Campus Lights of 1987

Presented By
PHI MU ALPHA and SIGMA ALPHA IOTA
The rehearsals are over, the orchestra parts are all copied, the sets are built, make-up is being applied, and soon we will hear the timpani roll which will signify that once again Campus Lights has made it to the stage of good old Lovett Auditorium. Once again tradition brings back our friend of forty-one years. It is the hope of the Iota Beta Chapter of Sigma Alpha Iota and the Gamma Delta Chapter of Phi Mu Alpha that, like good wine, the show improves each year it is in existence. So without further delay, we proudly present:
Welcome to this Golden 50th Annual production of Campus Lights. On behalf of the Brothers of the Gamma Delta Chapter of Phi Mu Alpha, it is my pleasure to greet you and extend our best wishes for an enjoyable evening. This production is very special, and I am glad you have joined us to celebrate it tonight. May the warmth of the Campus Light leave with you tonight and stay with you always.

Dean W. Smith
President, Gamma Delta Chapter
Phi Mu Alpha Sinfonia
OASASLLS

On behalf of the Sisters of the Iota Beta Chapter of Sigma Alpha Iota, I would like to welcome you to the “50th” annual production of Campus Lights.

The old lamplight has seen many people come and go and it is to those of you who we would like to pay tribute to for keeping Murray State’s oldest musical tradition going.

We hope that you will agree that on this special occasion the 50th show is definitely “golden”.

Thank you for coming and I hope you enjoy the show.

Barbara Vickery
President, Iota Beta Chapter
Sigma Alpha Iota

Welcome to Campus Lights Golden Anniversary Show! We are proud to dedicate this show to everyone who directed, produced, sang, played, danced, wrote and worked behind the scenes in Campus Lights from 1937-1986. Now it is your turn to sit back and enjoy our performance.

Whether you are new to Campus Lights or an old friend, we welcome you to view the “South’s Greatest Student Musical Tradition”.

Charles Hancock
Chairman,
Board of Producers
Campus Lights 1987
Production Staff 1987

Director and Assistant

Todd E. Hill

Karen Hester

Robert DeSimone

Charlie Hancock, Chairman

Chris Smith

Melinda Bugg

Barb Vickery

Dannie Prather

Steven Johnson

Larry Drake

Rhonda Bedwell

Jana Davis

Susan Hacke

Musical Technical Assistant ........................................... Aaron Anderson
Stage Manager .............................................................. Jerome Richardson
Set Construction .......................................................... Tim Green
Sound Captain ............................................................. Mark Harris
Lighting Director ........................................................... Jerry Bowles
Make-up Chairman ......................................................... Leigh Ann Crawford
House Manager ............................................................ JoAnn Hardin
Costume Designer ......................................................... Lisa Belongia
Properties Chairman ..................................................... Darryl Anderson
Ticket Chairman ........................................................... Billy Crabtree
Program Chairman ........................................................ Brian Sirles
Bookkeeper ................................................................. Caroline Jetton
Faculty Advisor ............................................................ Roger Reichmuth
Publicity Chairman ........................................................ Barb Vickery
Anniversary Chairman .................................................... Robert DeSimone
Theatrical Consultant ..................................................... Tina Quire
Choreography Consultant ............................................... Monique Butler

The Cast

Director ................................................................. Charlie Hancock
Ambassador ............................................................... Pam Magan
Museum Guide ........................................................... Dannie Prather
Girl ................................................................. June Seaton
Boy ................................................................. Nicky McKinney
Statue (Gil) ............................................................... Reid Draper
Man ................................................................. Robert DeSimone
Gene ................................................................. Kerry Garner
Visitor ................................................................. Steven Johnson
Woman ................................................................. Sam Meinke
Soldier ................................................................. Philip Garrett
Chorus

Faye Williams
Ruth Ann Pogue
Randall Watts
Whitney Taylor
Jason Brewer
Lisa Conley
Robert DeSimone
Vanessa Dickerson
Jimmy Evitts
Kerry Garner
Julie Garrard
Dexter Gilbert
Tim Green
Charlie Hancock
Wendy Hartman
Jeff Holden
Beth Hoover

Amy Livesay
Leigh Mayhall
Sam Meinke
Chris Minnis
Missy Rich
Amy Ross
Kristy Schoolmaster
Barb Vickery
Bob White
Lynn Wilhoite
Jennifer Apple
Steven Johnson
Brian Sirles
Leigh Ann Crawford
Beth Whidick
Diane Martin
Philip Garrett

