

September 15th, 2015 – Sister Mary Gloria Gallagher speaking with Professor Mary Ellen Lennon at the Convent of the Sisters of St. Francis, in Oldenburg, Indiana.

Abbreviations

MEL: Mary Ellen Lennon

SMG: Sister Mary Gloria Gallagher

MEL: This is Mary Ellen Lennon in Oldenburg Indiana at the convent of the Sisters of St. Francis. I am here with Sister Mary Gloria Gallagher. I'm very happy to be here. Sister would you introduce yourself?

SMG: Oh Mary Ellen I am Sister Mary Gloria Gallagher as you have just said. And I had been a Sister of St. Francis I just hit an anniversary last week. I have belonged to this community for sixty-five years. It seems like a long time doesn't it? But at any rate, yes my name, most of the people that I have taught in my lifetime he had known me as Sister Gloria, but when I came here three and a half years ago, there was another Sister Gloria here and she said that maybe I had better use the Mary with my name because we might get our mail mixed up. So since I was given that name originally, and I'll tell you why in a minute, it's very easy for me to use the Mary.

Now I was given that name because the year that I came to community was just 1950. In that year the dogma of the Assumption was promulgated, and so there our Reverend Mother at the time thought if we had if the assumption was going to be a feast day you know and the dogma of the church would be nice to name somebody after her so because I at that time was kind of on my journey of being a musician I was probably a logical one. So I was given the name sister Mary Gloria and that's what I had for the rest of my life, so that's what they've called me. I am different than my contemporaries I think, Mary Ellen, because most of the people around me and in my class thought about religious life for years and years and some of them say when they were little people when they made their first communion and so on, but I didn't do that.

I don't think that religious life really occurred to me until I was maybe in high school. And I loved high school I went and I am a graduate of Our Lady of Angels in Cincinnati, and loved it and it wasn't until I was maybe a junior that it occurred to me that maybe I would be in religious life. However at the same time I had fallen in love with science and I had decided that I was going to be a research scientist and I even chose my company. It was going to be Procter & Gamble. So that's what I had had to do at the same time I was very much involved in music in high school. I played in the orchestra and played in the band and took piano lessons, I love that so you know I get two things going on in my life. So when it was time to graduate the, I was offered a scholarship to Marian College in Indianapolis and so that was the way the journey that I pursued. But I had a wonderful chemistry teacher in the Our Lady of Angels, and her name was Sister

Geraldine and most people would say they that have never heard of her as a science teacher but she was wonderful. She really imbued me with a desire to do something like that.

So I went to Marian as a freshman and enrolled in all the science classes that I would need and I, I loved and then I went out for a couple of years. But then I had some friends who were taking music and I was taking piano still but that was it. No major, minor or anything like that. So then I thought well, I had this one particular friend who was taking theory and you know really going into it and so I think maybe I would like that. So I did not have the nerve to tell my chemistry professor at Marian that I was going to make a switch, and I think I didn't think that I ever formally told her that I was going to major in music and not chemistry. But she is somebody that maybe you even have heard of and that Sister Mary Rose Stockton, and she was a great one. And a wonderful friend of mine, and later on my one Sister who also as a Marian grad did major in chemistry, so I feel like we gave it back to her in some way in someone.

At any rate then I went on pursued the music and got my major and after I was finished with that graduated, I didn't know what I was going to do. But I had the opportunity to start teaching which is the only thing that I could think of to do really. Had to have a job, I wasn't going to Procter & Gamble, that's for sure. So I started teaching piano I still remember my first student her name was Mary Rose Bishoff and she happened to be the niece of our sister Eileen Hoffman. And Sister Eileen introduced me to that family so that's how I started. So I continued into my education by going on the College of Music in Cincinnati, and at the same time was teaching privately at home. And I went out to get a Bachelor of Music degree and then right after that the sisters in the music department at OMA asked me if I would join them. So I went over there as a lay teacher probably the first music lay teacher that they ever had but anyway, I did and I loved that. And then to make it long story short, Mary Ellen, after four years of doing that and continuing with my education and by that time I had started working on a master of music degree, the Lord just told me that you know if I was going to do it now is the time to do it.

So then after teaching it well after four years, and getting along with the girls I applied into this community and was accepted then, came on September the eighth, 1950. And it just happens that I was the first to arrive that day of my class so I've always been number one in the class as far as numerical lineup was concerned— mm-hmm— and so most of the people in my class have always called me Pop because I was I just happened to be first. So, well anyway then I went through everything that you needed to do to be a possible that, and I was invested.

