October, 1937

The Contemporary Theatre, by Argus J. Tresidder

Hot Lunches for a Million School Children, by Ellen S. Woodward

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THE CONTEMPORARY THEATRE

In approaching this formidable subject, I might have taken one of three possible routes. The first is that of the old-timers, those grave, nostalgic people who shake their heads and say, "The theatre of today can't be compared with the theatre of my day. Then giants walked the earth!" Several of the articles in the January issue of Stage, in the special holiday section, "Fifty Years of Fond Recollections," suggest this route. There Clayton Hamilton says, "Mansfield was the last of the titans; and since his death in 1907, we have not looked upon his like again." He goes on:

The theatre as we know it today is a very different institution from the theatre as we knew it in the 1890's. At the present time, the play's the thing and the actor has become subservient to the playwright; but at the close of the last century, the player was more important than the play. The main motive for going to the theatre in the 1890's was to see an actor act, preferably in a play with which everybody had long been familiar; but nowadays the main motive is to see a new and unknown play, cast carefully to type, in which the performers have been earnestly rehearsed to do as little acting as possible.

Mrs. Patrick Campbell, writing about Sarah Bernhardt, pipes the same tune, with even more doleful semi-quavers. "Today," she says, "when Behavior seems to have taken the place of the Art of Acting, those of us who have seen and remember the art of the great ones feel it a duty to cry out to the artists of the theatre today...." And so on.

Mrs. Campbell, by the way, very seriously quotes a telegram from the great Bernhardt which reminds me of a story told by Daniel Frohman in his chaotic, delightful book of memoirs, Daniel Frohman Presents—. The telegram reads, "Doctor will cut off my leg next Monday. Am very happy. Kisses. All my love. Sarah Bernhardt." (I do not mean to mock at Mrs. Campbell's rather arch worship of Bernhardt, but surely that was a very curious message for even the "most resplendent and glorious" Sarah to send!) Frohman tells about the enterprising American who cabled to Mme. Bernhardt after the amputation of her leg, offering $100,000 (to be given to any charity she chose) if he might exhibit her leg at the Pan-American Exposition in San Francisco. She cabled back only two words: "Which leg?"

The second route might have been that of the world theatre, a study of the contemporary theatre abroad, as well as at home. For the most part, however, such an investigation would almost inevitably have become a discussion of the Russian theatre, which is probably the most vital in the world today. The theatres of England and France and, in the main, of this country, are, as Brooks Atkinson pointed out after returning from Russia, "cluttered up with mediocrity." The Russian theatre, though hampered in the expression of free speech, which Atkinson thinks is the greatest virtue of our theatre, is, according to him, "lively and dynamic and animated by the driving force of a State in the making." The theatre in Germany is, of course, dead, along with the other arts. The Nazi government has driven out all the truly crea-
tive German artists, among them the brilliant Jewish writers and producers who ten years ago were doing tremendous things for the theatre: Toller, Werfel, Kaiser, and Reinhardt; the first three the authors of the famous expressionistic plays, Masses and Men, The Goat Song, and From Morn to Midnight; the last the great director and impresario, whose work we have recently seen in the film, Midsummer Night's Dream. Last season he directed the impressive spectacle at the Manhattan Opera House, The Eternal Road, which was written by his friend and fellow expatriate, Franz Werfel, author of The Forty Days of Musa Dagh.

Four years ago I wrote to Max Reinhardt in Germany, thinking that I might like to study under him in the Berlin Grosseschauspieldhaus. His assistant, Herr Adler, answered, discouraging me, hinting at the outrageous conditions of art in Germany. "Alas for my poor country," he ended. Now only a rubber-stamp theatre survives. In it Hitler has added absurdity to tyranny by forbidding all criticism of plays. Reviewers may describe and "meditate upon", but not criticize, the drama.

The Italian theatre is of little greater importance, though Mussolini is lowering box-office prices for the sake of the poor man. The Italian prefers opera in any event, and when he can listen to Verdi he can happily forget that he has no right to call his soul his own. Art does not flourish under fascism.

Elmer Rice, our tempestuous playwright (The Adding Machine and Street Scene) and ex-director of the Federal Theatre in New York, recently made a survey of the theatre in central Europe and reported some interesting experiments, but chiefly under the influence of Russia. The theatre of Japan is merely imitative, like all her other arts. The splendid, adventurous Irish theatre seems at the moment to be static. Scandinavia alone is quietly productive.

The third approach, and the one I have chosen, is that of a discussion of the contemporary American theatre. I shall try to point out its complex organization and to say something about its evils and its goods.

The American theatre begins in Broadway. In spite of all the development of the so-called Regional theatre, New York remains the center of the theatrical profession. There in an average year about a hundred new plays, five to ten musicals, and five to eight revues are produced. A play that runs for a hundred performances is called a success. Only nine of last year's eighty-three plays were successes; seventy-four were failures, 89% of the total. The average run of all the plays was only 48.2 performances. During the seasons before the depression, the average number of simultaneous shows was from fifty to sixty. On Broadway during a typical week last season there were twenty-nine shows: of these four were musicals, two were revivals, four were plays left over from the preceding season and the perennial Tobacco Road, eight were insignificant comedies. Besides the individual producers of these plays there were several producing groups, notably the Theatre Guild and the Group Theatre.

Road shows are once more going out to tour the country. During the lean years, traveling shows almost disappeared. Eva LeGallienne and Katharine Cornell, however, touring in repertory, showed that the country was once more ready for the legitimate drama, and now there are several shows on the road. The old stock company, unfortunately, seems to have applied its last grease paint and made its last bow. According to the last available report there is not a single stock company left alive at this time. It has succumbed to the flank attacks of the movies and the little theatre.

The non-professional or regional theatre is a very flourishing part of the American theatre. It springs up everywhere, in schools and colleges, in churches, in civic
groups. A recent report says that there are more than 2000 amateur groups in this country, with more than 50,000 annual performances. That is, every day in the year 137 amateur plays are being presented somewhere. These non-professional theatres may be training groups for actors, designers, and directors, who later go into the commercial theatre; or they may be an end in themselves, satisfying a community's need for dramatic activity. Among the greatest of these regional theatres are the Cleveland Playhouse, the Pasadena Community Playhouse, the Yale University Theatre, the University of Iowa Theatre, the Carolina Playmakers Theatre, and the Cornell University Theatre. Jasper Deeter's repertory group, the Hedgerow Theatre, though professional in purpose, may be mentioned in this division of the theatre.

The Federal Theatre is acquiring stature in the many-sided organization of the American theatre. Established less than two years ago as a relief project, under the direction of Hallie Flanagan of Vassar, it has not only employed many theatre people who would otherwise be out of work, but has brought the living drama at a very low cost to millions who had never seen plays before. The Federal Theatre has many ramifications: it includes a Popular Price Theatre, The Living Newspaper, The Experimental Theatre, The Negro Theatre, and the Try-out Theatre, with special divisions for a Puppet Theatre, a Poetic Theatre, a Children's Theatre, etc. Its work is distributed throughout the country.

No description of the American theatre is complete without mention of the moving pictures, which have not only taken over almost the entire function of supplying cheap entertainment, but have seduced actors, writers, designers, and directors from the legitimate theatre. They have added insult to injury by furnishing the money for from fifty to seventy-five per cent of current Broadway plays, using Broadway as a try-out place for future movies.

So much for the organization. Now for the evils of the American theatre. In the first place, the professional theatre tends to be venal. This is no new complaint. It goes back to the theatre of Aeschylus. Nevertheless, there is little use denying the fact that Broadway is interested in making money, not in advancing art, except, perhaps, incidentally. Most current shows are sheer speculative enterprises. Of the twenty-nine productions on Broadway at the height of last season, only about eight were worth seeing; one of these was a Hampden revival of Ibsen, another was Shakespeare's Richard II, three others were by Maxwell Anderson, two were carried over from the preceding year, and one was the Pulitzer prize winner, You Can't Take It With You.

The Broadway theatre is highly competitive. Rents are enormous. Production costs are great. A musical show costs from $100,000 upwards; a play costs from $15,000 to $75,000 or more. No wonder producers take chances only on plays of obvious popular appeal, however superficial. Fine plays, apparently, don't pay. In the New York Times for Sunday, February 21, 1937, the Board of Managers of The Theatre Guild regret that some of the greatest plays written in this generation, some of them now regarded as important steps in the development of modern drama, were box-office failures. Among these plays were Lawson's Processional, Werfel's The Goat Song, Kaiser's From Morn to Midnight, Philip Barry's Hotel Universe, and Maxwell Anderson's Valley Forge. In short, our professional theatre is in general reactionary and mercenary. It caters to a brittle, rather vulgar taste. Most of its productions, beautifully dressed, expertly directed and acted, are as empty as gourds. Maxwell Anderson calls them "journalistic social comment." Only rarely does the professional theatre venture into the new
and revolutionary, and then, as the Guild well knows, only to meet apathy. The Group Theatre, another young theatrically creative organization, the offspring of the Guild, discouraged by failures, disbanded early last season.

