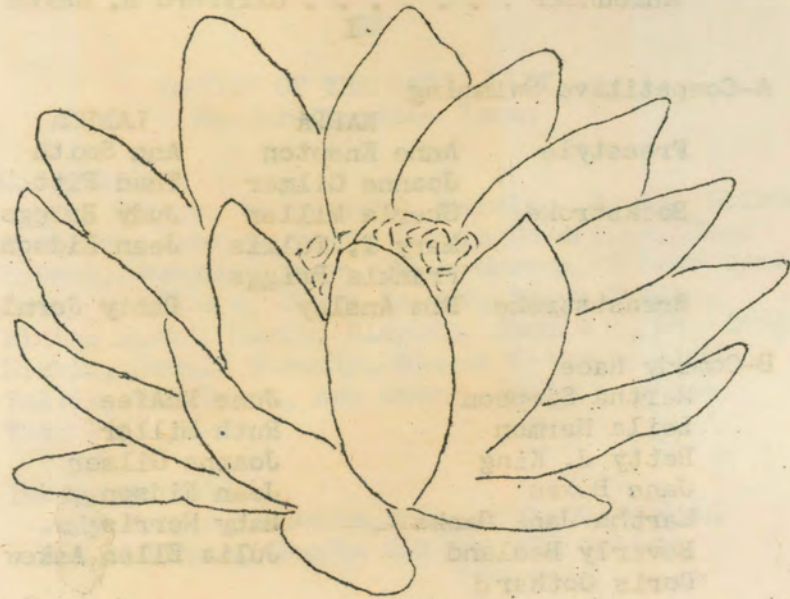
Staff Announced For 'Pine Cone; Clarke Bus. Mgr.

Miss Margaret Traynham, Editor of the PINE CONE for 1949-50, has announced her staff for next year. The staff will begin work this summer.

Misses Jackie Norton and Polly Mann have been named Associate Editors. The Art Editor is to be Miss Jackie Ramsey. The photographs are to be arranged by Miss Mary Ann McLendon with Misses Anna Kennedy and Edwina Ford as the Class Photograph Editors and Misses Marie Warren and Mary Claire Duncan as Club Photograph Editors. The Class Editor will be Miss Mary Alice Norman and the Club Editor, Miss Patsy Sutherland. Misses Mary Owen and Mary Brand will be the Layout Editors.

Miss Barbara Clarke, of Moultrie, has been chosen the new Business Manager by Miss Marjorie Nichols, Business Manager of this year's annual. Miss Clarke is the secretary and treasurer of the Senior class of 1950. She is a member of the Dance Club, having been president this year. She is also a member of the Business Club. Miss Clarke will decide her staff next fall.

The Editor for 1949 was Miss Betty Jean Smith and Business Manager was Miss Marjorie Nichols.



The Sports Club of G.S.W.C.

presents the

A Q U A C A D E

8:00 p.m.

May 27, 1949

BACCALAUREATE SERVICE
— OF —
THE GEORGIA STATE WOMANS COLLEGE
AT VALDOSTA
JUNE 5, 1949
AT THE
FIRST METHODIST CHURCH — 11:30 A. M.

Prelude: Air for G String Bach

Processional: Coronation March Meyerbeer

Introit: Venite, exultemus Domino (Congregation standing).

Prayer: The Reverend Dr. Leonard Cochran
Pastor of First Methodist Church, Valdosta

Reading of the Scripture The Reverend Dr. Cochran

Hymn: 533 (all verses).

Offertory: Pastorale Franck

Anthem: Ave Maria Arcadelt

Baccalaureate Sermon The Reverend Dr. Nathaniel G. Long
Pastor of Peachtree Road Methodist Church, Atlanta

Hymn: 12 (first and last verses only).

Closing Prayer The Reverend Dr. Long

Choral Response Arr. Aubrey

Recessional: Marche Pontificale Lemmeus

Music under the direction of Martha Carrington Aubrey

The congregation will please remain standing until after the Recessional.

THE GEORGIA STATE
WOMANS COLLEGE AT
VALDOSTA, GEORGIA
REPORT

NAME Patricia Sutherland

TERM ENDING June 9, 1949

SUBJECT	NO.	GR.	SUBJECT	NO.	GR.
Art	470	C+	Phys. Education	231	C
Biology			Physical Science		
Chemistry			Physics		
Economics			Political Science		
Education			Psychology		
English	300	B	Science		
French			Sect. Science		
History			Social Science		
Home Economics			Social Work		
Humanities			Sociology		
Mathematics			Spanish	112	C+
Music	200	C+	Speech		

REMARKS:

Betty J. Hunter

EXPLANATION OF GRADES:

A, means excellent; B, good; C, fair; D, passing;
E, conditioned; I, incomplete; F, failing.

The Speech Department
OF
The Georgia State Woman's College
PRESENTS

CORNELIA TUTTEN

IN

Recital

ASSISTED BY

MARY OWEN

COLLEGE AUDITORIUM

MONDAY, MAY 30, 1949

EIGHT-THIRTY P. M.



Pirate's Alley, New Orleans, La.

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LIBBY'S WRAP...
LIBBY'S PROTECT YOUR HEALTH





The Corn Fence,
915 Royal St., New Orleans, La.



St. Louis Cathedral
in New Orleans' French Quarter

INTERESTING FACTS About NEW ORLEANS

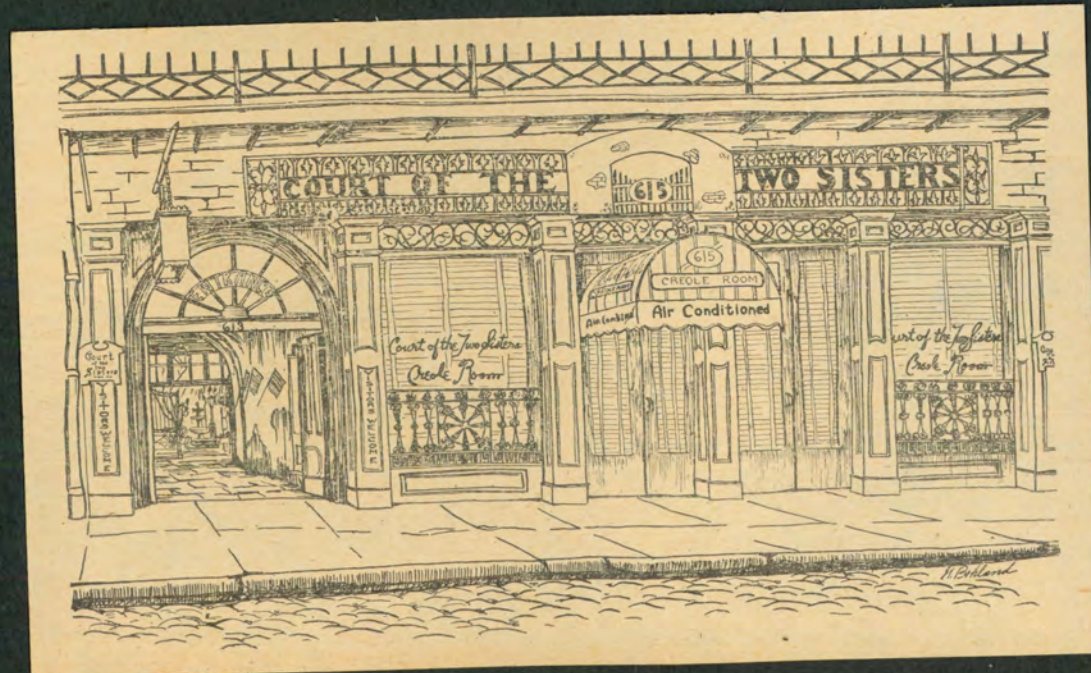
Survivors of DeSoto's expedition visited the spot in 1543.
 Founded by a Frenchman Jean Baptiste Le Moyne, Sieur de Bienville in 1718.
 Named Nouvelle-Orleans after the Regent of France, Louis Phillippe, duc d'Orleans.
 French domination 48 years, from 1718 to 1764 and from 1801 to 1803.
 Spanish domination 37 years from 1764 to 1801.
 United States domination since 1803, except for the years, 1861 and 1862 under the Confederacy.
 Area 363 square miles. Covers the entire parish of Orleans.
 Distance to the Gulf of Mexico 110 miles via the Mississippi River.
 Mississippi River is 2,200 feet wide at Canal Street, and is 180 feet deep in midstream.
 POPULATION—1847, 115,000; 1947, 650,000.
 TEMPERATURE—69 degrees average annually.
 HUMIDITY—72 average annually.
 RAINFALL—57.46 inches average annually.
 SUNSHINE—59 average percentage.
 WIND—7.9 miles per hour average velocity.
 VIEUX CARRE—means old square. The French Quarter—the original city. Contains 105 sq. blocks.
 MARDI GRAS—Fat Tuesday (Shrove Tuesday). Last day of Carnival.
 CABILDO—Spanish Government house.
 GALLERY—A porch or balcony.
 PATIO—A Spanish Courtyard.
 BANQUETTE—A sidewalk.



OLD STAIRWAY, PATIO ROYAL, NEW ORLEANS, LA.



Famous French Market, New Orleans, La.



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"That are Really Different"

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René Perfume Shop
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New Orleans 16, La.

FREE MAP TAKE ONE

VISITORS' GUIDE

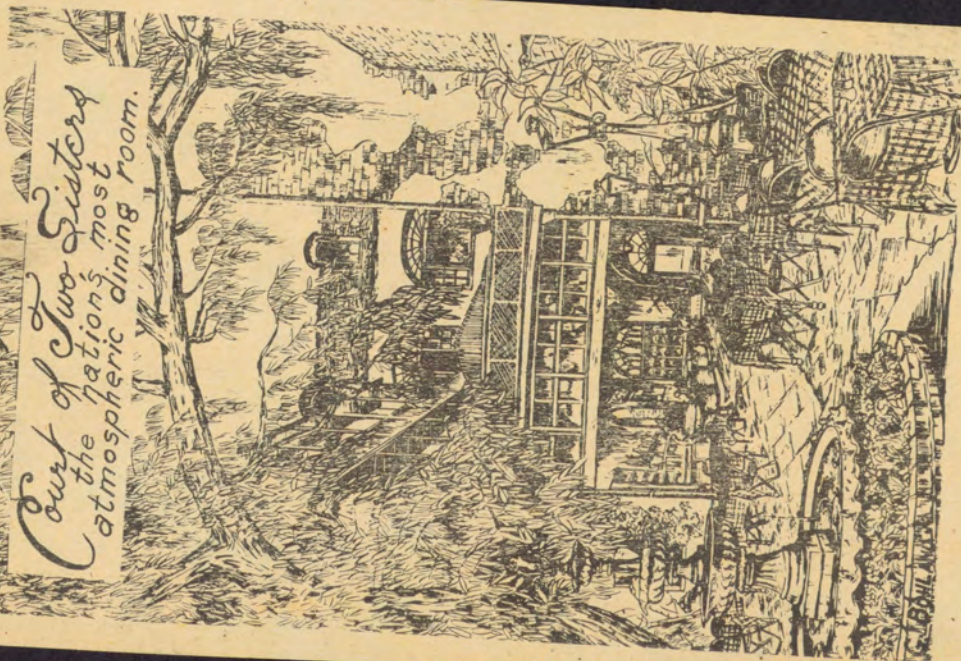
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and All Leading Hotels

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Not Good for Passage

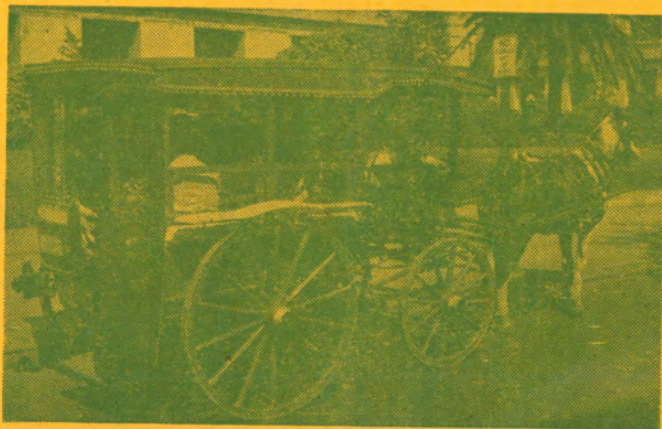
This check must be retained by passenger until destination is reached, subject to inspection by operator at any time, and is to be surrendered to operator when journey is completed.

FORM O. W. 1
Baggage
* Punch

Subject to tariff regulations, BAGGAGE LIABILITY LIMITED TO \$25,000 (unless greater valuation is checked). In issuing this ticket, carrier acts as agent only and assumes no responsibility beyond its own lines.

W. W. W.
President

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FOX THEATRE



ALBERT COLEMAN
 DIRECTOR and ORIGINATOR

SUNDAY AFTERNOON, AUGUST 7, 1949
 DOORS OPEN 1 P. M. — CONCERT BEGINS 1:45 P. M.



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END OF SCRAPBOOK

Subsequent pages are the contents of items within the scrapbook

Destination	Time	Date	Accompanied by	Approved by	Returned	Remarks:
Ritz & town	7 ⁰⁰ 10 ³⁰	Sept 24	Owen, McCaell		10:20	
Presbyterian	6-16:30	3	Group & Owen		10:27	EF
Tammy	6-10:30	6	Joanne Story		7:00	
home Atlanta	9:30	Oct 7 to	7:30 Sunday Oct 10		6:20	
Albany, Ga.	8:30	Oct 23 to	10:30 Oct 24 on bus		7:45	EF
Atlanta,	11:20	Nov 5	returning 2:30 Nov. 7		6:40	EF
short haligon	7-11	12	Sue Bell		10:40	EF
Presbyterian	6-11	Nov 14	Sue Bell & group		8:40	EF
Home-Atlanta	Nov 24	12 to	Nov. 22 at 7:30 going on		7:15	returning on train
Home-Atlanta	Jan 27	at 11:AM to	Jan 30 at 11:PM.		7:45	EF
T'ville	6 1/2	31	group		12:45	EF
Shivers (date)	6 1/2 - 8	23-49	L. Taylor		7:30	R.P.
Atlanta (home)	Feb. 17	at 1:50 to	Feb 20 till 11:00) on train		7:00	(Sue Bell)
Town / Ritz	Feb 11	Feb 25	Bue Bell		9:55	EF
Tahabassie	7-11	Feb 27	group		9:00	7. M
Ritz	7-11	Mar 24	Story		9:30	7. M
Ritz	7-11	29	Story, Odon		9:25	ma c
Town	7 1/2-11	9	Odon		9:15	EF
home (Atlanta)	11:00am	15	car - home		6:00 PM	
well piece	9 1/2-11	5	Story		7:00	EF
town	9 1/2-11	5	"		9:45	
Town - Ritz	7-11	5/6	Bennett, Godlee		9:45	EF
Albany May 8	7:30 AM.	Returning	11:00 PM. May 8		6:00 PM	car 7:50 CD D
Shirley	7⁰⁰ 8²⁰	May 15	Godlee & Bennett		8:12	ma c
town - West	6:30 11:00	Mar 16	Jordan		9:25	EF
Town	5-11	19	(Odon)		7:00	
date - P	8-11	12	Ralph Calhoun		10:05	EF
date - Shrine Club	8-1	20	"		12:35	CD D
" - Twin Lake	11-7³⁰	21	"		6:00	AS
date - County Club	8-1	51	"		12:32	CD D
town - Ritz	8-11	24	Odon, Godlee		10:35	CD D
Date	8-11	29	F. King		10:45	CD D
Ritz	7 1/2-11	2	Story		9:25	EF
Ritz	6-11	7	Story		10:10	EF

Name: Sutherland Patricia
 Class: Junior
 Quarter: Fall
 Room No. 332

806 N. Van Buren
Albany, Ga



Miss Patsy Sutherland
55 Belmont Drive
Atlanta, Georgia

Mr. and Mrs. William Shaffer Sharman
request the honour of your presence
at the marriage of their daughter
Maisie

to

Mr. William Warren Stripling
on Saturday, the fourth of September
at five o'clock

First Baptist Church

Albany, Georgia

Reception

*immediately following the ceremony
at the home of the bride's parents*

Please reply

REGULATIONS

OUR LIBRARY

CONTAINS 22,000 volumes and numerous magazines, newspapers, pamphlets, and other materials. Use them!

IS OPEN

Monday - Thursday	8:30 a.m. - 1 p.m. 2:00 p.m. - 6 p.m. 7:00 p.m. - 10 p.m.
Friday	8:30 a.m. - 1 p.m. 2:00 p.m. - 6 p.m.
Saturday	8:30 a.m. - 1 p.m.
Sunday	2:00 p.m. - 4 p.m.

WHO MAY USE THE LIBRARY

Any student and faculty member of G.S.W.C. and Emory Junior. The families of G.S.W.C. faculty members, G.S.W.C. alumnae, Valdosta and Lowndes county teachers may check out books. Any other resident is welcomed to use the library, but is not allowed to check out materials.

Bottles of ink must not be brought to library. Fill pens at circulation desk.

No smoking allowed in library except in rest room.

1. Books in general collection may be borrowed for a period of two weeks, subject to recall if needed for reserve shelf.
 2. Pamphlets and unbound magazines, with the exception of the latest issue, may be borrowed for a period of 3 days.
 3. A fine of 3 cents a day is charged for late books and periodicals, to be paid when the book or periodical is checked in.
 4. Reference books, bound periodicals and the Emily Hendree Park Memorial Library must be used in the library building.
 5. Reserve books are obtained by asking for them at the circulation desk by author and title. Do not transfer book to another student.
 6. Reserve books may be loaned for overnight use by asking at desk. Books may be checked out after 9:30 p.m. to be returned before 9 a.m. the following morning. Books for weekend loans can be checked out after 11 a.m. Saturday morning, to be returned by 9 a.m. Monday morning. For Friday night use, check reserve books after 5 p.m., to be returned by 9 a.m. Saturday morning.
 7. Penalties for late return of reserve books: For failure to return a reserve book by 9 a.m. the following morning, a fine of 25 cents for each book for the first hour is charged. An additional 5 cents is charged for each hour thereafter.
- For taking a book from the library without permission, a fine of 50 cents is charged.

THE WESTMINSTER CLUB

*AN ORGANIZATION OF PRESBYTERIAN STUDENTS and other young adults welcomes you and cordially invites you to attend its meetings.

THE PLACE THE HUT .

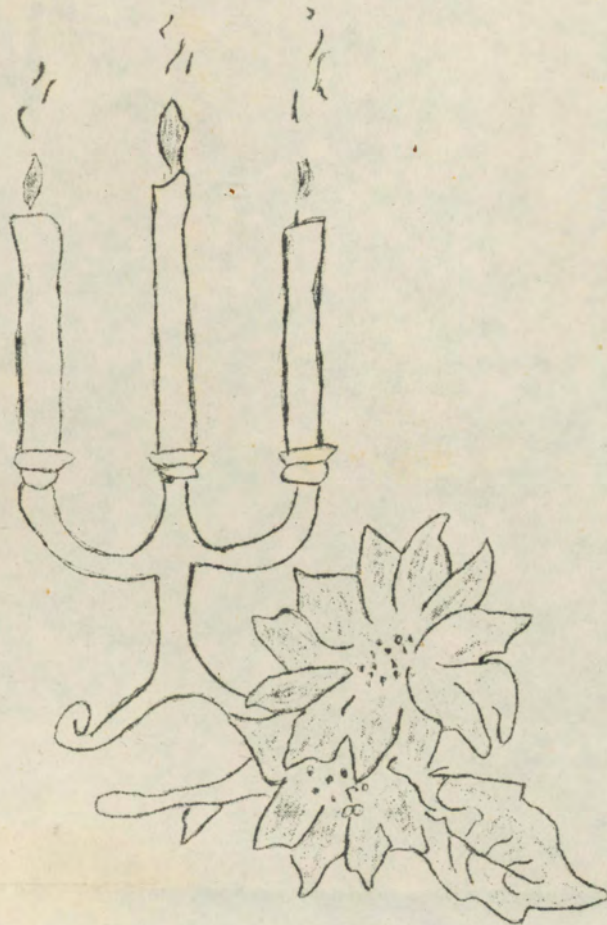
THE TIME 6:00 P.M.

Come and bring your friends

SUNDAY CHURCH CALENDAR

- 10:15 A.M. Church School
Coed Class
- 11:30 A.M. Divine Worship
- 3:00 P.M. Fellowship Supper
- 6:30 P.M. Vesper Service
- 7:30 P.M. Evening Worship
- 8:45 P.M. "Fireside Hour"
At the manse.

"No one can live this religious life alone. He must have the fellowship of others who are trying to live in this way. This is so because the human personality above all things is a social entity. . . . In a time like ours the only way that a new and transforming religious movement can be started is through creative fellowships of consecrated Christians." Wieman.



Tonight you are invited
to attend another of the
traditional "Y" services,
THE HANGING OF THE GREENS.
This is an annual service
in which only Seniors
participate. Each Senior,
dressed in a white evening
dress, either places a
candle or hangs a wreath
somewhere in the Rotunda.
For the first time, the
Christmas tree, decorated

by the Sophomore Council, will be lighted, and the whole Rotunda
will take on a holiday atmosphere.

Come to the Rotunda tonight at 6:45, and get into the true
spirit of Christmas. This spirit is one of joy, for it is at
Christmas time that we celebrate the birthday of our Lord and
Saviour, Jesus Christ.



MAXIMUM OF
\$5,000
 for
25¢

RATES

\$.25 per day for
 1 to 5 days
 1.50 for 7 days
 2.00 for 10 days
 2.75 for 15 days
 3.50 for 21 days
 4.50 for 30 days

COLUMN
 1

\$5,000	for accidental death	\$3,000
\$5,000	for loss of both hands or both feet	\$3,000
\$2,500	for loss of one hand or foot	\$1,500
\$25.00	per week for total disability, up to 52 weeks	\$15.00
\$15.00	per week for partial disability, up to 26 weeks	\$ 9.00

COLUMN
 2

RATES
 \$ 6.00 for 45 days
 7.50 for 60 days
 10.00 for 90 days
 12.50 for 120 days
 15.00 for 150 days
 17.50 for 180 days

Amounts in COLUMN 1 are payable
 for accident while traveling on public
 conveyances, on land or water.

Amounts in COLUMN 2 are payable
 for other accidents covered.

Age limits 16 to 69 inclusive

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HARTFORD, CONNECTICUT

Issue the following forms of insurance: Life, Accident, Liability, Automobile, Steam Boiler, Compensation,
 Group, Burglary, Plate Glass, Fire, Windstorm, Inland Marine, Fidelity and Surety Bonds.

"The fruit of the Spirit is love, joy, peace, patience, kindness, goodness, faithfulness, gentleness, and self-control." Galations 5:22,23a.

SUNDAY, NOVEMBER 21, 1948

11:30 A. M.—DIVINE WORSHIP

*Organ Prelude—"Hymn of Praise" Sheldon
Call to Worship.
**Doxology.
Invocation and Lord's Prayer.
Hymn No. 368—"Come, Thou Fount of Every Blessing" Robinson
Scripture Lesson—Psalm 103.
Call to Prayer.
The Pastoral Prayer.
Hymn No. 21, Vs. 1, 2, 4—"Love Divine, All Loves Excelling" Wesley
Announcements.
Offertory—"Solvej's Song" Grieg
**Presentation of Tithes and Offerings.
Solo—"Give Thanks and Sing" Harris
Mr. Cranston R. Gesell
The Sermon—"Five Jewels In a Crown" Rev. Herbert L. Laws
Prayer.
**Hymn No. 483, Vs. 1, 2, 4—"Come, Ye Thankful People, Come".....Alford
Benediction and Choral Response.
The Organ Postlude.

EVENING SERVICE—7:30 P. M.

Senior Fellowship in charge of devotions and music in honor of Assembly's Youth Night. Jimmie Bridges, presiding.
Instrumental Prelude—"Onward Christian Soldiers" Sullivan
Sara Lou Bradford, Richard Dickens, Joe Greer, Lee Greer
Call to Worship.
Invocation.
Hymn No. 155, Vs. 1, 2, 3—"Breathe on Me, Breath of God" Hatch
Litany—(See mimeographed sheet.)
Scripture—I John 1:1-7.
Talk—"Activities and Program of the Senior Fellowship".....Henry Briggs Smith
Offertory—"He Lives" Ackley
Hymn No. 152, Vs. 1, 3—"He Lives" Ackley
Sermon—"Paul's Fourteen Points for Popularity".....Rev. H. L. Laws
Benediction.