The following August, August the twelfth. And received my name, and so on like that and became a novice, and went on the following year. But then because I was I just a novice but they asked me because I had some experience to start teaching. So I did at the Academy here, and I had a few private students in the piano and flute I think, and some of those girls are still my dear friends. They still remember me and I remember

them. In fact I got a nice little thank-you note from one of one of them about a month ago. So I did that and then I made profession the next August around hmm, and got my ring and my crucifix and so on like that. And then stayed at the Academy another year, and then the following year and they sent me to, back to Our Lady of Angels, and that was the love of my life, Mary Ellen. The love of my life. I loved it in high school and I was just thrilled that I could go back there and teach, oh my gosh.

So I did, and then spent the year there and with my friend's sister Carolyn, who I think was very instrumental in my vocation in the first place when I was in high school. So that was nice and you know I loved that here and then much to my surprise the following year they moved me. Well I think I cried and I think it Sr. Carolyn cried but at any rate they sent me to Middletown to Fenwick High School that we had there, and I had only been there a couple of weeks I guess and Reverend Mother from Oldenburg calls, Mother Cephas, and told me that I was to go to OLA for two days a week and spend three days at Fenwick. So every week I got on the train on Monday night and we teach at Fenwick on Monday got on the train and went down to Winton Place and my mother and dad would meet me at the train and take me to OLA. I'd stayed there for two days and teach Tuesday and Wednesday and somebody from there would take me down to the train that I go back to to Fenwick for two more days. So that was kind of a rough year because I, I remember that every time I got on the train to go back I would cry because I was homesick. I didn't know where I was, you know, I was in two places at the same time. However that's the way it was that's way life was, and then the following year that was '56 by then, I made perpetual vows. And that was you know was it that sealed it that's sealed it for sure. And I then they sent me back to Our Lady of Angels for four more years, and by then I was along enough in my teaching profession that they made me in charge of the department and I had the orchestra and he had a big big glee club. I remember we had seventy-two gowns so I had 72 girls, but that was nice and I loved it. And then in the summer of '60, I it was I'm still working on my master's degree, and teaching all day and practicing whenever I had the chance.

That was hard but I loved it, and then that summer the person that had been the head of the music department at the academy and mother house organist here, was moved to Marian and there was a lot of talk about well who's going to replace her all this stuff. And well you're looking at her, but I was the most surprised person in the world because I was the youngest of the musicians and certainly did not expect that.

However when we got the little white slips at the end of retreat, there it said Oldenburg Academy, and so surprised as I was I came and and took over. I was supposed to be in charge of the music department here which was a huge job.

With many students to teach, and I had an orchestra well established, a good Orchestra. And a glee club. And well that was it and I can still remember the first time oh I should say one of the biggest things that I had that scared me the most was, I was in charge of the novitiate choir. And so I had to know lots about Gregorian chant and things like that that you know I was not really up on.

However I soon got up on, and I can still remember the first prayer that I said when I climbed the steps to the choir loft when I would face these novices and postulants for the first time. And I still remember met, many of who was there. And I still remember the first time that I met the high school orchestra, and walked down with them we know when I was probably scared to death. But it was mine to do you know, so I did it and it was wonderful, and I loved it, absolutely loved it. I can still remember the girls who were in the first class that I met and for some reason the sophomore class appealed to my heart. And some of those people are still here and I mean a Sister Diane Jamison, and Barb Rievensberger, [name unknown], [name] Mitchell, and a few more like that you know that I would have to remember. But so many of them Barb Fisher, they just became my friends. So that was it, and the big job was in my lap. So I learned a lot about Gregorian chant and of you know I learned a lot more about musical instruments you know I had, I was my major for my master's degree is in piano with a minor in organ. But I would, so I did all of the organ playing here, all of it, and that was a big job. Mary Ellen, that was a big job because well the choir was a big job.

But it was a matter of every, playing every day and on Sundays a couple of times, and well, it was just a big job but that one that I really loved, and came to love more and more the more I did it. And so on like that in the same way with the high school. And then in the buildings that we had that were that was our music department at the time is gone now, but in '69 I think it was I want I'm not really sure that date but I think was '69 they built the new auditorium and the new music department over there. Well that was a thrill and a half. I can still remember seeing that yellow carpet for the first time. Now it wasn't just yellow it was yellow and black and you know it's colors together but it was lovely. It was wonderful, and we had a stage and we had lights and we got practice rooms and I had an office and, I think there were three of us at the time, Sister Mary Joyce and Sister Noella I think, were here at the time.