The regional theatre, though its problems are very different from those of Broadway, is a great, unwieldy thing, still without unified purpose, untidy with amateur ineffectiveness. In many places it is ruined by social overemphasis or by well-intentioned desires to “put on a play and make some money for a new piano.” Often it is arty and pretentious; more often it is dull and worthless. Ignorant but aspiring directors, hopelessly bad but enthusiastic actors, and skeptical audiences combine to make most amateur productions, like Vergil’s Fama, great monsters, to be shuddered at.

The Federal Theatre, too, has to face many vexing difficulties. From the beginning, it has been snarled in red tape. Elmer Rice, who at first hailed the WPA projects with eagerness, declaring them the theatre’s only conceivable means of escape from defeat by the movies, and who accepted the leadership of the New York department, resigned in wrath against the whole federal system of administering the projects. Within the plan itself there has been chaotic organization. Many incompetents were put on the rolls, often shutting out the deserving. The pay was too high and the work was not good enough. According to one of its critics last season, “In its second year the WPA Federal Theatre is not only unable to absorb new talent; it is now faced with the task of indiscriminately discharging many of its members—the competent and the incompetent alike.”

Again, though this is hardly a compelling criticism, Broadway, arbiter of American theatrical art, calmly ignores the Federal Theatre. Brock Pemberton, writing about the events of the theatre during the season of 1935-6, mentions the Federal Theatre only disdainfully. The critics, who have been occasionally sympathetic, have said hard things. Brooks Atkinson, writing about *It Can’t Happen Here*, says, “Like most Federal Theatre productions, the Sinclair Lewis and John C. Moffitt stage version of *It Can’t Happen Here* is not well done; it is careless, slipshod theatre work, according to Broadway standards.”

Well, these are grave imperfections. In the American theatre, it seems, creative art is lacking. Producers say that the reason is the lack of good plays. Playwrights claim that producers are philistines and that audiences lack imagination. Audiences say that they want to be amused, that life is hard and serious enough and that they don’t want to be harrowed by social problems and confused by radical experiments in art in the theatre. They’d rather go to the movies. And to the movies they go, where their sense of realism is gently stimulated, and their love of glamorous stars satisfied. As important a worker in the theatre as Allardyce Nicoll, head of the Department of Drama at Yale, in his recent book, *Film and Theatre*, has made such sweeping predictions about the encroachment of the cinema upon the stage that lovers of the theatre have been appalled. He allows to the theatre only the drama of imagination, poetry, universal thought, and “the glory of words.” The movies, he believes, will take over all naturalistic plays. The theatre will be a minor institution, patronized only by the fit though few.

Yet there are answers to all these questions. Broadway, for all its venality, is not unaware that in the final analysis only good things are successful in the theatre. As Nicoll says in *Theatre Arts Monthly*, in answer to a disgruntled producer, who was quitting because of the theatre’s “manifold chicaneries, its union outrages, its chiseling gyps, its insuperable confusions and its self-destroying financial problems,” all the theatres of the past in which great art has developed have also been commercial.
Last season saw some admirable productions; two fine Hamlets, that of John Gielgud having a longer consecutive run than any Hamlet ever presented, Maurice Evans's Richard II, Walter Huston's Othello, Helen Hayes's Victoria Regina, Max Reinhardt's The Eternal Road, Kingsley's Dead End, not to mention such expert comedies as Kaufman and Hart's You Can't Take It With You and Clare Booth's The Women. The Theatre Guild's excellent productions of Maxwell Anderson's three plays, The Wingless Victory, High Tor, and The Masque of Kings, gave Broadway three simultaneous modern plays in verse. The Theatre Union, trying courageously to stay alive while candidly examining social problems for proletarian audiences sincerely and compellingly produced Lawson's Marching Song. The Group Theatre's failing play, Johnny Johnson, in the words of Stage's reviewer, was "a valiant effort with words and music, satire and symbolism, to say something important about the stupidity of war." The Theatre Union has now disbanded, but the Group Theatre, after a temporary retirement to Hollywood, is again opening shop.

Eva Le Gallienne, Helen Hayes, and Katharine Cornell (whose St. Joan of two years ago was one of the great performances of this century) are actresses of first rank; all of them are doing important things, as are the Lunts, Ruth Gordon, Burgess Meredith, and others. Now writing for the theatre are men like O'Neill, Anderson, Paul Green, S. N. Behrman, and Sidney Howard. The contributions to the development of the physical theatre of our scene designers, Mielziner, Jones, Oenslager, Bel-Geddes, and Simonson, are of great beauty and artistic value. In many cases, their designs have been of greater significance than the plays they adorned. Indeed, for a time, it looked as if we might be beginning another eighteenth century of over-stress on the stage-settings, in the absence of great plays.

The regional theatre, whatever its drawbacks, is unmistakably vital. Out of the theatres of E. C. Mabie in Iowa, Gilmor Brown in California, Frederick McConnell in Ohio, Frederick Koch in North Carolina, and many others are coming, as Barrett Clark says, "fairly large numbers of young people with better background, more taste and knowledge of what it's all about than we have ever before had in this country." The regional theatre is giving playwrights whom the commercial theatre might ignore as financially unproductive a chance to be heard. Such plays as O'Neill's Lazarus Laughed, Paul Green's Tread the Green Grass and Shroud My Body Down, Owen Davis's The Harbor Light, Dan Totheroh's Moor Born, Anderson's The Seawife, and Elmer Rice's Not for Children, had their first and in most cases the only production in the non-professional theatre. Here too the great plays of the past are receiving intelligent and artistic attention. Where Broadway is pleased with having four Shakespearean productions in one season, the regional theatre can boast of many more in any month, along with plays by Congreve, Molière, Ibsen, Chekhov, Synge, Shaw, and others out of the past and the present.

In their magnificent plants, too, some of the regional theatres are taking the lead, easily surpassing the professional theatres. The great theatre buildings at the University of Iowa and the Pasadena Community Playhouse are models of good architecture and superb equipment.

Barrett Clark says, "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."

The Federal Theatre has overcome many obstacles to do some remarkable things. Last summer, as I watched thousands of people in New York's Washington Square surrounding a wagon, the direct descendant of the old guild wagons of the pre-Renais-
sance period in England, I was struck by the eager attention that they gave to the play that was being presented. During the summer nearly two million people saw the outdoor shows, 77% of whom were witnessing their first legitimate productions. In New York alone, according to Philip Barber, local director for the Federal Theatre, the WPA attracts a minimum weekly average of 100,000 people, paying a top price of fifty-five cents. Five thousand New York actors were given work. Representative of the best of WPA work are the productions of T. S. Eliot’s *Murder in the Cathedral*, which successfully competed with Broadway shows on their own ground, the all-negro *Macbeth*, *The Living Newspaper’s* *Triple-A Plowed Under*, and Marlowe’s *Dr. Faustus*, which received high praise even from the haughty Broadway critics. Lewis’s *It Can’t Happen Here*, which may be dramatically disappointing, but which is certainly effective as a thought-provoking, timely document, had twenty-one simultaneous productions in various parts of the country.

Out of the Federal Theatre may even grow a true National Theatre. Eva Le Gallienne, for one, has gone on record as believing that the WPA theatre can be the basis for a great American repertory theatre, devoted to the living drama. She envisions a system of producing units of the highest type, divorced from politics, administered by the finest artists, under the central direction of a Secretary of Fine Arts. What we need in this country, which so far as art is concerned, “is already steeped in mediocrity,” she says, is a standard of excellence by which to judge. A national theatre would provide such a standard.

Plans for a National Theatre, growing out of the professional theatre, have already been laid. Arthur Hopkins, in a recent article in the *New York Times*, sketches in some of the ideals of this “American National Theatre and Academy,” to which Congress has granted a federal charter. Among the directors of this ambitious project are A. Conger Goodyear, Edith J. R. Isaacs, J. Howard Reber, Mrs. August Belmont, and Winthrop Ames. The theatre people actively interested include Katharine Cornell, Lynn Fontanne, Alfred Lunt, Otis Skinner, Maxwell Anderson, Sidney Howard, Robert Sherwood, Guthrie McClintic, Robert Edmond Jones, J. Mielziner, Lee Simonson, and Frank Gillmore—certainly a brilliant group.

