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DRAMATIC STRUCTURE
and the
DEVELOPMENT OF THE PHYSICAL
THEATRE

Argus Tresidder

Three Poems by Edna Tutt Frederikson

BOOK REVIEWS

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DRAMATIC STRUCTURE AND THE DEVELOPMENT OF THE PHYSICAL THEATRE

THE story of the first dramatic productions has been told many times. It is a narration slightly confused in detail, since much of it is based on conjecture. One indisputable central fact, however, emerges from the welter of conflicting theories: that is, that drama, among savage tribes as well as among gentler people, had its origin in the meeting of religion with play. The whole interesting tangle of ritual, pantomime, dance, song, masking, fear of the terrible gods, delight in the pleasant gods, gladness for the coming of spring and harvest, sorrow for the death of heroes and loved ones, sex, and mystery—is the matrix of drama. It really matters very little whether the first actual organized performance which may be called a play was an orgiastic celebration of some god of fertility or of some mortal doer of great deeds. What is certain is that some time before the sixth century B. C. drama was taking form in Greece.

The early history of the drama among all peoples shows that the place of performance, the theatre, as it came to be called, was developed according to the natural demands of men to be in position to see and hear as well as possible what they want to see and hear: first as a simple cleared space around which the spectators might stand, then—as audiences grew in size—as a sort of arena surrounded by hillsides, from which spectators could look down upon the action, or as a platform of some kind, so that performers might be elevated

and therefore visible beyond a few rows of standers-by. In essence all theatres in all times, however primitive or however complicated with machines and boxes and foyers, are made up of these same two elements: a place for spectators and a place for actors. This simple arrangement has no direct relationship with the drama itself; it is an inevitable disposition of the thing to be seen and the observers, whether for a religious ceremony, a political gathering, an address, a dance, a song, or a play. The various forms which the theatre eventually assumed, however, are in some part the result of the development of the dramatic production, with many, often untraceable influences from other uses to which the original arrangement of spectator-spectacle was put.

In the sixth century, the old dithyrambic ceremony (whether its origin was in worship of Dionysus or in funeral services for heroes) gradually evolved into definite dramatic form, with a protagonist addressing the choregus and chorus. Later, under Aeschylus and Sophocles, other actors were added to the one introduced in 535 B. C., at least traditionally, by Thespis. The choric circle or orchestra remained the center of action, but eventually, as plays demanded quick changes of masks and costumes and as scene was called for, a stage-house was built tangent to the orchestra, to be used in part as a dressing-room (to replace the older, more remote "hut"), part as a conventional setting. In time, as the chorus became less important, the action moved nearer and nearer to the *skene* or scene-building, which had taken on a colonnaded *proskenion*, a second story, and wings or *paraskenia*. The change was gradual. As

late as 472 B. C., Aeschylus made use of the *thymele* or altar in the middle of the orchestra as a rock to which Prometheus was bound, and fifty years later the orchestra still held much of the action of Aristophanes's comedies, where it was used to represent the Styx or the forum of Cloud-Cuckoo-land.

The front of the scene-building with the grooved columns of the *proskenion*, between which flats or *pinakes*¹ may sometimes have been placed (though there was probably little attempt at any detailed realism in the decoration, in spite of Mr. Lee Simonson's ironic comments to the contrary), was accepted as a temple or palace or city gate or mausoleum, as the play required. After Aeschylus the chorus came to have a smaller and smaller part in the integral action, until in Euripides it was almost completely detached from the dramatic structure. The actors were now often obliged by the conditions of the play to act near the *skene*, and even to pose in tableaux on a low, possibly wheeled platform thrust through the *proskenion*. In the *Agamemnon* of Aeschylus a watchman looks down from a tower. In the *Medea* of Euripides Medea escapes from a rooftop in a winged chariot. These scenes must have taken place on top of the *proskenion*. As the playwrights (or it may have been the audiences or theatre managers, as in later times) insisted upon more and more spectacular complications, machines were introduced. Finally, though not during the great fifth century, most of the action was transferred to the high, narrow platform (eight to twelve feet above the orchestra) in front of the second story of the *skene*. This was the stage of the Hellenistic and Graeco-Roman periods, though the reconstructed theatres have lower stages.

¹*Pinakes* were also used to form the sides of the prismatic *periaktoi* which indicated change of scene. The *periaktoi* were presumably placed near the *paraskenia* of the Greek theatres and in the doorways of the Roman theatres.

Though the true Hellenic theatre had no raised stage, the platform stage had not been unknown. It developed, apparently, in the provinces, where the native mimes and folk farces gave important elements (along with the *comus*—originally a phallic procession or masquerade during a festival) to the comedy. Phylakes, the farcical comedies of Magna Graecia, like the later Latin *Atellanæ*, and the still later *Commedia dell'Arte*, were performed on high platforms. Old Greek comedy, with its elaborate alternation of choric songs and interludes, had some of the structural characteristics of tragedy, but as it got rid of its chorus there was no further reason to use the orchestra circle for acting, and the old platform for players became the accepted form. By the time of Menander, in the late fourth century, comedy needed a much smaller stage. It may be assumed that the change towards the comedy of manners, without a chorus (by far the most popular form of entertainment as Greece declined in power), came before the theatre changed and perhaps led to the smaller theatre, rather than vice versa, because of the sheer inertia of architectural units, though it is certainly possible that the reverse was the case. But in any event, from the time of this Hellenistic theatre until the end of the nineteenth century, the drama ceased to have significant influence on the development of the theatre.