Dancers

Sheri Green
Jennifer Tjaden
Rhonda Kasten
Jana Davis
Roy Haynes
Ann Fuller
Diane Martin

Beth Widick
Steven Johnson
Leigh Ann Crawford
Philip Garrett
Brian Sirles
Terri King
Susan Hacke

Campus Lights Band 1987

Flutes
Gretta Shepard
Rhonda Zimmer

Clarinets
Billy Crabtree
Vernita Largin

Saxophones
Mike Congiardo
Kim Knoth
Karen Atkins
Cappuccia Buckingham
Scotty Jones

Trumpets
Mike Pote
Rhonda Bedwell
JoAnn Hardin
Mitch Dupree

Horns
Alan Mattingly
Chris Smith

Trombones
Larry Drake
Jeff Perry
Oliver Sullivan

Violins
Kathleen Waggoner
Marcia Grimes
Chris Prosser
Karen Hester
Beth DeVine
Melinda Brakie

Violas
James Weil
Shelley Wilkinson

Cello
Lisa Belongia
Jon Gilbow

Rhythm
Aaron Anderson
Gavin Thompson
Rick Wagoner
Scott Bolzer
Lori Boyd
1987 Board of Producers

(L to R) Robert DeSimone, Melinda Bugg, Barb Vickery, Charlie Hancock (chairman), Chris Smith

1987 Choreographers

Jana Davis and Susan Hacke

1987 Board of Directors

(L to R) Monique Butler, Choreography Advisor; B.J. McGibney, Choral Director; Todd Hill, Director; Dean Smith, Band Director; Karen Hester, Assistant Director

1987 Dancers
SPECIAL THANKS TO:

—Bill Peeler of the theater department for his professional advice.

—The typists:
  Julie Garrard
  Jana Davis
  Missy Rich
  Amy Ross
  Randall Watts
  Brian Sirles

—The music department... for EVERYTHING
Program

Prologue
Overture ............................................. arr. T. Hill
This Is It ........................................... arr. T. Hill
Moonlove ............................................. arr. Johnson/Stewart
   Poem read by R.W. "Doc" Farrell

Act 1
Scene 1 ............................................. The museum
Scene 2 ............................................. The Campus
   Tradition ........................................... arr. L. Drake
   If I Loved You ..................................... arr. R. Mozeleski
   Singin' In the Rain ................................ arr. T. Hill
   Ain't Misbehavin' .................................. arr. T. Hill
   Lost in the Stars ................................... arr. T. Hill
Scene 3 ............................................. The Campus
   Le Jazz Hot ....................................... arr. R. Mozeleski
   Deep in Your Eyes ................................ arr. D. Smith
   New York, New York ................................ arr. M. Pote
   For the Longest Time ............................... arr. J. Weil

Intermission

Act 2
Scene 4 ............................................. The Campus
   Hey Jude ........................................... arr. C. Bradley
   Somewhere ......................................... arr. P. Shahan
   If You Believe ..................................... arr. T. Hill
   Chicago Medley ..................................... arr. D. Smith
      Saturday in the Park
      25 or 6 to 4
Scene 1 ............................................. Lovett Auditorium
   If You Believe (Reprise) .......................... arr. T. Hill
   Beautiful Music .................................... arr. B.J. McGibney
   For Just a Moment .................................. arr. R. DeSimone
   Bridge Over Troubled Water ...................... arr. R. Mozeleski
   Music and the Mirror .............................. arr. D. Smith
   Memory ............................................ arr. D. Smith/T. Hill
   Poem read by R.W. "Doc" Farrell
   Walk Him Up the Stairs ............................ arr. G. Varner
History

WHO WOULD HAVE THOUGHT?

There are some great things that are marked at their beginning with a certain trait which makes them destined to last a lifetime — quality. It is this very quality which has inspired generation after generation of Sinfonians and Sigma Alpha Iotas to carry on this musical tradition we know as CAMPUS LIGHTS.

LIGHTS began humbly enough, back in 1938. The Men's Music Club at Murray State Teacher's College, under the leadership of Price "Pop" Doyle, petitioned the Grand Assembly of Phi Mu Alpha Sinfonia Fraternity for permission to begin a chapter. They needed $400 to cover the cost, but did not have it. "Pop" Doyle, knowing that these young men would not let him down, wrote a cold check to Phi Mu Alpha for the full amount.