The plans, which Mr. Hopkins admits are still nebulous, include the erection in many cities of properly designed and equipped theatre buildings, which will be the nuclei of cultural centers, identified “with the cultural rather than the commercial life of the community.” These theatres will all have stages of identical design, dimensions, and equipment. A typical building of this sort will be constructed for the World’s Fair in 1939. Communities desiring to begin sooner, however, need not wait for the fair. The designs and data will be ready this year.

Professional groups doing special types of plays will be fostered. Cycles of the best Broadway productions may be organized. “It is not the intention of the National Theatre to produce plays or operate theatres, but at all times it can and should foster productions and theatre building,” Mr. Hopkins says.

To those who still feel that the theatre has been overwhelmed by the cinema or that it is an anemic survival out of a great past, unable to meet the demands of changing civilization, there is irrefutable answer in the words of Miss Le Gallienne:

“It is more fun to see a thing one’s self for the first time, for every living performance in the theatre happens for the first time, with all the scope of the unexpected, the unknown, the not-planned, that living creatures bring to anything they touch, something in which you share to an immense degree;
your eagerness summoning corresponding eagerness in the artist involved, your generosity compelling a richness of giving, your enthusiasm challenging to greater effort and achievement; the entire process of human to human, living, breathing, feeling, becoming a kind of communion of thought and understanding, a mutual illumination of the world that we all know and live and struggle against and accept, the whole creating an almost mystical bond—that is the living theatre.

Maxwell Anderson, too, writing a “Prelude to Dramatic Poetry,” in which he predicts that this materialistic generation, this “age of reason,” will be followed once more by “an age of faith in things unseen,” says, “It is incumbent on the dramatist to be a poet, and incumbent on the poet to be a prophet, dreamer and interpreter of the racial dream.”

Ernest Toller, the distinguished German dramatist, adds his word:

The American Theatre is today, besides the Russian, the most powerful in the world. You have a host of gifted writers, actors and producers. You have the courage to face reality and to deal with the problems and conflicts of time and age.

I do not know of any other country in Western Europe where social plays are produced and appreciated by hundreds of thousands of men. I am convinced that all these theatres, groups and Federal stages, in which the feeling of community is alive, will lay the ground for an American National Theatre, a real people’s theatre, which is devoted to the cultural development of this great country.

The whole problem has been admirably summed up in a short poem by Eunice Tietjens:

The theatre?

The theatre’s a mess!

A jungle of true and false, a regal stew,
A world of jumbled incoherence.

There
Selfless devotion still may find success,
But exhibitionism is the shorter way.
There genius may be rooted like the yew
In the deep past, to raise her leafy crown;
Or some cheap-jack may catch the fickle town
To shake its pockets loose for twice the pay.
There legs are assets, while they last, no less
Than clanging eloquence; there charm is gold,
And favor strikes like lightning from the clouds,
To be no more foreshadowed than controlled.
It is the world where Cinderella finds
Her charming prince; and where a prince may meet
Indifferent doom; a sharpcener of minds
Whose past is strewn with broken souls and feet.
And there the future, like a beckoning tart,
Shows many men her thighs, but few her heart.

And yet—and yet—

There is no stronger pull,
Not even in the sea, than in this rout,
This mad world of the theatre, so full
Of ecstasy and pain! For over all
Out of the filth the lily of beauty beckons,
And truth stabs like a beacon through the pall,
Till he who sees their shining little reckons
What may befall him as he strives to serve them—
If for one golden moment he deserve them.

ARGUS J. TRESIDDER

HOT LUNCHES FOR A MILLION SCHOOL CHILDREN

ONE million undernourished children have benefited by the Works Progress Administration’s school lunch program. In the past year and a half 80,000,000 hot well-balanced meals have been served at the rate of 500,000 daily in 10,000 schools throughout the country.

This work of rehabilitating underprivileged children is supervised in all instances by competent WPA workers, who while earning money with which to clothe and feed their own families, are given an opportunity for wider training to equip them to take their places in private employment when the opportunity arises. On March 31, 1937, the projects employed nearly 12,000 needy economic heads of families.
The School Lunch Program, like all other WPA projects, must be sponsored by tax-supported public bodies. Boards of Education usually are the official sponsors of the school lunch programs. Many civic organizations and individual patrons, however, may, and often do, render very valuable assistance by cooperating unofficially with the legitimate sponsors. The active interest of Parent-Teacher Associations all over the country, has been an important factor in the universal success with which these projects have met.

School lunch projects have aroused such community interest that in some instances, South Carolina, for example, members of various civic organizations and other responsible citizens have formed Advisory Councils, which actively support this work by contributions of food, equipment, and sometimes money.

The school lunch projects were originally intended to serve only children from relief families, but experience taught that growing children need a hot mid-day meal irrespective of their financial conditions. It was found also that many children from homes where there was an adequate supply of certain kinds of food, were not receiving the proper kind of diet. It has become the policy in many communities, therefore, to serve a hot lunch to all the school children who care to partake. Parent-Teacher Associations have been largely responsible for making arrangements in many instances, whereby parents of children, who can afford it, contribute food supplies. This, however, is generally voluntary, and in no case is any distinction made in the lunch rooms between those who do and those who do not make a contribution.

Many of the children, who are fed on WPA projects, come from homes where milk is a luxury. In some instances, teachers have reported that nearly all their pupils who partake of the school lunch, have no meal during the 24 hours of the day other than that furnished on the project. For many children, who are required to leave home early in the morning and travel long distances after school hours to reach their homes, the WPA lunch constitutes the only hot meal of the day. In an even greater number of cases, children come to school with either no breakfast at all or a meager one at best.

Only those who have had occasion to witness the type of lunch that many of the children were bringing to school before the inauguration of the WPA, can fully understand or appreciate the value of these projects.

Insufficient or improper food takes not only a physical toll, but a mental toll as well. Children after all are sensitive beings. In some instances, children, from underprivileged families have been known to slip away alone to eat their lunches in some secluded spot—ashamed to have the other school children witness their meager fare.

In some of the poorer communities of Georgia, for example, many of the children brought only cold bread or baked sweet potatoes. Sometimes a child’s lunch consisted of a biscuit and a piece of fried fish. If any meat at all was included, it was usually fat white meat. Prior to the inauguration of the WPA school lunch projects, a cold sweet potato or a poorly cooked biscuit spread with fat constituted the usual lunch of many children in the rural communities of South Carolina.

Before the institution of the WPA projects, many children, in certain sections of Colorado, were reported to be bringing for lunch a piece of corn bread with molasses or a cold pancake. The common kind of meat found in the children’s lunches—when there was meat—was salt pork. In many of the rural districts the lunches which were brought, were frozen or half-frozen by noon.

Even after the establishment of the WPA project, an effort was made to have each child in certain Colorado communities bring his or her own bread from home to sup-
plement the hot dishes. This had to be discontinued because the bread that the children brought was not fit to eat. It was dirty, dry, and even mouldy.

South Carolina, which feeds more than 77,000 children daily in over 2300 public schools, has the largest WPA school lunch program of all the states, except New York State, in which New York City alone feeds a daily average of 87,230 children.

All school children who desire the hot lunch in South Carolina are permitted to partake. Sponsors and co-sponsors make contributions of everything from money to beef on the hoof, and the parents of children, who can afford to do so, also contribute small amounts of food or money. Parents' weekly contribution for a child may be a box of cocoa, a can of tomatoes, a quart of milk—or if they contribute money, it is usually 10 cents—2 cents a day.

School attendance has increased and classroom work has improved in every school in South Carolina where the school lunch project operates. Satisfactory gains in weight have been noted in previously undernourished school children. In Greenville County, for example, children, who were weighed at the beginning of the project, have been weighed again at the end of each five-week period. The records showed an average gain in weight of from three to eight pounds per child for the first five-week period.

Teachers in Decatur County, Georgia, declare that the school attendance for children, who are fed on three WPA school lunch projects, has increased 80 per cent as a result of the wholesome, well-balanced, nourishing noonday meals which are served daily in the schools.

Through the cooperation of the Decatur County Health Commissioners, a weight chart was made for each child, and records have been taken at regular intervals. The average increase in weight has been shown to be from two to five pounds per month. Higher marks also have been made, some children being promoted to A—or high section of their classes—for the first time since they entered school. Greater general alertness, better deportment, and an improved attitude toward teachers and classmates are among the many manifested gains.

A school lunch project in Bryan County, Georgia, employed three WPA workers to prepare and serve hot mid-day meals to 200 children. The food was furnished by the local community through donations, supplemented by supplies from the Surplus Commodities Division.

Henry Ford, who has displayed an active interest in the health and welfare of his neighbors in Bryan County where he has an estate, has taken over on his own payrolls the three workers formerly paid by the WPA. He also has supplied the school lunch project with seventeen dozen each of certain dishes, spoons, and other tableware and has furnished tables and chairs, so that all the children may sit down together for their noonday meal.

