10-1-1936

Virginia Teacher, October 1936

State Normal School for Women at Harrisonburg (Harrisonburg, Va.)

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Recommended Citation
Virginia Teacher, October, 1936, XVII, 7, Harrisonburg, (Va.): State Normal School for Women at Harrisonburg.

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October, 1936

Some Notes on the State of the Drama • • • • • by Argus Tresidder

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SOME NOTES ON THE STATE OF THE DRAMA

WITHIN the last ten or fifteen years there has been a profound change in the connotation of the word drama in this country. I do not refer merely to the influences of stage design nor to the extravagance of the recurrent periods of prosperity nor to the growth of little theatres and professional repertory groups nor even to the effect of the talking pictures. Most of these things are the products of inevitable evolution. I am thinking about the changes in our entire social structure which have rearranged many of our artistic standards.

Alexander Meikeljohn, in his recent What Does America Mean, deplores the fact that “our current institutions, our current beliefs, our current practices, fail to give recognition to old ideals which are still the essential and fundamental cravings of the American spirit.” He thinks that much of the muddle in which we find ourselves is the result of spiritual confusion due to our denial of ideals in which we still really believe. He says, for example, that our legal, political, and social organizations deny the principles of equality which deep within us we still uphold.

However accurate an analysis of contemporary social philosophy this idea may be, I feel that it does not at all explain the Babel of the arts. Indeed, I believe that the present snarl of opinions about the state of the theatre, about modern music and modern poetry, has been directly the outgrowth of changes that appear to be the reverse of those Dr. Meikeljohn discusses. That is to say, we are more than ever before applying the principle of equality in the arts, whatever may be true of our politics.

It is futile to argue that any social group, however liberally guided, has ever had any considerable measure of equality within the group. Our democratic form of government has assumed that all men are created equal and then gone on more or less vaguely towards the eventual socialism which will be conducted under the logical assurance that of course men are not created equal. Yet in government and business, in this country, the old theory of equality functioned for a long time and, in some measure, is still functioning. Men could be elected to Congress and make fortunes in drygoods or oilwells on the strength of personal enterprise alone, whether honest or dishonest. Only in cultural things men were not considered equal. The builders of democracy and the captains and lieutenants and privates of industry, in the main, left the cultivation of the arts to the comparatively few people who by education and instinct could be expected to understand and appreciate them. These few formed a strict aristocracy, with centers in Boston, New York, and Philadelphia. Within it there was no question of equality.

To be sure, there were fine actors touring the country with more or less mediocre supporting companies; there were concerts; there were Browning clubs; there were art galleries. Presumably art was open to all comers. Those who aspired towards culture had only to read Ruskin and Matthew Arnold and Walter Pater, or join a literary society, either in or out of college, or acquire a taste for Shakespeare, or subscribe for the more expensive lyceum programs. Nevertheless, the mass of the people making up the middle class for which a country
is supposed to be run under democracy remained happily unaware of the best that has been thought and said and sung and played and painted in the world. Some of them went to see Booth and Jefferson; some of them bought prints of “The Madonna della Sedia”; some of them sent blue plush-covered volumes of Tennyson and William Cullen Bryant as Christmas presents; some of them became familiar with the “Moonlight” Sonata and “Die Lorelei” through their daughters’ music lessons. But in general no one expected to share with all his fellows a college education, the acquiring of cultivated taste in literature and music, or a voice in selecting the nation’s poets and painters and musicians; the exponents of universal equality were satisfied with life, liberty, and the pursuit of happiness.

Today, however, conditions have changed. The middle class, gradually losing its grasp on economic and political equality, is catching up in artistic equality. Never before have so many people (in this country) participated in the progress of the arts. Almost unrestricted opportunities for college education, the tremendous importance of the radio, the maturing of the movies, governmental stimulation of impecunious artists, the popularization of symphony concerts, science, and galleries, and the new pseudo-literacy of discussion groups, book clubs, and lecture series—have all led to a sort of democracy of culture. As a result, the general public knows and values actors like Charles Laughton, Leslie Howard, and Helen Hayes; it selects Sibelius as the greatest living composer, not Irving Berlin; it begins to know the great arias and to recognize Tchaikowsky and Gilbert and Sullivan; it has heard of Thomas Benton and Grant Wood, and though it selects innocuous sea-scapes as its favorite new paintings and continues to decorate its homes with poster paintings, it has been exposed to El Greco and van Gogh and Renoir; it reads quite a good deal, even though chiefly under pressure of popular reviewers; it has increasing opportunities to see good plays done by competent amateur actors. In short, there is a kind of revolution in popular taste.

The professional theatre has been shaken to its foundation by these changes, even though the effects are still not very apparent. Broadway after its bath of depression fire seems very much the same place it was in 1928. There is little chastening of producers who speculate in vulgarity, pretentiousness, and triviality. The bulk of current productions, about seventy per cent of which are failures, is still made up of frothy, bawdy, or hackneyed plays like Strip Act, The Night of January 16, Fresh Fields, and One Good Year. The Pulitzer prize continues to be awarded to mediocre plays like Alison’s House, Both Your Houses, Men in White, and The Old Maid, though this year’s choice of Sherwood’s Idiot’s Delight seems to be an intelligent one. But there is a difference.

In the first place, the theatre is being hard pressed by the movies. Some critics even venture to declare that eventually the professional stage will be overwhelmed. For a time, indeed, during the lean years, when the precincts sacred to Melpomene and Thalia were deserted, the altar fires extinguished, it looked as if the overwhelming had already taken place. During that same period, the moving picture industry did not noticeably suffer. Then came revival, and the altar fires were relighted. Still Hollywood threatened. Broadway’s practical monopoly of American drama (ignoring for the moment the growing importance of the little theatre) is too limited. The movies can show a first-rate picture like The Informer or The Thirty-Nine Steps or Mutiny on the Bounty or Romeo and Juliet, with acting and direction far better than that of most Times Square productions, all over the country at the same time. The New York theatre actually reaches a very
few people, and most of those from within two or three hundred miles of the metropolitan district. It begins to look as if our professional theatre were a mere local manifestation, subordinate to the national institution of the talking pictures. The condition becomes increasingly serious when we realize that today between fifty and seventy-five per cent of current Broadway plays are backed by moving-picture money, including such important productions as *Winterset, Pride and Prejudice, and Ethan Frome*.

Elmer Rice, perpetual stormy petrel of American playwrights, in an article written last season, explaining the aims of the new WPA drama project, holds out little hope for the drama as it has been permitted to develop in this country. “Almost every playwright and actor of my acquaintance who is seriously interested in the art of the theatre,” he says, “views the present situation with despair. It has become more and more apparent each year that the theatre as an art cannot be self-supporting. In fact, strictly speaking, it is no longer self-supporting as an individual enterprise. Trustification is rapidly taking place in the theatre, as in every other form of business or industry. The independent manager has practically ceased to exist. In other words, the theatre is rapidly becoming an adjunct of Hollywood.” He goes on to declare that for the theatre there are only two possible alternatives: either to become “a relatively unimportant subsidiary of a gigantic industry,” or to accept governmental subsidy and, without economic pressure, “serve the needs of the community and . . . play a part of some importance in the cultural life of the nation.”

How much effect the ambitious plans of the Federal Theatre Project will have on American drama it is of course impossible to tell at this time. It has already stirred up violent controversy over its “Leftist” tendency. But it cannot fail to set in motion some tumultuous waves that will crash against the seemingly crumbling headlands of the professional theatre. The project includes such widespread dramatic activities as “The Living Newspaper,” “The Popular Price Theatre,” “The Experimental Theatre,” “The Negro Theatre,” and “The Try-out Theatre,” with many ramifications small producing units such as a “Children’s Theatre,” a “One-Act Play Unit,” a “Classical Repertory Unit,” a “Poetic Drama Unit,” and so forth. Its production of T. S. Eliot’s *Murder in the Cathedral* has earned serious and deserved attention.

In the second place, there is a general feeling that the drama as represented by Broadway no longer significantly holds the mirror up to nature (if it ever did!), that in spite of the activities of the very earnest young sociologists and radicals, the professional theatre tends to ignore vital dramatic experimentation, especially in the direction of truly indigenous drama. Archibald MacLeish, for example, writing in the February issue of *Stage*, declares that the writers today refuse to describe in terms of the theatre the most important aspect of the period, Industrialism. “The playwrights of an industrial civilization in an age of industrial crisis,” he says, speaking from an imagined future, “failed to present the industrial scene because they were incapable of presenting it. They did not know enough.”

