CSB’s Main Building overlooking the South Lawn, on the lower left in the photo, where the Pageant was staged.
1947 program cover for “So Let Your Light Shine: A Pageant Honoring the Freshmen”
SBMA\2011-09-23 Box56 226BC
Sister Mariella Gable
http://cdm.csbsju.edu/u/?/SBM,396
S. Mariella Gable, 1955 *Facula* and 1985 *St. Benedict’s Today* article
She was banned from St. Ben’s from 1958-1962 by the Bishop because, as chair of the English department, she allowed J.D. Salinger's *The Catcher in the Rye* on a reading list in a contemporary American literature course taught by Sister Kristin Malloy. (Nancy Hynes, http://www.csbsju.edu/CSB-Archives/CSBHistory/CSBPublications/OtherCSBPublications/LiteratureofSpiritualValuesandCatholicFiction.htm)
“The torches symbolize the obligation of students in a Benedictine school to carry on the work of education and culture.”

Passing of the torches to the first years (freshmen)
Early version of the Pageant (1936)
http://cdm.csbsju.edu/u/?/SBM,429
This photo of one of the early renditions of the Pageant shows scholars presenting historical background to acquaint the new students with the Benedictine heritage of education in which they would now participate. Sister Mariella explained that the Pageant with all its drama developed over a period of four years. "In 1934 we focused on St. Augustine; in 1935 on St. Alcuin; in 1936 on St. Bede. In 1937, 'So Let Your Light Shine' was conducted at night with music, dance, fire, and choral reading. Then in 1938 we added peasants, scholars, horse-mounted princes who ended the evening with the praying of Compline."
Synopsis of the Pageant

“This pageant presents through symbols the Benedictine contribution to civilization and culture.”

Production Staff

Script: Sister Maria, O.S.B.
Dancers: Miss Caroline Tone
Lighting: Joyce Wilh, Dorothy Wales
Character Make-up: Loretta Nelders, Mary Beaton, Dolores Vanderveen
Costumes: Patricia Mayer, Frances Torrey
Pianos: Audrey Dafkes, Phyllis Plassen
Stage Hands: Ruth Niewegarten, Connie Spain
Properties: John,

1947 program
1947 Pageant Program lists roles
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14 Saints featured as scholars and educators, representing 14 centuries of Benedictinism

<table>
<thead>
<tr>
<th>No.</th>
<th>Saint</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Scholastica (480-543)</td>
<td>twin of St. Benedict</td>
</tr>
<tr>
<td>2</td>
<td>Gregory the Great (540-604)</td>
<td>giver of chant</td>
</tr>
<tr>
<td>3</td>
<td>Augustine of Canterbury (?-605)</td>
<td>apostle of England</td>
</tr>
<tr>
<td>4</td>
<td>Bede (672-735)</td>
<td>father of English history</td>
</tr>
<tr>
<td>5</td>
<td>Boniface of Germany (675-755)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Alcuin (735-804)</td>
<td>scholar of France</td>
</tr>
<tr>
<td>7</td>
<td>Ansgar (801-865)</td>
<td>beloved of the Danes and Swedes</td>
</tr>
<tr>
<td>8 &amp; 9</td>
<td>Dunstan (909-988) and Anselm (1033-1109)</td>
<td>beloved of England</td>
</tr>
<tr>
<td>10-14</td>
<td>Mystics and scholars of the second</td>
<td>millennium: Bernard of Clairveaux,</td>
</tr>
<tr>
<td></td>
<td>millennium</td>
<td>Gertrude the Great, Thomas More, Mabillon, &amp; Cardinal Gasquet</td>
</tr>
</tbody>
</table>

Sing-up sheet for students to sign up for roles

...and if they didn’t sign up, maybe they would be assigned a role?

Sing-up sheet for students, undated
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Many crews were needed for the production – which included horses
Directions for Ushers, 1962, and photo showing the Loggias (archways on left)
SBMA\2011-09-23 Box56 226BC
Building photo ca. 1940s  http://cdm.csbsju.edu/u/?/CSBArchives,22
TENTATIVE REHEARSAL SCHEDULE OF PAGEANT

MIDNIGHT - GROUP REHEARSALS & EACH GROUP WATCH FOR YOUR OWN TIMES.

TUESDAY - Group rehearsals - each group watch for your own times.

WEDNESDAY - Group rehearsals - each group watch for your own times.

6:45 - Light cue rehearsal
       Possible run-through of whole thing.