Now they were really in a bind. How could they raise that kind of money in just a few short weeks?... and so they decided to stage a musical production as a fundraiser... the CAMPUS LIGHTS tradition had been sparked!

1938

As writing began for that first show, the would-be Sinfonians started viewing Campus Lights as an ongoing event that could not only help the fraternity, but also build up the musical reputation of the college. There were two performances, one a matinee and another that same evening. Gil Colianni directed the production, which featured several musical numbers, interspersed with skits. John Quertermous appeared as a soloist and in several of the ensembles. Georgia Gatlin, Thelma Marcum and Frances Wake appeared as soloists, and Miss Gatlin was a leading character.

A highlight of the show was Danny Quertermous, hailed as Kentucky's own "Danny Boy". J.R. "Jug" Mitchell was the Master of Ceremonies, introducing the Faculty Swing Quartet, composed of F.P. Ingles, W.H. Fox, C.R. McGavern, and Joe Garton.

The production was a huge success. The Tuesday night attendance alone was 1800. Campus Lights was off to a running start!

1939.

The second show saw the addition of three original dance tunes, composed by alumni member Paul Bryant. Mr. Bryant was the author of such tunes as "Fate Denied My Love" and "Deep In Your Eyes", the latter of which appears in the fiftieth annual production.

A special three-tiered set was built for the orchestra. The chorus was seated at the center of the stage, with not one, but two grand pianos—one stage left and one stage right.

Like the 1938 production, there were short comical sketches interwoven between the musical numbers. The Faculty Swing Quartet parodied themselves by carrying a small swing onstage with them. There were also a few novelty numbers, one of which was entitled "Silly Symphonette", sung by the chorus, who used flashlights and green bottles to imitate a calliope.

1940.

By now, audiences had come to cherish the opening and closing poem and the show's theme, "Moonlove", sung to the tune of Tchaikowsky's Fifth Symphony. The show had begun to attract more and more attention to the college, and the directors that year hoped to have photos made by one or two national magazines.

The chorus expanded to 75, and featured in the production was a saxophone octet—the first ever to appear at Murray State. There were two dance teams, a large one directed by Margaret Holland and a smaller "pony" team.

In addition to being the first year the large wooden CAMPUS LIGHTS signs were placed atop Lovett Auditorium, 1940 was known as "The Year of the Big Scavenger Hunt".

Just how does a show earn such an impressive title? Take a look at the "shopping list" for the 1940 production:

- 200 tomato cans
- 25 5-gallon lard cans
- an entire file of Esquire magazines
- a barber chair
- several Censored signs
- 18 large Grecian columns
- 5 gallons of phosphorous
- 2 large Ziegfeld-type staircases
- 17 large spotlights
- 1 large and 1 auxiliary switchboard
- 4 "porthole" loudspeakers
- 30 musicians
- 16 chorus members with compatible rehearsal schedules and 24 dancing chorus members. That's how!

1941.

This show featured more original dance tunes than ever before, and incorporated many of the newest popular tunes. Without question, the highlight of the show was "An Oriental Prayer". This number employed an original William H. Fox composition with a 24-girl dancing chorus to perform it. The unusual music and lighting effects gave this feature a sense of "Oriental mystery".

Mary Ann Jenkins stopped the show that year, performing "Last Night", a song she wrote especially for the event.

1942.

"Herman's Stomp", written by Murray's trumpeter Kay Montgomery, appeared this year, as did "Another Day at Murray State" by Mary Katherine McClellan.

Paul Bryant composed three new tunes for the show, one of which was "Yours Is My Heart", sung by Bryant's fiancée, who came up from Florida to perform it. "The Murray Maks" were featured in Bryant's "Love Can Never Be Like This" and "Low Float," a swing tune.

Several skits were performed between sets, including a "Man in the Street" interview and the very funny "How Fights Start in Bar Rooms."

1943-1944.

1943 saw the first of three productions entitled "Campus Dimout." In these two years (the "1945" production actually took place December 1 and 2 of 1944) the Iota Beta chapter of Sigma Alpha Iota took over the production of the show in order to carry on the tradition with many of the men absent. The chapter, formed just a year after the Gamma Delta chapter of Phi Mu Alpha Sinfonia, elected Ralph Cole as conductor/director.

The shows were called "Campus Dimout" in honor of those Sinfonians and other male Murray students who were drafted to serve in WWII. (The lights on campus were actually dimmed, according to wartime regulation.) Also the dimming of the "Campus Lights" light served to honor the men who gave their lives to defend their American homeland.