USHERS THIS MONTH

HUGO MADDUX, Chairman

JOHN G. HAGEN

D. F. RIDINGS, JR.

F. W. ASHLEY

HENRY W. MINOR

T. A. SCOTT, JR.

CONNER THOMSON

T. R. NISBET, JR.

PRIVILEGES OF THE WEEK

TODAY—

10:15-11:10 a.m.—Church School.

11:15-11:30 a.m.—Prayer Group.

11:30 a.m.—Divine Worship.

6:00 p.m.—Westminster Fellowship meets at the Hut. Miss Carolyn Williams will speak on her trip to Europe, especially her attendance upon the World Council of Churches at Amsterdam.

6:30 p.m.—Senior Fellowship meets in the Sunday School Auditorium. Sara Lou Bradford in charge of the program.

7:30 p.m.—Evening worship. Devotions and special music furnished by Senior Fellowship.

8:30 p.m.—Open house at the manse for Westminster Fellowship.

WEDNESDAY—

7:30 p.m.—Prayer Meeting. Please read chapters 11 and 12.

THURSDAY—

10:00 a.m.—Union Thanksgiving Service at the First Christian Church.

NEXT SUNDAY—

11:30 a.m.—Radio broadcast over WGOV.

CHURCH NEWS

STUDENT MEMBERSHIP SUNDAY—Today is Student Membership Sunday in our Church. The students of G. S. W. C. and Emory Junior who are making this church their spiritual home during their college years have been invited to unite with this church either by profession, letter, or affiliate membership. Our church appreciates the interest and fine spirit of cooperation on the part of the students of both institutions.

PRESBYTERY'S MEN-OF-THE-CHURCH TO MEET—The Men-of-the-Church of Southwest Georgia Presbytery will meet at the First Presbyterian Church in Moultrie next Sunday afternoon, November twenty-eighth at 3:30 p.m. Col. Roy LeCraw, one of the outstanding laymen of our General Assembly, will be the speaker. Col. LeCraw is probably the most sought-after speaker within the church today. We are hoping that this church will have a large representation of men at the Moultrie meeting.

PRESBYTERIAN LAYMEN SPEAK—On Saturday, November 27, the speaker on the Presbyterian program heard over WGOV at 10:00 a.m. is Mr. C. S. Johnson of St. Louis, Missouri. Mr. Johnson's topic will be "The Progress of the Church." He will be introduced by Col. Roy LeCraw of Atlanta, Georgia.

OUR TRAINING SCHOOL—Our teacher's and parent's Training School came to a close Friday evening. The results of our first Training School are most encouraging. The total enrollment was approximately 50.

NEW MEMBER—Mrs. Eugene Moreland Eager was received into our church last Sunday by letter from Druid Hills Presbyterian Church in Atlanta, Georgia. Mrs. Eager resides at 210 West Adair, telephone 1167.

NEW SUNDAY SCHOOL SUPERINTENDENT—Mr. W. L. Youngblood has been appointed by the Session to serve as our new Sunday School Superintendent. He replaces Dr. J. A. Durrenberger. Dr. Durrenberger has served faithfully and efficiently, and it was with reluctance that the Session accepted his resignation. Mr. Youngblood is a loyal and capable member of our church and will make a fine leader for our Sunday School.

UNION THANKSGIVING SERVICE—Our Union Thanksgiving Service will be held at the First Christian Church Thursday morning, November twenty-fifth, at 10:00 a.m. Rev. Herbert L. Laws will preach the sermon and Rev. Luther Cole, president of the Valdosta Ministerial Association, will preside.

WESTMINSTER FELLOWSHIP SUPPER—Dr. and Mrs. Henry W. Minor will serve supper this evening to the Westminster Fellowship group.

MEMORIAL FLOWERS—The flowers in our church today were placed by Mr. and Mrs. John W. Lastinger in memory of their fathers, Mr. B. G. Lastinger and Mr. Edward Beechwood.

THE DEAN OF MODERN AMERICAN MUSIC

Musical Director of the American Broadcasting Company

You would hardly believe that in the space of a swift quarter-century, the history of music could be re-written, and a new era, an era symbolic of all that young America stands for, would be encribed on the blackboard of time by one man above all others.

Today, as music director of the coast-to-coast American Broadcasting Company network, Paul Whiteman has enlarged his already considerable influence in the field of American music.

"Pops," as he is known affectionately to all in the music world, would be the last to agree that the part he played in the renaissance of American music was a major one. He will give you such names as Bix Beiderbecke, Gene Goldkette, Louis Armstrong, King Oliver, Jellyroll Morton, Johnny Dodds, Joe Venuti and the original Dixieland Band, and all the other immortal stylists, as the men who dreamed jazz into existence.

He will insist that theirs was the greatest contribution to the swing-over from the accepted, stilted one-two-three step style, so deeply ingrained in American music to the high, wide and handsome forerunner of the boogie-woogie beat. Which is true, to a certain extent. But it took one man—Paul Whiteman—to corral the unruly notes; to curb the irrepressible Dixielanders and to correlate all their native ingenuity into an understandable form which was to become a definite and dignified pattern in the over-all musical picture.

Whiteman, unlike other dreamers of the early days when growing pains were beginning to presage the coming revolution, kept his head, and tightened a strong noose around the unruliness, which was breaking out like a plague of musical measles.

By every force of circumstance and heredity, Whiteman was destined to be the man for the job, since he was armed with a thorough musical background. For one thing his father, Wilberforce James Whiteman, had been supervisor of music for the Denver, Colorado, public school system for fifty years. Whiteman's pere was the organizer of school orchestras. Mrs. Whiteman had been a fine coloratura who frequently made appearances with a singing group.

It was natural, then, that out of this old-line musical menage should come the new leadership, and the future King of Jazz. Not that young Paul hadn't had his share of the long-haired schooling. He had, but it breezed over his sturdy frame, leaving only enough of its influence to form the framework of a style which, in due time, was to become the basis of the original Whiteman rhythmic metre.

In whipping his first band into shape to open at the Alexandria Hotel in Los Angeles, Whiteman had more to do than just to wield a baton. He had to convince his boys that there must be a ceiling for the hitherto untrammelled high notes—letting them shoot off into the air and fall where they may in the accepted jazz tradition was not the thing to do any more.

Jazz, as it was being accepted in those days, was going to take off its rompers and put on long pants, not to mention a top hat and silk tails, protests to the contrary, if Whiteman had anything to say about it.

With his debut on the coast, he found all his pleas and complaints for a chance to prove his point fully justified, for the clients called loud and clear for "that sensational new Whiteman band." Thus was launched the new era of American music. Through Whiteman it acquired a symphonic dressing which was to assure him, and all who were to follow in his footsteps, a fair share of immortality.

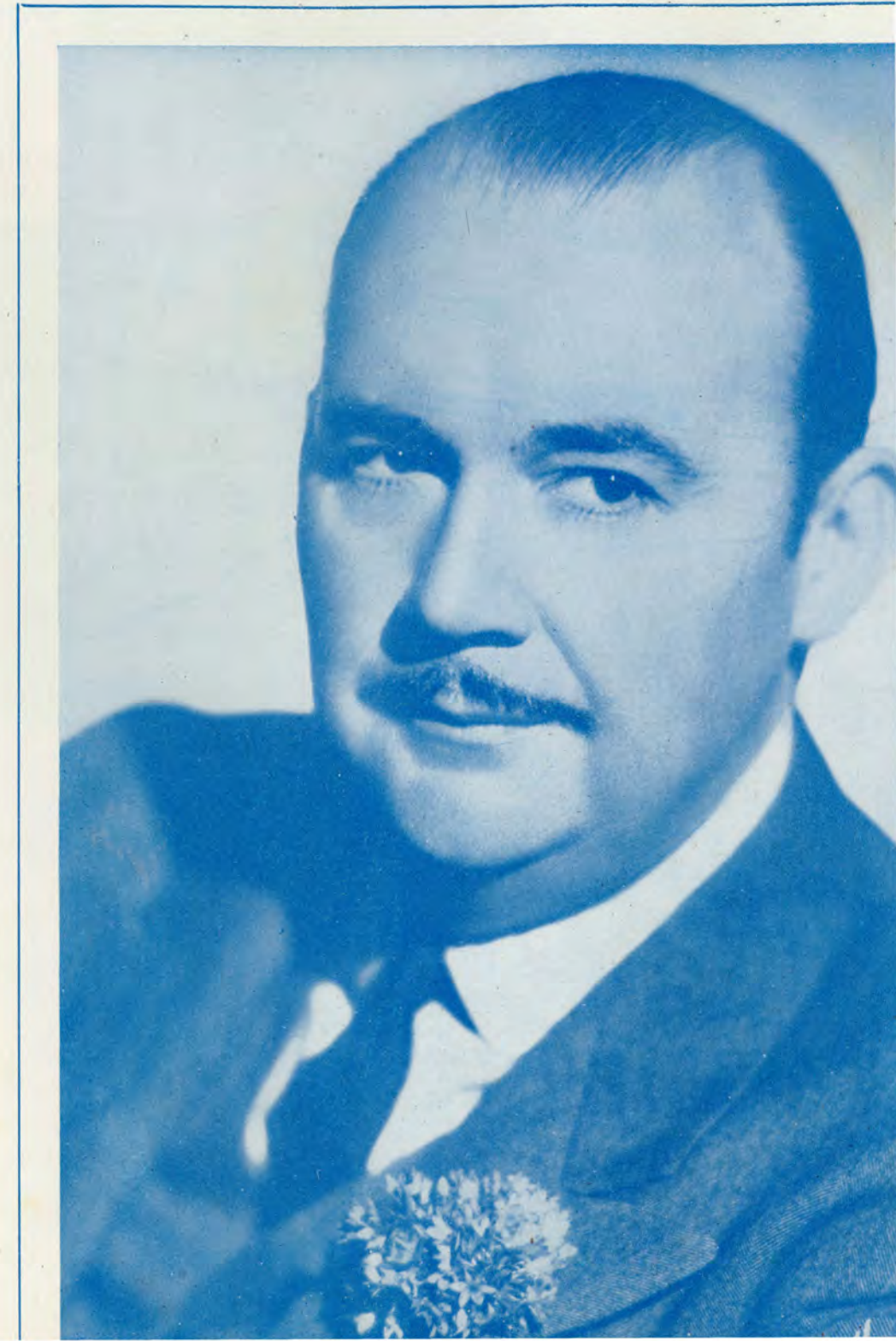
As Whiteman kept pacing the new trend in music, quietly installing subtle melodic changes as the need for them arose, there came upon the scene another trail-blazer in whom Paul found a sincere kinship. He was George Gershwin.

Gershwin too was charged with a dream—to carve into concrete realization a new expression of the American way of life. As this great new work was being moulded and re-moulded by Gershwin, Whiteman stood by and encouraged the young composer. When "Rhapsody in Blue" was introduced by Whiteman before a distinguished and highly critical audience in Carnegie Hall, it won for Gershwin lasting fame, and for Whiteman, a new crown: that of "Dean of Modern American Music." Since then, "Rhapsody in Blue" has been identified as Whiteman's musical signature.

There were others for whom Whiteman envisioned great things—Bing Crosby, Morton Downey, Ferde Grofe, Helen Jepson, Mildred Bailey, Jane Froman, Ramona, the Dorseys, and a host of others now in the spotlight of fame. All served their apprenticeship with Whiteman.

In his role as an ABC radio executive, Whiteman keeps his weather eye peeled for new talent, and once discovered, it is developed as were the others. He acts in a supervisory capacity for the planning of musical programs, and cooperates in the production of new programs for potential commercial sponsors.

PAUL WHITEMAN





SCENES FROM THE
"RHAPSODY

Paul Whiteman with
some of the original
members of his
band.



Paul Whiteman and
His Orchestra



Paul Whiteman,
Charles Coburn,
Robert Alda, Albert
Basserman and Her-
bert Rudley.

MOTION PICTURE
IN BLUE"

Dramatic pose lead-
ing the orchestra.



His Orchestra with
Robert Alda at the
piano. (Left)

Paul Whiteman,
Robert Alda, George
White and Charles
Coburn.



PAUL WHITEMAN



RADIO PUT PAUL WHITEMAN ON THE FARM

By EDMUND LEAMY

Paul Whiteman seemed to have everything in the world; his own orchestra, scads of money. When he traveled, he carried with him always his own expensive automobile, and he rode in his private railroad car, fitted up like the palace of a prince. But he wasn't happy.

"I was full of self-pity," he says. "Here was I making piles of money, and yet I couldn't have the one thing I wanted most in the world. I wanted a farm, and to be able to live on that farm, and to raise things, and to watch things grow."

At the same time he didn't want to stop playing, or to lose his hold on his public, or to give up work.

Today, thanks to radio, all his dreams have come true. Today, as musical director of the American Broadcasting Co., and with a once-a-week show on the air, he is able to live on his 600-acre Walking Horse Farm at Rosemont, N. J., only a short distance from New York.

He raises Black Angus Cattle. Last year one of them walked off with the Blue Ribbon for "Best-Get-of-Sire" at the Trenton County Fair. He takes a big part in local affairs, gives away three calves every year to 4-H boys and girls, plays for the Firemen's Carnival, helps raise funds for public projects.

He laughs about his first days as a farmer. "I'm glamorous to people who don't know me," he says. "But those farmers in New Jersey didn't like me at first. They didn't give a damn who I was." Now, however, Paul, and his wife, Margaret Livingston, are considered OK.

He says with great humility that he always has been tremendously lucky. In World War I, when he was in the Navy, he states: "I was able to do music as I wanted to do it. When I came out of the Navy I put on a jazz concert at Aeolian Hall which caught on.

"After that I played at Carnegie Hall, and three and a half years at the old Palais Royale, and traveled. Travel was exciting and fun, but before I had my private car, a different bed and a different train every night wore me out. I began to figure how I could lessen my work and not suffer as a ham. I began to think of radio."

He started playing over the airwaves in the early days of WJZ, later became a national radio figure. In 1943 he was made musical director of ABC. Every year now he makes one short concert tour. It gives him a chance to say hello to people. He's very grateful to radio.

JANE ANDERSON



Miss Jane Anderson, noted Concert Pianist with PAUL WHITEMAN and his Concert Orchestra had the great privilege of playing the "Rhapsody in Blue" arranged for Piano Soloist with Concert Orchestra accompaniment at Grant Park Summer Concert in Chicago in 1935 when the Rhapsody had its first public performance. Through the years Miss Anderson's name has been linked with her many fine performances of Rhapsody in Blue.

Born in Huntington, Indiana, she started playing piano at a very early age and by the time she reached the ripe old age of fourteen she gave her first professional concert. She was six times Piano Soloist with the Chicago Symphony Orchestra under such great conductors as Frederick Stock, Eric DeLamarter, Igor Stravinsky, Desire Defauw, and Arthur Rodzinski.

At various times during her career Miss Anderson was the Staff Pianist with NBC and WGN in Chicago. In 1943 Miss Anderson made a solo appearance with the Tri City Symphony Orchestra in Davenport, Iowa under the capable baton of Oscar Anderson.

Miss Anderson's performances have been acclaimed by both the public and the music critic for her many graces of tone, technical attainments of unusual brilliancy, and sterling musicianship. It is often said of Miss Anderson that she may be considered a musician prior to being considered merely a pianist. She unites unquestioned talent with an engaging personality unspoiled by any of the modern typical eccentricities of her sex and age.



PROGRAM

GERSHWIN CONCERT

EULOGY

Medley: Instrumental

Swanee

Do It Again

Of Thee I Sing

Someone to Watch Over Me

Love is Sweeping the Country

Somebody Loves Me Russell McIntyre

Embraceable You Russell McIntyre

Variations of I've Got Rythm Jane Anderson (Pianist)

The Man I Love Eugenie Baird

For You For Me Forever More Eugenie Baird

Concerto In F—1st Movement Jane Anderson

INTERMISSION

S'Wonderful—now and then Mike Pingitore

They Can't Take That Away From Me Eugenie Baird

Soon Eugenie Baird

Medley in Concerto Form based on melodies by Gershwin: Al Gallodoro
Saxophone Soloist

I've Got Plenty of Nothin' Russell McIntyre

Maybe Russell McIntyre

Rhapsody In Blue Jane Anderson

'POPS' MOVES TO THE BLUE

By ART SEKRO

When the Blue Network announced that *Paul Whiteman* had signed a contract to become Director of Music for the network, friends of "Pops" the world-over gave out with lusty cheers of congratulations. For the honor and position of such a job, no finer representative of Modern American Music could have been discovered.

Paul had certain radio contracts to fill, but it wasn't long before he was doing his regular shows as well as taking a hand in musical presentations on the Blue Network.

No orchestra leader's name means as much, and represents as much, as the name Paul Whiteman. Since he first burst onto the musical scene in 1919, "Pops" has been a leader among leaders, a developer of great musicians and the producer of the finest in music. The names of the boys in his bands since his first orchestra was formed is a list of the great names in all the orchestra world. Many went on to form their own orchestras. Some—such as Berigan, Lang and Beiderbecke—died, but their names are mentioned with reverence where great musicians gather.

Musical Tradition.

It was in 1924, in New York's Aeolian Hall, that the "King of Jazz" introduced George Gershwin's "Rhapsody in Blue," and thereby introduced Gershwin to America. In 1928, Whiteman presented another important concert, this time at Carnegie Hall, and it was the forerunner of many jazz concerts at that staid hall.

The Whiteman bands have played from coast-to-coast, at every important theater, hotel, and nightclub. Whiteman has been a radio star since the early days of radio, and his bands have been in pictures since talkies shoved silent pictures out of business. His name has become synonymous with all that is the best in modern American music.

And so it was with the greatest of praise that "Pops" stepped into the musical directorship of the Blue Network. It was the type of position that fitted him perfectly, that represented his ultimate goal in American music. It was the right place for the right guy.

Just 25 years ago, the band had just finished a record-breaking tour that included 290 separate concerts. It was about then that Deems Taylor, music critic of the New York "World," said about Whiteman and his music:

"Jazz was ready to come out of the kitchen and moved upstairs in the parlor."

A Contribution to America

Said a critic for ORCHESTRA WORLD in that first issue in 1925:

"It is detracting nothing from the many great orchestra leaders in the field to say that Paul Whiteman typifies American music of the present generation. He has subdued jazz and made it amenable to musical reason. He has removed much of the odium which formerly attached to it as a type of music which could not be accepted by the critics. He has done much to free American music from the sycophancy which held it bowed at the feet of European composers. He has aided in running to the top of the flag pole America's musical flag which bears no resemblance to that of any other nation. And more than this, he has finally forced musical Europe to admit that the genius of melody is not indigenous to European soil alone, but can spring from American ground as well.

"Paul Whiteman has done much, musically, for this country."

What was said in 1925 can be repeated today, in 1948, with no change in wording.

EUGENIE BAIRD



Eugenie Baird, featured vocalist in the Paul Whiteman concert is often called upon by fans to make suggestions on beauty care. Eugenie recently wrote one of them the following advice.

"There are so many moments in the course of the day when it is important to know that your make-up is on properly and that you have that band-box clean look about you. Whether you are job-hunting or anxious to bowl over a new boy friend, there is nothing like perfection in good facial grooming to give you assurance. Yet the busy young woman doesn't have the time to haul out her mirror at odd moments to dab on that extra touch of lipstick or fresh powder."

Eugenie offers the following formula for a good time-saving once-a-day make-up which stays dewy fresh all day until the grease paint goes on before show time. She says, "The first step, of course, is a well-scrubbed face. Then a very thin coat of vanishing cream. Next, a touch of cream rouge and it's best to smear it over the angle of the cheek bone. After that your powder. You're not through yet because here's where the surprise comes in. Sparingly sponge on your favorite pancake all over the face, covering your lips, and allow the pancake to dry thoroughly. Now another coat of powder to give the skin a smooth velvety surface. Finish off with mascara, always brushing lightly away from the corner of the eyes to achieve the piquant look. Last, your lipstick applied with a good sable lip brush and you can forget about your face for the rest of the day." As for the hair, Eugenie suggest a carrot juice rinse to bring out the color highlights.



RUSSELL McINTYRE



Russell McIntyre, latest addition to the Whiteman band. Tall, blonde, and terrific, the Salisbury N.C. boy was personally selected from a group of talented youngsters by P.W. who was searching for a fresh personality to accompany the orchestra on its recent Montreal Junket.

Mr. Whiteman attributes a large part of the Canadian success to McIntyre whom the audiences, particularly the distaff side, took to immediately. The maple-leafers just wouldn't let him off stage after his initial number, and the stage door of the spacious Montreal auditorium was blocked by enthusiastic bobby-soxers almost before the last notes of the Gershwin finale had died out inside.



GEORGE GERSHWIN

George Gershwin was born in Brooklyn, N. Y., on Sept. 26, 1898. His childhood was spent on New York's lower East Side, where he attended P.S. 25 and the High School of Commerce.

Gershwin's parents didn't expect him to be a musician. His brother Ira (the lyricist) was to take piano lessons, not George. When the family bought a piano, George dumbfounded them by sitting down and playing Rubenstein's Melody in F. He had learned it from watching the keys of a player piano in a neighborhood penny arcade. He won the piano lessons instead of Ira, who didn't want them in the first place.

At fifteen, he was a piano playing song plugger for Remick's, a job he lost because he insisted on plugging his own songs when the customers didn't want Remick's tunes.

The popular conception that Gershwin wrote nothing but hits is, like most popular conceptions, distorted. His first song, published when he was seventeen, was called "When You Want 'Em, You Can't Get 'Em, When You Got 'Em, You Don't Want 'Em." The first show for which he did the production numbers was called "Half Past Eight." It lasted five performances in Syracuse. His first Broadway show, "La, La, Lucille," evened the score by winning success. The hit number was "Nobody But You." Gershwin was just nineteen.

In addition to his extended compositions, "Rhapsody In Blue," "Concerto in F," "An American in Paris" and "Cuban Overture," Gershwin composed the scores for twenty-five musical comedies, one opera ("Porgy and Bess") and three motion pictures, resulting in some 160 song hits, among them "S Wonderful," "Mine," "The Man I Love," "Swanee," "Stairway to Paradise," "Someone to Watch Over Me," "Embraceable You," "I Got Rhythm," "Love Walked In," and "Somebody Loves Me."

"Swanee" was the first Gershwin song to score a nationwide hit. Al Jolson introduced it in his show, "Sinbad." It sold two and a quarter million records.

Gershwin wrote the music for five George White "Scandals" (1920 through 1924). "Scandals" were—and are—famous for beautiful girls. George was shy with them. White says he never saw him speak to one of the beauties unless she spoke first. Then he made a bashful exit.

He got over the bashfulness later. He loved to give parties and entertain at the piano, hours on end.

When he was tops as a composer he developed a sudden interest in painting, collected masterpieces, but wasn't satisfied with that and took to the brush himself. Did praiseworthy portraits of Jerome Kern

and Arnold Schoenberg, also a full-size self-portrait.

In the winter of 1926, Gershwin had two shows running simultaneously on Broadway: "Tip Toes" and "Song of the Flame." Each had four or five song hits.

After the Aeolian Hall triumph for his "Rhapsody In Blue," Gershwin signed a contract with Walter Damrosch, conductor of the New York Philharmonic, to write a concerto for the orchestra, to be presented in Carnegie Hall. Then he went out and bought a book to learn what in blazes a concerto was. His Concerto in F was the result.

Gershwin's "Of Thee I Sing," written with George Kaufman, was the first musical play ever to receive the Pulitzer Prize.

At the height of his fame, he appeared in Lewisohn Stadium and with the New York Philharmonic in the triple capacity of composer, piano soloist and conductor.

He died in Beverly Hills, July 11, 1937, at the age of 38.

Aeolian Hall on a February afternoon in 1924 gave the first jazz concert in musical history.

"Funny thing," Whiteman said, "it was this way before the original concert. I didn't feel a bit nervous about the thing until the morning of the day we were to go on. Then I got so jittery I couldn't eat breakfast or lunch. That means I was really nervous."