And you know a lot that I knew about instrumental music I learned from workshops I went to at IU in the summer. Lots of that, a lot of reading of magazines, about experimenting, a lot of trying this and that and so on like that. And things like I can remember as soon as I was still a bit well late I had a cello that lost its bridge, bridge came down and I thought well I don't know what you do I guess you glue it back. Well that's the worst thing in the world. You do not glue bridges on instruments. So little things like that you know, but I learned to put out sound posts and I learned to do this and that, learned a lot of things. But that was wonderful. So then that went on. That was 1960, and into the new buildings and and the whole thing was just marvelous.

And then in the summer of in the meantime I'm finishing my degree I gave my public recital and my recital with the faculty at the college conservatory by then, University of Cincinnati. And that's where my final degree came from. And then, in the summer of '80, maybe '80, for a reason I can't tell you, I don't really know why, but there was a big shake-up and the person that Our Lady of Angels, I mean at Marian College, went to Our Lady of Angels and the person that Oldenburg went to Marian University, and the

person at the academy that went to the univer— went to Marian. And the person at well anyway, you have a complete shakeup. All three of us and again who's the youngest who's going to do this and guess who? So all of a sudden they tell me that I'm going to Marian so well again what do you say but yes, Lord. And so if you have been there you know something about the courses that are there, and I remember that I went on August the twelfth. I went I went sometime in the summer before that and they told me that I'd be teaching history of western music, and humanities, I didn't know I think about either thing really except what I had in undergrad work. So I am August the twelfth though believe it or not I move to Marian and into what was then the new Sisters House which is now— well I don't know what you call it you call it Oldenburg I think. Oldenburg, building?

MEL: Oldenburg Hall—

SMG: Yeah, Oldenburg Hall. Moved into there and big faculty, big faculty. And if you can believe it in a couple of weeks after that I started teaching all this stuff that I had never taught before. History of western music was a biggie.

I had a small early music ensemble of recorders, a bass tenor, Alto and soprano recorder. Because I was a piano major I got lots of piano people, and I don't think I taught any organ then, but a flute ensemble because I had played flute quite a bit. And humanities, well I didn't know anything about this at all. So I I really learned a lot, learned a lot, a lot about art, a lot about literature, and put it all together with the music that I knew. And just kept on going in in many many occasions to enjoy and love what I was doing at Marian. And I stayed there until they told me come back to Oldenburg.

MEL: Sister would you talk about how how you were introduced to music at all as a child? Music, right, or any instruments or now how music became a part of your life.

SMG: Well, when I was seven years old that was piano lessons with my birthday present. I was seven, and Mother and Daddy paid sixty cents a lesson, Sixty cents. And we had lessons with a lady in the neighborhood, so then I went on with that for a couple of years and I think maybe we moved or something but so I didn't stay with her long and then mother heard of another teacher that was supposed to be especially good so I went with him for a while. And then I wasn't really good at practicing so we quit for a while but then when I went to high school Our Lady of Angels I wanted to take piano again.

And so my teacher was well her name was Sister Olivia, if you've heard of her, she was one of our big deans later on at Marian. Sister Olivia, her name turned out to be Laverne, but she was my piano teacher. And— I started when I was in high school I started learning to play the flute and, pardon me, and also clarinet because my girlfriends played clarinet so I had to, too. So those two things were pretty much into me at the time.

MEL: Did you have these instruments at home?

SMG: No. Honestly, I didn't. When I learned to play flute I had a girlfriend that owned one and I can remember borrowing it from her to take it home to play it a little bit but I taught pretty much myself, and I didn't well I didn't have a clarinet but, I used to play in a lady's house on Saturday, and saved up my little thirty-five cents at a time and so I get enough to buy one so I bought my first one.

MEL: Piano?

SMG: Clarinet.

MEL: Oh, did you have a piano too? Didn't you have a piano?

SMG: We had, my grandmother had bought a piano that my aunt learned to play. Mother never did, she loved it but she was working and she didn't get to do it. But that's how he got the piano and then, well then after high school you know I stayed the four years and then went on to Marian and then continued it so that was my introduction, and so the piano, the clarinet, the flute and the other things that I have learned, Mary Ellen, I learned as I told you before by trying myself by going to workshops, by reading, and I I will have to say with God's goodness, I have turned out some nice instrumental people and sent them off to contests and they did well.

MEL: Could you describe, um, teaching music? It could be at any point, You've taught for so many years, but I'm just wondering if you could describe teaching a student a particular student or just in general, what it was like to spend a day teaching students music.