The 1943 show was a bit more modest in means than the ones that preceded it. But a sense of commitment and cooperation served to make the show successful. The Lights tradition was building up steam! So popular was the musical, that in 1944, the Phi Mu Alpha Sinfonia/Sigma Alpha Iota team found it necessary to open up the
show to a second evening performance, as well as the usual matinee before opening night.

It is probably the 1944 show that is the better remembered of the two. Tom Dodd, a former student, wrote the haunting "Dimout Poem" that appeared in the '44 program.

Again this subtle magic rides the air;
The Campus lights begin to faintly glow.
For us who saw them, once, but are not there
They have a meaning only we can know.
Brighter than fire they are-sharper than darts—
And we who walk abroad on this one night
Feel now a desperate longing in our hearts,
And learn how dull, forgotten scars grow bright.
This we have always cherished—but now, more;
We lift our eyes and turn and listen here;
We see the dim lights glowing as before,
Far-off and faint at first, and now more near.
We have a need of such a greeting flung
Across our thought-across our eager sight.
In these dark places that we walk among
This is the gift most precious-peaceful light.
These bright and lovely images of peace
Might well be pictures that the mind had wrought
Out of some tortured labor at release-
From the dark chamber of tormented thought.
And turning back to our own tasks again,
Touched with the difference that a dream can make,
We are no more the same men among men
But, all-exalted for this vision's sake,
We bear within our hearts...by days...by nights...
The fragile beauty of the Campus Lights.

1945.

In December of that same year, the third Campus Dimout was staged, directed by Mary Grace Land. From across the sea in England, Paul Bryant sent a special number "Tea by Candlelight" which was a sentimental favorite in the show. Frank Prindle, a Sinfonian and director of the college band, added his special contribution entitled "Waiting." Jean Van Hooser sang "Actions Speak Louder Than Words," a song composed by Josephine Franklin, Charter Member and President of the Iota Beta chapter of Sigma Alpha Iota in 1939.

1946.

"It's a Grand Night for Singing" opened the 1946 show, and a "grand night" it certainly was. They began with a short review of the precious shows, taking a song and skit from each. The music picked and chosen from jazz, sacred, "novelty," and other kinds and Mary Esther Barton, Jean Van Hooser and Billy Shelton did a soft shoe shuffle on the opening number to Shelton and Pat Hardeman's vocals.

Arnole Wirtala, Bob Gipe, Robert Radford and Bill Sloan kept the audience rolling in the aisles with their "Panne Danse" without cracking a smile. Later Gipe, Radford, Clarence "Low C" Walker and Wirtala, accompanied by Sloan performed a hilarious "Behind Those Swinging Doors" with each one singing his own "correct" version of the song.

The orchestra that year was so polished and professional, Lights was a sure success.

1947.

"Campus Lights" 1947 drew crowds from at least 22 states. Lovett was packed to over-maximum capacity, with chairs being set up in the aisles to accommodate the 3000+ audiences both evenings. (The legal limit in the auditorium is 2100.) The set, the most elaborate in Campus Lights history, took six weeks to build, and 1947 was billed as the most colossal show ever.

1948.

Producer/director Len Foster brought 1948's 70+ performers together with a professional air. Foster had performed in ETO "jeep shows" with such greats as Mickey Rooney and Bobby Breen during the war. Clarence "Low C" Walker gave his soulful rendition of "Old Man River," and a rather unusual 3-man 1-woman quartet song "Pass that Peace Pipe." The singers were Rip Collins, Jim Peterson, Len Foster and Marilyn Green.

A new attraction to the Campus Lights stage started the tradition of the "band feature." "Kentonism was the tune, an original by Emmett Gunter.

1949.

Opening up the show to three evenings of music and skits was the 1949 crew of "Lights", led by production manager Len Foster. "Somewhere Over the Rainbow" was one of three major pieces. The closer was "Brooklyn Baseball Cantata" from Broadway's "Of U We Sing", a quintet-performed piece whose members were Len Foster, Rip Collins, Hugh McGee, Marjorie Thomas and Mickey Riggio.

1950.

The first beginnings of a continuous theme started in the 1950 show. Emmett Gunter wrote a suite for orchestra, consisting in part of a Nocturne, Lament, and Atonement. Against this backdrop were Marge Thomas as Cinderella and Roy Hines as Prince Charming. Also used in the show were songs from the musical "Foggy and Bess."