Whiteman said the idea of "making a lady out of jazz" had been buzzing about in his head for months before he invaded Aeolian Hall, but the culminating events moved rapidly.

Hires Aeolian Hall

"I got a tip a competitor of mine was going to stage a jazz concert," he explained, "so I jumped right in and hired Aeolian Hall, the home of the classics, for a date just three weeks away. Then I got hold of some of my composing friends, among them George (Gershwin) and asked them to whip me up something new—and startlingly different—to knock the classic critics off their perch.

"George had a blues theme I was interested in, but he said he couldn't possibly work it out in three weeks. Hot or cold, I told him, it has to be ready. He came through with the 'Rhapsody'."

The late Victor Herbert and some other composers wrote pieces for Whiteman's concert. It was the "Rhapsody In Blue," played with Gershwin himself at the piano, that won the critics' approval—and lived.

Whiteman took his concert on tour, with the "Rhapsody" as the *piece de resistance*.



Paul Whiteman and the Original Members of His Band

ALFRED GALLODORO



Born in Chicago, June 20, 1913, Al Gallodoro studied clarinet under direction of his father at the age of seven. At the age of twelve he started on the saxophone and at the age of fifteen began playing in the Orpheum Theatre in New Orleans where he remained for five years.

In 1933 Mr. Gallodoro joined Isham Jones, then went to Radio Station WINS in New York for two years. In 1935 he went to the major radio stations, playing under Rudy Vallee, Rubinoff and Nat Shilkret. In 1936 he joined Paul Whiteman as featured soloist. He left the Whiteman Band to join the N.B.C. Symphony Orchestra under Toscanini and Stokowski, and after two seasons engaged in free-lance radio work.

Soon afterward Mr. Gallodoro joined the Symphony of the American Broadcasting Company as featured soloist on clarinet and saxophone.

This led to one of the highlights in Mr. Gallodoro's musical career, when he was asked to play the solo parts in the concerto, written especially for him, titled "Concerto for Doubles" for clarinet, bass clarinet and saxophone. The concerto was broadcast over the A.B.C. broadcasting chain in 1947. Veteran reed instrumentalists were amazed that one man could perform so well on all three instruments.

On November 7, 1947, Mr. Gallodoro appeared as guest soloist with the Buffalo Symphony Orchestra on the opening concert. Ralph Herman, composer of "Concerto for Doubles," conducted the concert.



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Atlanta 3, Georgia

Oct. 26, 1948

Miss Patsy Sutherland,
c/o G. S. W. C.,
Valdosta, GA.

Dear Miss Sutherland:

You will find attached your three (3) tickets at \$2.40 each, as requested, to the performance by PAUL WHITEMAN at the City Auditorium in Atlanta, Saturday evening, November 6th, as follows:

DRESS CIRCLE
Section C Right
Row "D"
Seats 12-13-14

Thanking you, we are

Yours very truly,

MARVIN McDONALD, MGR.,

By: *Marvin McDonald*

A. W. McDonald.

Let's Paint a Sign

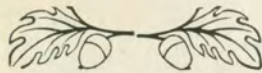
"You may not believe there's anything romantic about a can of paint; but when you think of how it helps a little white church reach out into the night to capture its share of moonlight, perhaps you can understand how we feel about our product," reads a paint advertisement.

"There's a lot of satisfaction in knowing that our products have been chosen to help guard and beautify the enduring treasure of this country, for we'd rather make the paint for a little white church at the crossroads than for all the battleships in the world."

An unkept church building will never convince the lost world that we love the Lord whom we worship there. Not only do we want to convince people that we love the house of our



Lord and Saviour—we will want them to know that our church is a Baptist church. That's why the Executive Committee of the Southern Baptist Convention has voted a recommendation "that churches be encouraged to identify their church buildings by a sign, nameplate, bulletin board, or other appropriate marking."



"Thy Will Be Done"

Lord Bolingbroke once asked Lady Huntington how she reconciled prayer to God for particular blessings with absolute resignation to the divine will. "Very easy," answered her ladyship; "just as if I were to offer a petition to a monarch of whose kindness and wisdom I have the highest opinion. In such a case my language would be, 'I wish you to bestow on me such a favor; but your majesty knows better than I how far it would be agreeable to you or right in itself to grant my desire. I therefore content myself with humbly presenting my petition, and leave the event of it entirely to you.'"

A Dying Church

An artist was engaged to paint the picture of a dying church. Those who commissioned him rather naturally expected that he would portray a ramshackle old structure set in the midst of a neglected yard overgrown with weeds with broken windows, weather-beaten and unpainted walls, and surrounded by a general air of desreptitude.

Instead the artist painted the picture of a stately building with expensive art-glass windows, a considerable expanse of richly carved wood, a high pulpit, and comfortable pews. In the foyer, on a conspicuous corner of the wall, a box was fitted, across the front of which were the words, "For Missions." Over the little opening designed to receive the contributions there was a cobweb.

There is a profound truth underneath the artistic satire! A church may be meeting in a glorious Gothic cathedral, and yet be in the throes of death. The actual life of a Christian congregation cannot be measured by the building in which the people worship, but by their concern for the establishment of the kingdom of God.

The marks of death are upon a congregation of Christians who worship God on the Lord's Day in the midst of comfortable surroundings and who carry upon their souls no burden because of the world's need.

What goes on in people's minds—and in their hearts—is more important in determining the fateful future than what goes on in laboratories and production centers.

—DAVID E. LILIENTHAL



Lost people within the bounds of our state are as much in need of Jesus Christ as the heathens in lands across the sea. Many of these will never know about the Saviour unless the message of Christianity is carried to them through state missions. Let us give graciously and gladly.

The Radiance of His Presence

The simple story of an old violinist helps us to appreciate the radiance of God's presence. The old musician was poor, but possessed an instrument which never failed to charm by its soothing mellowness. Played as he could play, it never failed to awaken responsive chords in the heart! Asked to explain its charm, he would hold out his violin and, tenderly caressing its graceful curves, say: "Ah, a great deal of sunshine must have gone into the wood, and what has gone in comes out."

How much of God's sunshine has entered your life? How much time have you spent in the radiance of His presence? It is only too true of all of us that if more of God's radiance had entered into our souls we should be better able to radiate peace and hope to the crowds around us.

12 de diciembre de 1948.

Querido Patsy:

¿Venga Ud. a comer a casa?

Tomaba Ud. el autobús en la estación
de la transportaciones en la ciudad
de Valdosta y venga Ud. para a la
hermosa ciudad de Albany.

Afortunadamente no hay viento
frío aquí.

Q. E. S. V.

Ricardo

Más: IKAGA DESU KA?

A SERVICE FOR THE THANKSGIVING SEASON

1. Instrumental Prelude.....Selected
2. Call to Worship...."Venite, exultemus Domino"...arr. Aubrey
(Sung by Choir, Congregation Standing)
3. Scripture Lesson
4. Doxology.....Sung by all, Standing
5. The Thanksgiving Litany (all responding to verses indicated):
 - V.- Most gracious Lord, whose mercy is over all thy works:
 - R.- We praise thy holy Name for thy goodness to us.
 - V.- For the return of seed-time and harvest; for the increase of the ground and the gathering in of the fruits thereof; and for all the other blessings of thy merciful providence bestowed upon us
 - R.- We yield thee our unfeigned thanks and praise.
 - V.- For deliverance from our enemies; for bringing us to an awareness of thy majesty; and for the blessing which thou hast given in the One Who is our Saviour and Guide
 - R.- We humbly adore thy Name; and beseech thee to continue thy favor and goodness towards us and towards all people.
 - V.- Hear us, O Father, as in our hearts we join with our fellows in the prayer which Christ hath taught us:
6. The Lord's Prayer..Chanted by the Choir.....arr. Aubrey
7. Congregational HymnMaterna.....Ward

O beautiful for spacious skies, For amber waves of grain,
For purple mountain majesties above the fruited plain!
America! America! God shed his grace on thee,
And crown thy good with brotherhood From sea to shining sea.

O beautiful for patriot dream That sees beyond the years
Thine alabaster cities gleam, Undimmed by human tears!
America! America! God shed his grace on thee,
And crown thy good with brotherhood From sea to shining sea.

AMEN
8. The Thanksgiving Address.....The Rev. John Wilson
9. Hymn of the Pilgrims..Sung by Choir.....McDowell
10. Benediction
11. Chorale.."Now Thank We All Our God".....Cruger-Bach
(Sung by choir; congregation bowed)
12. Instrumental Postlude.....Selected

BE OF GOOD COURAGE AND DEPART IN PEACE

The Scenes

Act I
(Sophomore Year)

- Scene 1. An evening in April
Scene 2. Early the next morning

Act II
(Junior Year)

- Scene 1. An afternoon in October
Scene 2. An evening in February
Scene 3. An evening in May

Act III
(Senior Year)

- Scene 1. Sunday afternoon in November
Scene 2. An afternoon in April
Scene 3. Morning in June

Cast of Characters

(In order of appearance)

- Julie Lovington (Lovey) Joanne Smith
Elizabeth Rainey (Drizzle) Mary Owen
Clifford Alexander (Spiff) Vilma Ansley
Jennie James (Jinx) Sherrie Grow
Sara Rosenthal (Rosey) Cornelia Tuten
Maggie Reed (Maggie) Anna Morangus
Marian Hall (Hall) Sherla Miller

Dear Miss Sutherland
Would you sit
at my table
at the Xmas
Remembrance Party -

Love +

XXX

C. Mathis

R.S.V.P

PROGRAM

Selections for Violin and Piano
Mrs. Pardee; Mrs. Aubrey

Grace Dr. Ralph Thaxton

Choral Response. .The Glee Club

DINNER

Carol: God Rest Ye Merry, Gentlemen
(v. 1, 2, p.6). The Assembly

The Court Fool.Sherla Miller
Choreography by Jean O'Neal

Christmas Song:The Glee Club
Carol of the Russian Children
Arr. by Bryceson Treharne

Carol: The First Noell
(v. 1, 2, p.5). The Assembly

ValseThe Dance Group
Christmas Song:The Glee Club
O My Dear Heart, Young Jesus Sweet
Edward Margetson

Carol: O Little Town of Bethlehem
(v. 1, 2, 3, p.16). . . The Assembly

Selections: The Choral Readers
Christmas Gifts. Laurette Hogan
Ballad of King Kasper..Theodosia Garrison
The Bishop's Christmas Wish. . Ogden Nash

Minuet.The Dance Group
Carol: O Come, All Ye Faithful

(v. 1, 3, 4, p.14). . . The Assembly
Christmas Songs:.The Glee Club
Slumber, My Dove Alsatian Carol
O Jesus So Sweet J. S. Bach
Soloist: Charlotte Goodwin

Reading:
The Christmas Story. . Miss Louise Sawyer

Carol: Silent Night, Holy Night
(v. 1, 2, 3, p.4) . . . The Assembly

Christmas Sunday

December 19, 1948

MORNING WORSHIP—11:00 A.M.

Prelude—"Noel" D'Aquien
(Please use this period for silent prayer and meditation)

Call to Worship

Doxology

Invocation and Lord's Prayer

* * * *

Hymn 56—"O Come, All Ye Faithful, Joyful and Triumphant" Latin Hymn

Apostles' Creed

"I believe in God the Father Almighty, Maker of heaven and earth; and in Jesus Christ His only Son our Lord; who was conceived by the Holy Ghost; born of the Virgin Mary; suffered under Pontius Pilate; was crucified, dead, and buried; the third day He rose again from the dead; He ascended into heaven; and sitteth on the right hand of God the Father Almighty; from thence He shall come to judge the quick and the dead. I believe in the Holy Ghost; the holy catholic church; the communion of saints; the forgiveness of sins; the resurrection of the body; and the life everlasting. Amen."

Gloria Patri

* * * *

Anthem—"Christmas Hymn" Jungst

* * * *

Scripture Lesson—Luke 2:8-20

Prayer and Choral Response

* * * *

(Please sign guest cards)

Reception of New Members

*Announcements

Offertory—"I Wonder as I Wander" Appalachian Carol

Sermon—"PERFECTIONS OF THE INCARNATION" Dr. Wilson

Prayer

Hymn 57—"Joy to the World!" Handel

Benediction

Silent Prayer

Choral Amen

Postlude

**The ushers will be glad to seat you at these times.*

CHRISTMAS PAGEANT—7:00 P.M.

"Hope, Joy, Service"

Prelude—"Chorale Prelude on Silent Night" Schmutz

Prologue

Processional

Pageant—

I. HOPE

II. JOY

Offertory—"O Holy Night" Adam
(Solo: Mrs. Thomas Allen)

This is the annual Christmas Joy Gift Offering for the aged and infirm ministers of our Church.

III. SERVICE

"Hallelujah Chorus" (Congregation Standing) Handel

Benediction

Postlude—"Tocatta" from the Fifth Symphony Widor

Prologue Mary Batchelor

Shepherd Bobby Spears

Reader I Dr. E. T. Wilson

Shepherd Ben Torrey

Reader II Mrs. Bealy Smith

Wise Man Earl Patton

Abraham Tommy Johnson

Wise Man Oran Smith

David Mac Blair

Wise Man Bud Austin

Isaiah Lowry McBath

Woman Jean Carson

Jeremiah Mike DeFord

Man Don Smith

Micah Sonny Tilghman

Young Person Ann Craig

Angel Helen Fisk

Child Margaret Dexter

Mary Rose Maurin Brannon

Oriental Ann Johnson

Joseph Lewis Brannon

African Billy Blair

Traveler Oran Smith

Mexican Pat DeFord

Watchman Johnny Gober

Brazilian Jane Brooks

Shepherd Howard Carson

Home Mission Child Tommy Beutell

Shepherd Pat Moore

Heavenly Host: Robert Browne, Janet Campbell, Jane Cantrell, Patsy Cartledge, Jackie Chambers, Bobby Collins, Barry Conger, Margery DeFord, Becky Fiveash, John Gober, Virginia Hancock, Jean Hodges, Jeanette Lewis, Bally Marett, Gloria Martin, Sam Peddicord, Jimmy Robinson, Peggy Hahn, Caroline Hogan, Jackie Stanford, Alice Stephenson, Alice Susott, Fred Thompson, Barbara Torrey, John Wickham, Beth Wilson, Peggy Wilson.

Balcony Choir: Intermediate and Junior Departments.

Children's Choir: Primary Department.

Assisting: Mrs. D. S. DeFord, Mr. J. F. Pattillo, Mrs. Bealy Smith, Mrs. J. G. Stephenson, and Miss Berkeley Stevenson.

Ushers: Roy Chandler, Bobby Dinjar, Billy Eberhart, Ed Hartsfield, William Holton, Charles Kinsey, Sam Long, Kenneth Lundquist

* * * *

"May all the joys of the Christmas Season be yours, and may the presence, peace, and power of the Christ who was born on the first Christmas be with you each one through the new year."

—Your Church Staff.



Miss Patsy Sutherland
G. S. W. C.
Valdosta, Georgia

Reception

immediately following the ceremony

Federated Women's Club House

Mr. and Mrs. Jay Frank Bennett
request the honour of your presence

at the marriage of their daughter

Wyolene

to

Mr. John Edwin Walker

on Sunday, the second of January

at four o'clock in the afternoon

First Baptist Church

Albany, Georgia

THE GEORGIA STATE
WOMANS COLLEGE AT
VALDOSTA, GEORGIA
REPORT

NAME Sally Patricia Sutherland

TERM ENDING December 19, 1948

SUBJECT	NO.	GR.	SUBJECT	NO.	GR.
Art			Phys. Education	201	C-
Biology			Physical Science		
Chemistry			Physics		
Economics			Political Science		
Education			Psychology		
English	412	B	Science		
French			Sect. Science		
History	420	B	Social Science		
Home Economics			Social Work		
Humanities			Sociology		
Mathematics			Spanish	110	C
Music			Speech		

REMARKS:

Betty J. Hunter Ass't. Registrar
EXPLANATION OF GRADES:

A, means excellent; B, good; C, fair; D, passing;
E, conditioned; I, incomplete; F, failing.

Valdosta Concert Association

Presents

VIENNA CHOIR BOYS

January 20, 1949 High School Auditorium

Musical Director: FELIX MOLZER

Program

I.

- O Regem Coeli (Motet) L. da Vittoria
O Salutaris Hostia (Motet). J. Nascus
O Sacrum Convivium (Motet). G. da Croce
Exultate Deo (Motet). A. Scarlatti
Laudate Dominum (Chorus with Solo). . . . W. A. Mozart

SHORT INTERVAL

II.

HERR UND MADAME DENIS

Comic Opera in One Act by J. Offenbach

Characters:

- Gaston, ward of Mr. Denis
Lucille, niece of Mr. and Mrs. Denis
Nanette, Chambermaid of Mr. and Mrs. Denis
Bellerose, police sergeant
Soldiers

Nanette is busy fixing up the clothes and wigs of her employers, whom she expects back soon from their country estate. The bell rings, she opens the door. Gaston and Lucille enter. Gaston has abducted Lucille from a cloister. He wants to marry her, and, in the meantime, he wants to hide with her in the house of Mr. and Mrs. Denis, for he knows that the police are on his trail. Lucille is horrified by not finding their relatives in. But Gaston sees a solution; Nanette must quickly get them a carriage, so they can ride to the estate of their relatives. While they wait for the carriage, he orders Nanette to bring some refreshments. Nanette obeys; as the young couple are just about to take their seats at the table, they hear loud voices from outside; the police have arrived.

There is no time for them to flee. Nanette gets an idea: She dresses the young couple in the dressing gowns and wigs of their old relatives, and makes them sit in their chairs, pretending to be asleep. Bellerose, the police sergeant in charge of the platoon of soldiers, enters. The deception might have worked, but a quick movement of Gaston permits Bellerose to see his sword. The sergeant sees through the situation; he leaves the room, but only to get reinforcements. The young couple want to take their seats at the table again, when Nanette hears the soldiers approaching. The three of them quickly put the clothes of the old people on dummies, with the heads showing, put them in the chairs to occupy the soldiers' attention while Gaston and Lucille try to get away. Their plan seems to succeed, but Bellerose discovered the getaway carriage and posted a guard over it. The fugitives are brought in.

But Nanette's wit is still far from exhausted. She tells the sergeant that the young couple have not eaten for twenty-four hours, and begs him to give them a chance to have some food. The sergeant gives in; in fact, he lets himself be persuaded to drink, with all his soldiers, a toast to the King. But the wine is stronger than he thought, and he and his soldiers are soon asleep. Nanette and Gaston quickly tie up all of them. When the sergeant and his men awake, Nanette and Gaston refuse to untie them until they swear not to pursue the young couple any further.

INTERMISSION

III.

Die Nachtigall (The Nightingale) Franz Schubert

Timidly hiding in the bushes, Philomele lets his magic song flow in praise of true devotion. Soft his voice, tender and ardent. Sighing relieves the longing of two souls in perfect accord. So friends keep heavenly song when Cynthia's fire separates the darkness and brings peace into feeling hearts.

Er Ist's (It is Springtime) Max Reger

Spring doth let her colors fly,
Wafts them through the breezes gaily;
Well-known perfumes greet us daily,
Earth doth pulse with ecstasy.
Violets so shy dream of near awakening,
Hark, from far a sound of melody;
Spring has come at last!
Radiant all earth making - Spring has come.

Der Almrausch (Three Mountain Flowers). . Southern Austrian
Folk Song

"Almrausch" (Red Flower) you blossom so red.
Red indicates love and red was my lively boy.

"Enzian" (Blue Flower) you blossom so blue.
Blue signifies faithfulness and faithful was
my dear boy.

"Edelweiss" (White Flower) you blossom so white.
White is the snow and white was my poor boy and
his hands were like ice.

Hoch vom Dachstein an Central Austrian
(High on the Mountain) Folk Song

High up in the Dachstein where the Aar flows
to the turning point at the bottom of the Sar -
where the dairymaid yodels her songs in the meadow
reaching the clouds - there is my Fatherland.

Der Jaeger (The Hunter) H. von Urbanek

A hunter chases a wild boar all night through
moor and woods. A fair maiden appears and mocks
the wild hunter. Oh, hunter, quick is the boar, but
your dear is quicker yet. There stands the silly
hunter all alone in the moonlight.

O, Du lieber Augustine (Oh, you dear Augustine). Viennese
Folk Song

Oh, you dear Augustine. All is gone. Money is
gone, house is lost.
Money is gone, the girl has left.
What is gone? All is gone!
Oh, you dear Augustine, all is gone. I am
shocked. All is gone.

Geschichten aus dem Wiener Wald Johann Strauss
(Tales from the Vienna Woods)

Yes, there is Spring again in the Vienna Woods;
One hears the jubilant singing of the birds. The
buds spring open in the tender young green. The
bells are ringing, joy penetrates into the hearts
and violins invite to dance, and the sun smiles
brilliantly. Yes, Spring has awakened again.

Exclusive Management: HUROK ATTRACTIONS, INC., 711
Fifth Ave., New York, New York.

Greetings



for
 Christmas
and the
New Year 

Dan Wingard

The Roman - Language
Club is being reorganized
and invites you to join
its membership. The regular
meeting of the club is held
on the fourth Thursday
of each month in the
Hall - in - the - Woods
at 8:00 P.M.

We hope to make the
club a big success with
your help.

Drew Wilson
Pres.

R. S. P.

The Romance - Language
Club is being reorganized
and invites you to join
its membership. The regular
meeting of the club is held
on the fourth Thursday
of each month in the
House in the Woods
at 8:00 P.M.

We hope to make the
club a big success with
your help.

Drew Wilson
Pres.

R. S. P.

GERMAN

lässt, ohne mit Wasser nach-zuspülen.

KOPFSCHMERZEN — 1 bis 2 Tabletten oder Kapseln. Falls notwendig: nach einer Stunde zu wiederholen. Kinder: 5 bis 10 Jahre, $\frac{1}{2}$ Tablette, 10 bis 15 Jahre $\frac{3}{4}$ Tablette; Ueber 15 Jahre — Dosis für Erwachsene.

KOPFERKÄLTUNGEN — 1 Tablette oder Kapsel alle zwei Stunden während des ersten Tags; hernach dreimal täglich. Kinder: 5 bis 10 Jahre: $\frac{1}{2}$ Tablette, 10 bis 15 Jahre: $\frac{3}{4}$ Tablette dreimal täglich. Ueber 15 Jahre — Dosis für Erwachsene.

NEURALGIE — 1 bis 2 Tabletten oder Kapseln drei — bis viermal täglich nach Bedarf. Kinder: 5 bis 10 Jahre, $\frac{1}{2}$ Tablette, 10 bis 15 Jahre: $\frac{3}{4}$ Tablette dreimal täglich. Ueber 15 Jahre — Dosis für Erwachsene.

MUSKELSCHMERZEN — 1 bis 2 Tabletten oder Kapseln 2 bis 4 Mal täglich nach Bedarf. Kinder: 5 bis 10 Jahre: $\frac{1}{2}$ Tablette, 10 bis 15 Jahre: $\frac{3}{4}$ Tablette dreimal täglich. Ueber 15 Jahre — Dosis für Erwachsene.

GURGELN ZUM BEHEBEN LEICHTER HALS-ENTZÜNDUNGEN — Man löse 3 bis 5 Tabletten (oder Inhalt der Kapseln) in einem Drittel Glas Wasser auf und gurgle alle zwei Stunden gründlich je nach Notwendigkeit. Der beste Erfolg wird erzielt, wenn man ein wenig von dieser Flüssigkeit den Schlund hinunterrinnen

Bayer's Aspirin Tabletten werden in Dosen von 12 und 24 und in Flaschen von 24 und 100 verkauft. Jede Tablette enthält 5 gr. (grains) echten Bayer's Aspirin. Bayer's Aspirin wird ebenfalls in 5 gr. (grains) Kapseln in Paketen von 12 und 24 und in Flaschen von 100 verkauft.

POLISH

BÓLE GŁOWY — 1 do 2 tabletek lub kapsulek; w razie potrzeby powtórzyć za godzinę. Dzieci: 5 do 10 lat pół tabletki, 10 do 15 lat $\frac{3}{4}$ tabletki. Powyżej 15 lat tak jak dorośli.

KATARY — W pierwszy dzień 1 tabletkę lub kapsułkę co 2 godziny. Potem trzy razy na dzień. Dzieci: 5 do 10 lat pół tabletki, 10 do 15 lat $\frac{3}{4}$ tabletki trzy razy dziennie. Powyżej 15 lat tak jak dorośli.