In many Vermont towns, responsible groups of people, including the Parent-Teacher Associations and service and civic clubs, have cooperated with the WPA to provide a valuable hot lunch project and have been rewarded by watching the steady mental and physical development of the children fed.

Weight records on Vermont projects, taken at the beginning of the school lunch project and again at the close, show an average gain of from two to four pounds per child. Teachers also report an increase in energy, greater accomplishment in school work, and a marked improvement in the general appearance of the pupils.

Educators, health officers and state officials in Minnesota agree that increased weight, great concentration in the classroom and fewer absences from school are some of the immediate gains resulting to children who are being fed on the WPA school lunch projects. They state that the hot lunch is of particular value to the chil-
The children of unemployed parents whose food budget has been reduced to a minimum, or below the amount required for proper growth and health protection. For many of the children in Minnesota and elsewhere, the school lunch is not only the best, but sometimes the only adequate meal of the day.

To further this work of overcoming malnutrition and preventing its further progress, certain public tax-supported bodies in Minnesota have sponsored allied projects for which the WPA has supplied the labor. In some instances, milk stations provide mid-morning lunches for the needy; and in several poor districts, where children are known to leave home on almost empty stomachs, milk and graham crackers are served at school before the beginning of classes.

In New York City alone, one WPA project employs 2,346 persons who serve free lunches to thousands of pupils in over 1,000 schools. Health records show uniformly marked improvements in the children's physical condition, and scholastic records show a parallel upward trend. Teachers state that pupils, who once exhibited sullen unresponsiveness, have become alert, interested, and in many cases, above the average in intelligence.

Dr. Louise Stanley, Chief of the Bureau of Home Economics, U. S. Department of Agriculture, expressing, in a recent letter to the Director of the Division of Women's and Professional Projects, her appreciation of the work performed under the school lunch program, declared:

"I have been very much impressed with what this has meant in making available to school children much-needed food. . . The meals, where I have seen them, have been attractive, well-served, and palatable, and have contributed much in setting food standards and good food habits for the children."

Through the daily service of warm, nourishing food, prepared by qualified, needy women workers, the WPA is making it possible for many underprivileged children of the present to grow into useful, healthy citizens of the future.

Ellen S. Woodward

WHAT PRICE FACULTY APPROVAL?

Edward was a leader. He was president of his class. Recitations with Edward present were never dull. He was one of those annoying people who would utter a cynical wise-crack just when the rest of the class seemed ready to accept the teacher's doubtful judgment of some contested point. He offered to argue with his classmates or teacher at the slightest excuse. He was active, and changed his seat now and then—and his frequent remarks to those nearest him may have been about the lesson—but the teacher suspected otherwise.

Though Edward did frequently compete with the teacher for the attention of those nearest him, he never was a rowdy. Classes with Edward in them could polish off a good deal of work. His non-conformist questions were challenging. It took an intelligent scholar to answer them. If Edward were in charge of a committee, a good report could be expected. However, the committee might wind up by asking if there were any truth in what the books said because Edward had observed something entirely different. All of this might make Edward appear to be promising material for a college to work over. When he asked for a student loan—what happened?

He didn't get it! Why? Let us consider the weighty opinions of his teachers—"Edward is bright but he's always trying to act 'smart.'" "If he were sent to college, he might be fresh to the professors." "He needs to learn to be more respectful to his teachers." "Edward needs a good lesson."

So the Fates in their infinite wisdom sit in judgment on mere man.

What has happened to Edward? He
has been digging ditches. On the first of
the month he was made a foreman. A gang
with Edward in it always turns out a good
deal of work. While he is full of wise-
cracks, he is not a kicker.

He is young but he will be a popular fore-
man. The gang he is in will always follow
Edward, even though they may have an-
other boss—on paper. He will be a good
man to have on your side of an argument.

Certainly, it is a good thing for young
men to begin at the bottom and work up.
But whether ditch digging or even being a
boss of ditch diggers was the best invest-
ment of this last year of Edward's life, is
another question. If education really means
search for truth, and if the future of Dem-
ocracy depends on the degree to which
truth is allowed to prevail—one may doubt
the wisdom of the Fates, and be a little im-
patient with the smugness of their reason-
ing.

Edward is born to lead. The more real
education Edward has, the more chance
there is that he may lead wisely.

—U. S. Department of Education.

THE THREE R'S
When the last tooth is filled,
And the last nit is killed,
The ears excavated,
The parents placated,
The intelligence ranked,
The last penny banked,
The suspects all schicked,
And the last special picked;

When the last lunch is eaten,
The worst sinner beaten,
The last test is given,
The last truant shriven;
All the adenoids gone,
All the spectacles on,
And we've tested the ears,
Noted rash that appears;

When we've made out the blanks
For the over-age cranks,
And the last neck is whitened,
The muddy shoes brightened,
And marked those who stutter;
When we've preached self-control,
Pointed every known goal,

Then let's thank our lucky stars,
We can teach the three R's.

—Author Unknown, But Appreciated
From The Grade Teacher

The real test of civilization is the proper
use of leisure, just as the use of one's di-
version is a true key to the character of a
man.—Professor William Lyon Phelps.
EACH CHILD IS UNIQUE

When Thorndike proved by objective measurement that "the most gifted pupil will, in comparison with the least gifted of the same age, do over six times as much in the same time, or the same amount with one-sixth as many errors," he shocked a nation of somnambulant schoolmasters into a realization that the public one-track school was, after all, not the most perfect of all institutions in a democracy.

The three decades since the birth of mental measurement have taught us, if they have taught us nothing else, that no two human beings are alike nor can be made alike. Each child is unique, has no duplicate in all the past and will have no duplicate in the long ages to come! This is the most troublesome but the most glorious fact in education!—Dr. J. L. Stenquist, in the Baltimore Bulletin of Education.

TESTS OF RADIO'S AID TO CHICAGO SCHOOLS PLANNED BY OFFICIALS

Readin', 'riting, 'rithmetic and radio may become the new "Four R's of education" in Chicago. Tests are now being planned by the Chicago Board of Education to determine results of radio's emergency educational broadcasts during the infantile paralysis epidemic. If these tests show that radio has proved itself in a new field, it may become a permanent part of Chicago's educational system.

The tests, as designed, will reveal not only how far the work of the school year was advanced by radio, but may also be depended upon to disclose what steps have been made and how much has been done toward making parents "teacher" conscious. Recommendations on the increased use of radio instruction in school work will be made upon the basis of results obtained on both counts.

A PARABLE FOR TEACHERS

At the Crime Detection Laboratory at Northwestern University, they have invented a way of reviving the most faded or perished ink-script. Unless the actual fabric of the paper has been destroyed, the ink leaves iron residues; and by blowing a gas upon an apparently blank sheet these particles of iron can be corroded so that the former writing leaps to sight, now rusted brilliant red.

It struck me that here was a shiny parable for teachers of literature. Their topic is often ancient books and papers, from which the childish pupil might suppose all life had withered. But if the teacher has the right kind of gas on spout, handwriting as old as Chaucer can burn again more vivid than tonight's tabloid. Presuming that it had, to begin with, the authentic mettle.

THE TEACHER'S JOE MILLER

RECOGNIZED
He: "That driver ahead must be Miss Fiditch, my old school teacher.
She: "Why?"
He: "She seems to be so reluctant about letting me pass."

MISSING LINK
Instructor: "You say in this paper that you know the connecting link between the animal and vegetable kingdoms. What is it?"
Student: "Stew."

"Why are you dropping that empty envelope into the mailbox?"
"Oh, you see, I'm taking work in a correspondence school, and this is one of my class cuts."

FACILE
First Teacher: "One of my pupils claims he learned to speak fluent French in a month."
Second Teacher: "I can't understand it."
First Teacher: "Neither can the French."

STUDE COMMENT
Student: "Why, Professor Smith, your office is as hot as an oven."
Professor: "So it ought to be. I make my bread here."

DANGER OF GREEK
The story is told of the professor who, when brought the news of the division of the atom by his students, replied, "But that's impossible. The word atom comes from the Greek and means indivisible." "Well," replied the unfeeling student, "that shows the danger of knowing Greek."

FAIR, FAT, AND WIDE
Teacher: "Who wrote the greatest war song in the world?"
Tommy: "Mendelssohn!"
Teacher: "What was it?"
Tommy: "Here comes the bride."

THE STAMP OF KNOWLEDGE
"Pa, what's a post-graduate?"
"A fellow who graduates from one of those correspondence schools, I suppose."

"Oh, excuse me," said the girl. "I made a mistake. The title is 'The Scarlet Launch.'"
After a search the library assistant reported that no book with that title was listed in the card catalog.