Other critics complain of the rapacity of producers, of the superficiality of our conception of the drama, of acting and directing, as well as playwriting. Elmer Rice last year took leave of Broadway in bitterness and contempt. Joseph Vernor Reed, idealistic young producer, had found out somewhat earlier that he could not cope with the venality of Broadway. In his “Apologia of a Producer” (Theatre Arts Monthly, February, 1934), he speaks of the theatre’s “manifold chicaneries, its union outrages, its chiseling gyps, its insuperable
confusions and its self-destroying financial problems.” More recently, another disgruntled former producer, Samuel Barron, writing in Harpers Magazine (December, 1935), calls it “The Dying Theatre.” He says, “The drama in the form in which we best know it—the theatre—is dying because within that form no further growth is possible. Drama is making greater demands on the theatre than the theatre is able to satisfy.” Barron believes that the future of the drama is in the more flexible medium of the cinema.

These are problems of the theatre, rather than indices of change. But their concentration during the past few years suggests the stirring of something like revolution within. It would be easy to answer some of the most obvious lamentations, saying that the theatre has always been the object of contemporary critical despair and that, as Allardyce Nicoll rebutted Reed’s “Apologia,” a stage art has flourished even though the theatre has always been a commercial institution. Nicoll, whose scholarly opinions about the theatre carry much weight, has sincere faith that “New York will always provide theatrical ground most fertile and most precious, and that from the commercial theatre will be raised the standards to be employed as touchstones for the appraisal and appreciation of all stage enterprise.” (Theatre Arts Monthly, March, 1934). There is comfort in Brooks Atkinson’s spirited reply to Mr. Barron’s strictrures on the theatre: “The Theatre is already in reduced circumstances, and is beset by many grave problems, most of them of a business nature. But so long as men like O’Neill, O’Casey, and Maxwell Anderson, poets, and actors like Alfred Lunt, Lynn Fontanne, Katharine Cornell, and Helen Hayes are restless with the desire to scream with rage or sing with rapture, the best of the theatre will not be dying, whatever becomes of the mediocre.” (New York Times, December 1, 1935). Nevertheless, there are deep rumblings of change.

Perhaps the revolution will be ushered in by the Little Theatre, constantly growing in strength and far-sightedness and artistic honesty. The regional theatre, as represented by such organizations as Koch’s group in Chapel Hill, the Pasadena Community Playhouse under Gilmor Brown, Jasper Deeter’s Hedgerow Theatre, Frederick McConnell’s Cleveland Playhouse, and Alfred Arnold’s Little Country Theatre in Fargo, North Dakota, has brought the greatness of drama to more millions of people than the commercial theatre ever dreamed of. Barrett Clark believes that “if we are ever to have a national theatre, something that is neither a museum nor a political football, it must be based on the nucleus of the Non-Professional Theatre.” (New York Times, October 27, 1935.)

Perhaps the germ of change is in such fine theatrical bodies as The Theatre Guild, The Group Theatre, The Theatre Union, and the Civic Repertory Theatre in New York. Their courageous experimentation, their high-minded production of plays out of the past and out of the present, their earnest desire to make possible in this country theatres like those of Stanislavsky in Moscow and Copeau in Paris make them important factors in the building of a great American theatre.

Perhaps, in spite of fashionable mourning over the sad state of Broadway, a national theatre may grow out of what Edith Isaacs calls “a vital, enterprising, honest, successful business theatre.”

These undercurrents of dissatisfaction with contemporary theatrical art, still, as I have said, without appreciable effect on the professional stage as a whole (Gilbert Seldes in the March Esquire boasted that Elmer Rice’s prophecy of catastrophe in the commercial theatre has been disproved by the fact that Jumbo was playing to the tune of fifty or sixty thousand dollars a week!).
is accompanied by the first swells of a formidable surf of artistic rebellion. Playwrights are reaching out for more universal themes. The plays of Maxwell Anderson are illustrations in point: Valley Forge, Mary of Scotland, Winterset. Clifford Odets, in Awake and Sing and Paradise Lost, has gathered power for future great playwriting. Peace on Earth, They Shall Not Die, and Stevedore were authentic voices of protest, whatever may be said on both sides of the savagely debated question, "Is propaganda art?" The work of the stage designers, Bel Geddes, Gorelik, Robert Edmond Jones, Jo Mielziner, and Lee Simonson, is certainly not based on merely mercenary considerations. Broadway does not lack first-rate directors such as Guthrie McClintic, Alexander Dean, Lee Strasberg, and Rouben Mamoulian. And there seems to be no doubt even in the minds of the most chronic carpers that acting today is better that it has ever been, that few of the traditionally great companies could compare in all-around effectiveness with the companies of Katharine Cornell, Eva Le Gallienne, and the Group Theatre. The trouble seems to lie somewhere close to the producers, though it is only fair to them to repeat their forlorn cry, "When we get good plays, we'll produce 'em. But there aren't any good plays."

In any event, something seems to be happening. Whether it is the triumph of Hollywood or the burgeoning of a vast federal theatre or the greater development of the regional theatre or the slow advance of art out of the box-office within the professional theatre itself, no one can tell. Whatever it is, it must have the five qualities that Edith Isaacs in a study of "The Irresistible Theatre; A National Playhouse for America" (Theatre Arts Monthly, August, 1934) lists as essential in any living theatre: "It must have an entity, an organism that can be recognized, as you recognize a human being, by certain traits of character and of physical presence that are marks of personal life. It must have permanence in one or more of its fundamentals. It may be a permanence of place or of leadership . . . , of repertory, of company, or of idea . . . , or of any two of three of these combined; but something it must be that stands firm and rooted, something not too transitory, in that transitory world of the theatre where performances die as they live, each day, as a production is set up, played through, and struck. It must have the power of growth, of progress, both in its permanent and its impermanent factors, because times change and it must change with them so that 'Plus ça change, plus c'est la même chose.' It must bear within itself the power of generation, the element of renewal, a force that having flowed out of its own inner strength and integrity, can bring back fresh strength from a newer, younger world. And finally it must have a goal that is essentially a theatre goal."

ARGUS TRESIDDER

STUDENT TEACHING IN OHIO COLLEGES

RECENTLY the College of Wooster faced the problem of the modification of its arrangements with the public schools in regard to compensation for observation, participation, student teaching, and the method of co-operation between the college and the public schools. In order to get some help in the solution of this problem, it was decided to make inquiry of some twelve other colleges of the state with situations similar to our own. A questionnaire was sent out bearing upon these two phases of teacher training: compensation and co-operation. This investigation yielded results which may be of interest to others.

A definition of terms as used in this report seems necessary since disagreement in usage exists among those concerned with student teaching:

“Supervising” teacher is used rather than “critic” teacher because of the connotation of the term “critic.” Supervising teacher is a more dignified term and describes more exactly the work of the public school staff member who conducts student teaching.

“Student” teacher is used rather than “practice” teacher. It is true that the student is “practicing” frequently in the same sense in which a bass-drum player practices on his instrument, but guiding a child in learning is far from being of that sort of practice? Then, too, what parent wishes to have his own child practiced upon? Here again “student teacher” describes the responsibility and the work of the student more definitely than does the term “practice teacher.”

We will use the term “director” to mean the member of the education staff of the college or the administrative staff of the school system who directs the work of the supervising teacher in conjunction with that of student teaching.

Including Wooster, fourteen colleges responded. Each of the colleges responded “yes” to the first three questions:

Do you use the public schools for student training?

Do you use the public schools for observation and participation?

Do you compensate the public schools for this service?

In summarizing the replies to other questions it seems desirable to divide the colleges into two groups. For one reason or another some of the colleges pay to the public schools a lump sum. These colleges bear a somewhat different relation to the schools than do those colleges which compensate in terms of the services of supervising teachers or in terms of student teachers.

A study of the returns from the lump-sum colleges gives the general impression that often the colleges wished the arrangements were on other terms, in as much as compensation in a lump sum does not fix responsibility and causes a break in the co-operation of college and public school. Most colleges recognize that the compensation should be in terms of service rendered by individuals rather than through a general arrangement with a school board. It seems to be generally recognized that the stress of special preparation for the supervision of student-teaching rests upon the supervising teacher, that the public school profits by the fact that its regular staff is improved because of the requirements set up for supervising teachers. Four of the colleges mentioned in this investigation have special lump-sum arrangements with school boards, and the only way in which their procedures can be explained in this regard is to give description in terms of the individual college. This report will not include these specific college arrangements.

This elimination of four colleges leaves ten colleges sufficiently similar in plan to draw some conclusions. Nine of the ten colleges use the student-teacher basis for compensation and one uses supervising-teacher basis. By student-teacher basis we mean that the supervising teacher is paid in terms of the number of student teachers supervised per semester. By supervising-teacher basis we mean that the supervising teacher is paid in terms of supervision per semester regardless of the number of students. Three of the ten colleges use a graduated scale in the payment of compensation. These colleges base their scale of compensation on experience and the holding of a Master’s degree by the supervising teacher. Seven of the colleges do not have a graduated scale but pay the same amount to the beginner as to the experienced supervisor. For example, in one college the supervising teacher is paid in terms of the number of student teachers she supervises each semes-
ter. For this she receives $15 per student teacher. When she has supervised five student teachers her compensation is increased to $20. When she has supervised ten, her compensation is increased to $25 per student teacher. And when she has had experience with fifteen student teachers, her compensation is increased to $30 per student teacher per semester.