The Roman stage, which was to be superimposed upon some of the Greek theatres during the last centuries B. C., notably the Theatre of Dionysus at Athens, doubtless grew out of the platform stages of the Etruscan mimes, which may have been influenced by the stages of the Phylakes or may, indeed, have been of spontaneous origin. This device for the elevation of the actor above the spectator became the conventional form of the stage, replacing the orchestra-for-acting of Hellenic Greece. In Rome it was a long, rather narrow plat-

form, not more than five feet above the lowest level of the orchestra, in front of a high, architectural façade.

Though native Roman drama was a direct descendant of Greek drama (*e. g.*, in the Menander-like comedies of Terence and Plautus and in the pseudo-Euripidean tragedy of Seneca²), the new structure of the theatres owed little to Greek models. In other words, the physical theatre had a separate development in Italy, going back to the provincial platform stages rather than to the amphitheatre-orchestra for its origin. It is probable that the essentially religious ideal of Greek drama kept the Attic theatre a sacred place and that the vulgar platforms of the provincial mimes did not have the influence that they had in Italy because the Romans never associated religion with the drama.³

In Athens the drama changed very little during three centuries, and the theatre remained a place for dramatic festivals. In Italy, however, other conditions obtained. Lacking a noble indigenous drama and having no reverence for the theatre as a shrine to a god, the Romans had little incentive to keep their dramatic literature unadulterated. The crude native *versus Fescenium* and *satura*, Etruscan phallic celebrations performed by mummers, were outlived by the Atellanæ, improvised farces, with many elements resembling the much later Commedia dell' Arte, which became very popular in Rome, and all were supplanted by the mimes, which were ribald farces "presenting scenes from low life and consisting of song, dance, and dialogue," "a combination of ballet and harlequinade."⁴ The mimes, together with the pantomimes, drove out

the last lingering interest in the drama (in the sixth century A. D.). Meanwhile, the theatre, rapidly becoming a place for spectacle, music, and dancing, rather than a place in which dramatic events were enacted, was modified. The Romans of the Empire were a luxurious people. Seeking ease, they built their theatres with comfortable seats which were never very far from the stage (in some of the great Greek theatres spectators had sometimes been as far away as two hundred and fifty feet from the edge of the orchestra), with awnings which could be drawn over the whole edifice in case of rain or hot sun. Their scene-buildings were extravagantly ornamented and had a roof for the stage and, in some instances, a curtain. They delighted in color, noise, sensational productions. It is not strange that the drama did not survive in so delirious a period. But if the Romans were not original in their literature, they had brilliant architects and builders. The theatres, more or less divorced from the drama, were constructed to house spectacles, pageants, and even mimic sea-battles, partly under the influences of the great circuses. The three theatres in Rome, that of Pompey, that of Balbus, and that of Marcellus, are among the finest buildings of a race of splendid builders.

It is important to note that the permanent form of the theatre was determined by topographical conditions, as well as by the character of peoples and the nature of their dramatic compositions. Since conveniently located natural amphitheatres were rarer in Italy than in Greece, the Romans utilized level spaces, and instead of gracefully extended hillside auditoria, built sharply pitched, compact structures, forming single architectural units, economical of space. Theatres became smaller.⁵ It is obvious in

²Senecan tragedies were probably never staged in the days of the Empire.

³Yet in 55 B. C. Pompey was able to build a permanent theatre only by the transparent trick of putting an altar to Venus Victrix at the top of the *cavea* and pretending that the whole was a temple.

⁴James T. Allen, *Stage Antiquities of the Greeks and Romans and Their Influence*, 1927, pp. 24-5.

⁵The Theatre of Dionysus seated between 17,000 and 27,000, according to various estimates; the theatre of Megapolis is supposed to have seated 44,000; the Theatre of Pompey seated about 10,000.

the development of the Roman theatre that the influence of the drama itself on the construction of the buildings was very small.

In other countries the theatre similarly evolved from a separation of audience and performers. Havermeyer, in his *The Drama of Savage Peoples* (1916), points out (p. 177) that in the early drama of all races there is no division between the actors and spectators, that all are actors (dancers, imitators, worshipers). When a division becomes necessary, conscious drama is born, and theatres or spectators' places spring up to house them. Among very slowly changing people such as the Greeks, Japanese, Chinese, and Hindus, the theatre took on a traditional form originally dependent upon the exigencies of the dramatic presentation. Only among the rapidly changing people of Rome and western Europe has the physical structure of the theatre markedly altered. And seldom, as will be seen, have the changes in the theatres been brought about by any important changes in drama itself. The modern theatre is in great part the result of the combined activities of architects, scene-designers, experimenters in light, stage-mechanics, and utilitarian producers. The dramatist has had very little to say about the place which shelters his product.