"But I am sure you have the book," the girl insisted. Suddenly she opened her handbag and produced a slip of paper on which something was written. Then she blushed. "Oh, I beg your pardon," she said. "It's 'The Ruby Yacht,' by a man named Omar, I want."

ALL AT SEA
A girl at a public library inquired if "The Red Boat" was in.
"I don't think we have the book," she was told.

TROLLS BEWARE
The kindergarten children were dramatizing "Three Billy Goats Gruff." John Jr. (colored) was the Just Big Billy Goat and was pushing the troll off the bridge with his hands. It was suggested that he use his horns. He put his hands up to his mouth and said "Toot-toot."

MORE HOME WORK
Teacher (sternly): "Robert, I will have to ask your father to come and see me."
Robert: "Better not, teacher; Pop charges two dollars a visit."

POOR THMITH
"Too bad about the disappearance of Professor Smith. He was a profound thinker."

"Yes, he was always thinking, no matter where he was. The last time I saw him he was in swimming and he suddenly called out, 'I'm thinking!'"

"You dunce, you! Professor Smith spoke with a lisp."
EDUCATIONAL COMMENT

THE JEFFERSON MEMORIAL

A memorial to Thomas Jefferson in Washington, such as planned some time ago, apparently is now out of the picture. It had been proposed to erect a $3,000,000 replica of the Roman Pantheon, near the Tidal Basin, but the committee in charge has abandoned the idea after running into considerable difficulty, and a number of competent architects have disclaimed the idea as being unsuitable from the standpoints both of beauty and utility.

That brings on an impasse which Senator Schwellenbach has attempted to break by offering an amendment to the original memorial bill providing for a school of government at the University of Virginia. It would be a useful memorial to the great Democrat who so cherished his role as founder of the university that he decreed that it should be graven on his monument that he was the father of the institution. His devotion to the university is the more marked in that he did not ask for any reference in the inscription to his presidency of the United States.

As Jefferson penned the ante-mortem inscription for his monument, it reads: “Here was buried Thomas Jefferson, author of the Declaration of Independence, of the Statue of Virginia for Religious Freedom, and Father of the University of Virginia.” If we would attempt to read Jefferson’s desires at this distance from his times, we would conclude that a memorial adorning or extending the influence of the university would be the type most to his liking. Senator Schwellenbach seems to have had something of the kind in mind in his proposal.

That has since been supplemented by an article by Harcourt Parrish, an alumnus, writing in the university’s Alumni News, carrying out the idea of Jefferson’s wishes, and saying in part:

“Would it not be a greater memorial to Thomas Jefferson if the University of Virginia could use a portion of the income from this appropriation for the establishment of a research professorship in the school of medicine for the study of cancer? Would it not be more in keeping with Jefferson’s ideals for the school of economics to conduct a research project looking toward a solution of the tenant-farming problem in the South? Would it not be more helpful to the people as a whole if the pros and cons of TVA were discussed for students in the engineering school and in the classes of government and economics?”

Some such idea, carefully developed and fully studied, will, we hope, bear fruit in the Jefferson memorial. The chief service of the great friend of the American masses was to freedom of thought and to education, and a memorial that further these great objectives would seem the most fitting for him whose memory has not yet been adequately honored by his countrymen.—Editorial from Daily Press, Newport News, Va., Aug. 28, 1937.

PORTRAIT OF MR. CONRAD UNVEILED

From The Harrisonburg Daily News-Record, Sept. 30, 1937

The late Senator George N. Conrad was honored in a special memorial service at the State Teachers College yesterday morning...
when an oil portrait, a striking likeness of him, was accepted by Dr. Samuel P. Duke, president, on behalf of the college, from Dr. Rachel F. Weems, secretary of the Alumna Association, and a sincere eulogy on the civic and church leader was delivered by Dr. Noland M. Canter, Harrisonburg physician.

Extolling the virtues of the character of the late Senator and declaring that "the good influence of his life will never die," Dr. Canter explained that the college wanted to perpetuate his memory in the enduring form of a portrait "because he was its friend."

"He had a great capacity for friendship," said Dr. Canter. "They (the college) never doubted the sincerity and genuineness of it. In the second place, he was fair in all his dealings with his fellowmen. He was kind, thoughtful, considerate—but it is in something more than all these things that the reason for his memorial is to be found. It is in the kind of a man he was and in the kind of a life he lived.

**Religious Earnestness**

"The chief elements of his strength were his moral character and his religious earnestness. He reached his port by toil, by eyes uplifted to the stars, and by the daily grip of God's strong hand. It is character that counts in the great crises of life. Far above his ability as a statesman, above his skill in business, above his extensive information and well-reasoned convictions on life in general, the great strength of George N. Conrad was in that patience and far vision and confident faith which grew out of his moral convictions and dependence on the source of all power."

"The example of Senator Conrad still speaks," asserted Dr. Canter. "The fragrance of his life still abides to inspire others as he inspired, to serve as he served. The years will not dim his memory. He has gone to his reward, but has left a record of which his family, friends, and acquaintances may well be proud. The world is better because he lived here and mingled with his fellows." said the physician.

The definition of success was fully met in the life of Senator Conrad, according to Dr. Canter. The portrait, the physician stated, should be used as a symbol "which will inspire our thoughts to sentiments of right living, patriotism, and loyalty to this great nation of which it is our good fortune to be citizens."

In receiving this portrait on behalf of the college it seems appropriate to point out first of all the official connections which Mr. Conrad had with this institution. This college was established as the State Normal and Industrial School for Women by an act of the General Assembly of Virginia on March 14, 1908. Governor Claude A. Swanson, the present Secretary of the Navy, promptly appointed a Governing Board for this new school. You may find the following statement in the minutes of the Board, June 26, 1908:

"On motion, George N. Conrad, Esq., was designated as the attorney to represent the Board in the examination of title and to pass upon the sufficiency of the deed to be executed for the lands heretofore purchased as a site for the school."

In the minutes of the Board, Sept. 15, 1908, appeared this statement: "George N. Conrad, Esq., was selected as legal counsel to the Board." From this date until his death last year, Mr. Conrad served...
continuously as the legal counsel of this college.

In 1910 Governor Swanson appointed Mr. Conrad as a member of the Governing Board of this college, and we consequently have the following action recorded in the minutes of the Board, March 23, 1910: "On motion of Mr. King, George N. Conrad was elected secretary of the Board for the unexpired term of A. H. Snyder, deceased."

On March 28, 1911, we have the further entry in the minutes of the Board: "The election of officers for one year from this date, etc... Secretary—Julian A. Burruss, Treasurer—George N. Conrad.

In the capacity of Treasurer of the Board Mr. Conrad continued to serve the college most efficiently until 1914 when the legislature abolished the separate Boards of the individual Normal Schools and placed the four schools under one Board known as the Virginia Normal School Board.

In 1923 Mr. Conrad was appointed a member of the Board of the Virginia Normal Schools by Governor Trinkle, became Vice-President of this body, and remained a faithful and efficient member of the Board until it was replaced in 1930 by the State Board of Education.

Mr. Conrad saw more clearly than any layman I know the potentialities and possibilities of our schools as great colleges for the education of Virginia women.

He fought continuously for more liberal support of these colleges on the part of the State and contended that the State made no expenditure or investment of its funds that produced greater returns to the Commonwealth than its expenditures for its teachers' colleges.

Mr. Conrad wrote the bill which was introduced into the General Assembly of 1924 and passed as an act February 13, 1924, changing the names of the institutions from Normal Schools to Teachers Colleges.

Mr. Conrad commented frequently on the splendid appearance and behavior of our college students as hundreds of them passed by his home on Main Street every day. He had an abounding confidence in the good character, the ability, and the fine purpose of our students. He measured their usefulness and service to the State as second to none.

He remained a loyal and unswerving friend of every student and faculty member of this college. In this conception of him I accept with pleasure, and shall place in a position of honor, this portrait of Senator George N. Conrad.

THE TEACHER'S LETTER BOX

EDITOR'S NOTE: Because so many letters asking for help on practical problems of the elementary school come to the desk of the Director of the Harrisonburg Training School, we have asked Miss Katherine M. Anthony to let THE VIRGINIA TEACHER publish each month a few of these requests with her replies.

While not attempting to compete with Emily Post or Kathleen Norris or Beatrice Fairfax, she has agreed to summarize a few requests each month and to give her answers. Perhaps the citation of sources and references along with other advice on how to do will even add a Frederic J. Haskins touch.

Readers are invited to write to Miss Anthony concerning their problems in elementary school management and instruction.

Dear Letter Box:

I have been asked to speak at the fall meeting of our county teachers' association on the following subject: "The enrichment of the lives of our pupils through the development of understandings relating to the practice of courtesy, friendliness, neighborliness, mutual helpfulness, and through an appreciation of our interdependence." May I ask you to help me prepare this work? If you have any suggestive units or activity plans that may be used or any other material on this subject, I shall appreciate your sending them to me.