NEWRALGJA — 1 do 2 tabletek lub kapsulek 3 do 4 razy dziennie, stosownie do potrzeby. Dzieci: 5 do 10 lat pół tabletki, 10 do 15 lat $\frac{3}{4}$ tabletki trzy razy dziennie. Powyżej 15 lat tak jak dorośli.

BÓLE I ŁAMANIA W MUSKULACH — 1 do 2 tabletek lub kapsulek 2 do 4 razy dziennie, stosownie do potrzeby. Dzieci: 5 do 10 lat pół tabletki, 10 do 15 lat $\frac{3}{4}$ tabletki trzy razy dziennie. Powyżej 15 lat tak jak dorośli.

PLUKANIE NA USMIERZENIE DROBNEGO POD-

ROZPUSZCÓ GARDŁA — Rozpuścić 3 do 5 tabletek (lub zawartość kapsulek) w jednej trzeciej szklanki wody; płukać starannie gardło co dwie godziny, tak długo jak potrzeba. Najlepiej aby trochę płukanki spływać w dół gardła i nie płukać potem ust zwykłą wodą.

Tabletki Aspiryny Bayer sprzedaje się w blaszankach po 12 i 24 i we flakonikach po 24 i 100. Każda tabletkę zawiera 5 granów prawdziwej Aspiryny Bayer. Aspiryna Bayer można też nabyć w pięciu granowych kapsułkach w pudełkach po 12 i 24 i we flakonikach po 100 sztuk.

ITALIAN

MALI DI TESTA — 1 a 2 pastiglie o capsule, a ripetersi dopo un'ora se si desidera. Bambini: da 5 a 10 anni di età, $\frac{1}{2}$ pastiglia, da 10 a 15 anni di età — $\frac{3}{4}$ di pastiglia, oltre a 15 anni di età — dose come per adulti.

RAFFREDDORI — 1 pastiglia o capsula ogni 2 ore il primo giorno. Tre volte al giorno nel periodo susseguente. Bambini: da 5 a 10 anni di età — $\frac{1}{2}$ pastiglia, da 10 a 15 anni di età — $\frac{3}{4}$ di pastiglia, tre volte al giorno. Oltre ai 15 anni di età, dose come per adulti.

NEURALGIA — 1 a 2 pastiglie o capsule 3 o 4 volte al giorno secondo il bisogno. Bambini: da 5 a 10 anni di età — $\frac{1}{2}$ pastiglia, da 10 a 15 anni di età — $\frac{3}{4}$ di pastiglia, tre volte al giorno.

Oltre ai 15 anni di età, dose come per adulti.

DISTURBI E DOLORI MUSCOLARI — 1 a 2 pastiglie o capsule 2 o 4 volte al giorno, secondo il bisogno. Bambini: da 5 a 10 anni di età — $\frac{1}{2}$ pastiglia, da 10 a 15 anni di età — $\frac{3}{4}$ di pastiglia, tre volte al giorno.

Oltre ai 15 anni di età, dose come per adulti.

GARGARISMI PER IL SOLLIEVO DI LEGGERE IRRITAZIONI DELLA GOLA — Dissolvere da 3 a 5 pastiglie (o il contenuto di capsule) in un terzo di bicchiere d'acqua; gargarizzare diligentemente ogni due ore, secondo il bisogno. Per ottenere migliori risultati, permettere a una piccola quantità di sgocciolare nella gola, senza risciacquare la bocca.

Le Pastiglie di Aspirina Bayer si vendono in scatole di 12 e 24 e in bottiglie di 24 e 100. Ogni pastiglia contiene 5 grani di Aspirina Bayer Genulina. L'Aspirina Bayer si vende pure in capsule di 5 grani, in pacchetti di 12 e 24 e in bottiglie di 100.

SWEDISH

HUVUDVÄRK — 1 — 2 tabletter eller kapslar, ytterligare en dosis efter en timme, om så önskas. Barn: 5—10 år — $\frac{1}{2}$ tablett; 10—15 år — $\frac{3}{4}$ tablett; Över 15 år — dosis som för vuxna.

SNUVA — 1 tablett eller kapsel varannan timme den första dagen; därefter tre gånger om dagen. Barn: 5—10 år — $\frac{1}{2}$ tablett; 10—15 år — $\frac{3}{4}$ tablett, tre gånger om dagen. Över 15 år — dosis som för vuxna.

NERVVÄRK — 1 — 2 tabletter eller kapslar tre till fyra gånger om dagen. Barn: 5—10 år — $\frac{1}{2}$ tablett; 10—15 år — $\frac{3}{4}$ tablett, tre gånger om dagen. Över 15 år — dosis som för vuxna.

MUSKELVÄRK & SMÄRTOR — 1—2 tabletter eller kapslar två till fyra gånger om dagen efter behov. Barn 5—10 år — $\frac{1}{2}$ tablett, 10—15 år — $\frac{3}{4}$ tablett, tre gånger om dagen. Över 15 år — dosis som för vuxna.

GURGLING FÖR LINDRING AV LÄTTARE HALS-IRRITATION — Upplös 3—5 tabletter (eller innehållet av lika många kapslar) i ett tredjedels glas vatten; gurgla ordentligt varannan timme efter behov. Bästa resultatet uppnås om man låter litet grann sippra ner genom halsen, skölj inte minnen.

Bayer Aspirin-tabletter finns att köpa i bleckaskar med 12 och 24 st. och i flaskor innehållande 24 och 100 st. Varje tablett innehåller $\frac{1}{2}$ gr. äkta Bayer Aspirin. Bayer Aspirin finns också att köpa i kapslar om $\frac{1}{2}$ gr. i förpackningar innehållande 12 och 24 st. och i flaskor med 100 st.

YIDDISH

פארענעמאנען: 1 ביז 2 אבאלעטס און קאפסולס ווערן נעמאלט אין א ווען נעמאלט 5 ביז 10 אבאלעטס, 10 ביז 15 יאהר $\frac{3}{4}$ אבאלעט, 15 יאהר און מער 1 אבאלעט דריי מאל טעגליך. קינדער: 5 ביז 10 יאהר $\frac{1}{2}$ אבאלעט, 10 ביז 15 יאהר $\frac{3}{4}$ אבאלעט, 15 יאהר און מער 1 אבאלעט דריי מאל טעגליך.

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If you feel that this tax should be repealed at once, you should promptly advise your Congressman accordingly.

a Happy, Happy Birthday, Patey -
Here's hoping that this year
starts you in a life that'll fulfill
all the dreams you've ever had.
We all love you -

Ellen & Susie

"IT'S FROM VARNEDOES"

WHAT IS IT THAT :



1. COMES EVERY
YEAR ??



2. CAN'T BE
HELPED ??



3. MAKES KIDS
HAPPY ??

4. ENCOURAGES
FORGETFULNESS
IN LADIES OVER 21 ??



5. OFTEN CALLS FOR
A PARTY ???



BIRTHDAY




HOPE YOURS
IS A
HAPPY ONE!
*Love you,
Jelma*



A Birthday

Hello

A decorative birthday card with a cream-colored background. The word "Hello" is written in a blue, cursive ribbon font, centered within a white diamond-shaped frame. The frame is surrounded by clusters of blue hydrangea-like flowers with green leaves and small pink buds. The title "A Birthday" is written in a black cursive font in the top right corner.



To say "Hello"
and let you know
You're wished a day
that's swell,

And then a lot
of happy times
In days ahead,
as well!



Am going to mail you a
small package soon.

Billy's baby is dear - & love
in fresh home from the
hospital:

Have yourself a Big day
with love

Elizabeth May.

OUR OBJECTIVE:

Never to want anything at the expense of someone else's happiness.

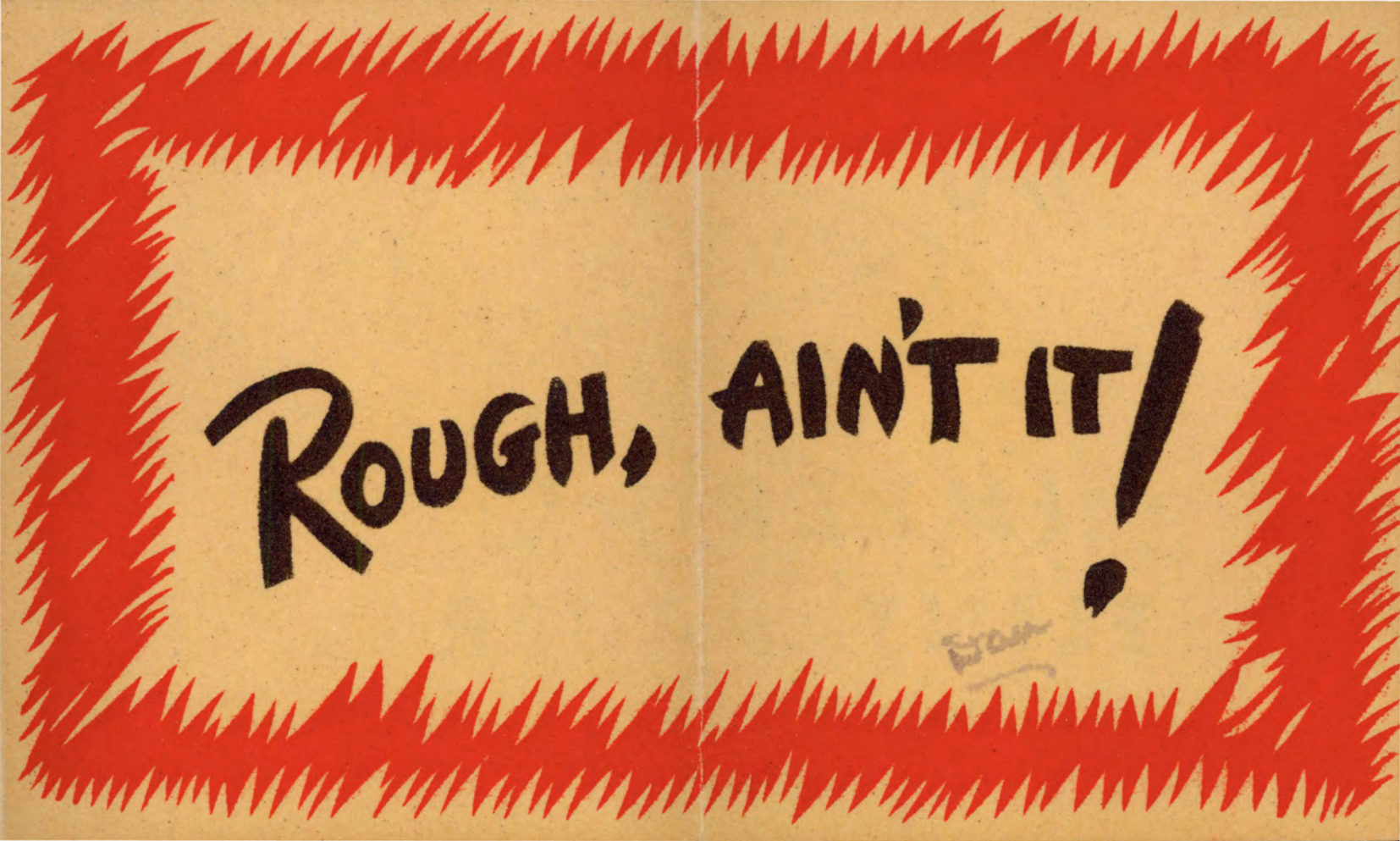
To live with others and make allowances for reasonable differences.

To find through service to others satisfying remuneration on living





**ANOTHER
BIRTHDAY
?**



ROUGH, AIN'T IT!

Sam

KILLEARN GARDENS

their story

ENCHANTED with the climate of Tallahassee the beauty of the rolling countryside, the many towering pines and spreading live oaks, Alfred Barmore Maclay, twenty-five years ago, bought the pleasant acres he called "Killearn."

Delighted to find a rich soil, no rocks, a long growing season and an inexhaustible supply of soft water from the lovely lake near the house, he decided to transfer his activities as an amateur gardener from the North to the South.

It became his absorbing interest to plant in attractive juxtaposition and in large groups—with careful regard to harmony of color and beauty of design—as many different shrubs and trees as would grow happily in this section.

The beauty at all times, of the Camellia japonica—the unsurpassed color masses of Azaleas in bloom, naturally made him place emphasis on these. Killearn Gardens in consequence boasts a Camellia Walk, of trees of great age, moved from neighboring "yards," and every-



CAMELLIA WALK



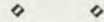
Some comments

"It is a great satisfaction to me to know that the beauties of Killearn Gardens are to be shared by the thousands of people who each year travel into Florida through the gateway of Tallahassee.

In none of the gardens throughout the south have I found a more pleasing and appropriate use of the plant material which we associate with the northern part of Florida.

As a professional landscape architect, with years of experience, I can appreciate the original planning and the years of detailed and intelligent maintenance which have been necessary to produce this mature landscape composition and quality of specimen materials.

ALBERT D. TAYLOR
Ex-President of the American Society of Landscape Architects



"I am so pleased to hear that you are opening Killearn Gardens for public visitation. It is good to know that Florida people and thousands of our winter visitors as well, will now have the opportunity to enjoy your exquisite gardens with their array of camellias, azaleas and other colorful and lovely plantings."

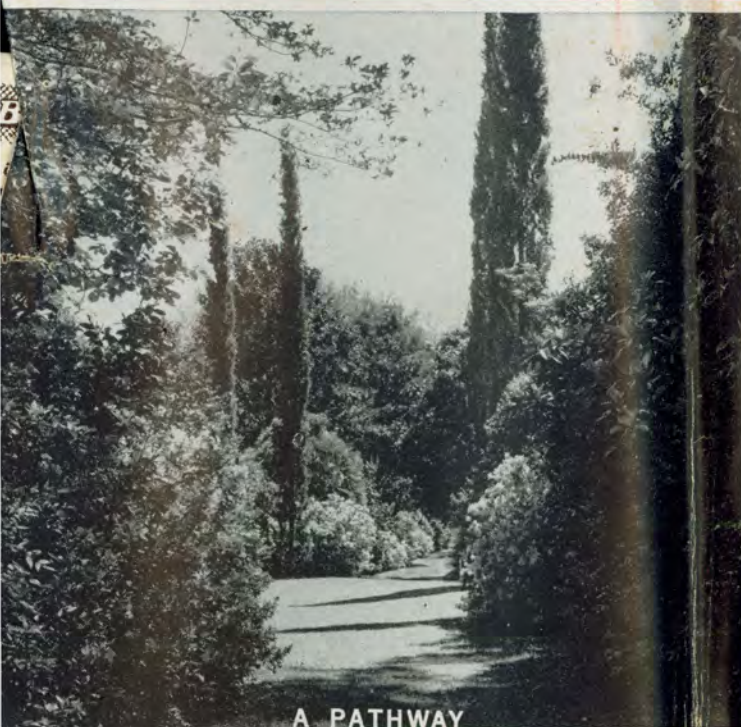
SPESSARD L. HOLLAND
United States Senator from Florida

where along its many paths fine bushes of many-named varieties. Its Azaleas are countless, a collection of interest, planted in breathtaking sweeps of color.

Numerous paths, with surprising and beautiful vistas, include frequent glimpses of water in pools, lake and pond. Judas, Magnolia, Crabapple, Peach, Plum and Dogwood and many other flowering shrubs grow profusely. Tall Hollies, bright with berries, attract flocks of birds in springtime. Wild Azaleas, sometimes called "Honeysuckle," in shades of pink, orange and yellow grow in less sophisticated plantings, and along the lake path. Here also are mountain laurel and the Rhododendron Chapmanii, a rapidly disappearing species brought from its native habitat.

Though the wilds contributed much, the nursery, which Mr. Maclay started simultaneously with the gardens, in comparatively few years, yielded the principal material for their development. Most notable are the Italian Cypress, the distinctive Roylei grown from cuttings from the parent tree imported from Italy.

Dr. H. Harold Hume, a prominent horticulturist and provost of the University of Florida, once said: "These gardens have no counterpart and are among the most beautiful in the South."



A PATHWAY



WALLED GARDEN

Tallahassee Florida

..... about

KILLEARN GARDENS

Killearn Gardens are located on U. S. Route 319, 5½ miles north of Tallahassee, Florida, and 28 miles south of Thomasville, Georgia.

While in Tallahassee visit the State Capitol, and see Wakulla Springs, 20 miles south on U. S. Route 319.

For hotel accommodations, contact the Chamber of Commerce, Tallahassee, Florida.



Admission \$ 1. PLUS TAX

CAST

(In order of their appearance)

Stage Manager . . . J. Frederick Wilson
 Mrs. Gibbs. Ann Smith
 Mrs. Webb Gloria Johnson
 Dr. Gibbs R. Linton Cox
 Joe Crowell Tommy Musgrove
 Howie Newsome Ralph E. Calhoun
 George Gibbs. Gerald Wadsworth
 Rebecca Gibbs Honey Hill
 Wally Webb. Harold Gulliver, Jr.
 Emily Webb. Mary John Rogers
 Professor Willard Aurel Erwin
 Mr. Webb. William Parmenter
 Woman in Audience . . Gwendolyn Taylor
 Man in Auditorium . . . Clifton H. White
 Artistic Lady Mary Holder
 Simon Stimson George Smith
 Mrs. Soames Jean Tucker
 Constable Warren. . . . Ralph Thompson
 Baseball Player Tommy Musgrove
 Sam Craig Quenten Lavyson
 Joe Stoddard. Jack Humphrey

Choir- Jane Bowen, Jean Helton, Mary
 Jo Lott, Anna Morangus, Peggy
 Phelan, Marjorie Nichols,
 Harriett Story.

Organist. Anolene Bone

First Dead Woman. Ruth Dinkin
 Second Dead Woman . . Mary Kate Morgan
 First Dead Man. James Donaldson
 Second Dead Man Aurel Erwin

CAST

(continued)

People of the town- Charlene Bowen,
 Mamie Bell Jordan, Betty King,
 Joyce Long, Mildred Roberts.

ASSISTANT STAGE MANAGERS:

Ellen Odem, Virginia Heisler,
 Lavara Jones, Judy Girtman.

THE ENTIRE PLAY TAKES PLACE IN
 GROVERS CORNER, NEW HAMPSHIRE.

SECULAR PROGRAM

PART 1

1. The Liberty Bell Sousa
2. Soldiers' Chorus from "Faust" Gounod
3. The Blacksmith (Robert Barfield, soloist) Brahms
4. Dance the Cachucha from "Gondoliers" Sullivan
5. Morning Speaks
Martin Daniel, Baritone
6. Tradi Nuka Latvian Folk Song
7. Marjorie, Wake Up German Folk Song
8. Tiddle-De-I-De-O Kentucky Mountain Song
9. Piano Solo To Be Announced
Joe Adams or Harold O'Neal
10. The Spirit Flower Campbell-Tipton
Carlton Philyaw, Tenor
11. Jesus, My Joy (Ralph Calhoun, flutist) Bach
12. Sanctus (Persis Burns Clark, soprano) Gounod
13. Hallelulah Chorus from "The Messiah" Handel

PART 2

1. Piano Solo Reece Turrentine
2. The Saxophone William Cook
3. The Accordion James Tucker
4. The Quartet Jones, Watson, Daniel, Smith
5. Ensemble from "Lucia" Persis Clark and Double Quartet

PART 3

"CLUB EMORY" with MARTIN DANIEL, Master of Ceremonies

1. Opening Chorus: Oklahoma and Quanta Le Gusta The Club
2. Armorer's Song from "Robin Hood" Willis McCrea
3. Look For the Silver Lining from "Sally" Billy Shepherd
4. Asleep In the Deep Luther Taylor
5. The Gay Caballero Jesse Jones
6. Tramp, Tramp from "Naughty Marietta" Hamp Watson
7. I Love Life Reece Turrentine
8. Spanish Dance Madam Wilshee Borus
10. Italian Street Song, "Naughty Marietta" Persis Clark
11. Alma Mater and National Anthem Entire Company

LANIE EDMUNDS DAVIS, Accompanist

NOTE—Last year the Club gave 12 concerts in Georgia, six in Florida and two in Havana, Cuba. This season the Club plans to visit New Orleans and to revisit Cuba next year.

SACRED PROGRAM

1. All Hail the Power Ellor
2. Crossing the Bar McKinney
3. Oh Lord Most Holy (Ralph Calhoun, flutist) Franck
Carlton Philyaw
4. Spirituals Selected
Jones, Watson, Daniel, Smith
5. One Sweetly Solemn Thought Ambrose
Reece Turrentine
6. Praise Ye and Glorify Verdi
Persis Clark, Carlton Philyaw, Martin Daniel
7. Onward Christian Soldiers Dasher
8. Glorious Things of Thee Are Spoken Townner
9. The Lord Is My Light Allitsen
Martin Daniel
10. The Lord Is My Shepherd Smart
Carlton Philyaw, Reece Turrentine
11. Spirituals Selected
Jones, Watson, Daniel, Smith
12. Jesus, My Joy (Ralph Calhoun, flutist) Bach
13. Sanctus (Persis Clark, soprano) Gounod
14. Hallelulah Chorus from "The Messiah" Handel

MEMBERS OF THE CLUB

Martin Daniel, Tampa	Joe Adams, Waycross
Luther Taylor, Winter Haven	Reece Turrentine, Thomasville
Jack Jones, Columbus	Ted Griner, Guyton
George Smith, Doerun	Edward Cochran, Boston
Hamp Watson, Baxley	William Shepherd, Valdosta
Robert Bridges, Sylvester	Owen Welch, Waycross
Jesse Jones, Tampa	Harold O'Neal, Valdosta
Robert Barfield, Vidalia	Ralph Calhoun, Albany
Tom Crouch, Valdosta	Ernest Godwin, Morven
Seaborn Miller, Hahira	Carlton Philyaw, Lake City
William Cook, Blakely	James Tucker, Lyons
Stanley Teate, Jacksonville	Jack May, Columbus
Frank Griffin, Decatur	John Humphrey, Bainbridge
Lamar Studstill, Pinehurst	Donald Sanders, Edison
Roger Rowell, Vidalia	Quentin Lawson, Hahira
Winton Lacy, Hazlehurst	Willis McCrea, Tifton

CAST
(In order of appearance)

THE ANGEL. . .Patsy Sutherland*
LUCYJinx Smith
(an inexperienced flirt)
AMBROSE.Zona Bennett
(a gambling lover)
CALVINPat Porter
(an unwilling sport)
JOE.Carolyn Mathis
(the silent one)
PAULAnn Fortson*
(a plutocrat)

Production Staff

Director. . . .Cornelia Tuten
Costumes and
Make-up . .Cornelia Tuten
Ushers. Sue Belloff
Harriett Story
Program design.C Carolyn Mathis

Scene - Under a street lamp on
a back street.
Time - The present; evening.

*Members of the class.

THE GEORGIA STATE
WOMANS COLLEGE AT
VALDOSTA, GEORGIA
REPORT

NAME Patricia Sutherland

TERM ENDING March 19, 1949

SUBJECT	NO.	GR.	SUBJECT	NO.	GR.
Art			Phys. Education		
Biology			Physical Science		
Chemistry			Physics		
Economics			Political Science		
Education			Psychology		
English			Science		
French			Sect. Science		
History			Social Science		
Home Economics	210	A	Social Work		
Humanities			Sociology		
Mathematics			Spanish	111	C
Music	102	C+	Speech	302	B

REMARKS:

Betty J. Hunter Ass't. Registrar

EXPLANATION OF GRADES:

A, means excellent; B, good; C, fair; D, passing;
E, conditioned; I, incomplete; F, failing.

OFFICIAL COURT WARNING

DATE April 7 1949

NAME Patsy Sutherland

OFFENSE Leaving lights on while room empty

Polly Mann



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John Jarrell INC.