Nine of the ten colleges compensate the supervising teacher. Some of these send checks to the supervising teachers through the school board for distribution, while the others send the check directly to the supervising teacher. One of the colleges did not reply to this question.

In answer to the question, How much do you pay for observation and participation for a group of observers per semester? eight of the ten colleges do not compensate the public schools for observation of the students. One college pays from one-third to one-half as much for observation and participation as for student teaching, while another college pays at the same rate as for student teaching. In this case the college sends observers to the school in groups of from four to six during a semester to observe a particular class exercise. This latter college has an arrangement with the supervising teacher whereby she is kept posted as to the nature of the observation proposed and as to the time to expect the group of observers to attend the class. The supervising teacher is provided with copies of the textbook used in the education classes in which observation is carried on and the notebook, if any, used by the student. The teacher then makes a definite effort to demonstrate the problem or principle being discussed in the education class of which the observation is a part. The college feels that such work is of as much value to the training of students as is the guidance of the student teacher. Consequently, the pay is the same.

The practice among these ten colleges in regard to the compensation for student teaching varies somewhat. The range of compensation per student teacher per semester varies from $15 to $30. Eight of the colleges gave their compensation for student teaching in such form that comparisons can be made. The average of these eight is $25.81. One college doubles its compensation to the supervising teacher who holds the Master's degree. One college graduates its scale from $15 to the inexperienced teacher to $30 to the experienced teacher holding a Master's degree.

In a similar study made by the writer in 1932 the compensation was a few dollars above these figures. The lower rate mentioned in 1936 is probably due to depression measures. In 1932 the fees charged by the college for student teaching varied from $2 per credit hour to $25, averaging $15.58.

Questions were also asked in regard to the relation of the superintendent of the public-school system to teacher training. In one college the superintendent is the assistant director of teacher training and shares responsibility with the head of the department of education or with the director of teacher training of the college. In another college he seems to have about the same power but does not hold the title. In still another college the student teachers are regarded as members of the teaching staff of the school in which they teach. In two colleges the superintendent exercises the same supervision of student teachers as that of the staff teachers of the school. In three colleges he approves the selection of the student teachers. In several colleges he has no connection with the teacher-training program.

In answering the question in regard to the number of times the superintendent visits student teaching and what relation he bears to supervision of the teacher's work, the replies range from no connection to one visit each semester to five or six times per semester.
Does the superintendent report or confer with the director of teacher training in regard to his observation of student teachers? Replies again range from "no" to "close co-operation." Many colleges seem to have no definite plan for supervision by the superintendent or at least do not report it.

In regard to the compensation received by the superintendent from the college for his specialized supervision, seven say "nothing"; two say "yes"; and one does not answer. The amount of compensation is mentioned by the two colleges and varies. One pays $50 per semester, and the other pays a yearly salary of $400.

The same questions were asked in regard to the connection with teacher training of the high-school principal as in the case of the superintendent. In the main, the principal has a closer connection with the work of student teaching than the superintendent and, in some cases, less. In some colleges he is the one consulted by the college teacher-training official or officials and cooperates in the selection and supervision of student teaching rather than the superintendent. In two colleges he visits the student teacher several times a semester. Several colleges fail to answer this question. In five colleges he advises with the student teacher as well as with the supervising teacher and the director. About one-half of the ten colleges answer that the principal does not supervise the work of the student teacher, whereas the remaining colleges have failed to answer this question.

Three of the ten colleges offer no compensation or honorarium to the principal for his supervision. Three of the colleges, however, offer $75, $200, and $275, respectively.

By way of conclusion one might say that each college seems to be trying to meet the conditions under which it finds itself. At the same time it is apparent that the colleges could profit by an interchange of experience in this complex field of teacher training.

After reading these reports one begins to wonder just how much the supervision of student teaching, on the part of the supervising teacher, superintendent, and principal, is really worth and as to whether the college and public schools are not missing much that would benefit in the better training of teachers and a better safeguarding of the interests of the pupil if there were a more definite and thoroughgoing plan in the matter of supervising.

Judging from college experience, as indicated by these returns, it would seem that compensation should be paid to those engaged in the actual procedures of supervision rather than the school system as a whole. The public schools profit by the increased preparation and skill in supervision of these better trained teachers without much, if any, increase in salary.

One is impressed, too, with the fact that a number of the colleges are dissatisfied with their present arrangements with the public schools and would like to have them changed but are apparently groping without much hope of arriving at a workable basis. It would seem that the State Department of Education could strengthen this whole matter by setting up more definite standards for the preparation of supervisors and backing up the colleges in their attempt to lift teacher-training requirements.

George C. Fracker

ON BEANS WHEN THE BAG IS OPENED

PHILLIP GUEDALLA tells the tale (in his Fathers of the American Revolution, as I recall) of one who came to Pontius Pilate, when Pilate was an aged man, to ask, "Was not Jesus of Nazareth crucified during your procuratorship of Palestine?"

"Jesus?" replied the old man, "Jesus of Nazareth? I don't remember."

Doubtless the tale is true, essentially if
not historically. It illustrates a refreshing naïvete that seems inherent in human make-up. We are not able to detect a significant event when it occurs. Our evaluations of the significance of what is happening about us are always (I think it may be said) false. Occasionally, to be sure, someone will hit by chance on the thing. But only by chance. The Pilate story can be matched over and over again.

*Item:* The greatest classic in the English language was not intended by its author for publication. Nor was it published until some time after his death, and then by a couple of friends who caused publication of “these trifles” as a memorial to a good fellow who deserved, they apparently thought, one more whack at the public eye before he finally went out of mind altogether. Just a pleasant little deed as a little personal tribute to dear old Bill, who certainly wouldn’t have a larger one. The reference is, of course, to the plays of Mr. Shakspere.

*Item:* The greatest satire in the English language, bitter, biting, devastating, was written by a priggish parson and published by his grudging consent. Thereafter it was a source of annoyance to him and he would have liked to disown it; not because he repented his satire—he never recognized it. He wrote other treatises which not one in a million could name today. The reference, as you all know, is to *Alice in Wonderland*.

*Item:* One of the noblest volumes of verse in the English language was privately printed at the author’s expense, not as a masterpiece but apparently because he wished a few copies to show to friends. A bookseller undertook to sell the copies the author didn’t want and couldn’t, even though he put them on a bargain counter for a penny apiece. Here, quite by accident, the verses were discovered and resuscitated by a couple of good guessers who probably would have passed them up had they received them in the ordinary course of affairs—one can gamble that it was the surprise of finding anything even passable on the penny counter that pinned the attention on the verses. That, of course, is the tale of Fitzgerald’s *Rubaiyat*.

*Item:* A scientific investigator made a discovery of exceptional theoretical and practical importance. He reported his research briefly in a scientific journal of his day. The report created no stir, and the investigator himself seems to have joined the conspiracy of silence. Thirty years later, after the investigator was dead, his paper was stumbled upon and became the basis of modern genetic theory. The investigator, as you are aware, was Gregor Mendel.

*Item:* Last year a man died whose incomparable work merits him a place among the immortals of American literature. But he was more than literatus; he recorded American life—not the life of the few, the life of the great, the famous, but the common life of the millions—as no one has ever recorded it. He was a superlative student of the American scene; superlative critic of everyday men and everyday events, not in the sense of fault-finding but in the sense of one who penetrates to the esse of the thing in faithfully recording it; he ranks therefore with O’Neill, Dreiser, Lewis, Mencken, and others of like sort, except that his touch is probably defter, certainly truer to the typical than that of any other. He was, moreover, the only person who has ever succeeded in recording the American language as spoken by the 92 per cent; philologists, especially the all-for-usage boys, should erect statues to him. It must be conceded that this person did enjoy wide popularity during his life—but his popularity was due to his being considered an uproarious funny-man. There is no present indication that he will ever come to occupy his true position, even though a handful do see in him a humanist rather than a humorist. The name is Ring Lardner.

*Item:* A member of the English government, in a hurry to join companions over
the week-end, decided it wasn't necessary to
wait in order to sign an official paper that
was being prepared. When he returned,
more pressing matters demanded his atten-
tion, so the paper—an order to an English
officer—was never sent. Even after it be-
came apparent to all concerned, including
the officer, that the order should have been
sent, and everyone knew what the order
was, nothing was done by anyone. This
may be the most extraordinary tale of dila-
toriness on record, and seems like it in the
perspective of the years; but doubtless the
matter is most readily explained by suppos-
ing that no one thought the paper was of
much importance anyhow. The statesman
was Lord George Germain; the officer who
should have got the order was General
Howe; the result of its not being sent was
the surrender of Burgoyne and the estab-
ishment of the United States of America.