1951.

A real theme appeared in this show "College Life." Nancy Parsons and Jerry Williams led the audience through a train ride to the college campus, a day of classes and a trip to a local nightclub. Kathy Wasson's pursuit of Tom Hooper provided comic relief in a show laced with memorable melodies. "My Dearest One" by Joe Zalatier appeared, as did the "Peer Gynt Suite" a nightmarelike dance number. The skit "In Days When Knights Were Bold", a parody on chivalry featured Phil Matlock, Bill Hovel and a campus birddog.

1952.

A cast of 15 brought to life the skits that told this year's story of a young songwriter, Dave (played by Bob Beltz) who leaves his girlfriend Betty behind in Centerville to "make it big." Joe Green starred as Horace, the bum-come-mentor that Dave meets along his journey.

Original compositions that year included "And So Will I Love" by Buddy Barrett, "Cows" by Pete Crowder, "Abirate" (A burst of Anger) by Mark Baczynsky, and "Betty" theme by Bob Beltz.

1953.

Paris, New York, The South Sea Islands, and the Wild West were the four locations the 1953 show took its audience to. The Wild West theme started the show off slow, but "Similou" a dance number with the South Sea Island feeling added excitement using stroblight and ultra violet. Also it included "Piano Concerto" written by Mark Baczynsky and performed by Bill Luther.
1954.

The Murray Men returned in the persons of Festus Robertson, Joe Hanbrick, Phil Forrest, and Bill Robins. This year's show had it's share of student song writers with five of its fourteen songs written by them.

1954.

This show's theme was "How to Put On A Show Like Lights." Bill Hovel played the harassed director struggling to corral the chorus into that harmonious troop that his audiences had come to know and love. The dancers that year were some of the best that had been seen on the stage of Lovett. Dancers Blance Kafati and Emilio Mahomans donned homeland costumes to dance the momba in "Mama Teresa", a song originally written for marimba and band only.

This was the year that the combined scholarships given by the two fraternities show up to $1,275.

1956.

In this year's production Margie Whitmer and Bob Hogan led a combined skit cast and chorus of 64 through the four seasons of the year, from New Year's Eve to New Year's Eve.

1957.

The twentieth annual production borrowed songs and skits from the past 19 shows, added a few new ones and somehow remained only two hours long. The numbers were very loosely connected with "Ave Maria" immediately following "Auction Hog." Gloria McLemore carried on the trend of recent shows by playing "Trois Pieces, No. 2 toccatta", a serious piano solo.

1958.

Our hero this year is a young composer who try what he may, just can't seem to get his entries accepted into the Modern Jazz Festival. Seeking aid, he teams up with a mad scientist who has a time machine, who gives him some tips on "hot jazz." For a last consultation, the two jump to the American streets in the year 1960.

1960.

Roger Reichmuth directs a "Prince and the Pauper"-type show in which a young showgirl and a novice school teacher trade places. Both girls share the same name and are dead ringers for each other in looks. The show develops along comical lines as the showgirl meets her first classroom full of students while the school teacher tries "hoofing it."

1961.

Oliver, a shaggy mutt and star of the show, gets tired of living "a dog's life" amd decides to travel around and see the country. His first stop is Cheyenne, Wyoming, where he gets a taste of music "out West." Oliver then travels to New Orleans to find jazz at its roots in the Delta. He treks up to Chicago to see what's happening there, and then hot-foots it to the Big Apple to check out the "big band" sound.

1962.

"The Boss" up there in the sky gets tired of the same old stuff, so he sends an angel named Gabe down to Earth with a mission; to find the Boss some new entertainment. As luck would have it, Gabe happens upon Campus Lights in his journey. He is very impressed with the production, and spends the rest of the show whisking people and skits from the last 25 years of Campus Lights up to heaven to entertain the Boss.

1963.

An innovative sextet who call themselves the "Looly Too Dum Day Girls" are featured in this show. A dishonest talent agent, somewhat akin to Robert Preston's role in "The Music Man" travels from town to town swindling money from would-be stars under the guise of taking entry fees for the fake talent contests he holds.

1964.

This show had an "Aladdin" theme where a young man rubs a lantern, and out come pouring talent from previous Campus Lights productions.

1965.