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NEWS! Crimson Lilac Lipsticks now 1.00
Also 1.50, 1.75, 2.00; New Jewel Stick (shown), 5.00
Deluxe "Gold Rush" automatic Lipstick, 2.50; Matching Compact, 7.50
Crimson Lilac Nail Lacquer, 1.00; Foolproof Undercoat, .75
Crimson Lilac Pat-a-Crème, 1.25, 2.00; Crimson Lilac Rouge, 1.50
Eye Shado, 1.50; Crimson Lilac Illusion Powder, 1.50, 2.00, 3.25
Cameo Face Powder, 1.75, 3.00 all prices plus taxes except compact

Elizabeth Arden

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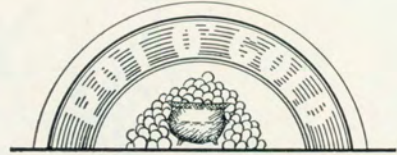
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
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The Past, Present and Future of Grand Opera

GEORGE A. SLOAN, *Chairman of the Board*

METROPOLITAN OPERA ASSOCIATION

Opera—in its glorious past, in its vital and living present, and in the days ahead—offers unlimited opportunity for reminiscence and speculation. There are many authorities better qualified musically to discuss this topic than I am. But there are few to whom I would yield when it comes to enjoyment of music. Therefore, if I treat grand opera and Metropolitan as synonymous in this brief review, I know our friends in Atlanta will prove as sympathetic to my purpose as they have been eager hosts to the Metropolitan since 1910.

Opera, of course, began in Europe as a very specialized form of private entertainment. This was not the case in our own country. While its general acceptance here was gradual, it has been aided immeasurably by the enterprise and ingenuity which have characterized the American tradition for making all of the fine things of life available to the greatest number of people.

We, in this country, have made splendid progress in achieving the broader enjoyment of the basic desires of health and material security. But the task is never done. As we progress materially there is always an increasing need for spiritual values which often transcend our material needs.

Through its performances on tour, through the media of radio and recordings, and in days not too far off, through telecasts, the Metropolitan has served and will serve this ideal by bringing grand opera to those Americans who otherwise might never have dreamed of hearing it, much less making it an essential part of their daily lives. Thus, in keeping with "the American way", an art which had its beginning in the court life of the Old World, now in the New, brings happiness and comfort to millions of people.

The Metropolitan occupies a unique place in the affections of those people who find in opera one of man's most noble inspirations. Those who visit New York from other parts of our country tell us that they regard the beautiful old Opera House of rare tradition as a symbol of living art to which many famous singers and musicians have dedicated themselves so that countless aspirants of today and tomorrow may carry on the high standards they have established. But even so, we have hopes of making available, in good time, even finer physical facilities for the Metropolitan.



Those who hear the Metropolitan performances in their homes through the miracle of radio, or who attend performances in the course of the Metropolitan's annual spring visit across the nation, assure us of their conviction that the basic pattern of opera is something to be cherished and not subjected to radical change for the mere sake of change. This is why the board of directors of the Metropolitan, of which Mrs. Harold Cooledge of Atlanta, is a valued member, believes that artistically we continue to face in the right direction—forward but always mindful of the great traditions of the past. This is why the Metropolitan management, under the experienced direction of Edward Johnson, proceeds with caution in tampering or experimenting with the great operatic masterpieces which, for the opera lover, when well sung, are as fresh and inspiring today as when they were written.

The remarkable developments in radio and television, the broadening interest in music on every side—with its important reservoir of new talent—and the increasing good will toward fine music throughout our country, are im-

(Continued next page)

(Continued from preceding page)

portant factors to those whose concern it is that grand opera will continue to play a leading part in the musical life of our country.

In the case of the Metropolitan, the production of new works as well as of seldom-heard revivals is our ever-present aim. The program for developing promising young American artists, begun over a decade ago, must be continued and expanded. Opera in New York and on tour should be practically an all-year-round undertaking. In the face of present high costs of producing opera, the Board of Directors of the Metropolitan Opera Association is studying ways and means to assure that such prospects may become definite realities.

Although opera in most European countries has long existed on government subsidy, I personally believe that in this country it is more fitting that our institutions of culture, such as the Metropolitan Opera, and our great symphonic orchestras—like many of our educational institutions—should be supported by the people themselves and especially by those who love good music and who want to see its intellectual and spiritual influence spread over these United States and throughout the world. Grand Opera has its truest security in those who love it and seek always to promote its best interests.

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Opera Guild Milestones

BY

MRS. AUGUST BELMONT

Now that The Metropolitan Opera Guild has started a new course under a young and vigorous president, Lauder Greenway, there is a breathing space to stop and look back across the years at some of the milestones which have marked out progress.

These milestones are not foremost in our vision. What gives us all, who have been connected with the Guild since its inception in 1935 such deep satisfaction, is that the roadway has grown so wide and that so many feet have set their path together.

Our membership has passed the 40,000 mark and is steadily growing — a joyous national union of opera-lovers who express their loyalty toward the Metropolitan in tangible form, since part of their membership dues is set aside for this purpose. From this source important contributions have been made each year toward new productions and other requirements of the Metropolitan. Our illustrated magazine, "Opera News", is known and prized by friends of opera from coast to coast. Through Guild Student Performances of grand opera, over twenty thousand young people of high school age find a way into the Metropolitan Opera House each year at modest prices.

The Metropolitan's Spring Tour is another evidence of the broadening scope of a great national institution. Toward Atlanta the Metropolitan has peculiarly warm sentiments. For twenty years Gatti-Casazza took his star-studded roster to the city, with the lapse of a single season during World War I. During nearly half this period Atlanta was the only city visited by the Metropolitan after its New York Season.

When the old curtains were replaced by the golden damask that was hung at the Opera House in 1904, they were given to Atlanta. We hope that they brought as much inspiration to the Georgia public as their successors did to The Metropolitan Opera Guild, when it came time to replace them in 1940. It was our pleasure to have them cut in small samples and sold



as souvenirs. More than \$7,000.00 was raised in this manner and applied to the purchase of tickets to be resold to music students at reduced prices. Even an old opera curtain can carry a message of beauty.

And now, as the Metropolitan returns once more to Atlanta for its sixth visit under the management of Edward Johnson, we hear reports of fresh activity among the women of the city—who have been most responsible for the Spring season.

We, who have been working for opera for years salute you with hearty cheer. No field offers sweeter fruit for your labors. To the city it is a source of honorable pride. By the nation at large it is becoming recognized as a vital cultural asset. And to any of us who have the opportunity to assist its development and enlarge its work comes the sense of golden opportunity.

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The purpose of the Atlanta Opera Guild shall be to promote further interest in opera, and to provide operalogues and listening groups prior to the Atlanta Metropolitan Opera season each year.

Membership in the Guild at five dollars a year includes the following privileges:

1. National membership in the Metropolitan Opera Guild, which includes a subscription to the magazine *Opera News* (24 copies) and libretto service.
2. The privilege of attending an annual luncheon during the Atlanta Metropolitan Opera season, with a program by Metropolitan artists.

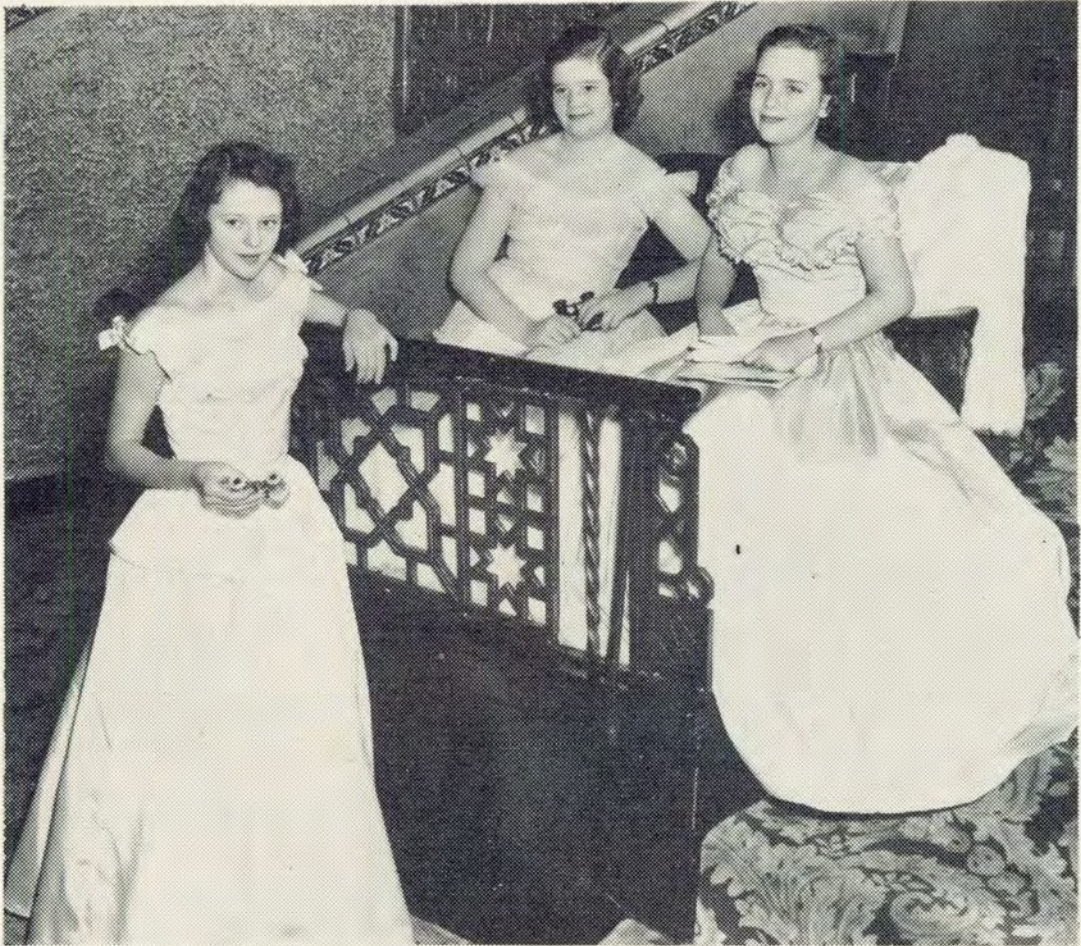
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Our Objectives in

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The objective of the Atlanta Junior League, since its founding in 1916, has been the careful training and development of each individual member for community service. It represents a serious endeavor of a group of young women to equip themselves to become active and constructive factors in the community. It obligates each member to become, through education and volunteer service, an intelligent citizen, working to raise community standards and to promote human welfare.

Each new member is required to take an intensive training course which acquaints her with all phases of community life and impresses upon her the responsibility of citizenship. Thereafter, opportunities for continued growth in understanding and knowledge are offered to all members through a planned education program. This program includes the presentation of speakers, films, etc.; encouragement of group discussion at Junior League meetings; organization of study groups on matters of local, national and international scope; and the participation of Junior League members in community educational activities.

Continued and specified volunteer service is a requirement of active membership in the Junior League. The Junior League is not an end in itself—it is a training school from which members graduate to take their places as leaders of civic and social agencies. The value of Junior League training is attested by the large number of members who are community leaders in Atlanta.

The Junior League is dedicated to the development of social consciousness in each individual member, and to training her to deal intelligently with the social and civic problems of which her Junior League experiences make her aware.

How We Serve in

THE ATLANTA JUNIOR LEAGUE

The Placement Committee plans and supervises the volunteer service of Junior League members so that the capacities and abilities of each member are fully utilized to the best advantage of the community and most satisfactorily to the member.



JUNIOR LEAGUE SCHOOL of SPEECH CORRECTION

The purpose of the Speech School is to give speech training to anyone of normal intelligence handicapped by deafness, aphasia, cleft palate, cerebral palsy or other speech disorders.

Since the founding of the school in 1938, the Junior League has contributed financial support annually and has supplied volunteers whose services are indispensable to its successful operation. All members of the teaching staff are excellently qualified to teach speech correction. Approximately eighty members of the Junior League, trained by staff members, assist in every phase of the school's work.

Emory University and the Junior League School of Speech Correction are cooperating in two graduate level programs for the training of teachers of speech correction. These programs lead to either a Master of Arts degree or a Master of Education degree awarded by Emory University.

HENRIETTA EGGLESTON HOSPITAL for CHILDREN

The Junior League contributes annually towards the maintenance of a children's ward at Egleston. In addition, volunteers assist in the office, in the wards, in the X-Ray and Laboratory departments, sew for the hospital, prepare original "Fun Books" to entertain children in the wards and, when requested, drive children to and from their homes.



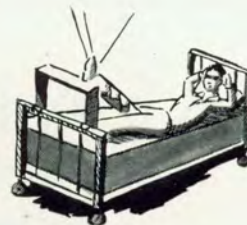
DRAMATIC ARTS

The aim of this committee is to bring new and worthwhile entertainment to children. For twenty years, it has presented plays and puppet shows to children of our community. This year two original marionette shows have been performed before numerous public school groups.

PUBLIC HEALTH

Included under the Public Health program are Hospital 48, Lawson General Hospital, Grady Hospital, Crawford Long Hospital, Red Cross Blood Bank, Cancer Detection Center and Aidmore Home for Crippled Children.

At the Veterans' Hospitals, volunteers work in the wards and assist in the rehabilitation programs. Motor Corps volunteers are furnished for Lawson Hospital. Clinical work is done at Crawford Long Hospital. At Grady Hospital, volunteers serve in many capacities and at night help on the switchboard and on the admission and information desks. At the Blood Bank, Nurse's Aides and Staff Aides are provided. Volunteers assist the Speech Therapist several days every week at Aidmore.



COMMUNITY ARTS

For the past several years the Junior League has co-sponsored the Southeastern Art Exhibit at the High Museum of Art, providing funds to procure outstanding judges. On the opening day of new exhibits, hostesses serve refreshments to members of the Atlanta Art Association. In addition, Junior League volunteers welcome visitors to the museum one evening every week.

At present, the Junior League is conducting a survey of the city's cultural resources. The results of this survey will be published under the title, "Arts and Our Town".

In addition to the above, the Junior League assists in the operation of Fernbank Forest Museum, cooperates with the Atlanta Music Club in educational programs and, whenever possible, assists the Atlanta Symphony and other music groups.

WELFARE

In welfare, Junior League members assist with the clerical work of the Family Service Society, Community Planning Council, Legal Aid Society, Child Welfare Association and the Social Service Index.

A sewing group makes and mends garments for the Child Welfare Association. Another group sews for the children at Hillside Cottages. At the YWCA, volunteers assist with the educational program for business girls. Many members are leaders in the Girl Scouts, Brownies and Camp Fire Girls. An information desk is maintained at the Terminal Station and the Bus Depot for the Traveler's Aid Society.



CIVIC AFFAIRS

This committee attends civic meetings and supports public drives and civic organizations. It also works actively with the Atlanta League of Women Voters. Many Junior League members, in addition to their regular volunteer work, assist with the Community Chest Campaign, the Red Cross Drive, the March of Dimes.

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President

How We Learn in

THE ATLANTA JUNIOR LEAGUE

EDUCATION

The function of the Education Committee is to plan and coordinate the education program of the Junior League so that members may have the knowledge and training necessary for effective community service. This committee is in charge of programs at Junior League meetings and also plans the provisional course. It arranges special training courses when these are desired by a sufficient number of Junior League members.

PUBLIC RELATIONS

The Radio and Publicity Committees attempt to build good public relations by interpreting all phases of the Junior League program to the public.

COTTON BLOSSOM

The Cotton Blossom is a monthly news-sheet, edited by the members, designed to keep Junior League members fully informed of Junior League activities and to give them an understanding of current developments in the Junior League program.

SCRIBBLER'S GROUP

This group, meeting twice monthly, is instructed in all phases of writing by professional writers. Members of this group prepare news items interpreting the activities of the Atlanta Junior League for the Junior League Magazine, which is the monthly publication of the Association of Junior Leagues of America, Inc.

LEGISLATION AND GOVERNMENT

The Legislative Committee studies state, county and city government, attends the sessions of the State Legislature, meetings of the City Council, County Commissioners, Boards of Education and the Georgia Citizens Council.

Volunteers

Effective volunteer work demands enthusiasm and sincere interest in the job to be done, a business-like approach, and a willingness to accept whatever is required in training and supervision.

The following examples show a few of the volunteer services rendered by the Atlanta Junior League to our community and the number of volunteers in these services:

Speech School	81	Welfare	55
Community Arts	129	Public Health	27
Egleston	37	Dramatic Arts	31
Civic Affairs	58	Legislation	12



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Financial Administration of

THE ATLANTA JUNIOR LEAGUE

All annual dues are deposited in the Administrative Account from which the operating expenses of the Junior League are paid.

All funds derived from money-raising projects go into the Community Account which is used entirely to support the Junior League's activities which are carried on for the benefit of the community.

Community Funds

Expenditures for Fiscal Year Ending May 31, 1948

Atlanta Junior League Speech School.....	\$5,954.75
Egleston Hospital	5,425.00
High Museum of Art.....	626.50
Children's Theater	159.50
Child Welfare Ass'n Sewing Group.....	118.31
Atlanta Youth Symphony	100.00
Fernbank Forest Association	100.00
Atlanta Constitution Christmas Fund	25.00
Atlanta Journal Christmas Fund	25.00
Hillside Cottages	15.00
Lawson Hospital Christmas Stockings	12.55

Total Expenditures, \$12,562.00

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MONDAY EVENING, APRIL 18, 1949, AT 8 O'CLOCK

Otello

Lyric drama in four acts

Founded on Shakespeare's tragedy

Book by Arrigo Boito

MUSIC by GIUSEPPE VERDI

Otello	Ramon Vinay
Iago	Leonard Warren
Cassio	John Garris
Roderigo	Leslie Chabay
Lodovico	Nicola Moscona
Montano	Clifford Harvuot
A herald	Philip Kinsman
Desdemona	Licia Albanese
Emilia	Martha Lipton
Conductor	Fritz Busch
Production staged by	Herbert Graf
Chorus master	Kurt Adler

SYNOPSIS OF SCENES

- ACT I. Exterior of Otello's castle, with a view of the harbor and the sea.
In the foreground a tavern.
- ACT II. A hall on the ground floor of the castle, with a view of the garden.
- ACT III. The great hall of the castle.
- ACT IV. The bedroom of Desdemona.

Scenery designed by Donald Oenslager and painted by Triangle Scenic Studio, Inc.
Costuming supervised by Frank Bevan.

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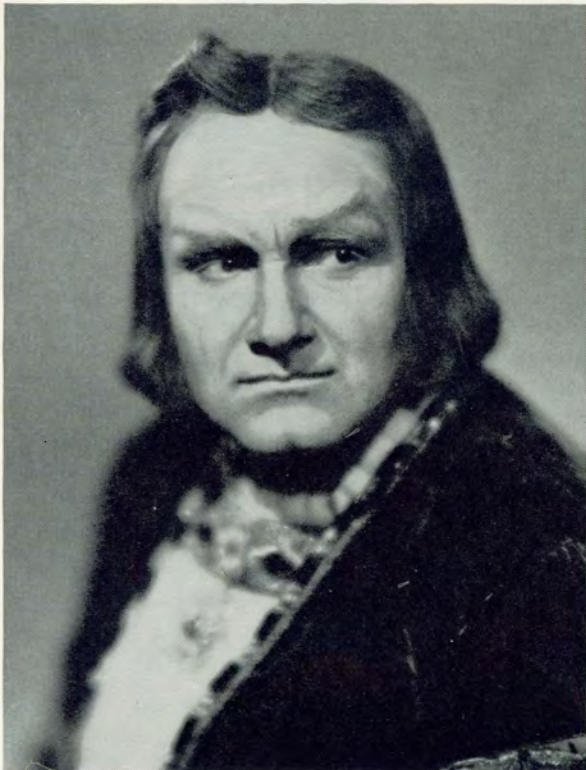
Revlon



LICIA ALBANESE
Desdemona



RAMON VINAY
Otello



LEONARD WARREN
Iago



FRITZ BUSCH
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- Giuseppe Di Stefano sings *Addio, Mignon! Fa core!* and *Ah! non credevi tu!* from "Mignon." 12-0529, \$1.25.
- Dorothy Kirsten sings *Mi Chiamano Mimì* and *Addio di Mimì* from "La Bohème." 11-9694, \$1.25.
- Robert Merrill sings *Invictus—Huhn*, and *The Blind Ploughman—Clarke*. 10-1462, \$1.
- Patrice Munsel sings *Salut à toi, soleil* from "Le Coq d'Or," and *Polonaise: Je suis Titania* from "Mignon." 11-8886, \$1.25.
- Ferruccio Tagliavini sings *Operatic Arias*. Album includes eight favorites. MO-1191, \$3.50; VO-13 (RCA Victor 'Red Seal' De Luxe Records), \$5.
- Ramon Vinay sings *Carmen* (Excerpts). Recordrama Album DM-1078, \$8.75. In manual sequence, \$1 extra.
- Leonard Warren sings *Eri tu?* and *Credo in un Dio crudel* from "Otello." Record 11-9292, \$1.25.

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Otello

To begin its twenty-sixth spring engagement in Atlanta the Metropolitan brings not only the same opera but the identical lineup of principal artists and the same conductor which opened the season at the Metropolitan Opera House in New York last November. Tonight's opening, then, takes on all the attributes of an occasion. Verdi's *Otello*, the inestimable fruit of the master's old age, rose to the challenge of Shakespeare's tragedy and met greatness with greatness. Its music demands singing and acting of the highest order. Rarely in the sixty-two years since *Otello* first astonished the musical world has this work had so magnificently a balanced cast as the Metropolitan's present one.

In the title role is Ramon Vinay, chosen by Toscanini himself to recreate the part when the maestro revived *Otello* on the air last season. It was more than a symbol of the great tradition when Vinay on this season's first night in New York donned the burnoose which Edwin Booth had worn as the Moor and carried the white handkerchief which had been used by Salvini. The big Chilean tenor is in the royal line. Nature endowed him for the part and he needs no mane other than his own heavy black curly hair to become the lion of Venice.

The Desdemona is Licia Albanese who hangs another distinguished operatic portrait alongside her Butterfly, Mimi, and Violetta. This season is the first time she has sung the role with the Metropolitan and her impersonation won salvos from all the critics. One cannot imagine the last act, with its touching *Willow Song* and *Ave Maria*, more exquisitely invested than it is by Madame Albanese. She is the picture of distressed innocence.

It is a matter of record that Verdi seriously considered calling his next to last opera *Iago*. The title would not have been inappropriate for this arch villain is as powerful a protagonist in the opera as he is in Shakespeare's play. Leonard Warren, the Metropolitan's young baritone, has been acclaimed one of the greatest singers of his generation and his Iago ranks with his performances in *Falstaff*, revived for him this season at the Metropolitan, *Rigoletto* and *The Masked Ball*.

Martha Lipton's dark beauty as Emilia provides a striking contrast to Madame Albanese's blond Desdemona. This part was sung by another lovely American contralto, Louise Homer, and Miss Lipton makes the most of the music bestowed on this interesting character.

Guiding a notable quartet and the rest of a brilliant cast, as well as the great ensembles, is Fritz Busch. Few conductors have ever so strikingly excelled in all three great masters of operatic repertoire—Wagner, Verdi, and Mozart. His reputation at Glyndebourne preceded him to the United States as a conductor of Mozart. His *Lohengrin*, which marked his debut at the Metropolitan five years ago, was famous throughout Europe. But his mountings of *La Forza del Destino*, *Aida*, *Rigoletto*, *The Masked Ball*, *Macbeth* and *Don Carlos* when he was director of the Dresden Opera started a renaissance of Verdi which spread over Germany and the entire world.

The late Lawrence Gilman used to say, "It takes a poet to catch a poet". That paraphrase may well be applied to Fritz Busch.