And so it goes. These examples, mind
you, pop up merely from poking around in
the débris of a disorderly mind with the
blunt instrument of an unretentive mem-
ory. To contemplate what genuine research
by a competent scholar might produce is
appalling.—The Kalends.

NEW FILMS OF EDUCATIONAL IMPORTANCE

ANY of the great pictures of the
coming season serve a double en-
tertainment purpose," Will H.
Hayes is reported as announcing. "Back-
grounds vastly extended from the limita-
tions imposed by the proscenium arch of the
theatre and built upon a world canvas
which only the camera makes possible, and
music and action that appeal to the millions
are joined in productions of higher dram-
atic, literary and artistic values."

Some of the leading pictures of the new
season are listed below:

"Romeo and Juliet," with Leslie Howard
and Norma Shearer, a picture which will
present Shakespeare's immortal love story
not only as great motion picture entertain-
ment, but as a challenge to the artistry,
scope and settings of Shakespearean pro-
duction achieved on any stage at any period.

"The Good Earth" with Paul Muni and
Luise Rainer in a dramatization of extra-
ordinary scope and power, against the back-
ground of walled cities, palaces, the terraced
farm lands and the great Wall of China, to
vivify Pearl Buck's great novel.

"Lost Horizon," a picture starring Ronald
Colman, which will unfold on the screen
James Hilton's remarkable story with
scenes of mysterious Tibet and the far-off
Himalayas.

"The Charge of the Light Brigade," a
story and dramatic spectacle of this epic of
British heroism at Balaklava, suggested by
Tennyson's poem of the men who rode
into the jaws of death.

"Garden of Allah," starring Marlene Diet-
rich and Charles Boyer, a new dramatiza-
tion of Robert Hichens' great novel, in
which color photography will reproduce the
beauty and mystery of ancient settings, the
desert of Sahara, the passage of caravans,
and other scenes of the desert.

"Winterset," a picturization of Maxwell
Anderson's great stage success, in which
Burgess Meredith and Margo will appear
on the screen in the roles they originally
created.

"The Plough and the Stars," based on
Sean O'Casey's poignant drama of revolu-
tionary Ireland, directed with the sweep and
power that made 'The Informer' an out-
standing achievement.

"Anthony Adverse," a picture done with
majesty and power, which has caught the
spirit and intense drama of Hervey Allen's
spectacular historical novel.

"Craig's Wife," a screen version of the
Pulitzer Prize play, produced with an all-
star cast headed by John Boles, Rosalind
Russell, and Billie Burke.

A number of films deal with the lives and
exploits of great statesmen, great figures in
history, great scientists, great artists and composers. "Such pictures may well be considered as marking a new cultural advance," says Mr. Hays. "For the fact is that historical, biographical, and dramatic material heretofore associated with the cultural demands of the few are being transformed into the entertainment of the many, by the magic arts of photography, sound, and color."

Joan of Arc, in which Claudette Colbert will essay the part of the immortal Maid of Orleans.

Marie Antoinette, which will bring Norma Shearer and Charles Laughton together on the screen in the portrayal of the life of the unfortunate French queen.

Madame Curie, with Irene Dunne portraying the life and the deep love of the greatest woman scientist of our time, based on the biographical novel of her daughter, Eve Curie.

Danton, to be directed by Max Reinhardt, with Paul Muni playing the part of the tragic figure in the French Revolution.

Film dramatization of familiar classics of literature continues. Among the leading pictures promised are:

Kim, featuring Freddie Bartholomew in a screen play of Kipling's famous saga of India, with scenes taken in India to add to the studio production of the story.

The Prince and the Pauper, with Billy Mauch and Bobby Mauch, twin brothers, in the title roles of Mark Twain's classic.

Camille, in which Greta Garbo will appear in a screen version of Alexandre Dumas' Lady of the Camellias, made famous on the stage by such great actresses as Modjeska and Bernhardt.

Romance and the colorful episodes in the history of our country, and stories of brave pioneers that have stirred the imagination and pride of Americans are to be found in the following:

Last of the Mohicans, based on James Fenimore Cooper's great saga of the American Indian, which will present the story of the original Americans who have vanished from our plains.

Ramona, with Loretta Young, a great color picture of Spanish and Indian life in the old days of Southern California.

Maid of Salem, with Claudette Colbert, in a story of great scope and sweep, picturing old New England in the mob-swept days of witchcraft.

The Gorgeous Hussy, a picture starring Joan Crawford with scenes laid against the background of early America and featuring an episode in the life of Andrew Jackson during the post-Revolutionary days.

Come and Get It, with Edward Arnold in the leading role, which will dramatize historically and geographically the building of a great industrial empire among the lumber camps of Wisconsin, based on Edna Ferber's striking novel.

MARK TWAIN'S PRAYER
A Satire on War

"O Lord, our God, help us to tear their soldiers to bloody shreds with our shells; help us to cover their smiling fields with the pale forms of their patriotic dead; help us to drown the thunder of guns with the shrieks of the wounded, writhing in pain; help us to lay waste their humble homes with a hurricane of fire; help us to wring the hearts of their unoffending widows with unavailing grief; help us to turn them out roofless with their children to wander unfriended through wastes of their desolated land—for our sakes, who adore Thee, Lord, blast their hope, blight their lives, protract their bitter pilgrimage, making heavy their steps, water their way with their tears, stain the white snow with the blood of their wounded feet! We ask of one who is the Spirit of love and who is the ever-faithful refuge and friend of all that are sore beset, and seek His aid with humble and contrite hearts. Grant our prayer, O Lord, and thine shall be the praise and honor and glory now and ever. Amen."
THE DAMROSCH MUSIC APPRECIATION HOUR

THE ninth consecutive season of weekly broadcasts offered over the NBC will again present a course in music appreciation, conducted by Walter Damrosch, for the benefit of schools and colleges.

The hour of the broadcasts has been changed this year to 2 p. m. Eastern Standard Time. The course again consists of four series of concerts—A, B, C, and D—graded to meet the requirements of different age levels.

The Instructor's Manual and Student's Notebooks are available to schools and to the general public, and may be obtained at the cost of production and distribution by addressing NBC Music Appreciation Hour, RCA Building, New York.

The schedule of programs under Dr. Damrosch's direction are as follows:

<table>
<thead>
<tr>
<th>Series A</th>
<th>Series B</th>
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<tr>
<td>2:00 O'CLOCK, E. S. T.</td>
<td>2:30 O'CLOCK, E. S. T.</td>
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<tr>
<td><strong>October 9, 1936</strong></td>
<td>“My Musical Family” Nature in Music</td>
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<td><strong>October 23, 1936</strong></td>
<td>Violins and Violas Animals in Music</td>
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<td><strong>November 6, 1936</strong></td>
<td>Cellos and Basses Fairy-tales in Music</td>
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<td><strong>November 20, 1936</strong></td>
<td>Harp and Piano Myths in Music</td>
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<td><strong>December 11, 1936</strong></td>
<td>Flute and Clarinet Motion in Music</td>
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<td><strong>January 8, 1937</strong></td>
<td>Oboe, English Horn and Bassoon Fun in Music</td>
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<tr>
<td><strong>January 22, 1937</strong></td>
<td>Horns and Trumpets Joy and Sorrow in Music</td>
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<tr>
<td><strong>February 5, 1937</strong></td>
<td>Trombones and Tuba Human Emotions in Music</td>
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<tr>
<td><strong>February 26, 1937</strong></td>
<td>Drums and Cymbals The Dance</td>
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<td><strong>March 12, 1937</strong></td>
<td>Other Percussion Instruments The March</td>
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<td><strong>April 9, 1937</strong></td>
<td>The Human Voice The Song</td>
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<tr>
<td><strong>April 23, 1937</strong></td>
<td>Students' Achievement Program</td>
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<tr>
<th>Series C</th>
<th>Series D</th>
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<tr>
<td>2:00 O'CLOCK, E. S. T.</td>
<td>2:30 O'CLOCK, E. S. T.</td>
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<tr>
<td><strong>October 16, 1936</strong></td>
<td>Round and Canon Early Polyphonic Composers</td>
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<tr>
<td><strong>October 30, 1936</strong></td>
<td>The Fugue Bach Program</td>
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<tr>
<td><strong>November 13, 1936</strong></td>
<td>Simple 2-part and 3-part Forms Haydn Program</td>
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<tr>
<td><strong>December 4, 1936</strong></td>
<td>Theme and Variations Mozart Program</td>
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<td><strong>December 18, 1936</strong></td>
<td>The Classic Suite Beethoven Program</td>
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<td><strong>January 15, 1937</strong></td>
<td>The Modern Suite Mendelssohn Program</td>
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<td><strong>January 29, 1937</strong></td>
<td>The Sonata Brahms Program</td>
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<td><strong>February 19, 1937</strong></td>
<td>The Overture Wagner Program</td>
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<tr>
<td><strong>March 5, 1937</strong></td>
<td>The Symphony Tchaikovsky Program</td>
</tr>
<tr>
<td><strong>March 19, 1937</strong></td>
<td>The Symphony (cont'd) Modern European Composers</td>
</tr>
<tr>
<td><strong>April 16, 1937</strong></td>
<td>The Symphonic Poem Modern American Composers</td>
</tr>
<tr>
<td><strong>April 23, 1937</strong></td>
<td>Students' Achievement Program</td>
</tr>
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</table>
Employer: “Are you a college man?”
Applicant: “Yes; but give me a chance to prove my ability.”