Narrated by Mayer Pennysacker (John Ballana) the theme featured Tom a young hoodlum who makes a fast paced transition from rebel to a "show biz" star. The show-packed in comedy, drama, a little romance, and lots of singing and dancing. Keith Strauss was Tom, and Maria, a gypsy girl, was played by Sandi Stonin, who sang "Girl from Ipanema." The Murray Men that year were Pete Lancaster, Larry Rueger, Tom Scott and Mike Wright, and their "You Are My Sunshine" was a favorite in the show. A more serious piece "Piano Concerto in B-flat minor" was performed by Darryl and Jerry Davis and was well-received.

1966.

1966 saw a twist to the theme of "Music from Around the World." In this production, the crew of Campus Lights becomes a crew of passengers on a ship crisscrossing all over the globe. Some of the scenes are on deck, with passengers in their various moods during the journey.

"Let's Get Away From It All", arranged by T. Tentham starts the group on their way. They travel to London, Scotland, Germany, Switzerland and Holland, Jamaica, The Orient, Spain, Italy and Paris, and even buzz back to their dorm during the proceedings to sing "Lonely For My Love" and a blues medley.

1967.

Gary Bell and Dave Cockrel play two hobos. One of them writes a best-selling book and becomes wealthy. Dissatisfied with his life he gives up his wealth, looks up his old girlfriend Sam, played by Sue Carelton and goes back to being a hobo.

In addition to the Murray Men, an octet called the Single Singers performed their rendition of "Fugue in D Major", a classical jazz number.

1968.

J.B., another hobo, traces the musical history of man, starting way back in the caves of prehistoric man and traveling to the present.

There was really no part of the show that was better than the others. Amalia Dimond and David Babbs came up with some excellent choreography. The dancers treated these moves well, especially in "Cabaret." Kathy Farrell, a featured soloist shined, and the orchestra was polished and professional. Of all the arrangements, "Impossible Dream" (arr. T. Stewart) was a smash.

1969.

Brad Masters is a young man straight from the campus, eager to get into business and confident that he can bring new life to it. He is confused once he lands his first job and realizes that the real world of business is a far cry from the simple picture he received in college.

Masters (Louie Sariego) meets the "girl" of the story as any good "boy" should. She is Julia Wainwright, the granddaughter of the company's owner. Julia is played by Janen Mochel, and W.W. Wainwright by Claude Coller. Julia is suspicious of Brad Masters intentions, thinking him to be just another opportunity-seeker who wants to
make his climb a little easier by dating her. But of course, our hero's intentions are honest and romantic, and he wins her over at last.

1970.
Picture a former acting star-gone-hippy and a young director anxious to make his show a hit, and you get the backdrop to the 1970 Campus Lights. The director, portrayed by Dick Stevens, brings the actor (Charles Tickenor) onto his stage, with high hopes.

The actor is egotistical and overconfident, but impresses the show's choreographer (who happens to be the director's girlfriend) with his fancy speeches, before setting his sights on other attractive female cast members.

He plots to take over the show, but is ruined when an old friend of his mother's appears on the set. She drags him away with a vow (like Huck Finn's Aunt Polly) that she will "reform him." Kathy Bucy plays Mrs. Schultz, Tickenor's foil, and the choreographer is played by Treva Everly.

1971.
Stepping out of a college essay theme, a circus comes to a small farming town. As the author of the paper reads on, the town and circus comes alive and begin to tell the story on their own.

"Power to the People" is sung by the wild looking colorfully dressed circus performers, and is the show's theme. The townfolk are very unresponsive to these people, as the promotor finds when he starts proclaiming their arrival. It seems that "gypsy-degenerates" (as one character puts it) just aren't welcome there.

Modern choreography and the use of "black lights went hand-in-glove with excellent orchestration and made 1971 a year for the time capsule.

1972.
1972 came, and with it, the proclamation by governor Wendell Ford which made the day of opening night the first day of "Campus Lights Week."

A young man, horn player in a band struggling to get to the top, gets himself involved in a poker game. Confident on winning at least some of his money back from the ill-fated game, he bets—and loses—his horn. As he lays down to sleep that night, regretful, his dreams take him back to 1915. Here he is witness to another fateful poker game—the very one in which his grandfather won the horn which he later gave to his grandson.

Steve Frazier, Dick Stevens, and Vicki Collison were all featured vocal soloists, with Stevens' "What Are You Doing the Rest of Your Life?" as a favorite.

Who says the good guys always win? Certainly not Campus Lights 1973. Set in a university town, the story unfolds to show the mixture of good and evil in everyone's life. Vicki Collison and Hugh Griffith were the leads in this comedy. The show featured "The Hill Where the Lord Hides," written by Chuck Mangione (who performed it on an album of his own) and brought onto the Lights stage in a superb performance by the band.