In China and Japan the plain platform modification of the original front of a temple still persists. The very long plays of the Japanese Kabuki and the Chinese theatres go on with little care for auxiliary machinery or any but conventional decoration. The writers of their plays have not been under any pressure from managers and ingenious stage carpenters to make use of elaborate scenery and wonderful hocus-pocus. In India, too, the unsophisticated fantasies of Kalidasa and the forceful drama of the noble author of *The Little Clay Cart* are presented on daises like those of the rajahs' courts. Here is the ultimate

simplicity combined with thoughtfulness (especially in the Japanese Nō Drama) towards which many dramatists and stage-designers are working today.

Even in the theatres of the Orient, however, may be evidence of the cross-pollination visible in many phenomena of the new and old civilizations.⁶ There is, for instance, a strange resemblance between the Chinese theatre and that of Elizabethan England, as A. E. Zucker has pointed out in his *The Chinese Theatre* (1925). The platform stages of the Phylakes and Atellanæ, together with some traditional characters such as those of Pappus the pantaloön and Maccus, the hunch-backed rogue, the analogue of the Pulcinello of *Commedia dell' Arte*, and perhaps some plots and business, may have been preserved in Constantinople and Asia Minor during the hundreds of years after the supposed death of drama in the sixth century, to reappear in the strolling jugglers and farce players of the Middle Ages and in the *Commedia dell' Arte* of the Renaissance.

During the Middle Ages drama appeared again in new "theatres," once more in simple form fulfilling only the requirements of the dramatic productions. After the fall of the Roman empire the barbarian tribes and the cohorts of Christianity had crushed the decadent Roman stage, scattering the mime actors to the furthest eastern outposts and permitting the theatres to fall in ruins. The platform stages of medieval mystery plays, like the elaborate Roman theatres, may have had their origins in the stages of the Sicilian and Etruscan farces, but they merely re-established the form, and became the type of all European theatres only until the revival of interest in the past during the Renaissance. The church, in which the

⁶As a matter of fact, Oriental drama is of comparatively recent origin. The drama of India dates from about the fifth century A. D., that of China from the thirteenth (though there was near-dramatic ceremony before the time of Aeschylus), and that of Japan from the fifteenth. (From Sheldon Cheney, *The Theatre*, 1929.)

new drama developed, was a complete theatre in itself, with separation between actor and spectator and a more or less ornamental setting, ideally adapted to the presentation of the dramatic sacrifice of the mass. In a sense it was the first known roofed-over theatre (with the exception of court halls in India and Persia and the banquet-hall platforms of the scops and jongleurs of so-called Dark and Middle Ages).

When the tropes of the liturgical drama became secularized by the introduction of alien elements, the place of presentation moved first to the church steps and finally into the market-places, where it assimilated the stage of the wandering acrobats, dancers, and animal trainers. The multiple-mansion stages of France in the Middle Ages were created out of the form of the dramas given in them. Just as in the Greek theatre it was conventional to assume that a person coming from the audience's left was coming from the city, so it was conventional to place heaven at stage left and hell at stage right, with the various "mansions," representing stations in Biblical stories or in the progress of man, between. This was a very elementary adaptation of the platform stage, cognate, no doubt, with the convention of the doorways in the façades of the Roman theatres, each marking an entrance to the dwelling of one of the players. The presence of the "platea" or neutral platform ("anywhere"), found in the Welch and English as well as the continental productions of mysteries, was an important step in the development of the unlocalized stage of later periods. It has its cognates in the stages of the Japanese and Chinese. The pageant wagons of the trade guilds in England were a special form of the multiple mansion stage. The wagon stage itself has long been known as a stage machine, from the *ecceklema* of the Greeks to the pageant trucks of seventeenth century French masques, down to the huge

wagon stages of some of our great modern theatres.

It is still apparent that the nature of the dramatic presentation, though perhaps responsible for the original form of the theatre, really has small part in the subsequent changes in that theatre. The medieval mysteries and miracles, dealing with stories of the Old and New Testaments, were easily taken care of on the established stages. Elaborations of fire and brimstone from the mouth of hell, real boats floating on miniature Seas of Galilee, and so on were in all probability the additions of ambitious producers. Their innovations suggested others to the playwrights, and the process was continued, but the main burden of change seems to be on the designer.

During the Renaissance the classical or pseudo-classical theatre after the Roman architects, or what sixteenth century Italians thought were the ideas of Roman architects, and the native platform stage (with its mansions and suggestions of decoration) came into contact. Other types of theatres added their influences: the masque and opera stages of the English and continental aristocracy, possibly the corral theatre of the Spaniards, and the apron stage of the English public playhouses. The result was the singular hybrid theatre of the eighteenth and nineteenth centuries.