BOUQUET WITH A STRING
Music was prohibited during certain hours in the precincts of the college, but one undergraduate found the saxophone more engrossing than his studies. Next day he received a note from the higher authority: “Much against my better judgment, and for purposes of discipline only, I am compelled to regard your saxophone playing as music.”
—Christian Register.

NO GOT!
One day a party of teachers on a tour came upon an Indian brave riding a pony. A heavily burdened squaw walked beside him.

“Why doesn’t the squaw ride?” asked the tourist.

“Ugh,” said the Indian, “she got no pony.”

EXCELSIOR!
The shades of night were falling fast,
The fool “stepped on it” and rushed past,
A crash—he died without a sound;
They opened up his head and found—
Excelsior!

APTLY EXPLAINED
Little Brother: “I never can tell which is ‘d’ and which is ‘b’.”
Little Sister: “That’s easy. The ‘b’ has its stomach at the back.”

HARD AS ROCK
“Listen to this, class.”
“This article states that in some of the old Roman prisons that have been unearthed they found the petrified remains of the prisoners.”

“Gracious!” exclaimed Alger. “Those must be what they call hardened criminals.”

ONE HUNDRED PERCENT
He was taking the state teacher’s examination and doing nicely with all questions until he came across this one:

“Give, for any one year, the total amount of money spent for education in this state.”

This baffled him. He scratched his head and fumbled with pencil and paper until a brilliant idea dawned. Then he wrote:

“In the year 1492—None.”

EDUCATION PAYS
Tourist (in Yellowstone Park): “Those Indians have a blood-curdling yell.”
Guide: “Yes, ma’am; every one of ’em is a college graduate.”

MAKING IT DRAMATIC
A class in English was given the task of writing four lines of dramatic poetry: The results were various. Selecting the verse of a usually bright boy, the teacher read:

“A boy was walking down the track,
The train was coming fast,
The boy stepped off the railroad track
To let the train go past.”

“This verse is very well done,” said the teacher, “but it lacks drama. Try again, Johnny, and make it more dramatic.”

Whereupon, in a surprisingly short time, Johnny produced the following verse:

“A boy was walking down the track,
The train was coming fast,
The train jumped off the railroad track
To let the boy go past.”

A historian announces that women used cosmetics in the Middle Ages. Women still use cosmetics in the middle ages.

THOSE COLLEGE BOYS
Soph: “Do you ever write home for money?”
Fresh: “Never!”
Soph: “I think it’s better to send telegrams, too!”
EDUCATIONAL COMMENT

BANE DISCUSSES SOCIAL SECURITY

Thirty-six states are now sharing in the benefits of those provisions of the Social Security Act which are administered by the Social Security Board, according to a statement recently made by Frank Bane, Executive Director of the Board, and formerly Commissioner of Public Welfare in Virginia.

"Already the protection of unemployment compensation," says Mr. Bane, "is a reality for more than 40 percent of all the workers who will ultimately receive such protection under the Social Security Act, and it appears now to be only a matter of months before social security will be a reality to a majority of the needy aged, the needy blind, and the dependent children of the country.

"I want to emphasize, however, that this is a matter largely in the hands of the states. The Federal Government, through the Social Security Board, stands ready not only to match state aid to these three large groups of needy persons but to pay for the administration of these state welfare plans. The Federal Government cannot, however, under the Social Security Act, extend this aid to any state until that state has set up a plan for public assistance which is statewide, which extends aid to people in cash rather than in grocery orders or commodity tickets, which assures an individual whose application for assistance is denied that he will have opportunity for a hearing before the state agency responsible for administration or supervision of the plan, and which meets two or three other simple requirements of the Social Security Act designed to insure efficient administration.

"The Act leaves to the states the decision as to who is to be considered needy, how much relief is to be given an individual; it leaves to the states the administration of these public-assistance plans.

"Social security as a public policy and program will be with us in some manner for years to come," Mr. Bane said. "We have adopted this policy here in America, adopted it after long, costly, and bitter experience; after study, extended research, and experimentation; after much discussion and debate; adopted it by overwhelming non-partisan majorities in both Houses of Congress, and it is now being adopted rapidly by the states of this Union.

"It has been referred to as a new program and yet essentially there is little in it that is new. It is in different form, but the component parts of it, the concrete in its foundation, the steel in its superstructure, the lumber, and the fittings have been lying around for a long time and we have made some use of them after a fashion, for many many years.

"Welfare, for instance, is one of the oldest functions of government, and we have exercised this function since the days of the colonies. Insurance against death, against old age, and against mishap is a well-established and generally approved way of doing things in our American mind. The Social Security Act is an outgrowth of the two."
ROBERT P. T. COFFIN TO ADDRESS ENGLISH COUNCIL AT BOSTON

“American Youth and English” will be the theme of the silver anniversary meeting of the National Council of Teachers of English to be held in Boston November 26-28, Dr. Dora V. Smith of the University of Minnesota, president, has announced.

Among those who will discuss various phases of the topic are Rudolph Lindquist, principal of Ohio State University High School, who will talk on youth’s problems; Professor Walter Barnes of New York University, who will speak on youth and language; Clarence Sherman, librarian of Providence Public Library, who will present a public library program for youth; Dr. Phillips E. Osgood, rector of Emmanuel Episcopal Church, Boston, and former actor, whose subject will be, “The Challenge of the Theatre and Photoplay in the Moulding of American Youth”; and Dr. Smith, whose presidential address will be on “American Youth and English.”

Speakers at the annual banquet at the Hotel Statler, convention headquarters, on Friday evening of the Thanksgiving weekend will include Robert P. Tristram Coffin, poet and novelist, and Mrs. Harry A. Overstreet, author of “The Poetic Way of Release.” Rachel Field, poet, author of “Time Out of Mind,” and winner of the Newbery Medal for “Hitty, Her First Hundred Years,” will be the featured speaker at the Saturday luncheon which closes the convention.

Others on the programs are President James B. Conant, Harvard University; Dr. James F. Hosic, Columbia University; Bertha Mahoney Miller, editor of the Horn Book; and H. N. Rivlin, College of the City of New York, who will describe the present status of research in that controversial subject, functional grammar.

In addition to elementary, high school, and college departmentals and the meetings of various committees, there will be a special session at which the report of the Correlation Committee, to be published this fall by D. Appleton-Century Company, will be presented by the chairman, Miss Ruth Mary Weeks, Paseo High School, Kansas City. A discussion of correlation will follow. At the elementary section meeting, Miss Eloise Ramsey of Wayne University will offer the newly completed recreational reading list for elementary pupils.

Social events and sightseeing trips have been arranged for the delegates by the convention committee of the New England Association of Teachers of English, of which Samuel Thurber of Newtonville, Massachusetts, is chairman.

All who are interested in educational progress are invited to attend the meeting whether or not they are members of the English organization. Detailed information may be obtained from the National Council of Teachers of English, 211 West 68th Street, Chicago.

SCHOLASTIC ISSUES NEW EDITION

Scholastic, the American High School Weekly, has announced the publication of a separate Social Studies Edition of the magazine. An expanding subscription list has made possible the publication of two editions every week: a Regular Edition for teachers of English and those who combine or integrate English and the social subjects, and a Social Studies Edition for classes demanding a detailed study of social and economic problems. Both editions will carry an ample program of fully reported and thoroughly interpreted news. Each edition is the same size and magazine style as the old Scholastic, and there has been no increase in subscription rates.

Every week there will also be a special Teacher Edition of the magazine. This will carry all the material appearing in the chosen student edition, plus a special supplement presenting, in improved form, the
classroom helps, assignments, study guides, and news formerly published in High School. This new plan permits specialization along lines required in the modern school and provides news, teaching aids, and classroom material all in the same magazine.

BOOK WEEK NOV. 15 TO 21

"Books to Grow On—The Modern World for Young Readers" is to be the theme of the 1936 Book Week, November 15 to 21.