—FRANCIS ROBINSON

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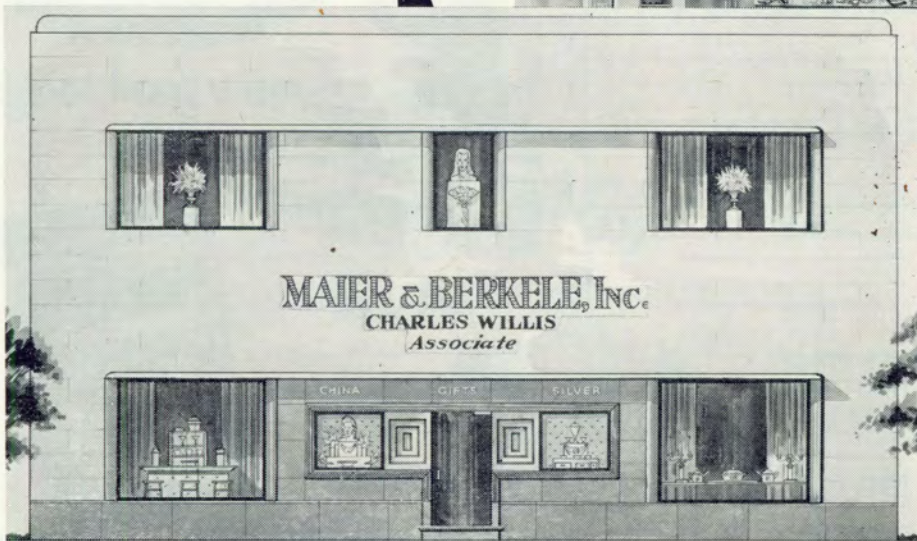
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The "Met" on Tour

The Metropolitan Opera this spring is making the longest tour in its history. Before the world-famous musical organization returns to New York in late May, the entire company of more than 300 people will have crossed the continent and back, and visited fourteen cities in thirteen states over a distance of 9,745 miles.

Last season's tour had made history by being the Metropolitan's longest trek up to that time. This year there will be sixty-one performances, one more than in 1948. Because of the necessity to return from Cleveland for the traditional Holy Week performances in New York there is a travel increase for the entire company of 1,211 miles over last year's mileage.

Two special trains are required to transport the personnel — principal artists, the full chorus of ninety, the orchestra of eighty-eight men, ballet of forty, administrative and technical staffs and stage crew. To give the country at large grand opera as nearly as possible on the same scale as at the Metropolitan Opera House in New York, twenty baggage cars are necessary to carry scenery, properties, costumes, electrical effects and musical instruments. The bills for this year's tour are from a repertoire of seventeen operas.

In an operation so vast there are inevitably hardships and mishaps of a corresponding size. In fact, the experiences of the big company on the road once caused Edward Johnson, the Metropolitan's general manager, to exclaim, "To have gone through what it has, the Metropolitan must have a great destiny!"

Along with the forces of nature strikes have frequently played havoc with the company's transportation schedule. The coal strike last year resulted in the cancellation for a time of all special trains. The company was divided and routed on such regular service as was available.

Atlanta will long remember its 1948 opening night. Landslides had added further to the burden and part of the company, including the orchestra, did not arrive until 8 p.m., about four hours late. The curtain did not go up until nearly 10 p.m. and came down at one o'clock the next morning.

Somewhere in the shuffle the costumes were lost and a gala audience saw a *Carmen* without costumes. The hero, Don Jose, did not even have his toupee. But the troupe carried on valiantly, to the delight of the audience, and old-timers declared it was the most spirited *Carmen* they had ever witnessed.

To carry on in the face of what appear to be insurmountable difficulties is a tradition so strong with the Metropolitan that the sixty-five-year-old company is unique even in a world where the rule is that "the show must go on". The last time the Metropolitan had been on the West Coast prior to last season the entire company was caught in San Francisco by the earthquake and fire. Caruso was shaken out of bed and was so frightened he refused ever after to sing there again, turning his back not only on the big fees which wealthy San Francisco would have gladly paid but depriving himself also of the adulation of one of the finest music publics in the world. Despite the loss of all its equipment the Metropolitan refunded on every ticket and staged a mammoth benefit for sufferers in the disaster.

Sometimes without action of the elements and other forces beyond its control, the Metropolitan's tours were ruinous. The one the first season of 1883-84, evidently before the country was ready for grand opera on the grand scale, cost the management \$30,000 and all but wrecked the young institution almost at its birth. But the hardy troupe has continued to meet its music-loving public more than half way.

Mr. Johnson himself has seen the Association through the worst part of the country's worst depression and the uncertainties of a second World War. Truly, to have survived so gallantly, the Metropolitan must have a great destiny.

—FRANCIS ROBINSON

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A Metropolitan Opera Quiz

By SIGMUND SPAETH

(For the past seven years Dr. Spaeth has been a regular member of the panel of experts exchanging questions and answers between acts, during the broadcasts of the Metropolitan Opera, recently appearing also as Quizmaster on this popular radio program. He is the author of *The Art of Enjoying Music*, now in Permabook pocket form, *At Home with Music* and other books, of which the latest is *A History of Popular Music in America*. Sigmund Spaeth has prepared the following questions and answers, relating to the operas of the current Atlanta season, especially for this souvenir program.)

1. Verdi's opera, *Otello*, is obviously based on Shakespeare's famous drama. Name one important difference between the operatic and Shakespearian versions.

2. How old was Verdi when he wrote *Otello* and what was his age at the time of *La Traviata*?

3. How many native American singers appear in the Atlanta casts of *Otello*, *Mignon* and *La Traviata*? What percentage of the total number of singers in those three operas does this represent?

4. Where did the story of *Mignon* originate and how does the operatic version of Thomas differ from the original?

5. *Mignon's* song, *Nur wer die Sehnsucht kennt* (generally translated *None but the Lonely Heart*) has been given a number of musical settings. Can you name five composers, outside of Thomas, who wrote music for these words?

6. What is the background of *La Traviata* and by what names is the heroine known?

7. There are both real and quack doctors in the Atlanta repertoire of opera. Can you name them and add at least one more of each type in the operatic list?

8. What singers created the roles of *Otello*, *Iago*, *Violetta* and *Mignon*?

9. How many operas did Donizetti compose and how many of them can you name?

10. What famous opera has been treated in the following ways?: (1) Its story quoted jocularly in an Italian musical comedy; (2) A phrase of its music echoed in another opera by the same composer; (3) An art song based upon its most important duet; (4) An American popular song built from one of its motifs.

ANSWERS

1. In Shakespeare's play *Iago* stabs Emilia and is then arrested. Verdi lets him rush off, pursued by the guard, without killing his wife.

2. Verdi wrote *Otello* at the age of 73 and *La Traviata* at 39.

3. There are 4 Americans in *Otello* (Warren, Harvuot, Kinsman, Lipton); 6 in *Mignon* (Stevens, Munsel, Hines, Hawkins, Madeira, Davidson); 6 in *La Traviata* (Kirsten, Votipka, Altman, Kullman, Merrill, Baker). This represents more than 61% of the total number of singers in these operas.

4. *Mignon* is based on Goethe's novel, *Wilhelm Meister*. The play ends tragically, while the opera has a happy ending.

5. Beethoven gave Goethe's words for *Mignon's* song (*Nur wer die Sehnsucht kennt*) four musical settings. Schubert did it six times, once as a duet. Schumann and Hugo Wolf both made art songs of this poem, and Tschaiowsky is responsible for the most popular version.

6. The ancestors of *La Traviata* are a novel and play by the younger Dumas, *La Dame aux Camelias*, generally known as *Camille*. The actual person whose life was thus treated was Alphonsine Plessis, a famous French courtesan. Dumas called her Marguerite Gautier, and in the opera her name is Violetta Valery.

7. Dr. Grenvil is the physician appearing in *La Traviata*, while Dulcamara is a quack, selling a supposed love-potion in *L'Elisir d'Amore*. Puccini's *La Boheme* has a doctor off-stage, who never actually appears, but there is a military surgeon in *La Forza del Destino* and an unnamed physician in *Pelleas and Melisande*, to which might be added Dr. Bartolo in *The Barber of Seville* and *The Marriage of Figaro*, Dr. Caius in *Falstaff*, and Dr. Malatesta in *Don Pasquale*. Dr. Miracle, in *Tales of Hoffman*, is definitely a quack, to say the least.

8. *Otello*, Tamagno; *Iago*, Maurel; *Violetta*, Marietta Piccolomini; *Mignon*, Mme. Galli-Marie.

9. Donizetti composed 67 operas. The best known are *L'Elisir d'Amore*, *Lucia di Lammermoor*, *Don Pasquale*, *La Favorita*, *The Daughter of the Regiment*, *Linda di Chamounix* and *Lucrezia Borgia*, to which could be added *Anna Bolena*, *Maria di Rohan* and *Poliuto*.

10. *Tristan und Isolde* has its story quoted by the heroine of *L'Elisir d'Amore*. There is an echo of its music in *Die Meistersinger*, when Hans Sachs refers to King Mark. Wagner's art song, *Traume*, contains the music of the love duet, and the popular song, *Intermezzo*, is based on a motif from *Tristan und Isolde*.



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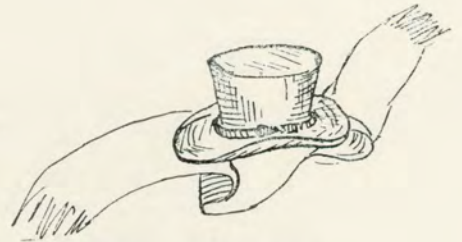
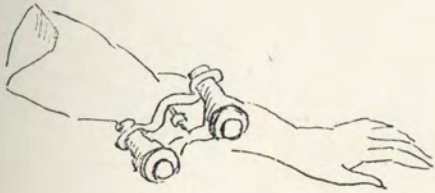
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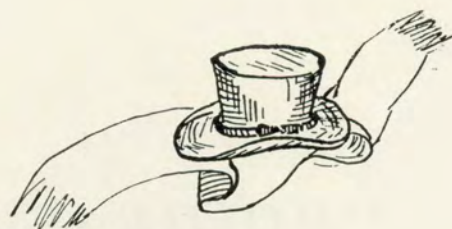


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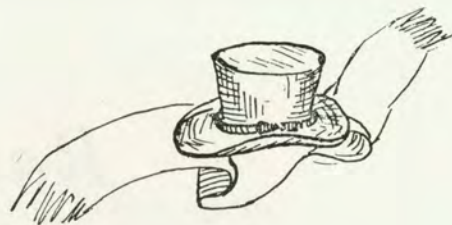


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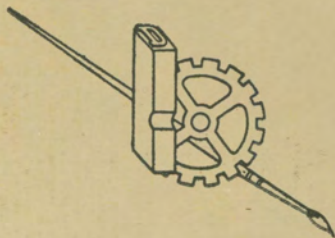


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A Salute!!....

To all the wonderful Junior League girls
whose helpful spirit and eager cooperation
made the printing of this program a real pleasure



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Color Printers and Typographers

FOREWORD

May Day is traditionally celebrated by festivals full of dancing and singing, as we are doing today. Since we are celebrating a day early, the festival is being conducted as though it were a dress rehearsal to which the May Court is invited.

—○—

OUR QUEEN OF THE MAY AND HER COURT

LADIES IN WAITING—Betty Alderman, Betty Bell, Charlene Bowen, Jean Helton, Grace Hiers, Martha Jackson, Jacqueline Norman, Patricia Porter, Mary John Rodgers, Morris Smith.

MAID OF HONOR Marjorie Nichols

CROWN BEARER Marsha Harris

FLOWER GIRLS Adrian Cheek and Margaret Van Horn

TRAIN BEARERS Shirley McGowan and Julia Smith

QUEEN OF THE MAY Ann Fortson

Our Queen and Her Court were elected from the Senior Class. Performers were chosen from dance classes throughout the year.

—○—

Chairman of Festival Leonora Ivey

Dance Director Phyllis Pier Valente

Music Supervisor and Accompanist Dorothy Davis Waldron

Director of Glee Club Raimonde Aubrey

Accompanist for Glee Club Martha Carrington Aubrey

Publicity Miss Fink, Miss Carpenter and Students

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Frankie Briggs, Judy Briggs, Joyce Childs, Mary Claire Duncan, Lavara Jones, Delores Law, Iris Moore, Jean Mullis, Marjorie Noell, Joan Story, Glenna Strickland, and Patsy Sutherland.

Guides Boy Scouts of Valdosta

PROGRAM

Teacher Sherla Miller

Tarantella (Italian)

Sailors' Holiday (Russian)

Gypsy Dance (Spanish)

Einzug Tanz (German)

Peasant Overture (Hungarian)

—○—

Three Folk Songs G.S.W.C. Glee Club

There Will I Don My Cloak Polish

Twenty — Eighteen English

Tradi Nuka Latvian

—○—

Self-Appointed Performers.

—○—

La Cucaracha—Jarabe Tapatio (Mexican)

Highland Fling—(Scottish)

Folk Medley—(Rumanian)

Square Dance—(American)

Maypole Dance—(English)

—○—

NOTE:—The Spanish Dance was composed by Dance Repertoire Class; The Hungarian, by Dance Composition Class; The Maypole, by Folk Dance Class.

—○—

Guests are requested to remain in place until Queen and Court have left the stage.



It takes ingenuity and imagination to maintain a family altar. There is no family in which it is impossible. Families large and small, in every circumstance of life, do have a family altar.

To maintain a family altar takes determination. Somebody has to believe that the daily worship of God is important. At least one member of the family must be convinced that a soul will starve without food as quickly as the body.

Someone needs to be convinced that getting the children off to school to learn the truth about two plus two and how to spell "receive" is less important than a few minutes with the Book which reveals Jesus who is the Way, the Truth, and the Life.

Whatever it takes to maintain our family altar will not be too high a price to pay. That moment when we join hands around the table to bow in prayer is the high spiritual experience of the day. We simply do not want to miss that.

—DUKE K. McCALL



BOYS do not throw stones at trees on which there is no fruit. If your life bears fruit for Christ you can expect to be stoned.



THE Southern Baptist Convention is not a law making body, neither does it have the right to interfere with the autonomy of a single Baptist church within its bounds. Each church is a spiritual democracy and governs itself.

The Ministry of Healing

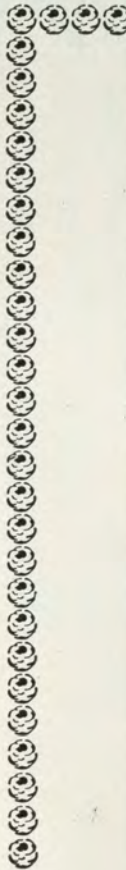
Our Saviour was tremendously concerned about healing the bodies of men when He was here on earth. Not only did He teach and preach the gospel of the kingdom, but He healed all manner of sickness and all manner of disease among the people. A large part of His ministry was devoted to this kind of service. It was said truly of Jesus that He "went about doing good, and healing all that were oppressed of the devil; for God was with him." No greater word could be spoken of any man.

"As my Father hath sent me into the world, even so send I you." "Or when saw we thee sick or in prison and came unto thee?" "Inasmuch as ye have done it unto one of the least of these my brethren ye have done it unto me."

Few of us are endowed with the gift of healing. Yet each of us can have some part in this noble Christian service by cooperating with our Baptist hospitals in helping them to take care of broken bodies.

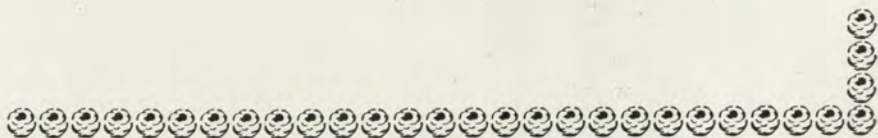
Along with "Mother's Day" a beautiful custom has grown up among Southern Baptists. It is that of observing the same date as Hospital Day. It is a good way to honor our mothers who watched so tenderly and faithfully over us when we could not take care of ourselves.

Southern Baptists own and operate 27 hospitals within the territory of the Southern Baptist Convention.



God puts important ideas into a Mother's heart; she puts them into a baby's mind. And then God waits.

— M. RAY MCKAY



Mr. Ralph E. Calhoun
accepts with pleasure
Miss Patsy Sutherland's
kind invitation to the
Junior-Senior Dance
on Saturday
the twenty-first of May
at eight o'clock

The Junior and Senior Classes
of
The Georgia State Womans College
invite you to attend
The Junior-Senior Dance
on Saturday evening, May twenty-first
Waldosta Country Club
eight to twelve o'clock

R. s. v. p.

Formal

LEAD ON, O KING ETERNAL

Lead on, O King Eternal,
The day of march has come;
Henceforth in fields of conquest
Thy tents shall be our home:
Through days of preparation
Thy grace has made us strong,
And now, O King Eternal,
We lift our battle song.

Lead on, O King Eternal,
Till sin's fierce war shall cease,
And holiness shall whisper
The sweet Amen of peace;
For not with swords, loud clashing,
Nor roll of stirring drums,
With deeds of love and mercy,
The heavenly kingdom comes.

ALMA MATER

'Mong the stately pines of Georgia
Glorious to the view,
Stands our noble Alma Mater
Basking 'neath the blue.
Alma Mater, thee we honor,
Praises never fail,
For thy fame shall never perish,
Red and Black—all hail.

Alma Mater's loving daughters,
We will ever be,
Always to thy heart returning,
G. S. W. C.
Alma Mater, thee we honor,
Praises never fail,
For thy fame shall never perish
Red and Black—all hail.

PROGRAM

- Processional: Pomp and Circumstance Elgar
- Invocation The Reverend C. H. White
- Song: "Lead On, O King Eternal" The Audience
- Address Chancellor Harmon W. Caldwell
- Presentation of Diplomas President J. Ralph Thaxton
- Song: "Alma Mater" The Audience
- Benediction The Reverend C. H. White
- Recessional: The Pine Branch.

The audience will please remain standing until after the recessional.

Handwritten notes:
I don't write
I'll read
I'll write
Place
Patsy
Mrs. Adam
Ann & preaching boys of the
Miss Sutherland
write on disk

Handwritten notes at bottom:
From M.A.W. - June 9, 1949
For Miss Sutherland



PROGRAM

OH, MY DARLING DAUGHTER!.....Bernstein

Ragtime: A mother's impression of the way
her teen-age daughter acts.

Rumba: The daughter as she sees herself.

Ragtime: Phyllis Pier Valente, Ann
Smith; Luceil Bauer, Sara Frances
Briggs, Barbara Green, Mildred
Manley, Mary Singletary.

Rumba: Norma Shearer; Barbara Clarke,
Edwina Ford, Sherrie Grow, Sue Kirk-
land, Elaine Ryals, Joanne Kay Smith,
Mary Thompson, Jane Wimberly, Vir-
ginia Wright.

TRIO.....Tschaikovsky

A light study in design, basically a two-
beat pattern danced against a three-beat one.

Phyllis Pier Valente, Edwina Ford, Ann
Smith.

THE PARADE.....Tcherepnine

(Choreography by Doris Humphrey, adapted by
Julia Ellen Askew)

A long-awaited parade (imaginary) finally
appears; the spectators run to meet it, try-
ing to see through the crowd. During the
dance the parade passes by.

Mildred Manley; Luceil Bauer, Beverly
Beeland, Barbara Green, Barbara Howell,
Sue Kirkland, Carleen Newell, Elaine
Ryals, Norma Shearer, Mary Singletary,
Joanne Kay Smith, Wilhelmina Spence,
Mary Thompson, Margaret Traynham, Jane
Wimberly, Virginia Wright.

MARY HAD A LITTLE LAMB (Variations)...Ballantine

(Choreography by Ann Smith)

Ballantine has re-written "Mary" as it might
have been treated by various composers,

exaggerating their musical styles. The dance-
theme is first performed before the curtain,
then fitted to the mood of each variation.

Statement of Theme.....Ann Smith
Adagio (Beethoven).....Barbara Clarke
Demi-moment Musical (Schubert).Sherrie Grow
At a Lamb (Macdowell)...Sara Frances Briggs
Evening of a Lamb (Debussy).....Ann Smith
Grande Etude de Concerte (Liszt).Elaine Ryals

Princesses: Barbara Clarke; Luceil Bauer,
Barbara Howell, Sue Kirkland, Mildred
Manley, Carleen Newell, Elaine Ryals,
Norma Shearer, Wilhelmina Spence, Mary
Thompson, Margaret Traynham, Jane Wim-
berly, Virginia Wright.
Petrified Group: Beverly Beeland, Edwina
Ford, Sherrie Grow, Mary Singletary,
Joanne Kay Smith.

SEARCH.....Riegger

A reflection of the restlessness and insecurity
of the lonely spirit. The dancers rarely move
in unison, each pursuing her own course; their
mood heightens, and the dance ends on a note of
despair.

Phyllis Pier Valente, Sara Frances Briggs,
Ann Smith.

- INTERMISSION -

THE FIREBIRD.....Stravinsky

(Choreography by Dance Group)
The plot is that of a Russian fairy tale. The
Firebird lives in an enchanted forest belonging
to the ogre Kastchei. Into the forest wanders
Prince Ivan, who captures the Firebird but in
response to her entreaties releases her and re-
ceives in gratitude a golden feather to protect
him from the ogre. Seeing a group of princesses
bewitched by Kastchei and falling in love with
one of them, he resolves to free them; calling
out Kastchei, he and the Firebird force the ogre
to dance to the point of exhaustion; meanwhile
Ivan breaks the magic egg containing Kastchei's
power. Kastchei dies, a group who have been
petrified by him return to life, and the ballet
ends in a dance of triumph.

The Firebird.....Sara Frances Briggs
Prince Ivan.....Barbara Green
Kastchei.....Ann Smith

- INTERMISSION -

DEDICATION.....Bruch

A dance of consecration and peace of spirit.
Luceil Bauer, Beverly Beeland, Sara
Frances Briggs, Barbara Clarke, Edwina
Ford, Barbara Green, Elaine Ryals, Ann
Smith, Mary Thompson, Jane Wimberly.

THE IMP WITHIN.....Prokofiev

This is the Imp of Perversity who's responsible
for those moments when you want to turn your
back on the whole world.
Sherla Miller.

VALSE.....Arensky

Sara Frances Briggs, Julia Clay Briggs.

RITUAL FIRE DANCE.....deFalla

An excerpt from a Spanish ballet which tells
the story of a girl whose dead lover returns
to haunt her when she falls in love again.
The Ritual is danced to cast a spell on the
ghost of the dead lover and free the girl.
Phyllis Pier Valente, Ann Smith; Barbara
Clarke, Barbara Green, Carleen Newell,
Elaine Ryals, Mary Thompson.

FINALE.....Katchaturian

Dance Group.

Director and Choreographer....Phyllis Pier Valente
Music Supervisor & Accompanist..Dorothy Davis Waldron
Lighting by.....Louise Sawyer, Frederick Wilson
Set for "The Firebird"
designed by.....Clifton H. White
constructed by.....J. K. Brown
painted under direction of.....Ruth Carpenter
by.....Ruth Templeton
Mary Pinkston
Stage crew.....Julia Ellen Askew
Betty Jane King
Jean Thomas
Robley Jobe
Phonographs by courtesy of Mathis & Youmans.

The GSWC Dance Group will be available for out-of-town recitals during the 1949-50 school year.

PROGRAM

Announcer Clifford H. White

I

A-Competitive Swimming

	KAPPA	LAMBDA
Freestyle	Anne Knepton Joanne Gilmer	Ann Smith Thad Pitt
Backstroke	Sherla Miller Mary T. Tullis Frankie Briggs	Judy Briggs Jean Eidson
Breaststroke	Bim Ansley	Betty Jernigan

B-Comedy Race

Martha Simpson	June McAfee
Leila Harmon	Ruth Miller
Betty J. King	Joanne Gilmer
Jane Bowen	Jean Eidson
Martha Jane Banks	Baby Norris
Beverly Beeland	Julia Ellen Askew
Doris Gothard	

C-Medley Race

	KAPPA	LAMBDA
Backstroke	Frankie Briggs Mary T. Tullis	Judy Briggs Thad Pitt
Breaststroke	Elinor Jones Bim Ansley	Betty Jernigan Ellen Odom
Freestyle	Sherla Miller Joanne Gilmer	Jackie Norton Ann Smith

D-Diving

	KAPPAS	LAMBDA
	Morris Smith	Ellen Odom
	Frankie Briggs	Baby Norris
	Sherla Miller	Jean Rackley
	Joanne Gilmer	Elaine Ryals

II

ORIGIN OF THE WATER LILY

Reader-Charlene Bowen

1. Water Lily

Mary Gibson, Mary Brand, Carolyn Bowen, Elaine Cheshire, Jean Corbett, Dotsie Deadwyler, Jean Eidson, Joanne Gilmer, Leila Harmon, Elinor Jones, Betty Henderson, Sarah Parker, Peggy Phelan, Elaine Ryals, Martha Simpson, Jackie Sykes, Feagie Siskin, Sammie Steedly, Blount Trammell, Mary Tullis, Pat Tyson, Ann Owens, Betty Jo Mims, Thad Pitt.

2. Indian Mermaids

Judy Briggs, Frankie Briggs, Morris Smith, Bet Alderman, Sherla Miller, Bim Ansley.