SMG: Now, say it again?

MEL: Oh I'm sorry, Sister. Can you describe— you were, you were a teacher for so many years with so many students, but I'm trying to, I'm very interested in thinking about you sitting there teaching students maybe at the Oldenburg Academy and you have students and you're introducing them to the flute, or introducing them to the piano. Do you remember your teaching technique, or—?

SMG: Well I did teach, um, I've had many beginners, I really did. In fact Sister Barbara Piller who's here now, was one of my early piano teachers. And Sister Janet Warren, if you have come across her, she's another one and a few more like that but I when I was still home there's four years before I went to Marian, after I came from Marian and started to teach, I had a nice little class at home and that was something that was difficult, heart wise for me when I left when I decided to go to the convent. Because I loved those kids, and and they were all doing well, and well it was hard to leave them. It was like that was part of my heart, too.

But I did, and I guess it's kind of always been like that. But so I did teach many many little beginners, many little ones. I've got some darling pictures, Mary Ellen, of little kids. Boys, too. Little boys, little girls, and then the high school kids. In fact, you know we

have in our archives here we have all the old yearbooks and when I want to remember somebody sometimes I couldn't look them up in that book, and see what they look like now and what they look like then, and how I remembered them. So I taught a lot like that and the same way with the instrumental music. At the academy, I don't know what you know, much about the academy music department but it was excellent, really really good. We had a and the orchestra that went to competition, we had a choir that went to competition, and most of those string players I would say ninety, ninety-five percent of them were beginners or just really beginners. And so you show them that violin and then and show them how to hold a bow, and you show what to do with their left hand, and etcetera, etcetera.

MEL: So you played the violin too?

SMG: please?

MEL: You played the violin as well?

SMG: Well, I I'm not a violinist, Mary Ellen, I am a teacher of violin and I have never had to go, I never had to teach any barely any farther than I knew myself. That's the best way I can say it, you know what I mean? I am— I, I've gotten them as far as I could but, in those cases you know they did very well, just real well.

MEL: You mentioned the Gregorian chants, how difficult they were. Did you have a favorite piece of music you liked playing or teaching? Was there a type of music you like to teach?

SMG: Well I always teach—well, but in piano or anything, and organ, taught a lot of organ. I always had taught classical music, I don't, I don't know enough about contemporary music at all, I really don't.

And I don't know a lot about western music, I guess. Is that right to call it Western? Most of the music that I know is classical music you know when people say who's your favorite composer and I say well then I start, well I loved Debussy, and I love Brahms, and then Chopin is one of my favorites. And I go down, and my list is too long. My list is a long one, because I had the opportunity to study a lot of that, and teach a lot of it, you know, and often refer to recordings to be sure that I was on the right track as far as interpretation is concerned in tempos and things like that. It's something you can't take for granted, and so I learned a lot in that way.

MEL: Did you have a favorite piece to play for the organ?

SMG: On organ? Well I'll tell you there's one piece that I played when I was here, that the novices and postulants loved. And a couple of classes asked me to play it for like their Jubilees, and I want you to know that this year, in—when we had Jubilee in July, that they asked the current organist to play that piece. I think it's called Festival—I forget the rest, but anyway so that was a real favorite. And whenever we have homecoming here, my three years I did that, Mary Ellen. They don't ask me anymore, but I did it for

years. They always wanted Holy God, for their recessional. Always. So I, you know I always did that.

Whenever they asked for a something that was a favorite I of course I did it. In that was always nice. So I put a lot of music in that chapel, a lot of it.

MEL: Would you like to talk about how your prayer life has changed over the years, your prayer life, Sister? Like, how do you, would you mind sharing how you pray?

SMG: How you—

MEL: How you pray. Do you pray when you're playing your music? Or do you like to say certain prayers? Or, I'm sure your prayer life has changed since you were a novice to who you are now.

SMG: My life— Well, hopefully I have grown prayerfully and spiritually, Mary Ellen. I think, you know I do think about that, but in those years when I was here what that's when I first came when I came back to Oldenburg to the organist and, head of the music department, their novitiate choir and all of that, I was so busy I was so busy that you know I don't know what I did. If you can believe this, I taught well this will give you an idea. When I left here in '80 I had I was I had a big orchestra, I had a huge choir, I had what we called the quin-trio, which was fifteen girls special, specialists. And I did all the music for the chapel. And I had fifty-one private students, fifty-one. So you know I was so busy that I you know, I was just busy.