In keeping with this theme, school programs and book exhibits will emphasize the wide range of books now available which are concerned with contemporary themes and give children an excellent historical and factual background for living in the modern world. Critics have welcomed these new books which are unique in the history of children's reading, and the young readers themselves have greeted them eagerly, for in writing them authors have responded to the desire of the modern child for books that are closely related to the drama of life around him.

Transportation, science, history, geography, exploration, the arts, government, are presented in a straightforward, readable style without any shadow of condescension in the writing. In fiction, as well as in the books of information, changing trends in literature for children are visible.

These new books have a creative, continuing value through the school years, providing recreational reading which supplements the classroom work and gives boys and girls a desire to go on reading after school days are over.

A number of ideas for school projects and displays at Book Week time are given in a new pamphlet available from the Book Week Headquarters, National Association of Book Publishers, 347 Fifth Ave., New York, and there is a poster in four colors, designed by Jay M. Reibel, carrying the slogan for the Week. Fee for poster and booklet twenty-five cents.

THE READING TABLE


An introduction of 125 pages, including valuable bibliographies of articles and books by Dr. Lay, his critics, and friends, was prepared by Dr. Paul Radosavljevich and set out clearly the philosophical bases of the treatise. Dr. Lay feels, for example, that psychological experimentation has isolated the child from actual life, so he holds that experimental education must seek to improve the whole school life of the child.

The book is important at this time as it gives the German point of view concerning both education through activity and integration in the curriculum. The history of educational research, the various methods in vogue, the concept of experimental education as such, pave the way for the detailed analysis of a considerable number of historic experiments and studies of a great variety of educational problems. The book should stimulate departments of education and individual teachers to emulate their friends in the natural sciences by subjecting more of their problems to definite research study. In a novel "peroration" at the end of the volume, Dr. Lay expresses the hope that experimental education will be the means of ushering a fellowship of nations to the end that the "brotherhood of man and the kingdom of heaven on earth" may be realized.

W. J. G.


Containing the first folio text as well as the actual shooting script of the new Metro-Goldwyn-Mayer production of Shakespeare's classic, this volume includes also articles by the late Irving Thalberg, producer; George Cukor, director; and Professor William Strunk, Jr., literary adviser. Designers,
costumers, and researchers discuss their special problems in the production of the screen version.

The whole is a revealing and enlightening book for the student of drama who wishes to compare conventional stage technique with the very different screen technique. The scenario writer must sometimes insert, for the sake of good story-telling, slightly different episodes from those in the play, as when for example Romeo's departure from Verona and his arrival at Mantua are inserted. Likewise, the varied flashes that tell of the recurrent quarrels between the rival houses of Montague and Capulet are a necessary part of the story as told on the screen, although Shakespeare's stage did not demand the same technique.

C. T. L.


Outlining briefly but adequately the development of English literature through the period of Milton, this volume is an ideal companion book to be used with a fuller text. Charts, helpful lists, a clear method of marking important works and indicating additional information in the appendix, brief biographies, and a supplementary list of writers beside the well-written discussions of important ones, make the Outline-History the answer to an English lit. student's prayer.

Lois Sloop.


A very helpful and much needed brief text of Human Anatomy for the non-medical student. It should be useful in giving the necessary background for physiology, and could well be used to accompany courses in this subject, as well as a supplementary text in comparative anatomy. It fills a long felt need.

R. L. Phillips


This new, fifth edition of a standard textbook of physiology has been thoroughly revised and brought to date. Particularly clear is the treatment of colloids and their importance. The concept of the colloidal state of matter is difficult for the elementary student to grasp and is well presented by Dr. Zoethout. Similarly, the necessary chemistry is clearly presented. Altogether, the book is well worth a place either on the reference shelf or in the classroom.

R. L. Phillips


In Modern-School Algebra the pupil is oriented to the subject by an informal transition from arithmetic. Thus he is given an insight into the language of algebra which becomes meaningful to him.

The text furnishes analyzed examples which enable the pupil to grasp the basic principles individually and to see for himself how the process develops. The new principles evolve from every-day experiences of the pupil, and the advance is so graded that it makes for certainty in learning.

There is an abundance of good drill material which makes sure a mastery of the mechanical skills as well as application of principles.

Special attention is given to the method of presenting the equations, the axioms used in solving equations, interpretation of graphs of formulas, analyzing verbal problems to enable the pupil to do his own thinking. The correlation of arithmetic, algebra, and geometry is stressed.

Margaretta Coffman


Geography Essentials is a book which at-
tempts to cover the entire course in World Geography in one school year. There are twenty-one chapters containing many facts, clearly and concisely stated, various kinds of new-type tests, thought questions, and activities of many kinds.

*Geography of Europe* is a book of facts stated in simple, concise, and direct manner. There are fifteen chapters, each divided into three lessons. Each chapter includes both essay and new-type tests and some suggestions for notebook work. L. R.

**NEWS OF THE COLLEGE**

Five new members joined the college faculty at the opening of the twenty-eighth session.

Professor Paul Hounchell, of Florence, Alabama, is professor of secondary education and assistant director of the training school. Prof. Hounchell has for some years been head of the Education department and director of the training school at the State Teachers College at Florence, Alabama. He is an A.B. of Georgetown College in Kentucky, and has received the A.M. and Ph.D. from George Peabody College for Teachers, Nashville, Tenn.

Miss Mona Lucille Lyon, of Peru, Neb., is an instructor in commercial subjects and handwriting. Miss Lyon has recently served as registrar at the Peru State Teachers College, from which she received the B.A. degree. She holds a master's degree from Peabody.

Miss Evelyn Watkins, of McHenry, Miss., is supervising teacher in the first grade of the training school.

Miss Jane Gordon Eliason, of Statesville, N. C., is supervising teacher in the third grade of the training school. Miss Eliason taught last session in the Boone Demonstration School at Boone, N. C.

Miss Georgia Shrum, of Harrisonburg (M.A., Teachers College, Columbia University), is assistant dietitian. Miss Shrum has taught home economics at Broadway, Va., and was formerly dietitian at Bridgewater College.

J. Edgar Anderson, dean of music at Shenandoah College, Dayton, has joined the music faculty of the college as instructor in violin, to fill the position held for the past several years by Fred B. Spiker, of Woodstock.

Mr. Anderson is a graduate in violin and theory from Muskingum College. He received his bachelor's and master's degrees in music from the Cincinnati Conservatory.

Forty-seven students received degrees and diplomas at the commencement exercises held August 27, concluding the summer session of the College, at which time Forbes H. Norris, assistant superintendent of Richmond City Schools, addressed the graduates.

Of the twenty-seven bachelor degrees conferred, two were B.A., five were B.S. in home economics, three B.S. in high school teaching, and seventeen B.S. in elementary teaching and supervision. Professional diplomas were granted to twenty students who completed the two year course and to one who finished the pre-nursing course.

Miss Anne Spotswood Bond of Petersburg, and Miss Elizabeth Brown Myers, of Harrisonburg, were the first students to receive the B.A. degree from this college, awarded by the authority of the State Board of Education.

The commencement vesper sermon was delivered August 23 by Bishop Paul B. Kern of the Methodist Episcopal Church, South.

With a peak enrolment of 819 students registered for classes, the twenty-eighth regular session of the college opened September 21. Of the total number, 687 are resident students, while 132 are enrolled as non-resident students. Six hundred and eighty-four of the students are from the State of Virginia. A total of 123 students...
represent fifteen states other than Virginia and the District of Columbia, while three students hail from Cuba, Puerto Rico, and the Canal Zone.

Declaring that the primary function of college is to promote thinking and that curbing freedom of thinking is as senseless as putting out an eye to aid vision, Dr. S. C. Mitchell, Professor of History at the University of Richmond, spoke at the quarterly convocation exercises in Wilson Hall Wednesday, September 30.

“The state was late in recognizing that the promotion of thinking is one of its obligations and responsibilities as much as are the other branches of government, but education is fast taking its place as a co-operative branch of government.

“I would say that our state of Virginia spends between 35 and 40 millions of dollars annually to train its leaders. The enormity of this sum for a state that isn't wealthy indicates the new esteem in which education is held by our government and our people,” Dr. Mitchell said.

Class elections held at the opening of the quarter completed the organization begun with the selection of class presidents last spring. The class officers now stand: Seniors—Betty Martin, president; Adelaide White, vice-president; Margaret Turner, secretary; Eleanor Holtzman, treasurer; Mary Porter, business manager; Edith Hogan (New York), sergeant-at-arms; Helen Shutter and Craddock Hamersly, student council members. Juniors—Ila Arrington, president; Virginia Turnes, vice-president; Dot Peyton, secretary; Virginia Blain, treasurer; Helen Hard, business manager; Isabel Russell, sergeant-at-arms; Alma Curtis, Margaret Smiley, and Margaret Glover, student council members. Sophomores—Maxwell Cardwell, president; Emma Rand, vice-president; Virginia Rader, secretary; Jane Gum, treasurer; Elizabeth Treadwell, business manager; Dorothy Anderson, sergeant-at-arms; Alice Doss, Josephine Sanford, and Virginia Smith, student council members.