Thursday: 1:00  Watch for group rehearsals
          3:50  Watch for group rehearsals
          7:00  Dress Rehearsal

Friday:   3:50  Watch for group rehearsals
          7:00  Dress Rehearsal

SATURDAY: Group rehearsals all day if necessary
          7:00  Dress Rehearsals

SUNDAY:  Group Rehearsals if necessary
          7:00  PERFORMANCE
Choral readers and the friezes--ORA (Prayer) and LABORA (Work)
http://cdm.csbsju.edu/u/?/SBM,431
The basic message of the Pageant presents St. Benedict's life's program of prayer and work: "That in all things God may be glorified!"
Pageant: Frieze--ORA (Prayer) et LABORA (work)
Choral readers introduced "Ora" frieze by chanting the opening psalm verse of the Liturgy of the Hours, the daily prayer of Benedictines throughout the centuries. 
"O God, come to my assistance. 
O Lord, make haste to help me. 
Glory be to the Father, Son and Holy Spirit, 
As it was in the beginning, is now and ever shall be. Amen, Alleluia."
The Chorus sings songs of the Pageant; “Come Away” is the harvesters’ song.

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The harvesters, from the 1944 *Facula*
St. Benedict and the Barbarians

1944 Facula

St. Benedict and the Barbarians
The Flames – from postcards in the St. Ben’s Monastery Archives
Connie Zierden, choreographer & CSB Education teacher; from 1958 *Facula*
Suggested “Improvements for Pageant,” part 1, 1956 (attributed to S. Mariella Gable by S. Colman O’Connell)
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10. Take care of getting good sheaves of grain. Surely we can do better than the measley little sheaves that were carried this year.

11. Have peasants carry the sheaves on the side toward the audience—one line in right arm other line in left arm.

12. Do more with the welcome accorded the prince. Do not let him begin his talk to the peasants almost before his beast has stopped running.

13. St. Benedict always looks lost in the choral readers—like an insignificant trifle stuck in between. Could we raise his position? What could we do to make his position (how he looks) accord with the importance we attach to him?

14. Amplify the freshmen song of acceptance of the torches. Their pledge of loyalty ought to rise like a wonderful and thrilling outburst—not like a little song of schoolgirls.

17. Big saints, please. Picking measlesy small people defeats the impression the saints ought to make.

18. The saints could come in faster.

19. Opening of pageant—organ plays too long before choral readers begin. I think pacing is important and poking in the beginning is very bad. Could the pageant not begin at the first stroke of seven? And begin with a snap by having only brief music and immediately letting the choral readers begin?

20. Use three couples for polkas—one to face right, another left, and a third one straight ahead.

21. Begin rows of freshmen (14) farther back near the bleachers so that when they march forward all can move at once. This year the three front rows stood still at their place while the last rows moved up.

22. Torches—let someone other than sister Joanne fix the torches—someone who is interested in experimenting until we get a wind that can be lighted quickly. Someone who will provide small tapers with each torch so that the lighting can be expedited.

23. Does St. Benedict only touch each gown given to the freshmen? He ought to hand the gown to each freshman.


25. String playing field arrangement so that the choral readers...
Dress rehearsal instructions

1. Keep perfect silence when lining up, marching, performing, and while marching off.
2. Return immediately to assigned place and put costumes away.
3. Be responsible for all props: hot bricks, sickles, torches, furniture, etc. etc.
4. STOP CHEWING GUM.
5. Leave your glasses and twentieth century jewelry at home.
6. SAINTS take the torches when they are offered you. What were you dilly dallying for???
7. SAINTS go out and find your spot on the circle ahead of time. STAND ON IT.
8. EVERYONE attempt to stand erect, look alert and happy, and walk with one foot in front of the other instead of plodding, swaying and lounging like awkward adolescents.
9. Please - no games while the scholars have spotlight!!

Dress rehearsal instructions (attributed to S. Mariella Gable by S. Colman O'Connell)
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1964 Pageant Staff
SBMA\2011-09-23 Box56 226BC
And now, the video!

A 4-minute video (without sound) of the Pageant shows the dancing and pageantry.

It is available at http://cdm.csbsju.edu/u/?/CSBArchives,1922

The video!: http://cdm.csbsju.edu/u/?/CSBArchives,1922
Why the Pageant ended:

- There was inclement weather “nine times out of ten,” but the new BAC wasn’t a big enough venue to host it indoors
- Enrollment had grown too much to cast everyone
- The language was “archaic”
- It was ineffective as an induction ceremony, entailing “endless hours of marching, singing and passing of torches”
- It was too much work (“a number of the sisters became very cantankerous”)
- At one point, the one charged with teaching 300 students to march revolted
- Discontent spread while Sister Mariella was away; the faculty was divided
- “I, myself, for the love of community unity, gave the final word for the cessation of the pageant.” – Sister Mariella
Freshmen Orientation: Pageant, SO LET YOUR LIGHT SHINE, (early 1930s-1963)
A pageant created in the early 1930s by Sister Mariella Gable and Constance Zierden oriented the freshmen to the heritage of fourteen centuries of Benedictine history and its role in the civilization of Europe. The Pageant continued to be the focus of the freshmen orientation program for thirty years. It was during the Pageant in the 1930s that Bishop Joseph Busch conferred the traditional caps and gowns. (Gable, OSB)