3. Indian Summer

Sherrie Grow, Polly Walker, Shirley Roberts, Anne Knepton.

III

PRESENTATION OF AWARDS

Presentation by Mrs. Hopkins.

1. Ribbons
2. Letters and bracelets
3. Plaque

Mr. and Mrs. Benjamin Wynn Fortson, Jr.
request the honour of your presence
at the marriage of their daughter
Ann M^{rs}. Neill
to
Mr. Hershel Walter Hiers
on Saturday, the twenty-fifth of June
at half after eight o'clock
First Methodist Church
Washington, Georgia

Reception

immediately following the ceremony

at their residence

PROGRAM
JOAN OF ARC
THE WARRIOR MAID

MONODRAMA

SCENE I—THE VISION AND INSPIRATION.

On a former visit to her Uncle Durand, Joan has insisted upon going to Vaucouleurs to deliver a message for the Dauphin to the Lord of Beaudricourt. Robert de Beaudricourt has received and listened to Joan but only laughed at her. Her family, alarmed by her talk of dreams and voices, will not allow her to visit her uncle again, unless she promises there will be no more Vaucouleurs foolishness. Joan promises. She never expects to go to Vaucouleurs again.

After the family reconciliation we find Joan in the sheep cote. She has administered to an ailing lambkin and turned to her prayers.

SCENE II—JOAN AT ORLEANS.

a—*Before the Battle.*

The Dauphin and three of his councilors are in conference. Joan refuses to fight the war with ordinary sense. She has acted without consulting anyone. Little by little she is taking the kingdom and army away from them. They are still in argument when Joan accompanied by La Hire invades the conference.

b—*After the Battle.*

Joan has won three forts without the slightest attention to tactics. She has relied entirely on her personal prestige and the fantastic enthusiasm of her followers. Fireboats have set the bridge ablaze and the bridge is down. The siege of Orleans is ended! Joan appears.

SCENE III—JOAN DEDICATES HER ARMOR.

Intermission.

SCENE IV—THE MAID BEFORE HER JUDGES.

a—*The Trial—The Question.*

Joan has been taken prisoner by the English. The Bishop of Beauvais is presiding over this division of the ecclesiastical court which has assembled to put certain questions to the prisoner. Joan has been led into court by Father Massieu.

b—*Joan Answers.*

In her cell next morning Joan is kneeling in prayer.

PIROGUE—A small boat dug out of a log used on the bayous.

BAYOU—A sluggish natural Louisiana stream.

CAFE AU LAIT—Coffee with hot milk.

JAMBALAYA—Rice mixed with shrimp.

GUMBO—A thick souplike combination of crabs, oysters, shrimp, pepper, celery, garlic, okra, thyme, parsley, bay leaf and salt—served hot with steamed rice.

MAKE MENAGE—To clean house.

QUARTEE—Half of a five-cent piece.

LAGNIAPPE—A small present made to a customer. Something extra.

NAINAINE—Creole for Godmother.

CONGO—A very black negro.

GRIFFE—A person three-fourths negro and one-fourth white.

MULATTO—A person half white and half negro.

QUADROON—A person one-quarter negro, three-quarters white.

OCTOROON—A person one-eighth negro, seven-eighths white.

CREOLE—A white person descendant of the French and Spanish settlers.

PRALINES—(Aunt Sally's Original Creole Pecan Pralines). A delicious candy made fresh daily from Louisiana pecans and cane sugar with a famous old New Orleans recipe. Packed in souvenir cotton bales or boxes and shipped everywhere from Aunt Sally's Shops located at 500 Royal, 501 Royal, and 938 Canal Streets.

AUNT SALLY'S CARRIAGES—An original collection of over one hundred old fashioned carriages, the kind used by the aristocratic Creoles of New Orleans. Aunt Sally invites you to tour the historic French Quarter leisurely and privately in a horse drawn carriage driven by a reliable old-time driver. Places of interest will be lectured upon. Your trip will remain among your pleasant memories of old New Orleans. Carriages leave all day. Reservations may be made at Aunt Sally's Shops located at 938 Canal, 500 Royal or 501 Royal Streets.

For information telephone MAgnolia 5131.



AUNT SALLY'S OLD-FASHIONED CARRIAGES

Sightseeing

*The Vieux Carré
Old Slave Quarters
St. Louis Cathedral
Gen. Beauregard Home
Ironwork Balconies
St. Louis Cemetery
Ursuline Convent
Duelling Gardens
Pirate's Alley
Congo Square
Old French Market*

*Creole Mansions
Spanish Patios
French Restaurants
Pontalba Buildings
Place D'Armes
French Coffee Houses
Mississippi River
Napoleon House
Creole Esplanade
Old Basin Street
Spanish Cabildo*

and many other points of interest
in

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Private Leisurely Tours—Leaving All Day
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Make Reservations At Aunt Sally's **\$2.50** Per Person

**AUNT SALLY'S
OLD FASHIONED CARRIAGES**



Antoine's Is to New Orleans What Delmonico's Was to New York or The Cafe Anglais to Paris.

The home of good cheer.

The home of fine cooking.

The place where trouble and tribulations are left behind.

The place "par excellence" for the gourmet, because there is always something new for the refined senses.

New dishes, new seasoning, new presentation of eatables.

What you can get elsewhere you can get at Antoine's.

But some things you can get at Antoine's you cannot get elsewhere, because they are special concoctions of the culinary art, prepared under the master's eye.

Eating at Antoine's is like getting a new start in life. You go in with the blues and leave with rosy impressions.



Surroundings



Those who have never partaken of a meal at Antoine's invariably picture the place gorgeously decorated with all the bright colors of the rainbow; with gold, silver and bronze leaf plastered in the very recesses of the ceiling; with a select band playing popular music of excerpts of the Operatic masterpiece; with footmen in princely livery opening the carriage doors, and grooms to take care of the cloaks.

None of all that.

Antoine's is today what it was at its inception—an immaculately clean place, with tableware and linen of the severe solid home-like type and attentive noiseless waiters, who speak many tongues because they have learned their avocation on both continents.

No deafening brass bands between courses. When you go to Antoine's it is to give your palate an undisturbed treat.

That is why the place is unique and in a class of its own.

Had Brillat-Savarin lived a century later he would undoubtedly have referred to Antoine's in his "Physiologie du Gout" because it is that particular atmosphere of the place which enhances the artistically prepared dishes and develops to the highest degree the gastric fluids.

Not to have eaten at Antoine's is almost saying that you have never been in New Orleans.





Antoine Alciatore

Founder - 1840 to 1885.

Founder of the house of Antoine, who seeking his fortune in America came to New Orleans and founded in the year 1840 the Restaurant Antoine. Beginning in a small way, it was not long before Antoine's was a byword for all that stands highest in the culinary line. His talents won for him an enviable reputation and the little restaurant flourished. Antoine went back to France his native land to die, and he left the business in the hands of his son, Jules.



Jules Alciatore

proprietor - 1885 to 1930.

Jules, a fit successor to his illustrious father, took charge of "Les affaires" and since he too made his studies in the land of his father, the house of Antoine again prospered under his guiding hand, and today, it enjoys an international reputation wherever people gather to discuss the gentle art of eating in its many and divers forms. Jules, before his death placed the active management of the restaurant in the hands of his son, Roy.



Roy Alciatore

Present Proprietor - 1930 to —.

Roy, grandson of Antoine Alciatore, and present proprietor, was born and reared in America, in a modern age, but nevertheless retains those qualities which he inherited from his grandfather and father in the gastronomic line, and due to the able tutelage of his father, Jules, is a fit successor to carry on the name of Antoine to still greater heights.



Madame Antoine Alciatore

1824 - 1914

Did You Know This About The Restaurant Antoine?

That in 1940 Antoine's Restaurant celebrated its 100th year of uninterrupted service to the gourmets of the world under three successive generations of the Alciatore family, Founder Antoine Alciatore, Son Jules Alciatore and Grandson Roy Alciatore and present proprietor.

That Antoine's gallery of celebrities contains over two thousand autographs and pictures of the distinguished visitors who have dined at Antoine's.

That besides the main dining room, Antoine's has 15 other dining rooms available for banquets and private parties of two to two hundred guests.

That the old fashioned Welsbach gas mantles provide the only source of heat in the main dining room, even in the coldest of winter.

That the huge plate glass mirrors in the main dining room were formerly in the grand Ball Room of the famous old St. Louis Hotel, and were imported from France.

That until a few years ago, sand covered the floor in the main dining room and that sawdust still covers the floor in Antoine's famous Mystery Room.

That the 1840 Room is a reproduction of an original early Antoine's private dining room and contains oil paintings of Antoine and Mrs. Antoine Alciatore, old menus dating back to the early 80's and old theatre programs containing Antoine's advertisements as far back as 1852 besides the original pair of baby shoes worn by the founder of Antoine's.

That the Chef, waiters and other employees have been with Antoine's for many years many of them having begun their career there and ended it there after a lifetime of faithful service.

That bus boys must serve an apprenticeship of 10 years before they are eligible to become waiters, that the present headwaiter has been with Antoine's for 40 years, and that his predecessor served the house for 50 years.

That the same menu has been in use at Antoine's for the past 50 years, being used summer and winter, for luncheon and for dinner, day in and day out, year in and year out. It is the only menu used at Antoine's and is printed entirely in French.

That the customer's orders are taken without the aid of paper and pencil, and entirely by memory, and it is seldom that errors or omissions occur.

That when serving our famous Cafe Brulot Diabolique and Crepes Suzette the lights are dimmed so that our guests may feast their eyes on the beautiful blue flame of the burning brandy.

That the oysters a La Rockefeller at Antoine's were so named because of the extreme richness of the sauce, because at the time the elder Rockefeller was then the richest man in the world.

That Pompano en Papillote was especially created in honor of a distinguished French Baloonist who was entertained at Antoine's, the paper bag being fashioned to resemble the inflated gas bag of a balloon. Its main purpose however is to retain the seductive flavours of the fish while it is cooking.

That over 1,080,000 orders of Oysters a La Rockefeller have been served at Antoine's since 1899 when this dish was invented by Jules Alciatore, and since there are 6 oysters

to an order the total number of actual oysters is 6,480,000.

That most of the cooking is done with coal on a French Range, which range was purchased a few years ago to replace its predecessor which had been in continuous use in the Antoine's kitchen for over 40 years.

That the original Marble Mortar, hollowed out from a gigantic piece of stone is still in use at Antoine's since the founding of the restaurant, and that over a dozen pestles made of lignum Vitae the hardest known wood have been completely worn down in all of these years, in this same mortar.

That the Dungeon, a private dining room at Antoine's was so named because it was actually used as such during the Spanish occupation of New Orleans.

That the private library at Antoine's contains over 400 cook books, books on wine, and other related subjects, some of which are over 200 years old and one old tome dating back to the year 1659.

That Antoine's boasts of having one of the finest cellars in the country containing rare wines from many different countries and nationalities, the stock carried at all times numbering well over 5,000 bottles, the oldest dating back to 1884. The oldest brandy dating back to 1811.

That the success of Antoine's is due to the fact that greater stress is placed on the food and cuisine than on decorations, and that there are no disturbing influences such as music and dancing to interfere with the enjoyment of dining and wining.

That Antoine's believes that foods and wines are inseparable and for this reason will not serve wines and liquors to people who do not care to eat. For this reason Antoine's does not have a bar or cocktail lounge. It is the people who drink without eating who become paralyzed by alcohol.

That a restaurant is made, not born, and while it takes a hundred years to acquire a reputation, it only takes six months to lose it.

That if you are in a hurry, it is useless to waste your time in a first class restaurant. Time is a necessary element in the proper preparation of food, and if you cannot spare the time, you are better off at the corner drug store, where they will dish you out an already prepared sandwich in short order, and it will probably taste better than a complicated culinary concoction thrown together in less than the required time. Hurry enters not into the mind of the gastrophile.

That good food is a restaurant's only worthwhile ad, and all the gold leaf, dim lights and soft music in the world cannot compete with a refined palate.

That cheap prices and good cuisine do not go together. Cheap prices mean cheap materials. A humble hen has never yet been known to lay an egg that hatched out into a pheasant, and neither will a sandwich ever take the place of a skillfully prepared dish.

When Antoine's was established in 1840 there was no electric lights, no automobiles, no moving pictures, no radio, no airplanes, no telephones and no elevators.

That if you visited Antoine's in the early days, you probably dressed by the light of an oil lamp, you sent a messenger by foot to make a reservation for you, you probably arrived in a carriage, you probably asked the waiter with a long moustache what dish was special for the day as there were no printed menus then.

Distinguished Guests

In the Spring of 1940 Antoine's Restaurant celebrated the completion of one hundred years of uninterrupted service in catering to the gustatory needs of lovers of fine cuisine. The following list of distinguished guests who have visited Antoine's the past century is mute evidence of the fame which the House of Antoine enjoys throughout the world.

Ex-President Franklin D. Roosevelt, Ex-President Theodore Roosevelt, Ex-President William H. Taft, Ex-President Calvin Coolidge, Ex-President Herbert Hoover, Marechal Foch, General Boulanger, Admiral Richard Bryd, J. W. Weeks, Ex-Secretary of War, George H. Dern, Ex-Secretary of War, L. W. Roberts, Jr., Ex-Assistant Secretary of the Treasury, Ray Lyman Wilbur, Ex-Secretary of the Interior, Commodore Ernest Lee Jahncke, Ex-Assistant Secretary of the Navy, General John J. Pershing, General J. Harbord, General Smedley Butler, Brigadier General J. H. White, Brigadier General Ray H. Fleming, Major General George Van Horn Moseley, Captain James J. Van Zandt, Major General J. L. Schley, Chief of Engineers, U. S. A., Lieutenant J. M. Ocher and Lieutenant H. L. Challenger of the "U. S. Submarine S-10," Captain W. L. Ainsworth, Colonel Frank Evans, U. S. M. C., Thomas Jefferson Coolidge, Ex-Undersecretary of the Treasury Henry A. Wallace, Secretary of Agriculture, Nellie Tayloe Ross, Director of the U. S. Mint, U. S. Attorney General Frank Murphy, Marvin H. McIntyre, Secretary to Ex-President Roosevelt, Rear Admiral H. H. Christy, Vice Admiral R. A. R. Plunkett-Ernie-Ernie-Drax, Commander of West Indies British Squadron, Rear Admiral Arthur J. Hepburn, Rear Admiral E. B. Fenner, Vice Admiral Edward Pettengill, Vice Admiral Edward Campbell, Rear Admiral Hayne Ellis, Commander Louis J. Guilliver, U. S. Frigate "Constitution," Captain H. C. C. Blagrove, Captain Benjamin Dutton, Commander Charles E. Rosendahl, Captain G. S. Burrell, C. F. C., Commander Paul Auphan of the "Jeanne d'Arc," Admiral Culverius, Commander A. N. Addoms, U. S. S. "Moffett," Rear Admiral G. J. Rowcliff, Commander Alejandro Salinus San Roman, Chilean Ship "Rancaqua." Lieutenant Commander Neville Levy, U. S. N. R., Lieut.-Commander Paul Serpette, French Ship "d'Entrecasteaux," Lieutenant Commander Paul Broussaunt, French Submarine "Ouessant," Lieutenant Pierre Le Creux, French Submarine "Agosta," Captain J. S. Abbott, Rear Admiral H. V. Butler, Captain A. B. Reed, Commander Cristobal Gonzales, Allery Acebal, Spanish Ship "Juan Sebastain de Elcano." Lieutenant Commander H. R. Thurber, Lieutenant Commander Albert Casanova Gonzales, Cruiser "Cuba," Rear Admiral P. A. Rossiter, Surgeon General U. S. N., Commandant Gonet, Capt. Louis Sable,

Naval Attache at Washington, French Ambassador George Bonnett, English Ambassador Sir Esme Howard, French Ambassador Paul Claudel, German Ambassador Dr. Hans Luther, Royal Italian Ambassador Augusto Rosso, French Ambassador J. Jusserand, Greek Ambassador Demetrios Sicilianos, Royal Italian Ambassador Fulvio Suvich, Abdel Wahab Pasha, Egyptian Undersecretary of State, Captain Joao Alberto Lins de Barros, Brazilian Cabinet Member, President Anastasio Somoza of Nicaragua, Harry L. Hopkins, W. P. A. Chief, J. Edgar Hoover, F. B. I. Chief, Howard O. Hunter, W. P. A. Administrator, Archibald MacLeish, Librarian of Congress, F. V. Sorrels, Chief of Secret Service, Colonel E. W. Starling, Chief of White House Secret Service, Donald Richberg, Ex-Ambassador Hoffman Philip, Honourable Gerald Drew, Nathan Strauss, Chief Housing Administrator, Dr. Leon De Bayle, Minister of Nicaragua, Supreme Court Justice Felix Frankfurter, Lloyd C. Griscom, Former Ambassador, Jefferson Caffery, Ambassador to Brazil, Harper Sibley, U. S. Chamber of Commerce, O. John Rogge, Assistant Attorney General, Major General Charles Macon Wesson, Chief of Ordnance U. S. A. Colonel E. P. Pierson, Lieutenant Commander John J. Patterson, U. S. N., Commander Arnold E. True, Commander W. A. Griswold, Lieutenant Commander Touseth, Lieutenant Commander P. G. Voge, Lieutenant Commander Beverly Harrison, Lieutenant Commander J. C. Belock, Lieutenant Commander E. A. Taylor, S. D. Embick, Lieut. General Commanding III Army, Major General James B. Allison, U. S. A.

Capt. T. H. Thomson, Jr., Acting Commander of the Eighth Naval District, Vice-Admiral Julio Allard P., of Chile, Vice-Admiral Jose Machada de Castro E. Silva, Chief of the Naval General Staff of Brazil, Vice Admiral Jose Guisasaola, Chief of the Naval General Staff of Argentina, Rear Admiral Gustavo A. Schroeder, Chief of the Naval Staff of Uruguay, Rear Admiral Carlos Rostaide G. del V., Chief of the Naval General Staff of Peru, Commodore David Coello Ochoa, Director General of the Fleet of Mexico, Captain Juilo Diez Arguelles y Fernandez Castro, Chief of the Naval General Staff of Cuba, Colonel Francisco Tamayo Cortez, Chief of the Naval General Staff of Colombia, Commander Cesar A. Mongollen Cardenas, Commandant General of the Navy of Ecuador, Commander Antonio Picardi, Chief of the Naval General Staff of Venezuela, Commander Ramon Diaz Benza, Director General of the Navy of Paraguay, Major General John K. Herr, Major General Edmund B. Gregory, U. S. Quartermaster General, Francisco Doria Paz, Chairman Mexico City Council, Milo J. Warner, National Commander of American Legion, D. W. Tracy, Assistant Secretary of Labor, Major General Preston Brown, Brigadier General Hugh Matthews, Frank Knox, Secretary of the Navy, William Green, President American Federation of Labor, A. G. Black, Farm Credit Administrator, Lieutenant General H. J. Grees, Commanding Third Army, E. Portes Gill, Ex-President of Mexico, Commander Walter Whitfield Webb, U. S. Navy, Presidential Candidate Thomas E. Dewey, Barton K. Yount, Major General U. S. A., Lieutenant Commander Russell Holderman, Claude R. Wickard, Undersecretary of Agriculture, Lieutenant Commander Charles H. Quinn, U. S. N., Abd El Wahab Dawood Bey, Egyptian Ambassador General Roberto Reyes, Nicaraguan Minister of War, U. S. Solicitor General Francis Biddle, Rear Admiral A. T. Beauregard, U. S. N.

DIGNATARIES

Senator John H. Bankhead, Senator William Gibbs McAdoo, Senator Gerald P. Nye, Senator Henrick Shipstead, Senator Bennett Champ Clark, Senator John H. Overton, Senator Allen J. Ellender, Senator Theodore Bilbo, Senator Robert Mouton, Senator Harry D. Wilson, Senator J. K. Griffith, Senator A. Leonard Allen, Senator Rene de Rouen, Governor David Scholtz of Florida, Governor A. B. Chandler of Kentucky, Governor J. V. Allred of Texas, Governor Huey Pierce Long, Governor Earl K. Long of Louisiana, Governor L. White of Mississippi, Governor A. W. Norblad of Oregon, Governor Elect Arthur H. James of Pennsylvania, Representative Richard M. Kleberg, Representative Paul H. Maloney, Congressman Frank Reid, Congressman Wright Patman, Mayor James J. Walker of N. Y., Mayor Fiorella La Guardia of N. Y., Mayor William Hale Thompson of Chicago, Mayor Edward J. Kelly of Chicago, Mayor Bernard Dickman of St. Louis, Mayor Angelo J. Rossi of San Francisco, Mayor Gryce B. Smith, of Kansas City, Mayor Thomas L. Holling of Buffalo, Mayor Robert S. Maestri, of New Orleans, Mayor Martin Behrman, of New Orleans, Archbishop Joseph Francis Rummel, Patrick Cardinal Hayes, Monsignor Peter M. H. Wynhoven, Leon C. Phillips, Governor of Oklahoma, Senator D. Worth Clark, Governor Sam H. Jones of Louisiana, Senator Daniel A. Reed, Congressman Harold E. Stassen.

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NOTABLES

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In compiling this list we have endeavored to include all of our distinguished visitors. If we have forgotten anyone we are sorry for the unintentional omission.

When the great Marchal Ferdinand Foch generalissimo of the Allied Armies against Germany in 1917 and 1918, visited New Orleans during the course of an American tour, the Knights of Columbus of this city tendered him a ceremonial breakfast on the morning of December 8, 1921.

A special dish "Huitres Foch" had been presented in his honor, and "F. Foch" as he autographed the menu was delighted with the meal. But when Jules Alciatore placed before him a bottle of fine Bordeaux, saved from Jules' private cellar (for Prohibition was still in force), he shook his head, saying in French:

"I am the guest of the American people, and as such cannot bring myself to break one of their laws."



Food Favorites Of The Famous

BY

ROY L. ALCIATORE

Having been asked to write a dissertation on the gustatory likes and dislikes of the great and near great who have been guests at Antoine's restaurant I shall begin by saying that of all the famous New Orleans dishes Huitres en coquille a La Rockefeller is beyond question the "plat" which has met with universal acclaim from visiting celebrities. More has been said and written about this one dish than about all the others combined. It was Buddy Ebsen, the cinema star who said: "A body hasn't lived until they've blistered their tongue on an Oyster Rockefeller at Antoine's." Leah Ray remarked: "When a girl eats Oysters Rockefeller for breakfast you know they must be good." Phil Harris who had never before been able to make up his mind to eat an oyster, tasted them a La Rockefeller and called for a second dish of these succulent bivalves.

Pompano en Papillote rates second place in the esteem of visiting moguls. Jules Alciatore was the first to introduce into New Orleans cooking in paper bags. A famous balloonist who had done fancy stunts on errant air waves at the French army maneuvers was to be entertained at Antoine's and Jules was told to prepare a dish which would resemble the gas envelope of a balloon. Pompano in the paper bag has been famous from that day onward. When this dish was served to President Franklin D. Roosevelt champagne was substituted for the white wine ordinarily used in the sauce and the President was loud in his praise of this famous New Orleans delicacy. Pompano en papillote has brought forth enthusiastic comments from Irvin S. Cobb, our genial Movie Director Cecil B. DeMille, Alfred M. Landon, Herbert Hoover and countless others.

Next in popularity are the famous "Pommes Soufflees" or blown up potatoes. The story of the accidental discovery of the method of cooking these potatoes has been told many times, nevertheless if we were to place end to end the question asked by ninety-nine percent of the visitors "What makes these potatoes puff up?" this question mark would girdle the globe many times. The late caricaturist Sidney Smith regaled himself by stuffing these potatoes with Pompano en Papillote sauce and often suggested that we create a stuffed potato of this type. Among the devotees of Pommes soufflees I should say that Bobby Jones, Harry L. Hopkins, Sir Thomas Lipton and Cirielia Otis Skinner are the most enthusiastic.