Freshman elections will be held in November.

The annual faculty reception in honor of new students was given Friday evening, October 2, at Hillcrest. In the receiving line were the administrative officers, heads of various departments and new faculty members for this year, the Student Government president, and the Y. W. C. A. president.

Fourteen new members have been added to the Bluestone Cotillion Club this quarter. They are Virginia Blain, Nancy White, Frances Wilkins, Nancy Smith, Margaret Turner, Sophia Stinchfield, Hilda Finney, Ettie Henry, Evelyn Terrell, Agnes Arnold, Katherine Warner, Mildred Bundy, Adelaide White, and Louise Bishop.

Student body sports leaders elected recently were: Frances Holler, New Jersey, tennis; Helen McMillan, Harrisonburg, hockey; Billie Powell, Hopewell, basketball; Virginia Uhlin, Cuba, golf; Rose Feldman, New Jersey, baseball; and Margaret Holder, Winston-Salem, N. C., swimming.

Athletic Council members elected at the same time were Arlene Sierks, New York, Senior representative, and Leslie Purnell, Maryland, Junior representative.

The annual Old Girl-New Girl Game was battled to a tie score of 19-19 Saturday night, October 3, in the Reed Gymnasium. Clean playing and stiff fighting characterized both teams.

OUR CONTRIBUTORS

ARGUS TRESIDDER is professor of spoken English and dramatics in the State Teachers College at Harrisonburg.
ALUMNAE NOTES

GRADUATES MARRY

Immediately following graduation exercises on June 8, Miss Belle Kreiger, of Norfolk, became the bride of Mr. Peachy Lawson Hockman, of Winchester. The ceremony took place in the Home Economics Practice House on the college campus, and was attended by many friends of the couple. This was the first wedding to be held in the practice house.

The marriage of Miss Jeannette Ingle '31, to Mr. Julian Shepherd Price, Jr., was performed June 27 in Williamsburg. Mrs. Price for several years taught in the Luray High School. Mr. Price attended the University of Virginia.

At Ballsville, June 20, Miss Gladys Netherland, '26, became the bride of Mr. William Creath Page. Mr. Page attended the summer school of this college as well as the University of Virginia.

The wedding of Miss Grace Dalgety-Kerr, '31, and Mr. Harford Cummings took place at Charlottesville on September 17. Mr. Cummings has taught at the University of Virginia for the past two years; he and Mrs. Cummings are now in Europe, where he will be engaged in the study of international relations.

Miss Violetta Davis, '30, was married to Mr. Virgil Ryan on June 19. Mrs. Ryan has been principal of the Pleasant Hill High School for some years and will continue in that capacity during the present year. Mr. Ryan is a Harrisonburg business man.

Miss Lucille McGlaughlin, '27, and Mr. Earl Heatwole were married on June 19. Mrs. Heatwole has been a supervisor in the Main Street school, Harrisonburg, and Mr. Heatwole is in business in the city.

Another teacher from the Main Street School to be married was Miss Idah Payne, '30, of Berryville, who married Mr. Richard Suter, of McGaheysville, on June 20.

The engagement of Miss Roberta Lee McKim, '30, to Mr. James Click Davis was announced June 3. The marriage will take place this fall. Miss McKim is a member of the faculty of Luray High School. Mr. Davis, who studied engineering in Tennessee and Detroit, is connected with the Resettlement Administration.

Miss Peggy Johnson, '31, was married June 20, in Clifton Forge, to Mr. Wilmer Hagy. For several years Mrs. Hagy has been a member of the Moody School faculty. Mr. Hagy is now manager of Hotel Jefferson, where the couple will live.

On June 20 Miss Hariette E. Powell, '31, was married to Mr. Thomas M. Cunningham. The bride taught school for five years in Amherst County after her graduation.

Miss Mary Sue Hammersley, '34, was married August 22 to Mr. Bernard Eiler Yancey. Mrs. Yancey taught school for the past two years in Drake's Branch High School. Mr. Yancey attended Roanoke Business College.

The marriage of Miss Virginia Graves Jones, '34, and Mr. William Breckenridge Porterfield, Jr., took place June 10. The bride has been a member of the Blacksburg High School faculty for the past two years. Mr. Porterfield is a graduate of V. P. I.

Miss Madeline Newbill, '34, was married to Mr. Robert Davis on July 18. Mr. Davis is a graduate of Lehigh University, Bethlehem, Pa., and is now connected with the General Electric Company in Schenectady, N. Y.

Miss Virginia Bass, '33, and Mr. Taylor Motley were married September 5 at Woodland Heights, Richmond.

Miss Mary Yager Payne, '28, became the bride of Mr. Melvin W. Aylor on June 8. Mr. Aylor is a graduate of the University of
Virginia, where he is an instructor in the department of mathematics.

On August 5 Miss Caroline Brown Porter, '29, was married to Mr. Walton Saffer.

Miss Ethel S. Harper, '34, was married July 8 to Mr. Lee Bradbury, an alumnus of the University of Virginia.

Miss Alice Kay, '34, became the bride of Mr. Paul W. Brooker, of Waynesboro, on July 10. Since her graduation, Mrs. Brooker has been teaching in the schools of Augusta County.

Miss Virginia Charlotte Driver, a student here in the summers of 1926, 1927, 1928, married Mr. Clyde Hampton May in Bridgewater, July 12. Mrs. May has been teaching in Augusta County for the past few years, and Mr. May is employed at the Crompton-Shenandoah Plant, Waynesboro.

The marriage of Miss Charlotte Frances Burch, '33, and Mr. Calvin G. Birdsall took place April 11, in Richmond.

On July 22, Miss Geraldine Lillian Rose, '32, was married to Dr. Hamlet Walker Franklin. After her graduation Mrs. Franklin taught in the Alleghany schools for several years. Dr. Franklin is a graduate of the School of Dentistry, Medical College of Virginia.

The wedding of Miss Mamye S. Turner, '28, and Rev. John Addison Ricks took place June 27. Mrs. Ricks has been connected with the social science department of the Washington-Lee High School in Clarendon. Rev. Mr. Ricks is a graduate of Davidson College, and is now minister of the Rocky River Presbyterian Church, Concord, N. C.

Miss Kathryn Womeldorf, '28, became the bride of Mr. Edgar W. Roller on August 26. The bride has taught in the public schools of Rockingham County and the bridegroom, a graduate of V. P. I., is instructor in vocation agriculture in the Broadway and Timberville high schools.

The marriage of Miss Grace Epperson, '32, to Mr. Franklin Reynolds took place on May 29. Mrs. Reynolds has taught for several years in Campbell County.

Miss Christine Bowman and Mr. John T. Watt were married on March 21 at Elkton, Md. Mrs. Watt has taught home economics at the Timberville High School for several years. Mr. Watt, who is a graduate of Bridgewater College, is now educational adviser at Fort Hunt Camp, Alexandria, Va.

A DISTINCTION FOR HELEN HEYL

Helen Heyl, '17, was awarded a fellowship in the Advanced School of Education at Teachers College, Columbia University, for the year 1936-37. A competitive examination for the nine available scholarships was conducted in 35 cities in the United States and in the major cities of three foreign countries. Of the 246 successful candidates considered by the committee, nine were selected, Miss Heyl being the only woman.

Celia Swecker, '24, has accepted a position as dietitian of a Raleigh, N. C, hospital. For the past few years she has been dietitian at the Retreat for the Sick, Richmond, Va. She was recently president of the Virginia Dietetics Association.

Beryl Obenchain, '35, and Roberta Jones, '35, recently completed the dietitian's course at the Medical College of Virginia. Beryl is now dietitian of St. Luke's Hospital, Richmond, Va. Roberta is dietitian at the Berkeley County Hospital, Monks Corner, N. C.

ACTIVE ALUMNÆ CHAPTERS

The Norfolk chapter of Alumnae of which Pam Parkins Thomas is president, gave a tea in September for the Norfolk girls leaving for H. S. T. C. The Richmond chapter, with Evelyn Wilson Guntner, '33,
president, gave a luncheon on September 10 for students attending H. S. T. C. and for alumnae. Dr. and Mrs. Duke were present at this meeting, and also Mary Brown Allgood, president of the Alumnae Association.

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**ANNUAL LUNCHEON**

The annual alumnae luncheon at Richmond will be held at The Richmond Hotel at 12 o'clock noon, on Thanksgiving Day. Last year the attendance was the best for quite a few years, and the Richmond alumnae chapter is planning a bigger meeting for this fall.

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**HOW RUMORS GROW**

Here is a little tale which it would be well for each one of us to remember in any time of international crisis.