The place of dramatic form in this gigantic tangle of contributions by artists, architects, choreographers, pragmatic managers, and arrogant aristocrats, is a feeble one. In general, it may be said that plays were adapted to the available stages, rather than that stages were adapted to the plays. An exception must be made in the case of masques, which were usually little more than detailed directions for spectacular stage productions. That is, the masques often determined the structure of their stages. Since, however, masques were nearly always held in the great halls of

palaces, they gave rise to no theatre buildings, though they did exert profound influence on stage-design. For the rest, English plays, from the moralities and the interludes of Heywood and Sir Thomas Moore to the rich verse of Marlowe, from the blood and thunder of Kyd to the depth and grandeur of Shakespeare, from the Senecan crudity of *Gorboduc* to the technical perfection of *The White Devil*, were played with little influence on the physical theatre on the apron stages of the inn-yards and public playhouses.⁷ In France, the modified mansion stages of the Hotel Bourgogne and the Marais, later changing to the single scene, in which the wings were concealed by flats, served for the seventeenth century traveling *Commedia dell'Arte* Companies as well as for Corneille's *Cid* (many of whose scenes are rather confusingly unlocalized) and Moliere's comedies. In Italy the *Commedia dell'Arte* companies moved indoors from their street platforms, playing on stages decorated according to Serlio's idea of the street or comic scene of Vitruvius's Rome.

The physical theatre, indeed, developed without much regard for national characteristics of plays. Early Italian Renaissance theatres devoted to Roman comedies had simplified multiple stages with doors labeled to indicate the dwellings of the people of the plays. Later, however, in a pretty confusion of the ruins of old Roman theatres, the writings of Vitruvius, Serlio's interpretation of Vitruvius, and the genius

⁷The traps and "heavens" and mechanical effects demanded in plays brought changes in the physical theatre, it is true. These problems, however, were met in every period without affecting the prevailing structures. In Greece, for example, tunnels were sometimes built from the *skene* to the center of the orchestra. In the Middle Ages there were tunnels between the Gates of Heaven and Hell Mouth. Gods spoke from the tops of the *proskenion* (or perhaps from a still higher place above the second story of the *skene*) and were lifted down with cranes. Angels and demons appeared suspended above the medieval stages.

of the architects, Palladio and Scamozzi, theatres were built without any consideration of contemporary fashions in the drama. First came the Olympic Theatre at Parma in 1584 and then the Farnese Theatre in Vicenza in 1618, modifying the facade of the Roman theatre so that it had passageways running back in perspective and then shrinking the facade to the central portal, behind which architectural setting stood in perspective. This was the beginning of the theatre of the proscenium arch, which, adapted and improved by Inigo Jones in England, and architects like the Bibienas and Burnacini on the continent, never had anything to do with the modern form of drama. It was the application of an architect's problem to the theatre.

In England the open theatre, flexible in its handling of socially divided classes and in its apron stage, inner room, and balcony, which suited the conditions of almost any play, gradually changed under the influence of the covered private theatres and the court productions to which Inigo Jones devoted most of his attention. The theatres of the late seventeenth century both in England and on the continent, though the form of the drama had not materially changed, were built with prosceniums and wide aprons, the old inner stage now coming out to the proscenium. Flats sliding in grooves and drops painted in perspective masked the wings and back of the stage. The auditorium took on the Italian horseshoe shape. In essential details this was the modern theatre. Its form had been determined by architects' visions of the Roman theatre and by stages suited to the productions of opera, masques, and ballets, rather than by the plays of Shakespeare, Fletcher, Congreve, Racine, Molière, and other writings which make up what we know today as dramatic literature.

The theatre of the eighteenth century had come a long way from the simple place-

for-performers, place-for-spectators arrangement of original dramatic forms. The platform stage of the Phylakes, of the mysteries, of the interludes had become a great stage-house, filled with complicated machinery. The roughly painted back-cloth of the *Commedia dell'Arte* and the bare conventionalization of the English inn-yard stage, the French tennis-court stage, and the Spanish "corral" stage had become elaborately decorated flats, wings, borders, and backdrops, to which the laws of perspective had been lavishly applied in the interest of reality. Instead of the sun, candles and oil lamps were used. The old pit for groundlings, surrounded by galleries, had become an orchestra, surrounded by boxes. The supposed progress of manners was wholly succeeding in cluttering up the theatre with every kind of extravagant apparatus and decoration so that drama was subordinated to mechanical gadgets and painted scenery. It was a time of literary dearth, so far as the theatre was concerned, but the land flowed with milk and honey for scene-designers, managers, and actors. The plays of Goldsmith and Sheridan, Voltaire and Diderot, were performed on stages that conformed to the artistic tastes of men very little interested in great drama. Audiences wanted showy scenery, gorgeous costumes, famous actors and actresses, rhetorical declamation, color, sight, rant, rather than good plays well acted. They liked a Garrick or a Schroder or a Lecouvreur acting in an "adapted" version of Shakespeare, a frail comedy of Lessing, a formal tragedy in the manner of Racine, or better still one of the ephemeral products of the day. The play was anything but the thing.

During the changes in the physical theatre which, as has been pointed out, were brought about by other than literary forces, the drama itself had undergone changes, some of them the result of merely popular taste, but for the most part following the

changes in intellectual, moral, and social thought from one period to another. In other words, the theatre and drama, as closely associated as the domestic dwelling and the family unit occupying it, have not developed with equal pace nor for the same reasons. The men who build our theatres are never the men who write our plays, whatever Gordon Craig may think about the desirability of the architect-designer-playwright-régisseur. The problems of the theatre-builder and stage-designer, crowded by custom and false classical ideals and the vast inertia of architectural structure, are quite different from those of the playwright, who has a much more flexible medium in which to work and who deals in words and ideas, instead of in stone and metal and wood.