Martha

Could you state the topic for your speedy in simpler language? For instance, are you trying to show how the things that children learn change their attitudes and even their actions? Or, to put it in another way, how does knowledge underlie what we feel and what we do? And doesn't the Bible phrase it very clearly, "As a man thinketh in his heart, so is he"?

Once you have thus phrased the topic in everyday language, sit down and write out what you yourself really believe about it. This short statement can then be enlarged to make your speech. Be sure you keep to simple terms and that you use only such general ideas as you fully under-
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stand. We have too much use of meaningless big terms in education today.

And now for materials to help you! One reference you should study thoroughly is the Tenth Yearbook of the Department of Superintendence, Character Education. Ask your superintendent to lend you his copy. If he doesn't own it, the price is $2.00 and the address, Department of Superintendence, National Education Association, 1201 Sixteenth Street, N. W., Washington, D. C.

Look in your superintendent's or supervisor's office for files of educational magazines. You will there find not only descriptions of units but also articles discussing your topic. The women's magazines nearly all have a department containing such material. Mrs. Shultz's articles in Better Homes and Gardens are particularly good. And both Parents and the Parent-Teachers Magazine will be of real help.

To books with descriptions of units, I suggest particularly Porter's The Teacher in the New School (World Book Company, Yonkers, New York) and Waddell and Others' Major Units in the Social Studies (John Day Company, 386 Fourth Avenue, New York City). Each of these books describes a series of related activities in which children come to have sympathy for foreign children by learning more about them.

Dear Letter Box:

Help! S. O. S.—Save Our School!

I need material that will instruct me just how to teach manuscript writing to beginners. I want to know all the whys as well as hows, for I've never even observed a lesson in writing in beginning first grade. You see, since leaving school I have been teaching in the middle grades in an adjoining county. Then this year I got a chance to come back home to teach a "primary grade." Imagine how I felt when it turned out to be first grade!

Until now, no manuscript writing has been taught in our town. But after a long talk with our supervisor, I received permission to try it. Do you wonder that I am sending a distress call? Do you think I am doing right to attempt the task at all?

Jane

Yes, you are right to try manuscript writing with your first grade. It makes beginning reading easier. It also gives the child command of the writing tool much earlier and with less strain. My only question has to do with the attitude of the second-grade teacher. For she is the one who must help the children change to cursive writing. But the teacher must be willing, since your supervisor encourages you to go ahead.

Dr. Frank N. Freeman, of the University of Chicago, is an authority on penmanship. I am mailing you a reprint of his article from the Elementary School Journal, February 1936, entitled, An Evaluation of Manuscript Writing. Extra copies of this reprint can be secured from the Zaner-Bloser Company, Columbus, Ohio. They also publish a two-book practice series entitled, From Print to Script. Book One is for first grade and Book Two for second grade. Both books contain valuable suggestions to the teacher.

The A. N. Palmer Company, 55 Fifth Avenue, Department P, New York City, publishes materials for manuscript writing. For fifty cents this company will send you a sample of Show Me How to Write, Books One and Two, and also the Teacher's Guide. For $1.00 they will include a set of Blackboard Wall Cards containing the complete manuscript alphabet for display in the classroom.

Of course you know that this writing should be a real experience for the child. That means that his main aim is to write, to label his drawing, or copy his story. But always the teacher has a second aim, to build good habits so the child will not have so much to unlearn later on.

The difficult problem of teaching muscular arm movement is eliminated from manuscript writing. But correct position for paper and for body, correct methods of holding the pencil and correct letter formation should be taught. The teacher must know all of this technique thoroughly. But she teaches the children only a small part at a time, first studying their work carefully to see where help is most needed. Whenever she can, she forms groups according to common needs, but much of the work has to be done with individuals. For no child should be taught a point in technique until he is ready for it. And never should he have so much teaching at one time that he becomes confused.

The Reading Table


This second issue brings up to date the author's earlier study and includes reviews of books on measurement as well as reviews of the newer tests. Despite the criticism under which the testing movement finds itself there seems to be little let-up in the flood of new and revised tests of all sorts. The trend of the year would seem to be toward high school materials, with some new college and a good many elementary tests as well. This is a painstaking and carefully done piece of work that will be useful to all directors of research, and to teachers and principals of schools.

W. J. G.


The study concerns the status and needs of visual education in this field with reference to all levels of instruction. The American Council is undertaking a very
worthy project in the development not only of a clearing house of ideas on the subject, but also of concrete information as to the securing and using of these films. It will pay schools to keep in touch with the continuing work of this organization in this field.

W. J. G.


While any book offers certain difficulties of continuity of goal and thought, where fifty different authors are involved, nevertheless this is a consistent and very significant effort at re-thinking traditional and progressive methods of school appraisal, testing, measurement, evaluation, or whatever we see fit to call this important aspect of the teacher-learning act. It develops the notion of appraisal not only of the curriculum as taught but of the school organization and administration and equipment, as well as the school life. The emphasis is on the individualizing and diagnostic sides of the problem. No elementary school principal could work over this meaty volume and not find it likely to affect his program favorably.

W. J. G.


Another very conservative book but rather uniquely prepared. The author has an encyclopedic body of material in a good many of the chapters as he used different classes to collect the various suggestions to be found in magazines and textbooks on the topics traditionally found in a course on educational method. The young teacher, especially one with the minimum of professional preparation, will find many suggestions in this book that will tide him over difficult problems of method and management.

W. J. G.


These two outlines are the most recent additions to a long line of such materials covering the last fifteen years.

The Gabler-Frederick volume recognizes in the introduction the notion of creative work and gives suggestions to pupil and teacher. The questions are rather thought-provoking. The chapters are given in outline form. A lengthy bibliography is appended.

The Newsom-Long volume introduces each topic with a short essay of preparation. The questions are voluminous. Each unit gives a standard test for the pupil of the true-false type; and one feels a little let down that such good materials should be subjected to this mechanical means of checking.

W. J. G.


This is announced as the first of a new type of pamphlets in history, economics, literature, etc., intended as a stimulus and guide to persons whose reading hours are limited. Outlines and discussion questions on nine historical novels are assembled so as to give a story of these four periods—The American Revolution: Arundel, by Kenneth Roberts; and Drums, by James Boyd. The Struggle for Democracy: Lewis Rand, by Mary Johnson; and The Cavalier of Tennessee, by Meredith Nicholson. A Preface to the Civil War: Children of the Market Place, by Edgar Lee Masters; Vandenmark’s Folly, by Herbert Quick; God’s Angry Man, by Leonard Ehrlich. The Civil War and Reconstruction: The Wave, by Evelyn Scott; The Forge, by T. S. Stribling.

This book is not a text in biology nor is it entirely a laboratory manual. It is rather an outline for a course in biology in which laboratory and study work are integrated. In each study a comparison with and application to man is made. The traditional attitude of biology for the sake of biology is subordinated to biology for the sake of people. The reading of this book will cause many teachers of the subject to alter and revise their aims and objectives.

G. W. Chappelear


This is a thoroughly lively text for a high school course in public speaking. The author, a teacher in the Modesto (California) High School, seems to have taken over some of Dale Carnegie’s brisk methods of interesting potential speakers. She has, moreover, not only written amusingly about many of the problems of speech, but has had them cleverly illustrated by A. B. Savrann, whose cartoons admirably supplement the author’s discussion.

The two parts of the book, arranged for two semesters of study, divide up the subject of public speaking into rather too many parts to be more than superficially covered in a year’s course. No elementary course could possibly do justice to Miss Painter’s comprehensive inclusion of chapters on Parliamentary Law, Speeches for Special Occasions, The Formal Address, Radio Speaking, and The Development of Public Speaking. Fortunately, however, the essentials are well presented, and the teacher may make judicious selections from the rest to suit his needs. Though some of the fundamental ideas are too briefly discussed to be as effective as they should be, especially the section on the voice, the book seems to be an excellent one for secondary school use. It should take much of the fear out of the youthful speaker and help him to face an audience with confidence and technical skill.

Here, then, is a good book about speech. Now let’s put into more of the secondary schools of Virginia the course for which it is intended! The subject of speech has been too long neglected.

Argus Tresidder


The subtitle of this eclectic bibliography, compiled by the chairman of the motion picture committee, Department of Secondary Education, National Educational Association, is “A Guide to the Many Books about Motion Pictures: Their History, Science, Industry, Art, Future—Compiled as an Aid to Photoplay Appreciation.”

The bibliography lists seventy-five books and sixteen periodicals about the moving pictures, with brief descriptive notes about each one. It would probably be a good addition to a reference library, especially because the notes are intelligent and helpful, but Allardyce Nicoll, in his recent book, Film and Theatre, has a much more comprehensive bibliography of the cinema.