It is an illustration, from "The Power of the Press for Peace and War," by Florence Boeckel, of the way in which exaggeration develops a monstrous falsehood out of a tiny germ of truth.

The following wartime statements were made by responsible European newspapers:

Cologne Zeitung (Germany)—"When the fall of Antwerp became known, the church bells were rung" (meaning in Germany).

Matin (Paris)—"According to the Cologne Zeitung, the clergy of Antwerp were compelled to ring the church bells when the fortress was taken."

The Times (London)—"According to what the Matin has heard from Cologne, the Belgian priests who refused to ring the church bells when Antwerp was taken have been driven from their places."

Corriere della Sera (Italy)—"According to what the Times has heard from Cologne via Paris, the unfortunate Belgian priests who refused to ring the church bells when Antwerp was taken have been sentenced to hard labor."

Matin (Paris)—"According to information to the Corriere della Sera from Cologne via London, it is confirmed that the barbaric conquerors of Antwerp punished the unfortunate Belgian priests for their heroic refusal to ring the church bells by hanging them as living clappers to the bells with their heads down."—*London Tid-Bits.*

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**LAID OFF**

When the first-grade teacher began to check records she found that little Alice was several months under school age, so the child was sent home.

"What is the matter?" asked the little girl’s mother when the child returned.

"What has happened?"

"I—I got laid off," sobbed the child.

—*Indianapolis News.*

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**MUD AND MARBLE**

Nevertheless, if we look through all the heroic fortunes of mankind, we shall find this same entanglement of something mean and trivial with whatever is noblest in joy or sorrow. Life is made up of marble and mud... What is called poetic insight is the gift of discerning, in this sphere of strangely mingled elements, the beauty and majesty which are compelled to assume a garb so sordid.—*Hawthorne,* in *The House of Seven Gables.*
October, 1936]

THE VIRGINIA TEACHER

FILM ESTIMATES

Progressive teachers will find dependable advice in these estimates on current film releases. Recognizing that one man’s meat may be another man’s poison, the National Committee on Current Theatrical Programs gives three ratings: A, for discriminating adults; Y, for youth; and C, for children. These estimates are printed by special arrangement with The Educational Screen, Chicago.

BUNKER BEAN (Owens Davis, Jr., Louise Latimer) (KKO) Lively farce, fairly amusing for skilfully done hero role of timid clerk, who becomes self-confident and aggressive when told that he is reincarnation of Egyptian King. Outwits schemers seeking to rob him of valuable patent and marries boss’ daughter. 7-7-36

(A) Perhaps (Y) Amusing (C) No interest

CHARLIE CHAN AT THE RACETRACK (Warner Oland, Kaye Luke) (Fox) Another of justly popular series on shrewd, suave doings of unique Chinese detective. He catches well-concealed arch-crook and gang who commit murder to achieve betting swindles at the track. Suspense well maintained. 8-25-36

(A-Y) Good of kind (C) Probably good

CRAZY’S WIFE (Rosalind Russell, John Boles) (Columbia) Egocentric wife, seeking security, not love, relentlessly keeps her possessions for herself, estranges friends, kin, husband, and earns heart-breaking solitude at end. Unsympathetic role finely done with elegance and restraint—save absurd eyelashes. 10-6-36

(A) Very good (Y) Mature but good (C) No

EARLY TO BED (Mary Boland, Charles Ruggles) (Para.) Delightful farce-comedy with rare roles for Mary and Charlie. She marries old love at last, but he is a sleep-walker! Startling complications, further complicated by Mary’s well-meant help. But finally honeymoon can begin. 6-9-36

(A) Amusing (Y) Very good (C) Good

GENERAL DIED AT DAWN (Gary Cooper, M. Carroll) (Para.) American hero in China is betrayed by heroine into hands of the cruel bandit general he opposes. Tense suspense, grim killings and violence, as he escapes, is recaptured with heart-aches end fairly convincingly in three happy marriages. Roland Young’s role outstanding comedy. 10-6-36

(A) Very good (Y) Over mature (C) No

GIVE ME YOUR HEART (Kay Francis, Ronald Young) (Warner) Dignified problem play about unwed mother who, to assure child’s good name, gives him up to married father’s family. Resultant heart-aches end fairly convincingly in three happy marriages. Roland Young’s role outstanding comedy. 10-6-36

(A) Good of kind (Y) Prob. too strong (C) No

GIVE ME GOODBYE (Magda Schneider) (German) Continental musical film marred by inferior sound and engaging heroine’s faulty English. Friendly rivalry over heroine by two English pals on holiday in Vienna chief amusing element, with elaborate song and dance as special feature. 7-14-36

(A) Hardly (Y-C) Doubtful interest

RAMONA (Loretta Young, Don Ameche) (Fox) Well-known melodrama of California in the 70’s finely done in excellent Technicolor, some scenes of unusual beauty and charm. Idyllic Indian romance, until persecution by greedy whites brings tragic suffering and grim death for hero. 9-29-36

(A) Fine of kind (Y) Very good (C) Too strong

SECRET AGENT (Madeleine Carroll, Robt. Young, John Gielgud) (Brit-Gaumont) Sensational, suspenseful spy story. Grim murders and tragic climax. Lorre repellant as ruthless killer, aide to British hero pursuing German spy. Unconventional situation of heroine posing as hero’s wife avoids real offensiveness. 9-22-36

(A) Good of kind (Y) Doubtful (C) No

SWORN ENEMY (Robt. Young, Lewis Stone, Jos. Calleia) (MGM) Well-acted gangster melodrama. Past, exciting action with usual grim brutalities and murders, and hectic climax. His brother killed, himself victimized by racketeers, hero as incognito G-man, uncovers evidence against vicious, secret mob leader. 9-22-36

(A) Good of kind (Y) Doubtful (C) No

TEMPEST (Emil Jannings, Ana Sten) (English titles) (Ufa) Seamy side of life ably played. Hero, his latest jail term over, joyously rejoins mistress who has been cheating merrily. Stormy action follows, until hero kills his chief rival and returns gladly to jail leaving her to still another, 10-6-36

(A) Perhaps (Y) No (C) No

THEY MET IN A TAXI (Kay Wray, Chester Morris) (Columbia) Lively, improbable fairly amusing mystery-romance. Unconventional but wholly unobjectionable situation when taxi-driver hero aids innocent heroine in trouble. Some homely, human episodes, but hard-boiled hero decidedly overdoes gruff, cayman stuff. 9-22-36

(A) Perhaps (Y) Good (C) Perhaps

WHITE ANGEL, THE (Kay Francis, Ian Hunter) (Warner) Florence Nightingale’s heroic service to nursing well filmed, but inferior to “Louis Pasteur” in variety, humor, range of human interest. Kay Francis falls short of Muni’s power. Misses high values by omitting fore-shadowing scenes from her early life. 6-30-36

(A) Good (Y) Good (C) Beyond them

WHITE FANG (Michael Whalen, Jean Muir) (Fox) Alaskan thriller, with dark doings over a gold mine, heavy villainy, hero narrowly escapes hanging, etc. Neither hero nor heroine impressive, but Winninger and Summerville have really funny roles. The dog, White Fang, does his job well. 7-14-36

(A) Dep. on taste (Y) Fairly good (C) Perhaps
U. S. COMMISSIONER OF EDUCATION STUDEBAKER PREDICTS:

Returning prosperity will bring further recovery by American schools of ground lost during the depression. Restoration of real estate values and improvement in price levels has gone far toward wiping out the epidemic of closed schools.

Further decrease in enrolment in elementary schools due to decreasing birth rate, but not as great as during the previous year.

Repeal of teacher oath laws in many states due to the increasing public recognition that such laws constitute a threat to academic freedom and hence American democracy.

Additional opportunities in vocational education for training of skilled workers to meet the needs of changes in industry.

Better training and more placement for the physically handicapped and disabled due to the increase in funds for vocational rehabilitation through the Social Security legislation.

Considerable handicap to the private educational institutions depending on endowments due to decrease in rates of interest on bonds.

Much greater use of radio in the service of education due to the practical steps for co-operation between broadcasters and educators.

Better school buildings and facilities, stimulated by PWA grants and loans.

Further restoration of teacher salaries to pre-depression levels, with a restoration of pre-depression promotion schedules.

Wider extension of education in the CCC, with achievement of the goal of a schoolhouse in every camp.

A tremendous increase in civic education for voting citizens through the increase in public forums and discussion groups under public and private auspices.

Fewer illiterates due to the efforts of the WPA adult education projects.

An increase in college and university enrolments due in part to the assistance given needy students by NYA. This will also influence high school enrolments.

Continued expansion of what is probably the fastest developing field of American education—the junior college movement.

Further consolidation of rural schools in the interest of economy and better quality of educational opportunity.
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