The late Florenz Ziegfeld's favorite dish were frog's legs saute demi-Bordelaise and although he had never tasted these before visiting New Orleans he afterwards had hundreds of frogs shipped annually to his estate at Lake Edward in Canada. When Primo Carnera the ex-fighter visited Antoine's it was found necessary to place bricks under the table legs to accommodate his great bulk. He had a light lunch consisting of a huge platter of Spaghetti Milanaise, two whole roasted chickens and the whole washed down with a bottle of Chianti. Prince Louis Ferdinand Hohenzollern, grandson of Kaiser Wilhelm,

introduced us to his favorite beverage a mixture of Champagne with a small quantity of Red Bordeaux wine added.

When Ex-President William Howard Taft visited New Orleans in 1909 he was taken to Antoine's and was given a taste of the delicious Louisiana river shrimp. He called for more shrimp practically making a meal of these and pronounced them most delectable. Upon tasting the Cafe Brulot Diabolique, Bob Davis, roving correspondent of the N. Y. Sun, exclaimed: "I, the imperial ambassador from the immeasurable pit, pronounce your Cafe Brulot Diabolique and quintessence of Hell's best, brewed in the pit where all incomparable sinners take their vows and declare that death hath no sting and the grave no victory." The late John Ringling of circus fame on tasting the Cafe Brulot commented: "What could be more sublime than to taste the delights of heaven while beholding the terrors of Hell?"

Although fried catfish is not on the Antoine menu, we were forced to produce some from the market to satisfy the craving of Roscoe Turner, the speed flier. The late Sarah Bernhardt was very fond of Escargots or French Snails and Enrico Caruso repeatedly called for a Matelotte d'Anguille or eel stew. The Grand Duke Alexis, brother of the Czar of Russia regaled himself with Tortue Molle a La Rupinicosoff, a soft shelled turtle stew prepared from a secret recipe given to Jules Alciatore by a famous Muscovite chef.

Harry Richman is fond of Shrimp Richman a spicy dish created in his honor. The late O. O. McIntyre praised in his column the lettuce Chapon salad which he enjoyed at Antoine's. He was a lover of fine foods and had a special weakness for salads. Ex-President Theodore "Teddy" Roosevelt was very fond of game and when he sank his famous teeth into the fat breast of the papabote or Louisiana Upland plover which was prepared for him, it was evident that he appreciated the rare flavor for this now practically extinct bird.

Visitors from Norway and Sweden go for Smorgasbord and Hors d'Oeuvres, the French like bizarre dishes, the Italians love pastes and lots of Olive oil, the English lean toward roast beef, the Germans like simple food well prepared, and the Americans are willing to try anything once.

Speaking of Ambassadors brings to mind an incident which transpired many years ago which is worthy of mention because we consider it to be the greatest moment of dark despair in the history of Antoine's. It seems that a great Ambassador was to be feted, dined and wined Chez Antoine and preparations and arrangements were made in advance to insure absolute perfection of details. Special dishes the ingredients of which had to be imported were imported with great care and patience and on the night of the banquet all was in readiness for the feast. The piece de resistance was brought in, presented to the Ambassador, who with calm and studied nonchalance declared: "If you don't mind I would like to have some sliced ham and cheese." After all, Ambassadors do get fed up on rich dishes, but why oh why did it have to happen to us?

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- 5 Jackson Square
- 6 St. Louis Cathedral
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- 8 The Cabildo
- 10 The French Opera Site
- 17 Napoleon's House
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- 38 Roosevelt
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- 52 Morrison's Cafeteria
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- 58 Maylie's
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- 36 Jung
- 36 New Orleans
- 38 Roosevelt
- 47 Y.W.C.A.
- 50 St. Charles
- 59 De Soto
- 64 Lafayette
- 64 Lafayette Annex
- 66 Orleans
- 68 Chalmette
- 73 Bienville
- Pontchartrain
2031 St. Charles

Theaters

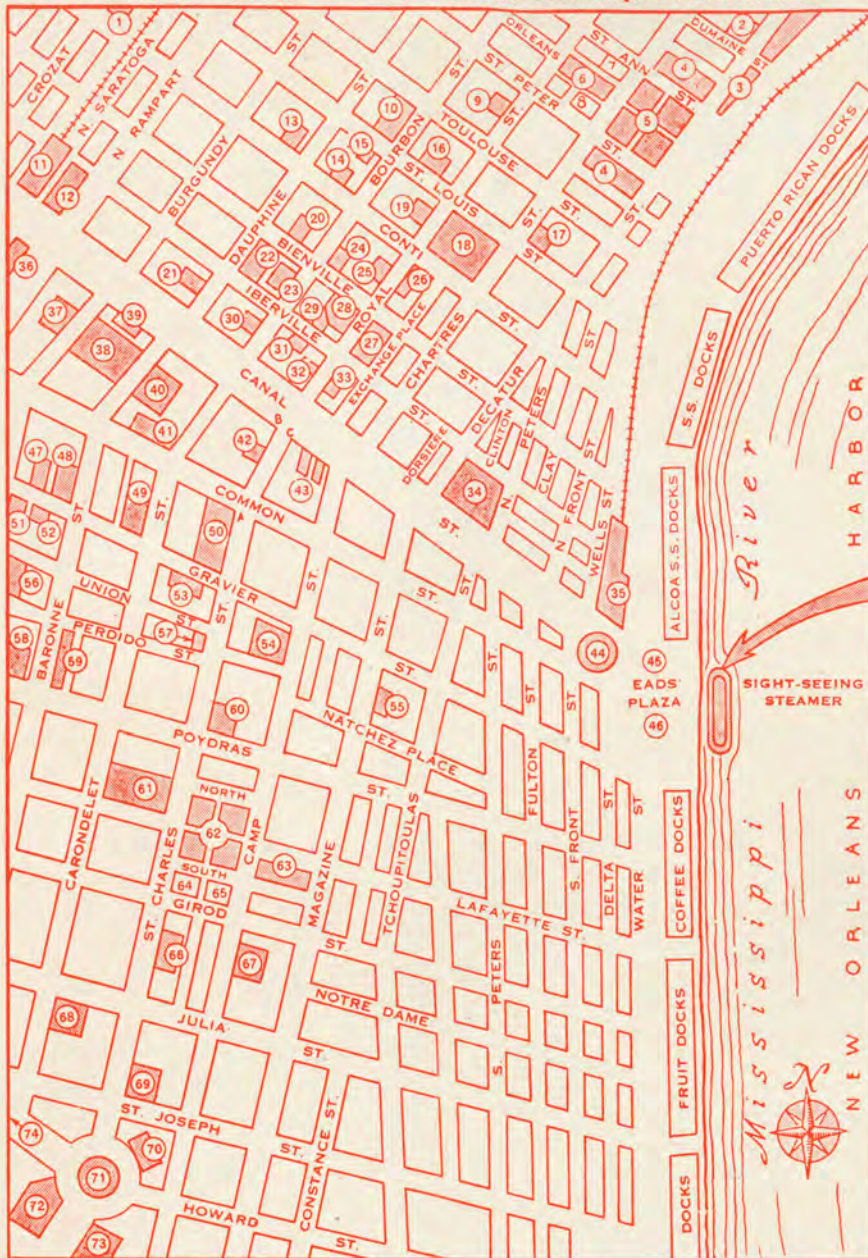
- 12 Saenger
- 36 Loew's
- 36 Joy
- 37 Orpheum
- 39 Center
- 43 Globe
- 43 Tudor
- 48 Strand
- 60 Liberty
- 426 St. Charles

Public Garages

- 31 Eglin-Iberville
- 41 Pere Marquette
- 51 Clark's
- 56 Cason's

DOWNTOWN NEW ORLEANS

Key map numbers show locations of hotels, restaurants and points of interest in the Downtown District and Picturesque Vieux Carre.



South of Canal St.

- 40 Jesuit Church
- 44 Liberty Place
- 45 Ead's Plaza
- 46 Canal Street Docks
- 46 Sight-Seeing Steamer
- 49 Cotton Exchange
- 54 Assn. of Commerce
- 54 International House
- 55 N. O. Board of Trade
- 61 City Hall
- 62 Lafayette Square
- 63 U. S. Postoffice
- 65 New Federal Building
- 67 St. Patrick's Church
- 69 Federal Land Bank
- 71 Lee Circle
- 72 Public Library

Harbor Sights

- Seen only on the Daily Sight-Seeing Harbor Trips*
- Ocean Vessels — Luxurious passenger liners and freighters
- 10 Miles of Wharves — The famous coffee, banana and cotton docks — largest in the world — also giant grain elevators and ship-side warehouses.
- Mississippi High Levees
- Molasses Plants
- Cotton Seed Oil Mills
- River Boats and Barges
- Crescent City Skyline
- \$20,000,000 Ind. Canal
- City of Algiers
- Oyster Luggers
- Large Floating Dry Docks
- Intracoastal Harvey Canal
- Fire-Fighting Boats
- Sulphur and Salt Docks
- Picturesque Communities on West Bank of River
- Gigantic Huey Long R. R. and Highway Bridge
- Over 50 Other Sights

Railway Stations

- 11 TERMINAL STA.
G. M. & O.
Southern Ry.
- 35 L. & N. STATION
Louisville & Nashville
- 74 UNION STATION
Illinois Central
Gulf Coast Lines
Southern Pacific
- LA. & ARK. RY. STA.
701 S. Rampart
- T. P. - M. P. STATION
Ann. & Thalia Sts.
Mo. Pac. Lines
Texas-Pac. Ry.

Air Lines

- Capital, Roosevelt Hotel
- C. & S. Roosevelt Hotel
- Delta, St. Charles Hotel
- Eastern, 720 Common St.
- Mid-Continent, St. Charles Hotel
- National, 728 Common St.
- Pan-Amer., 148 Carondelet

Bus Stations

- Greyhound, 1520 Canal St.
- Trailways, 1314 Tulane St.
- Mo.-Pac., 207 St. Charles

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The purpose of this tour is not only to point out the points of historic interest but, through the animated narration of the Lafitte Tour Guide, to make the places and characters listed below live again:

Black Magic Square	Paul Tulane's Home	Court Building
St. Louis Cathedral	Slave Block & Cell	Patios
Alley of Saints	Old Spanish Prison	Marie Lavau
Alley of the Pirates	Cabildo	Queen's Grave
Basin Street	Old Executional Chamber	Black Magic
Jean Lafitte	Slum Section	Pere Antoine
LePetit Theatre	Dungeon Where People Were	Madame John Legacy
Haunted House	Buried Alive	Oldest Residence in La.
Old Cemeteries	Night Life Section	Territory
Alley of 1000 Murders	French Market	Oldest Building in La. Territory
River Front	Napoleon House	Slave Exchange
Dueling Grounds	Old U. S. Mint	Baroness Pontalba
First Apartment House in U. S.	Spar Receiving Station	John McDonogh
Quadroon Ballrooms	Rampart Street	Old Prison
Pontalba Ballrooms	Church of the Dead	First Catholic Girls College
Most Spectacular Monument	Isolation Hospital	Court Yard
in the World	Casquette Girls' Home	Notorious Old Red Light
Iron Lace Work	First Skyscraper in U. S.	District
Crescent in River	Canal Street	

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FOR HELPING US PROMOTE THE "POPS"
AND MAKE THEM "PERMANENT ON PEACHTREE"



How the "Pops" Were Originated and Later Made Possible —

After spending the year 1943 at the Roxy Theatre in Atlanta, as musical director for their vaudeville, Conductor Coleman continued to tour the country. It was in 1945 that he came as music director of Radio Station WSB. While there, Coleman organized the first POP concerts in Atlanta, which were called "WSB SYMPHONETTE." They were sponsored by WSB and presented at Emory University's "Glenn Memorial Auditorium."

In 1947 the American Federation of Musicians allotted a portion of a \$1,444,700 Recording and Transcription Fund to each of its Locals throughout the United States and Canada. This money to be used for free music to the public.

It was at this time that the Concerts moved over to the beautiful Fox Theatre and became co-sponsored by: The Atlanta Federation of Musicians' share of this fund, the City of Atlanta, through the efforts of Mayor William B. Hartsfield, matched this fund. Then through the courtesy of Mr. William K. Jenkins, President of Atlanta Enterprises, Incorporated, the use of the Fox Theatre was obtained. The first Concert under this co-sponsorship was given in July 1947 and has continued to be an annual Summer event.

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contained in all Decca Albums of:

MANHATTAN TOWER

A Musical Narrative by

GORDON JENKINS

his Orchestra and Chorus

Available on records only on Decca Album 438 or
on unbreakable records on Decca Album DAU6

THE TRUE STORY OF "MANHATTAN TOWER" By BUDD FIELDING WHITE

To hear this music is to catch a glimpse of the urgent, elusive spirit dwelling within a great city . . . a city that some say is enchanted, magical. And merging with the music is a tender story touched by the wonder of a dream become real; of enchanting shadow become substance. It is high tribute, too — worthy of the most exciting town on earth — a debt of gratitude and affection repaid in the golden coin of creative artistry.

These records should be shared with someone who loves New York — or who, never having seen it, is the kind of person who *could* love it. For this is the musical narrative of an interlude spent in a tower in Manhattan . . . a moving tale, told in the words and in the music of the man who lived it.

Manhattan Tower — or the idea for it — was born some years ago. A young man came from his Missouri hometown to fabulous Manhattan, where he hoped to carve himself a musical career. He barely managed a livelihood as an occasional arranger for radio, and success or even a measure of security eluded him.

Eventually, he was obliged to make a strategic retreat from Father Knickerbocker's jealously guarded canyons and turrets, to seek temporary refuge in tranquil Webster Groves, Mo., where he could regroup his forces for further siege against the city with which he had fallen hopelessly in love.

When the young man returned to New York, it was to begin the climb to success in his chosen field which he has attained today. However, fate decreed that he was not to remain in New York. The demands of his work sent him to the opposite edge of the country. But he carried his love for New York on his sleeve, dreaming of the day when it would be possible for him to come back — at least for a little while.

Manhattan Tower tells the story of a month's sojourn in New York which he was finally able to arrange. It was something in the nature of a triumphal return, for the young man was now able to afford a suite of rooms nestled high in one of Manhattan's most luxurious towers. He says, of the tower, on these recordings. . . .

"It was raining the first time I saw my tower — that is, the first time I saw it in reality. In my mind I'd seen it many times before . . . standing by the ocean. . . . looking out of a train window at night . . . even the structure I made with blocks as a child was this same tower, that long ago. My heart beat faster than the rain drops as I looked up and saw it painted against the sky. The outside of the building was as beautiful as the outside of anything can be, but the inside

Continued on next page

Continued from page 3

was pure enchantment. The elevator was 'Merlin' . . . my feet touched the 'Magic Carpet' as I ran down the hall . . . and the key that I turned in the lock was 'Aladdin's Lamp.' As I entered the tower for the first time, I knew that at last I had found contentment — a home that I would leave many times, yet never really leave. I went over to the window and looked out at my beloved town. The buildings were constant flames, bright and shining, stronger than the rain. And the people on the street below were the people that built that fire and kept it alive . . . seven million Keepers of the Flame. The sound of traffic on a New York street creates a strange music. It is an orchestra conducted by the Statue of Liberty, with the words engraved forever on her side, it is a great organ played upon by Father Knickerbocker, master organist. I opened my tower windows wide to let the music in."

And so began, for the young man, an enchanted interim during which everything took on the rose-colored glow of sheer delight . . . and time and space and reality winked at each other — forgetting, in happy conspiracy, who they were.

Friends, won years before, trouped to the apartment, joyously and boisterously acknowledging the return of the prodigal. People overflowed the tower from early morning until late at night, so that a sort of continuous party was always in progress.

Then there was "Noah" . . . Noah was "a wonderful guy and a sensational waiter" who came to the first gathering and stayed on by mutual consent of everybody. He was an adopted member and integral part of the festivities — or was it the other way around? Nobody seemed to know, or care.

But there were quieter moments in the tower . . . moments when there was time to gaze out of a window and watch the buses — lumbering modern mastodons — stolidly moving up Fifth Avenue . . . time to glimpse a ruddy drop of sunset slipping down the gaunt, gray side of a building . . . time to listen to the taxi horns heckling each other . . . time to notice the pale aura of light hovering wraith-like over Broadway at night . . . time to stare at the concrete poetry of Manhattan's midnight skyline.

And love, too, found its way into the tower —

" . . . Love came through the door with a big bundle of happiness under her arm. Love walked in and took me by the hand, and the sound of a million violins filled the room . . . and each note that they played became a glance, or a sigh, or a kiss. Love sought out my tower like a stranger far from home — but in a little while two strangers became friends, and we knew that no matter where the sound of music should lead us, the tower would always be our home."

The days and the nights sped by on wings of wonder crowded upon wonder: of delight leaping to meet new delight. But, as things do, it had to end. And so . . .

"Inevitably, sadness found its way into my tower in Manhattan . . . the sadness born of the thought of leaving. No lovers taking separate paths ever experienced more regret than I, as I looked for the last time at my adopted city. It was twilight and as I opened the window, the music of Manhattan came whirling in — singing a song, not of the past; not of despair, but of the days to come . . . a clean, healthy song with words of hope and promise . . . a promise that some day the tower would be mine forever. Hours later, I could still hear the faint strains of this music as I sat on a west-bound train, watching darkness sail along the Hudson. And as I thought of my friends, and my dreams, and my love — my sadness left me and I began to smile. For I knew that some day I would return — that I must return — for I left my heart behind in that tower in Manhattan."

And the young man who built Manhattan Tower, with his words and with his music, is . . . Gordon Jenkins.

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Opening Theme, "OPEN SPACES," by Albert Coleman

- SLAUGHTER ON TENTH AVENUE (On Your Toes) . . . *Richard Rodgers*
 WALTZ THEME (From Noel Coward's "Blithe Spirit") . . . *Richard Addinsell*
 YOU AND THE NIGHT AND THE MUSIC . . . *Arranged by Monia Liter*
 FRANCES WALLACE at the piano
 THE YOUTH CHORUS . . . *Directed by C. W. Landiss*
 "You'll Never Walk Alone," R. Rodgers
 ED MALLORY and CHORUS
 "Battle Hymn of the Republic," Fred Waring Arr.
 BEVERLY WOLFF and CHORUS
 THE SWAN LAKE BALLET SUITE . . . *P. Tschaikowsky*
 No. 1 Scene
 No. 2 Danse of the Swans
 No. 3 Czardas
 THE THREE TREES (Requested by Miss Helen Knox Spain) *Tom McNaughton*
 Commentated by BOB VAN CAMP
 MY WALTZ . . . *Albert Coleman*
 Arranged by PAUL McCURDY
 THE DREAM OF OLWEN . . . *Charles Williams*
 FRANCES WALLACE at the piano
 THE JEWEL SONG from Faust . . . *Ch. Gounod*
 Solo by BARBARA NUNN
 LOTUS LAND . . . *Cyril Scott*
 Featuring WARREN LITTLE
 ROUMANIAN RHAPSODY . . . *George Enesco*
 MANHATTAN TOWER — A Musical Narrative . . . *Gordon Jenkins*
 Choir: YOUTH CHORUS
 Soloist: CLAIRE McKAY
 Narrator: BOB VAN CAMP
 Sound Effects: JACK ALMAND

Albert Coleman Appears Through the Courtesy of the Dinkler Hotels



BARBARA NUNN

BARBARA NUNN is a native of Atlanta, and attended Girls' High School in Atlanta.

She left here for California and toured for seven months with the "Song of Norway," in which she played the ingenue lead. She has also sung on radio programs with Don Ameche, and played the lead, with Peter Lind

Hayes, in "Heaven on Earth."

Miss Nunn has appeared in five light operas and various other musical functions in Atlanta.



CLAIRE McKAY

Born in July, 1929 in Etowah, Tenn., she graduated at the Etowah High School and then attended a business college. Won second place of the Teen Age Miss Tennessee Contest.

Came to Atlanta in 1947 and while working for the Dept. of Revenue, she started to sing professionally. That is

when Albert Coleman heard her and signed her up for a long term contract. She is presently singing with his orchestra at the Owl Room.



WILLIAM LANDISS

MR. LANDISS is from Jacksonville, Florida. He received his musical training under F. W. Henke of New York and Lawrence Allen of Alliance, Ohio. While serving as an officer in the Navy he sang with the Harvard Glee Club

and directed the Navy Midshipmen's Glee Club at Cornell University. He is a graduate of Emory University and will enter Boston University in the Fall. He is assistant director of the Emory Glee Club under Dr. Malcolm H. Dewey; active in student activities; and a member of the Sigma Chi fraternity. He is studying for the Methodist ministry.

THE YOUTH CHORUS was organized two years ago as a Vesper Choir to provide music for weekly Vesper services held at Emory University. The singing group has since then presented two annual concerts, joined with the Agnes Scott Glee Club to give "The Messiah" and is now making its second appearance on the Atlanta Pop Concerts. William Landiss is the director and Harold Mann is the pianist. Rowland McClellan is the business manager. The group will present the opera "Martha" on Thursday and Friday, August 11 and 12 at 8:30 p.m. in Glenn Memorial Auditorium on the campus of Emory University.

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WQXI

After receiving requests from the patients of the Lawson General Hospital for the "POP" ORCHESTRA to appear at Lawson, and after due investigation to the possibility of doing so, but not finding adequate facilities, we requested Mr. R. W. Rounsaville of WQXI to broadcast our last concert of the season so that the patients in the hospitals may hear it.

WQXI is undertaking all the expenses of this broadcast.

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Joan Norman
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H. J. Kleber
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James Baer
Shirley Madison
Theodore Ferrone
Mary Catherine Prickett
Harry Robkin
John Greenfield
Senta Mueller

Burnon W. Lydic, Jr.
Paul Koenig
Rudolph Kratina
Nadine Borden
Eleanor Hodges
Ray Thompson
William Matthieson
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Warren Little
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Rollin Tuttle
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Karl Bevins
John Schneider
A. H. Thorpe

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Jimmy Taylor
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Carlton Guptill
George Baker

PERCUSSION

D. B. Colley
Bill Brown

HARP

Margie Griffith

GORDON JENKINS

It's a far cry from winning an amateur ukulele contest to conducting the 31-piece orchestra on "The Dick Haymes Show" over CBS, but that is Gordon Jenkins' enviable musical record.

All the kids had ukuleles back in 1925, when Jenkins was attending high school in his home town of Webster Groves, Missouri. But when 15-year-old Gordon heard that Cliff (Ukulele Ike) Edwards was conducting an amateur contest as part of his vaudeville act in nearby St. Louis, the young man decided to enter. When he walked off with first prize, he decided then and there to make music his career.

After playing the banjo in his brother's orchestra at Missouri summer resorts, Jenkins decided to try his luck in Chicago and New York where he did some radio work as a musical arranger. He thought it was a joke when he received a telephone call one day asking if he were a conductor. At that time, Jenkins had never led a band in his life but, figuring the whole thing as a gag, he assured the caller that he was. Then came an offer for him to conduct the orchestra for the Bea Lillie Broadway musical, "The Show Is On." Always ready to string along with a rib, Jenkins referred the caller to his agent (whom he'd hired only 24 hours before) and promptly set off on a vacation. Fortunately for him, his agent followed through on the deal, which was in dead seriousness, and when Jenkins returned he found the job waiting for him.

In his spare time, Jenkins began composing, and it wasn't long before his tunes were attracting attention in Hollywood and won him offers from motion pictures. After a period as musical scorer for Paramount, he deserted the movies for radio, first as a conductor of the NBC Hollywood staff orchestra and later as musical director for NBC's "Signal Carnival" and many other shows. He left NBC a few years ago to freelance, and since then has done special musical work for motion pictures in addition to radio appearances and recording. Famed for his smash hit tune, *San Fernando Valley*, Jenkins has also written *Blue Prelude*, *P. S. I Love You*, *When A Woman Loves A Man*, and has had two ballads featured by chanteuse Helen Forrest on the Dick Haymes radio show. The tunes are *Ev'ry Time* and *Homesick, That's All*.

Gordon Jenkins is now a Recording Director and Musical Conductor for Decca Records. As an artist and musical director his recent Decca releases such as *Maybe You'll Be There*, *Again*, *Temptation*, and *For You* have been smash successes.

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A-149. VERNON DUKE SONGS —	\$3.00	A-283. PORGY AND BESS —	\$3.00
A-291. HILDEGARDE — SELEC- TIONS FROM "LET'S FACE IT" —	\$3.00	A-123. COLE PORTER SONGS —	\$3.00
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A-208. LADY IN THE DARK —	\$3.00	A-305. JEAN SABLON —	\$3.00
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