During the golden period of Greece the simplicity and nobility of the Greek spirit was reflected not only in its epic and tragic poetry, but also in its architecture. From that time until the fall of Rome, as life grew more complex, literature and architecture went in different directions. The Romans, the great builders of antiquity, had a tremendous influence on the construction of theatre-buildings, still apparent today. They never achieved the simple beauty of Greek buildings; indeed, their architecture, along with their literature, moved rapidly towards the over-ornate, mannered, and decadent. Nevertheless, the Roman theatre, in its evolution through the *Teatro Olimpico* to the *La Scala Opera House*, was more suited to the needs of modern audiences than the great Greek amphitheatres, enclosing the acting space on three sides.⁸ At the same time that the Romans were learning how to make roads, aqueducts, strong legal systems, and satirical poetry, they were being less successful

⁸Today, it is true, theatre-builders occasionally experiment with the completely plastic stage. Max Reinhardt's circus-stage and Norman Bel Geddes's space stage are illustrations in point.

in creating drama. The poorest play of Euripides is worth all of Seneca's gory tragedies. Yet when the past was rediscovered in the fifteenth century, Roman plays as well as Roman theories of architecture were held in reverent respect, Greek plays being as yet unknown. On the whole, in spite of the evils introduced into the theatre by Italian interpreters of Latin ideas of building, especially by the concept of perspective, Renaissance theatres were better than plays written on Roman models (such as *Ralph Roister-Doister*, *Gorboduc*, and the plays of Ariosto).

Then came the re-discovery of Aristotle in the sixteenth century and the issuing of the rules about "classical unities" by Castelvetro. The effect of the pontifical theories of men like Castelvetro and Scaliger was to force drama into an artificial mold from which, in France at least, it did not begin to escape until the nineteenth century. English dramatists were far too bold and resourceful to be constrained by arbitrary rules. The pseudo-classical spirit of the Renaissance, coming late to England (though there were men like Philip Sidney and Ben Jonson who agreed with the French and Italian scholars), did not overwhelm the native independence of the writers as it did in France and Italy. Dramatic literature, then, was marked (on the continent) by one set of classical documents; theatrical architecture by another. But the drama, except in England, was held in check far longer than the theatre, which, under the impetus of Vitruvius's book, through Serlio's translation and interpretation and Palladio's and the Bibienas' inspiration, advanced and retrogressed in queer bounds. The changes in the theatre and the changes in the drama had taken place quite independently of each other.

In England the drama was the natural outgrowth of the mystery plus the chron-

icle play, with some infusion of classical and continental ideas and forms. It was, however, completely English, as it has remained to this day, in spite of such influences as the novel, German morbid romanticism, French and Russian realism, and expressionism. The theatre-building, on the other hand, though it began as a thoroughly English structure, took on most of the characteristics of Italian theatres. Victor Albright makes out a case for the survival of the Elizabethan stage in the Restoration stage, which he says is the apron and inner stage of the public playhouses, rather than the proscenium stage borrowed from Italy.⁹ Whether or not this is true, the whole effect of the Restoration theatre, with horseshoe-shaped auditorium, stage-boxes, and flats moving in grooves in front of a painted backdrop, is definitely Italian.

It is pertinent here to comment that the drama has a clear ancestry. Though at times the offspring may have seemed illegitimate, especially during the eighteenth and nineteenth centuries, when "adaptations," "dog-dramas," and ridiculous vehicles for merely spectacular or merely histrionic presentation were common, the concept of drama has nearly always remained pure. Long periods have passed without the appearance of great plays, partly, no doubt, because popular taste was overwhelmingly satisfied with the ephemeral and vulgar. But truly great drama continues to be endemic. The theatre, on the other hand, is of dubious ancestry. Through its main line of development it has been at the mercy of ignorant architects, an importunate caste system (which has never really affected great plays, one way or the other, except possibly during the Restoration period in England), and scene designers who have not understood the difference between na-

⁹See also Allardyce Nicoll, *The Development of the Theatre*, p. 168.

ture and the holding up of a mirror to nature. The influence, moreover, of opera, the ballet, masques, music halls, geographical, financial, and social conditions, and the greed of men has been very great.

During the first two-thirds of the nineteenth century there was no advance over the preceding century in either the theatre or the drama. The gradual encroachment of realism on the essential poetry of drama led to precise stage settings and well-made plays. The careful imitation of daily life, both in the dramatic conflicts of playwrights like Scribe, Sardou, Robertson, Pinero, and Fitch and in the settings of Antoine, Duke George of Meiningen, and Belasco, led to the artistic cul-de-sac of naturalism.