And I, I am sure that — I I probably could have prayed better, and read more and things like that. Oh I know it was going to tell you. In, in those years when I was doing the things I was doing here with the Academy, I also had a dorm. I had a dorm, and after teaching all day I would come up and be with these young folks. And I would take my take off my scapular and roll it up, and put my rosary on top of it and put it on the windowsill. So I wouldn't make any noise when I came in, if they were asleep. But I loved being with them too. I did, these girls.

MEL: Could you describe that? Did you, did you, did you eat and sleep in the same room as them? Or I can't picture the dormitory. Could you describe the dormitory, and where how you interacted with the girls?

SMG: Well we had them, we we had two big ones, and they had been turned now into much smaller places for like four people, but at that time when we must've had four beds across and maybe six beds back. And then the Sisters slept in what we called coops. C.O.O.P. Wonder where they got that name, but it was the place that was maybe a little more private. And you could go in there at night. And I never remember them playing too many tricks on me, but sometimes they have. I remember one time they played tricks on one of the Sisters and filled her place with balloons you know, and things like that. But I don't remember anybody playing any big tricks on me. But they knew I was there, and they were always good. I can't I know, I cannot complain about them at all.

MEL: You were so busy, Sister —

SMG: Yes. I was busy, I was busy. You know when there was always a recital to plan, or a rehearsal to do, and — well it was it was a busy life. The novitiate choir was a was a very big thing, and then after Vatican II, and that's one of the things that changed a lot, so I had to deal with that idea of changing from Latin to English. And the organ was no longer up in the loft, it's there, still there, but we played downstairs, that made a difference. You know all those things I can remember we you know we took big pieces of music like the Te Deum which was all in Latin, and translated into English. We did a lot of that, did a lot of that, at that time. I remember I was here in '60 in fact I had just arrived when our first Sisters were going to New Guinea, and we didn't have a going-away ceremony or not a ceremony, a ritual for that. And so the Reverend Mother who was Sister Cephas at the time and I sat down and made up a ritual for that first send-off, for the first time when our Sisters were going to New Guinea I remember that day like it was yesterday.

MEL: Could you describe it? Could you describe what you played for them?

SMG: Oh yeah, I played for that. And my choir was up there you know we we did all the singing. We always usually on a Sunday had a big mass and parts, and you know we did all of that. But I recall I remember that's that—that day particularly. When they left and we had— And I guess they used it I'm sure we give some kind of a ritual but we haven't said anybody to New Guinea for a long long time, and we don't anymore. But I remember that particularly, is a day that stands out in my mind. Oh I should tell you this too, we when you talk about being busy, but this was a wonderful thing that at the, all the time that I was here the whole time that I was here. Are getting out of time?

MEL: Oh no, we're fine—

SMG: We had Perpetual Adoration, twenty-four hours in the adoration chapel, and everybody that was of good health took part in that. So every Friday night I got like two hours, so you know I would— but it was wonderful.

That was a lot of hours to pile up, but that was something that was wonderful, that was really nice. [And we certainly] stopped that but we did.

MEL: Could you describe that first—could you describe that again or just describe it more about the Adoration for some people who might not have experienced it the way you did? Would you describe that?

SMG: Well we started we started doing it when were, excuse me, when we were postulants we were allowed to go one night with a novice. Well we thought that was great, and we always went from three to five, three in the morning to five. And the night watchman would come over and meet us. In the beginning he scared me because I didn't know who this guy was, and but he was nice you know of course, and he saw to it that we were safe and going across the street and coming back and so on. And then home we got to be novices, we each got a pair of us together got our two hours once a

week, and so we did that and then, pardon me, after I made profession and I was here and I was all those years. And then four before I left the first time and then after four more I came back, so I had a lot of turns.

Then, I don't know how we got our partners they just appeared. Believe it or not for a couple years mine was the Reverend Mother. That was nice, but anyway and then the talk might our time was eleven to one, so we would go at eleven o'clock and stay till one. And then we were when we were novices and went three to five, that was a little bit more difficult physically because it was trying to stay awake you know, but we did it.

MEL: And would you sit in the pews or would you, would you kneel or would you mind describing—

SMG: Well you could do either. At that time we had leaders in the adoration chapel we don't anymore. I think there might be two in the back, but you could kneel if you wanted to, and usually if you knew your partner and when it was the same person each week, you could decide what you're gonna do. You're gonna pray the Rosary or are going to use this book, or you're going to do your silent prayer or something like that, You know you kind of plan it out. So you can kind of do but, and then you'd hope that the person is coming after you would get there, because if they didn't you would be hard-put to stay awake. But that was nice and that was really a privilege. And then I don't remember exactly, I remember who was the Reverend Mother at the time that we stopped it we stopped. They stopped it because they thought that there were not enough people to make it perpetual, you know. But I thought it was it was nice, it was great, and you prayed for your two hours and then you went back and tried to go to sleep. That probably that usually wasn't a problem.