Jeff Clacke played the devil to a town of chorus members who did all their singing back stage and were never seen in the production. They shone from behind the curtain, though, especially on the shows final number "Minstreel's Song.”

1974.
Jeanie Ball, Donnie Travis, Don Maley, Sarah Hall, Nancy Hammond, and Jack Crook star in this portrayal of a "typical" American family, letting go of their only child. Henry and Sara Fox say good-bye to their daughter Barb, who is newly wedded to Ray McCall. Faced with an empty nest, Sara wants to get a job, but her husband Henry, is thumbsdown on the idea.

Upset by the fighting which ensues, Barb seeks the advice of Gladys, their next door neighbor. The two, together with Seymour, Henry's bachelor brother hatch the "plot" for a 25th anniversary party. The Foxes have forgotten it is their special day, but the true love they had for each other is found at the party, and the fighting is put behind them.

1975.
Going back to a variety-show format, this year's production brought its audience scenes from America from the 20's and 30's right up to the 70's. The Murray Men brought vaudeville to life again in their "Moving On." The "Men" that year were Mike Henry, Mark Barnett, Randy Wilson, and Jack Crook. Crook also wrote an original song, "The Lord and Me in Nashville, Tennessee," which was featured in the 60's portion of the show.

In a special opening night, Lovett Auditorium was dedicated to Laurine Wells Lovett.

1976.
What does a young man in college do during his school's bicentennial musical? He joins the celebration—whether he likes it or not! Randall (Bob Grisham), though a big unpatriotic, is very talented and captures the male lead. Flopsie (Heather McClure) is the female lead few directors dream of—and few casts care to. Flopsie's understudy Annie is a marvelous performer, though not nearly as out going as Flopsie.

The show poked harmless fun at the Early Americans including a gung-ho Betsy Ross, who, anxious to finish our first flag, ends up sewing it to her dress, and Alex G. Bell, when on his first try with his most famous invention, reaches an answering machine.

1977.
The show started off with a bang with "Strike up the Band" as the opening number. Audience members were shuttled from the Fairwell Dock Saloon to a children's playground, and then to Prince Joe's Restaurant where they were served such tunes as "If I Only Had a Brain", "Das ist Musik", and "Bandstand Boogie." A suburban home was the scene after their second act's band feature, then a park, and finally back to Prince Joe's Restaurant for a late night snack of "Bess You Is My Woman" and "I Want to Be Happy."

1978.
As the show went back to a continuous storyline, the orchestra left its back stage seat for a regular orchestra pit on the floor of the auditorium.

In this year's show, a young man tries to overcome his fear of women by undergoing therapy with a psychiatrist. But guess who the psychiatrist is—a woman! The band was featured in an original composition "Sonata for a Dream" written by John Goode.

'79 and '80 were difficult years for Campus Lights. Disputes between the two fraternities concerning profit-sharing and the election of the director caused ruffled feathers. Sigma Alpha Iota dropped sponsorship of these two productions, which were definitely the low point in Campus Lights' long history.

In 1981, SAI joined the team once again and the two fraternities began to build the show back up. The plot this time was a group of college students working at a designer jean factory. Bored with their routine of stitching Calvin Klein and Forenza on denim derrieres, the kids decided to sew short phrases in instead. Unfortunately, these little signs were read and taken literally by the public, causing trouble for the students.
1982.
In this show, a rigged talent show captures the fancy of an unknowing Brian played by Tony Powell. Brian is a young musician approached by an executive of the record company, which is sponsoring a talent contest. Since the show is rigged, Brian wins. He is overwhelmed by stardom and fortune, but gradually realizes that this sort of life holds no meaning for him.
Other players included Kent Jenkins, Pam Wright, and Roxanna Casebier.

1983.
A murder mystery/comedy was the story in 1983, directed by Phyllis Love Slaughter. Craig B. Tier starred as the world renowned detective Luke B. Hindyoo, whose famous sidekick, Him Hoo, was played by David McCollough.

1984.
A "serious" soloist was in order for 1984, and pianist Greg Varner stepped in to fill the spot with "Rhapsody in Blue."
The show was a capsule review of American music from the 30's to the 80's. It was narrated by a long-winded Charles Edwin Hancock IV, played by himself, who was constantly being upstaged by a friendly janitor, Bryan Hayes.
The production sported a cast of 30 and a 20 piece band. Featured once more were big "song and dance" routines and choral numbers. Ronnie Oliver, Jr. was the director.