The awakening came first in the revolutionary minds of scene designers. Dissatisfied with the traditional "environment" of plays, inspired by new discoveries in lighting and the physics of color and acoustics, challenged by the inwardness and un-reality of plays that thoughtful men in all generations believed to be great, they experimented with simplification and plasticity of settings, and through them, eventually, even the theatre-buildings were changed. Meanwhile, of course, the drama too was changing. The early well-made realism of Ibsen took on poetical symbolism as his mind grew. Romanticism lost some of its sentiment and became conceited and fantastic, as in Rostand and Maeterlinck. Naturalism turned towards impressionism and expressionism. The theatre, still, as always, under the domination of the box-office, grew closer to the drama it housed. For the first time since the period between Thespis and Menander, theatre-builders, scene-designers, directors, and playwrights saw eye to eye. This renaissance of dramatic art was by no means an isolated phenomenon: it took place in all the arts. The interdependence of music, painting, sculpture, poetry, archi-

ture, and drama is a tremendously interesting thing, and it is important in the study of the theatre, though I shall not attempt to deal with it here.

The almost simultaneous rebirth of the "art theatre" and what Allardyce Nicoll calls poetic drama was both independent and interdependent. It would be hard to say now whether the new staging and directing led to the new drama or that the new drama led to the new stage-design. Of course, in some measure, each contributed to the development of the other. One might venture to guess, however, by the example of the past, that staging and theatre-plans might have changed whatever plays were written. As a matter of fact, the new staging was based in no small part on the plays of preceding periods—on Marlowe, Shakespeare, Goethe, Dante, Schiller, and Goldoni. Yet Appia, a pioneer in the movement, based his theories of plastic stage-design on the iconoclastic opera of Wagner. Gordon Craig, a disciple of Appia, went back to Shakespeare to illustrate his theories of integrated environment of the drama, though he also worked on Maeterlinck and Ibsen. Stage-designers today find constant challenge in the work of men like O'Neill, Rice, the Capeks, Andreyev, and Pirandello.

In short, interesting new plays were written all over the world during this period of renaissance, by Shaw, Hauptmann, Chekhov, Gorky, Strindberg, Claudel, Schnitzler, Synge, Werfel, and others, and at the same time Craig, Jessner, Fuchs, Copeau, Reinhardt, Rouché, Meyerhold, and Bakst were introducing new ideas about stylizing, conventionalizing, or simplifying the stage and stage decoration. Now, more than ever before, the plays seem to come before the décor: the designer sincerely studies the particular play he is mounting and gives to it a style which contributes to a newly sought unity of effect in which all elements, acting, setting, costumes, direct-

ing, share. In the past the setting has nearly always been planned without real concern about its inward harmony with the play. Expressionistic plays now find homogeneous stage designs; fanciful plays find appropriate setting; the arbitrary, tradition-smashing plays of the Soviet dramatists and régisseurs find suitable mounting in the work of Evreinoff and Meyerhold. Theatres are built without boxes and ignominious galleries (and stages are radically redesigned), though the commercial theatre, in the main, keeps the old forms. Max Littmann was one of the first to break with the standard model of the Italian theatre; Copeau tried a formal architectural stage, Fuchs a so-called relief stage, in which the playing area was very shallow, Bel Geddes a space stage; Reinhardt used a circus stage, surrounded on three sides by the audience; Meyerhold abandoned all concealment of the flies, wings, and walls of the stage-house. Little Theatres, unaffected by commercial expediency, with good sight lines, large stages, comfortable seats, and excellent equipment, spring up everywhere. Gingerbread decoration, horseshoe-shaped balconies, and painted scenery have become old-fashioned.

Meanwhile, writers, only vaguely concerned with the kind of theatre or setting in which their work is to be played, are saying what they have to say in terms of the new internationalism or the new decadence or the new romanticism or the new psychology or the new thoughtful melancholy or the new sociology. There is, indeed, a wider understanding than there used to be of the interrelationship of the arts and even a feeling, perhaps due to the stimulation of Craig, that the theatre is a great orchestra made up of many instruments, of which the playwright is only one. The future influence, one way or the other, of dramatic composition upon dramatic production and theatre design will unquestionably be closer

than it has been in the past, but each will, probably, continue to develop independently, in direct proportion as the conditions of literature are different from the conditions of sculpture and architecture. The perfect orchestral plan of the theatre, under the domination of a great régisseur, may be desirable and perhaps achievable, but it will come only when great drama is less literary, stage-design less self-consciously "arty," and actors and directors less mercenary and philistine than they are today.

ARGUS TRESIDDER

"WINGS FOR THE MARTINS"

The quandary created by Jimmy's report card, the family furore over Barbara's "homework," the problems of Patricia's preparation for college, these and the many other real and daily "dramas" that education introduces to millions of Americans in their homes, schools, and communities will be aired 9:30 to 10:00 p. m. every Wednesday night beginning November 16. Prepared and presented by the Office of Education, United States Department of the Interior, the series will be produced with the co-operation of the National Congress of Parents and Teachers, and the National Broadcasting Company.