MEL: So much music in that chapel.

SMG: Oh yes, yes yes. And sometimes I have to be very careful that I keep it to myself. I don't know what to say about it except it's, you know—it was some such a big part of my life, and I don't do it anymore. However I'm still very much connected to the Academy because I belong to that adopt assist program, and I have one two three four five, eight young folk. It was just nice you know, to have them. One is the son of one of my former students. So it's nice to make the connections there.

MEL: You have so many students you've taught music to. You have so many students who still play and love music because of you.

SMG: Well I hope so, Mary Ellen. I hope so, I hope so. I know that when I taught the, practice the other day, I see who was that? I met a woman, who her daughter and I, I met the daughter anyway her daughter said to me, her oh I know it's one of my of my adopted sis-kids and she said that my mother had you at Marian. I said she did? And the name just did not really hit me. And I knew it wasn't anybody that I've had that was for private lessons or anything like that, and I said or that it must have been for humanities, yes. That was it.

So you know they remember things like that, and the mother and the dad had both gone to Marian, so that was nice.

MEL: I think the wedding is letting out. That's the sound, but they're moving on. Would you like to talk about anything else, Sister? I thank you for your time today, but we could talk

SMG: Well not unless you egg me on with something else you'd like to know, Mary Ellen.

MEL: Well, I think I would like to know maybe about the idea of community with the other Sisters. You mentioned you were older, becoming a Sister even though you were very very young. What was it like to create community with other Sisters through your life? Living with other sisters.

SMG: Well. I don't remember anything in those in those younger years. It was you know a pleasant or anything and then that when I went to back to OLA you know I was just so happy to be there. And you know I admired everybody and when we got it I never ever remember any contentions or anything like that. And then when I went to, when I went to Marian after that, again were just living with a lot of people.

And then after I moved I didn't tell you I think after I lived in Oldenburg Hall for maybe it was just five years and I decided I'd like to use I'd like to live in a small group, and we had a small group there and we just live at another section of the house. And I did that and that was nice. And then in, I went on sabbatical in '88 to Notre Dame, and that was nice. But then when I came back they had built the two houses which you remember the two houses, that was a blow, that was a blow.

But I lived in the west house, and you know it's it's just getting along with people, Mary Ellen, it's just getting along with them and, never had any as I talked to you I don't remember you know big contentions or, or things like that.

MEL: But happy memories of different Sisters.

SMG: It's so, you know I'm sure everything isn't always wonderful when you're always living with so many people but, I can't complain about anything, if that's a way of saying it.

MEL: Do you do you listen to music in your room?

SMG: Not as much as I should. I do right now I've got on a CD of classical piano, and you know it's my ambition my determination to see this that stays on. But I'm I haven't been real good about it but, I should you know, because and I love that's one of the things that I miss about Indianapolis, because I was always able to get from my budget enough money for a season ticket to the symphony. One of those seven times, in it, and we set up for the second balcony but that didn't bother me. And I loved that and I missed that. When I was in high school I remember I did I had the same thing in Cincinnati, and it was Cincinnati Symphony and I loved that too but, I do miss being

able to go to that symphony. I have a student that I had in humanities, he was one of the best humanities students I've ever had and he, he every Christmas he sends me two tickets to the symphony and when I was in Indianapolis it was Indianapolis and I thought if, his name is Bill, and I thought well now that I'm gone Bill is not going to be sending me tickets.

Well one comes in the mail but tickets for Cincinnati. That's nice. And every once in a while something like around here happens yeah. I know Jim Larner is having tickets right now, I see his things but I should write him a note and say I'd love to Jim, but I can't. I always say he's my one, claim-to-fame because I hired him.

MEL: He always talks about you, always talks about you.

SMG: Do you belong to the book club, by any chance?

MEL: I try to make it but, I have enough trouble with the books for my classes. Well thank you, Sister so much for your time today.

SMG: Oh, you're very welcome.

MEL: Beautiful, thank you.

SMG: Is there's anything else I can do for you?

MEL: If there's anybody you would like to talk about or but I think you've talked about so many beautiful things, thank you. All right, well I will shut it off then.