1985.
Ronnie Oliver directed once more in the boy-meets-girl story-line. The innovation that year was an "All-Broadway" songlist.

Jennifer Beck was the "girl," Ann and Keith Roberts played the "boy," Kurt. The show was once more highlighted by big polished dance routines and choral numbers.

1986.
Directed by Todd E. Hill, this 49th production was a farce on a serious drama involving an old man dying and leaving his fortune to his long-lost niece. The old miser got the "boy", his bumbling lawyer, Franklin P. Dewey (of Dewey, Cheatham and Howe) and the "girl" Nellie Belle, together at his "wake." The old man sneaks out of his display during a show-stopping "Walk Him Up the Stairs," which featured soloist Faye Williams.
Returning to the mansion, he reveals his true identity as Nellie's uncle, Old man Westheimer was portrayed by Cam Williams with Ben Graves as Franklin P. Dewey, and Rayla Beth Bridges as Nellie Belle. Supporting actors were Brian Sirles as Boris, Leigh Ann Crawford as the sultry Natasha, and Robert DeSimone as Boris' blundering right-hand man, Sigmund.

Quality. Tradition. That's what Campus Lights has always stood for, and that's what has made it great. Will the show last another 50 years? Who knows? If young Sinfonians and SAI's alike can see the vision of those glowing Campus Lights like the generations before them, then this wonderful tradition will shine on...
Who would have thought?

Jerald Glenn Bowles,
Gamma Delta Chapter, Phi Mu Alpha

Samantha J. Meinke,
Iota Beta Chapter, Sigma Alpha Iota

--The Campus Lights

1982.

In these dark places that

We have a

We walk

Of some tortured labor al r elease-

A nd lea rn how

A nd lift our eyes and turn and list en here; A gain this subtle magic rides the air; A gai n this subtle magic rides the air;

For us who saw them, once, but are not there

Of this a greeting flung

B ut, all-exalted for this vision's sake, They have a meaning only we can know.

And learn how dull, forgotten scars grow bright.

We feel now a desperate longing in our hearts, This we have always cherished—but now, more;

Shine on...

They have made it great.

And we who walk abroad on this one night

Might well

This is the gift most precious—peaceful light.

Suffer more the same men among men

These bright and lovely images of peaceful Our hearts are without meaning for him.

N o more the same men among men

The Campus Lights of America may not be extinguished by the cruel force of dictators;

If young Sinfonians and SAI's alike can see the vision of those glowing Campus Lights like the generations before them, then this wonderful tradition will shine on...

We Dedicate This Space.

Corn-Austin Co.

"Where Men Trade"
In appreciation...

Phi Mu Alpha and Sigma Alpha Iota music fraternities wish to thank all those who are not members of their groups for their cooperation and especially to the Department of Music faculty for their patience and understanding which helped make possible the production and success of...

Campus Lights of 1987

We are proud to support the 1987 Campus Lights production

Carter Studios
Murray, Kentucky
Fifty Years of Campus Lights.
Fifty Years of Corn-Austin

It is with considerable pride that we have been an advertising sponsor for Campus Lights from its beginning. From the first night, through the war years, and to the present time, we have occupied this page. We are proud of the fact that we have had this association through the years with those who have labored to make this event possible.

To those of former years who have contributed to the success of this production and to those who carry on so faithfully today ...

We Dedicate This Space

CORN-AUSTIN CO.

"WHERE MEN TRADE"

DOWNTOWN MURRAY
and
PARIS, TN
and
KENTUCKY OAKS MALL, PADUCAH
Campus Lights

The campus lights come gleaming one by one
From out the dim recesses of our minds,
And each one lights a scene of yesterday,
A scene that really was, or might have been.
And in each scene we see ourselves go by.
We catch a glimpse of laughs, of sighs, of tears.
And e’er this fleeting dream is gone, we fill
Our minds with memories that never die . . . .

Our vision fades. The campus lights grow dim,
Our hands reach out to grasp and hold each scene,
That passes, never to return except
In fleeting dreams of cherished yesterdays.
Our days of laughs and sighs and tears are gone.
Guarded with jealous care through passing years
We keep a golden shrine of memory
Safe locked within a treasure-house of dreams.

—Edward K. West
Gamma Delta.