Argus Tresidder


While the author includes an interesting history of the development of number, the major part of the book deals with the teaching of arithmetic. He considers number a means of expression and an instrument of thinking.

To him, the purpose of teaching arithmetic is not to solve problems. Rather it should provide individuals with ways of thinking, thus enabling them to handle with intelligence and a feeling of certainty the quantitative life situations which they meet.

The author regards arithmetic as a logical science and believes it should be taught and learned in an orderly, systematic man-
ner. To this end he uses that phase of life experience which will help in the systematic training of the pupil to reach a higher level rather than connects all arithmetic with life experience. He brands as fallacious the idea of seeking to provide a motive for learning a process before it is taught. He makes the child's goals (1) understanding, (2) accuracy, and (3) speed.

Many definite helps and ideas for teaching the meanings and processes of elementary arithmetic are given. One of the most interesting is to emphasize the importance of ten, grouping all numbers beyond nine as tens and dealing with them as such; another is to teach the meaning of zero as a place holder, thus eliminating all zero combinations as meaningless and useless.

LAVADA RATLIFF

NEWS OF THE COLLEGE

With a total of 920 students registered for classes, the enrolment for the fall quarter of this year has reached a new high in the history of the college. Of this number 734 are boarding students and 186 are enrolled as day students.

Eight hundred and three girls are from the State of Virginia, while 14 other states are represented as follows: West Virginia, 30; New York, 28; Maryland, 25; North Carolina, 8; District of Columbia, 5; New Jersey, 4; Georgia, Connecticut and Massachusetts, 2 each; Texas, Indiana, Mississippi, Florida, Pennsylvania, and South Carolina, 1 each. There are 4 students from Puerto Rico and 1 from Cuba, making a total of 117 out-of-state students.

The 292 students registered for the Home Economics course is the largest number enrolled in any curriculum. The course for elementary teaching comes next with a total registration of 286. One hundred and eighty-seven students have registered for the course for high school teaching. Twenty-five students are now working for a Bachelor of Arts degree, and 31 are taking the pre-nursing course. The course for nurses of the Rockingham Memorial Hospital has an enrolment of 37, while there are 62 students taking special courses.

The Freshman class is the largest on campus, having a total of 341 members. The Sophomore class comes next with 239 members. There are 145 Juniors and 133 Seniors.

Eighty-two students of the college this year are recipients of scholarships, 62 of them paid by the National Youth Administration and 20 offered by the College. The NYA allotment to the college this year totals $930 a month, a slight cut from the $1,275 per month received by HTC students last year.

The first number in the entertainment series will be on November 1, when Cornelia Otis Skinner will be presented in a program of dramatic readings. Other numbers scheduled will include the Jooss European Ballet on February 23, and the American Repertory Theatre, on a date undecided.

Numbers for Homecoming in the spring have not yet been booked.

HTC will be host to the annual tournament of the Virginia Field Hockey Association November 5 and 6, for the first time since 1930. About 15 colleges have been invited to participate, bringing over 150 undergraduate hockey players to the campus. Games will be played on the afternoon of the fifth and the morning and afternoon of the sixth. The tournament luncheon is also scheduled for the sixth.

Outstanding assembly exercises were held September 22 when Dr. William E. Dodd, ambassador to Germany, delivered the fall convocation address, and on September 29 when memorial exercises to the late Senator George N. Conrad were held and his portrait was presented to the college by the Alumnae Association.
Dr. Dodd, formerly on the faculty of the University of Chicago, in his address discussed the efforts of majorities to assert their will in democratic government, holding that strongly entrenched minorities often checked the fullest expression of majority rule. He stated that the world is in such a complicated condition that it is difficult to draw any conclusions at the present time, but that democracy is now in the gravest dangers it has been in since the seventeenth century. "If we can't save democracy," he declared, "it will go down all over Europe also."

With Evelyn Murrell, freshman of Lynchburg, as the bride, and Evelyn Vaughn, also of Lynchburg, president of the Senior Class, as the bridegroom, the annual Old Girl-New Girl wedding was celebrated October 14 at 4:45 o'clock in Wilson Auditorium.

Officiating minister for the final step in molding the old and new into one student body was Virginia Blain, of Clifton Forge, president of the Student Government Association.

The maid of honor was Margaret Weil, of Alexandria. Other new girls acting as bridesmaids were Inez Craig, of Bassett; Evelyn Reed, of Petersburg; Charlotte Townsend, of Hagerstown, Md.; Dorothy Grubbs, of Norfolk; Gwendolyn Truehart, of Brandon; Marine Aleshire, of Luray; Gene Ballard, of Richmond; and Gay Pritchette, of Salisbury, Md.

Martha Ligon, of Clarksville, was ring bearer; Judy Vinyard, of Vinton, and Anna Belle Tucker, of Norfolk, were flower girls; and Maxine Shank, of Harrisonburg, was chauffeur.

Student council members, major officers of the campus, and class presidents made up the rest of the wedding party.

The Schoolmd'am, issued in June 1937, was recently awarded a first-class honor rating of excellent in the yearbook critical survey of the National Scholastic Press Association. With over 100 points to spare above the average in its class, the local annual needed only 45 more points to win All-American, superior rating, the highest awarded by the Association. This distinction has been held by the HTC yearbook every year it has been a member of the Press Association.

Edited by Ethel Cooper, of Winchester, the theme of the book was "the beauty of the campus as a background for the portrayal of campus life." Annie Glenn Dar- den, of Holland, and Vergilia Pollard, of Scottsville, served as business manager and art editor, respectively, while Miss Elizabeth Cleveland was again the faculty adviser. The dedication was to Miss Grace Palmer, of the art department, a sponsor of the publication.

Four representatives of student publications, The Breeze and The Schoolmd'am, attended the Associated Collegiate Press Convention held in Chicago at the Medinah Club, October 14 to 16.

The delegates included Helen Shular, East Stone Gap, and Jennie Spratley, Den- dron, editor and business manager of the annual, and Dolores Phalen, Harrisonburg, and Ila Arrington, Pembroke, holding the same positions respectively on the newspaper.

They heard special round table discussions of current editorial and business management problems led by experts in each field. In addition to this they had an opportunity to tour Chicago newspaper, printing, engraving, and cover-making plants.

The college was represented at another fall convention October 17 to 23, when two faculty members, Mrs. Bernice R. Varner and Miss Clara G. Turner, with seven students attended the annual meeting of the American Dietetics Association, held this year in Richmond.

Mrs. Varner, who is vice-president of
the Virginia Dietetics Association, was co-chairman of the hospitality committee for the convention. Miss Turner served on the entertaining committee.

All Southern colleges which have courses in Home Economics and institutional management approved by the American Dietetics Association sent groups of graduating students to serve as ushers. Representing HTC were Annie Laura Crance, of Clifton Forge; Margaret Briggs, Homeville; Katherine Marsh, Washington, D.C.; Catherine Falls and Evelyn Terrell, both of Richmond; Agnes Thompson, Lexington, and Ethyl Najjum, Roanoke.

A large number of Alumnae of the college were also present at this national meeting, the first one to be held in the South. Also representing the college at another convention, Maria Bowman, of Staunton, attended the annual meeting of the American Country Life Association held at the Kansas State College, Manhattan, Kan., during the week of October 11. She made a talk on "Leisure, Crafts, and Hobbies" before the convention and led a discussion group on the same topic.

Professor Conrad T. Logan, head of the English department, was recently elected president of the Rockingham Library Association to succeed Rev. Walter Williams, who resigned because of ill health.

Mr. Logan was one of the pioneers in the library movement in the city of Harrisonburg. He has taken an active part in the operation of the library, having served as a member of the board of trustees since its establishment.

As a startling and breath-robbing opening for Stratford’s list of fall activities, the dramatic club is planning to present "The Ninth Guest" by Owen Davis on Saturday, October 23. The play will be given with the same cast which produced it during the first term of the summer session.

To follow up the mystery play, the club has started rehearsals for "Marriage Market" by Alice Gerstenberg. The play is one of the few excellent dramas employing only women actors.

For his 18th year, President Samuel P. Duke led a company of approximately 150 students on the climb up Massanutten Peak Saturday, October 16. Professor Raus M. Hanson was in charge of a second group of about the same size which started an hour later. On the return a number visited Massanutten Caverns.

Breaking a jinx of the past two years, a determined old-girl team won the annual Old Girl-New Girl basketball game played Saturday night, October 2, by a score of 23 to 10.

Mrs. James C. Johnston, coach, stated that she had an abundance of varsity material in the new girl line-up.