Wings for the Martins is the title of the new Blue network series. It succeeds *Education in the News*, a weekly program presented by the Office of Education in co-operation with the National Broadcasting Company for more than four years, and the weekly half-hour series of radio programs presented by the National Congress of Parents and Teachers. The seven initial programs will be: 1, Jimmy Runs Away, November 16; 2, Children Are Persons! November 23; 3, Everybody Joins a Club, November 30; 4, Let's Give Them Books, December 7; 5, Keeping the Family Well, December 14; 6, She Hasn't a Thing to Wear! December 21; 7, No Fun at Home? December 28.

THREE POEMS

By EDNA TUTT FREDERIKSON

YOU CAME LIKE SPRING

You came like spring with leaf and bud
Across the blue and gray;
The foggy light was strange and there
Were far-off bells that day.

You went like wind, beyond my cry,
In flying leaves you fled;
And I, since you have gone, I know
How lonely are the dead.

GLORY HAS GONE WITH THE SUN

Glory has gone with the sun, and love
with the lover.
Even the memory
of joy is over.

But there stays in my heart forever
all that hurts it.
Only the heart's own rue
never deserts it.

SCHWEIG' STILLE, MEIN HERZE

Oh Heart, be still!
These things that seem to hold all life and love and peace and happiness
Are still the same that smote you yesterday,
Were yours; or were not yours.
The flowing years are weighted with outrageous certainties.
They loom, and are, and pass,
The unregretted and the aching past.

Heart, you panted yesterday
With urgent stress as this.
You'll flare and find, and fail and break again.
Be still, my Heart.

The Virginia Teacher

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Manuscripts offered for publication from those interested in our state educational problems should be addressed to the editor of THE VIRGINIA TEACHER, Madison College, Harrisonburg, Virginia.

EDUCATIONAL COMMENT

CAN DISCUSSION MUZZLE THE GUNS?

A proposal "to move more rapidly in the direction of general civic literacy than we have in the past" was made in a radio address last month by John W. Studebaker, United States Commissioner of Education, during which he used the recent European war crisis as an example of the need that "public opinion in the democracies be invested with understanding of the problems which must be solved if we are to have a permanent peace." The proposal: "I should like to see a group of American leaders make a national call to study and discussion, selecting perhaps one vital national or international issue each month. Through the Office of Education, the educational forces of the nation might be mobilized to help people come to an understanding of the monthly No. 1 problem of America. The radio, press, and thousands of organized groups might concentrate special attention on the No. 1 problem. By an organized approach, using every means available for clarifying the issues and making the alter-

native arguments and proposals vivid and meaningful, we might speed up the formulation of public opinion enough to keep pace with the problems being put to us so insistently. . . . A presidential proclamation might well call on us to think through and discuss some of these issues and make it the patriotic duty of all our means of communication to contribute to this national discussion program. . . ."

"In my judgment, it is the responsibility of the educational forces to keep the discussion going and to prepare for better use of the press and radio in organized education in the future. . . . It is worth any trouble it takes to arrange and organize the high school and college schedule these days to enable the students to hear first hand the most important pronouncements. *The student who missed hearing Chamberlain or Hitler because he was forced by an inflexible school program to conjugate German verbs or to report on the Elizabethan periods of English history, was deprived of some real education . . .* if radio broadcasters can interrupt profit-making schedules to substitute numerous non-commercial news releases portraying up-to-the-minute changes in world history, and if newspaper representatives can stand by in the four corners of the earth during every hour of the day and night to supply accounts of personal observation of swift-moving world events, those of us in organized education who have not done so should be able to adapt our traditional schedules to the most vital influences available for educational use."

APPRECIATION OF GREAT DRAMA STIMULATED BY N.B.C. FEATURE

"A great deal has been done to further the appreciation and study of music and we feel that the same opportunity should be offered to students and patrons of the theatre," says Dr. James Rowland Angell, educational counsellor of the N.B.C. "The

new series of great plays will parallel courses taught in departments of drama in high schools and colleges. There is an ever increasing demand for the classics which have made theatrical history, and we believe that Great Plays will satisfy in a large measure the desires of a theatre-going public which today does not have the opportunity of seeing the masterpieces which were formerly presented by professional companies on cross-country tours."

The American Library Association in endorsing the "Great Plays" will provide for their patrons copies of the masterpieces and complete reference material on the development of the drama. The splendid support which the public libraries will give throughout the country will aid the listener materially in his preparation for the broadcasts. These great plays will be the chief works of representative dramatists whose masterpieces caused the spotlight of the theatre world to be turned on their respective countries of Greece, Italy, England, France, Germany, Spain, Norway, Russia, Belgium, Ireland, Scotland, and America.

The plays to be broadcast between October and May include Euripides' *The Trojan Woman*; *Everyman*; *The Great Magician*, a commedia dell'arte; Marlowe's *Dr. Faustus*; Shakespeare's *Midsummer Night's Dream*, *Julius Caesar*, and *Othello*; Corneille's *The Cid*; Calderon's *Life Is A Dream*; Moliere's *Bourgeois Gentleman*; Goldsmith's *She Stoops To Conquer*; Sheridan's *The School for Scandal*; Schiller's *Mary Stuart*; Lytton's *Richelieu*; Boucicault's *The Octoroon*; Tolstoi's *Redemption*; Ibsen's *A Doll's House*; Gilbert and Sullivan's *Patience*; Dumas Fils' *Camille*; Rostand's *Cyrano de Bergerac*; Fitch's *Nathan Hale*; Barrie's *Peter Pan*; Maeterlinck's *Blue Bird*; Galsworthy's *Justice*; Pinero's *The Enchanted Cottage*; Shaw's *Back to Methuselah*; Robinson's *The White Headed Boy*; and Maxwell Anderson's *Elizabeth the Queen*.