ALUMNAE NOTES

ALUMNAE LUNCHEON IN RICHMOND

The Harrisonburg Alumnae Luncheon will be held at the Richmond Hotel on Thanksgiving Day at 12 noon. The Richmond chapter is attending to the necessary details. Last year about fifty attended the luncheon; we are hoping to have a larger number this year.

CHAPTER NEWS

The Richmond alumnae gave a luncheon on September 18 for the new students attending Harrisonburg. Rachel Brothers Eure, ’31, is president of the Richmond chapter.

Pam Parkins Thomas, who has been the energetic and active president of the Norfolk Alumnae chapter, has moved to Toledo, Ohio. Evelyn Watkins, ’34, is the new president.

The Harrisonburg Alumnae chapter sponsored a benefit bridge party on October 4. Ten homes of alumnae were opened for tables of bridge, with about fifty foursomes at play.
The proceeds are used in sending a local girl to H. T. C. Frances Sibert, '22, is president of this chapter.

PERSONALS

Helen Yates, '27, who has been a missionary in China for a little over a year, was one of thirteen missionaries who recently had a harrowing trip from the interior of the Chekiang Province to Shanghai to escape from the Chino-Japanese war zone. The distance between the two places is only 90 miles, but it was necessary to travel about 250 miles. The last 60 miles took three days, as the Chinese steamer which they had boarded had to play hide and seek with the blockading Japanese warships in the China sea.

Martha Cockerell, '28, who has been teaching in Loudoun county, entered the Missionary Training School at Louisville, Ky., this fall.

Janie Shaver, '34, is now a member of the Rocky Mount High School faculty, serving as librarian. She taught last year in the Linville-Edom High School.

Linda Sanders, '32, was married to Robert Andrew Treakle at the home of her parents, River View Farm, near White Stone, on September 2. Since her graduation she has been teaching in White Stone. Mr. and Mrs. Treakle are making their home in Irvington.

Nancy Dyche Dixon, '26, and Sidney H. Snapp of Elkton were married in Lexington, September 9. They are living in Martinsville, Va.

Mrs. John Burgess (Mina Graves Thomas, 30) has just left New York on S. S. Santa Clara to join Mr. Burgess in Lima, Peru, where they will make their future home. Mina was president of student government in 1929-30, and has since her graduation been secretary to the president of the W. T. Grant Co., living first in New York and more recently in Wilmington, Delaware.

Edith Andes, '31, who has been teaching in Fort Defiance, Augusta County, is now teaching art in Cairnbrook, Pa.

Christobel Childs, '33, (now Mrs. William Wetsel) is teaching physical education and dramatics in the Orange High School. Chris was editor of the Breeze in 1932-3.

Virginia Cox, '36, another former editor of the Breeze, again is teaching English in the Bridgewater High School.

Sarah Lemmon, after getting her master's degree at Columbia University, is now teaching history in a high school at Annapolis, Maryland.

The annual meeting of the American Dietetics Association held in Richmond, October 17-23, is now occupying the attention of Gertrude Drinker, '30, president of Virginia Home Economics Association. Active in the various committees on local arrangements are various ones of our alumnae and faculty. In addition to Miss Drinker, there are Celia Swecker, '24, dietitian at Rex Hospital, Raleigh, N. C., chairman of the hospitality committee, and Mrs. Bernice Reaney Varner, professor of home economics, who is serving on the same committee; Miss Clara G. Turner, Harrisonburg dietitian, who is on the ticket committee. Ruth Wright, '27, now of Stuart Circle Hospital, Richmond, is chairman of the committee on trips. She is assisted by Doris Woodward, '26, dietitian at the University Commons, Charlottesville.

OUR CONTRIBUTORS

ARGUS J. TRESIDDER is professor of speech and director of dramatics in the State Teachers College at Harrisonburg.

ELLEN S. WOODWARD is assistant administrator of the Works Progress Administration and director of the Division.

KATHERINE M. ANTHONY is director of the training school and professor of education in the college at Harrisonburg.

DOLORES Q. PHALEN is editor of The Breeze, college newspaper at H. T. C.

RACHEL F. WEEMS is college physician and secretary of the alumnae association of the State Teachers College at Harrisonburg.
Recognizing that one man's meat may be another's poison, the National Committee on Current Theatrical Films 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.

ARTISTS AND MODELS (Jack Benny, Ida Lupino, G. Patrick) (Para.) Complex musical review, with lavish settings for assorted "acts"—song and dance spectacles, comedy teams, "in" rhythm bands, Martha Raye. Brief plot provides "romance" and generally gay, inoffensive sophistication on elaborate scale.

(A) and (Y) Very good of kind (C) Doubtful value

BROADWAY MELODY OF 1938 (Eleanor Powell, Robt. Taylor) (MGM) Elaborate musical, with dancing, singing and comedy acts worked into elementary, agreeable little story. Opulent stage extravaganzas as climax. Eleanor appealing. A nauseating sequence with Judy Garland singing mandolin song to Gable's picture.

(A) Fair of kind (Y) Mostly good (C) Doubtful


(A) Very good of kind (Y) Strong, mature (C) No


(A) Good of kind (Y) Strong, mature (C) No

LIFE OF EMILE ZOLA, THE (Muni, Schildkraut, and fine cast) (Col.) Stirring biographical film, authentically mounted, true in essentials, fictionalized as to detail. Muni superb in title role. Schildkraut's Dreyyfuss impressive. Some minor flaws in make-up that hardly detract from moving, human, dramatic values.

(A) and (Y) Excellent (C) Mature

MAKE A WISH (Bobby Breen, B. Rathbone, Mar- ian Claire) (RKO) Entertaining and pleasant musical picture with tunes part of plot. Natural role for Bobby, and Rathbone engaging as composer in love with singer-heroine, mother of his little pal. Wholesome scenes of boys' camp life add much.

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

MAN WHO CRIED WOLF, THE (Lewis Stone, Tom Brown) (Univ.) Original, fairly interesting tale, but with sympathy wholly for murderer-hero, whose uniquely planned killing of blackguard proves boomerang, when own son is accused of crime. Melodramatic, suspenseful, fairly convincingly, finely acted by Stone.

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

100 MEN AND A GIRL, (Deanna Durbin, A. Menjou) (Univ.) Splendidly produced film distinguished by glorious music and Deanna's singing. Simple, but stirring story of jobless musicians and charming heroine by whose efforts they are organized into symphony orchestra, and get Stokowski to conduct.

(A) and (Y) Very good (C) Yes, if it interests

ONE MILE FROM HEAVEN (Claire Trevor, Sally Blaine) (Fox) Highly incredible farce-melodrama mixture, with super-clever reporter heroine solving puzzling claim of mulatto girl to white child. Some appealing action and comedy, Fredi Washington's fine acting, and Bill Robinson compensating factors.

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

RIDING ON AIR (Joe E. Brown, Guy Kibbe) (RKO) Hilarious, clean comedy with usual funny Brown antics. He wins radio contest, gets into trouble with his girl and community through slick stock promoter, but becomes hero when he captures smugglers and proves worth of airplane invention. Thrilling flying.

(A) and (Y) Amusing (C) Good

SOULS AT SEA (Gary Cooper, Geo. Raft, Frances Dee) (Para.) Strong, colorful, absorbing melodrama inspired by century-old sea disaster in days of slave trade. Impressively set, costumed, directed, acted, beautifully photographed. Essentially tragic situation, but not prolonged or overdone.

(A) Fine of kind (Y) Too strong (C) No

STELLA DALLAS (Stanwyck, Ann Shirly, J. Boles) (MGM) Excellent sound version of famous sentimental silent of years ago. Shirley notable as daughter; Stanwyck highly effective as crude, blatant mother who does courageous sacrifice for child. Some unnecessary exaggerations, but whole notable.

(A) Very fine of kind (Y) - (C) Good but sad

THIN ICE (Sonja Henie, Tyrone Power) (Fox) Elementary little plot about romance of ignor- nito prince and little skating instructress, but deci- dedly worth while for Sonja's charm and incomparable skating, delightful ice ballets, Alpine scenery. Joan Davis' antics serve merely as undesirable interruptions.

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

THIRTEEN, THE (Russian cast, English titles) Stirring, absorbing drama of heroism based on actual incident. Group of demobilized Soviet soldiers, commander and wife, attacked at oasis by bandits, held them off until troops come to rescue lone survivor. Superb desert photography, fine acting.

(A) Impressive (Y) Good (C) Too exciting

VARSITY SHOW (Dick Powell, Fred Waring) (War.) Above average college musical, peppy, amusing smoothly done. Substantial little story concerns students' difficulties in putting on show due to faculty interference, so transfer it to New York to help hero-producer. Effective spectacles, pleasing cast.

(A) Good (Y) Entertaining (C) If it interests
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