THE READING TABLE

THE PROGRESSIVE ELEMENTARY SCHOOL: A Handbook for Principals, Teachers, and Parents. By Robert Hill Lane and others. New York: Houghton Mifflin Co. 1938. 208 pp. \$1.90.

Written by the vice-president of the Progressive Education Association, 1936-1938, and his associates, and based on the philosophy of John Dewey and William Kilpatrick, this book excites the interest of the reader in its very first chapter, A Philosophy of Education; and in the last chapter—Assets and Liabilities—answers and answers well twenty charges made against progressive education. Some of the charges are that "this new education insists on complete freedom," that "children in the informal school must not be told to obey," that "the selection of units . . . is a haphazard affair."

The intervening chapters touch requirements for teachers and other members of the personnel, the contacts with parents, the services rendered the children in the matter of environment, teaching principles, experiences, development of social habits, etc. The book contains good pictures of child activity in various forms at the different levels and gives a good reading list at the end. It will stimulate any teacher or parent who reads it. B. J. L.

CREATIVE WAYS FOR CHILDREN'S PROGRAMS. By Josephine Murray and Effie G. Bathurst. New York: Silver Burdett Co. 1938. 410 pp. \$2.40.

Realizing the great need of teachers in small schools for ideas and materials to aid in building programs, the authors offer many suggestions that will help children develop creative activities. In the first chapter the old form of programs is contrasted with the new form, showing the superiority of the latter. The teacher can set the stage for a program, but the children should initiate and plan it. It should be an outgrowth of their ideas and opinions.

These creative types of programs have many distinct advantages. They not only give the children an opportunity to develop

these ideas and opinions, but also aid in the development of desirable personality traits; e. g., they bring out the children's originality and creativeness, teach them how to work in a group, inspire greater interest in school work, and at the same time serve as recreation for them.

A pictorial section illustrates how various types of creative programs can be carried out in an entertaining way. At the end are given program materials and their sources. As a whole, this book is very interesting and would be very helpful to any teacher of children.

D. B.

FRIEDRICH PAULSEN, AN AUTOBIOGRAPHY. Translated and Edited by Theodor Lorenz, with a Foreword by Nicholas Murray Butler. New York City: Columbia University Press, 1938. 525 pp. \$3.75.

Paulsen, who died in 1908, had an unusually important and effective influence on education. In these memoirs is a full account of his private and professional life: of his education, from the country schoolhouse through his university career; of his professional life, including his account of his struggle to reform the German educational system. Here, in his own words, is the memorable scene when he defied Kaiser William II as he fought for ideas which eventually emerged victorious and brought about far-reaching changes in higher education in Germany. There is also the story of his defense of a Jewish lecturer in physics who was to be removed from the faculty because of his socialistic convictions.

THE STORY OF AIDA; THE STORY OF LOHENGRIN; THE STORY OF HANSEL AND GRETEL. Adapted by Robert Lawrence. (Authorized editions of the Metropolitan Opera Guild, Inc.) New York: Silver Burdett Company. 1938. Each 42 pp. 60 cents each.

The three opera stories, as told by Robert Lawrence, are simple and dramatic, following closely the stage action. They are first of all good stories, suitable for young readers of the intermediate grades. But these little books offer more than supple-

mentary reading. They are attractive from cover to cover with artistic, colorful, story-telling pictures, and the principal musical themes of the operas appear in music notation at the appropriate places in the story. The reader is therefore introduced to opera or can follow opera through words, pictures, and music. Each book has also a brief biographical sketch of the composer and a statement about his theories.

In the hope that the enjoyment of opera may be extended to more people and with the belief that the more one knows of opera the more he will enjoy it, the Metropolitan Opera Guild has helped to prepare these books, which may fill several needs. They are simple stories for young readers, annotated librettos to be used in listening to opera, or beautiful books for any musician's library.

M. V. H.

NEWS OF THE COLLEGE

Celebrating Senior Day on November 2, the class donned caps and gowns and listened to a message from Chancellor Joseph M. M. Gray of the American University in Washington, D. C.

Chancellor Gray, an outstanding educator of this country, studied in Germany under the auspices of the Carl Schurz Foundation. He has made an extensive study of the progress of German women in securing greater freedom for themselves in every phase of life—the liberty that American women possess. His address was on "Education of German Women."

In an effort to place emphasis on work organized on the year basis and courses whose contents tie in more functionally with what lies ahead for the individual student, the Course of Study Committee is working on a complete revision of all the present curricula at this college.

The committee, composed of Dr. W. J. Gifford, Miss Katherine M. Anthony, Mrs. Pearl P. Moody, Mr. George Chappellear,

Dr. Paul Houchell, Mr. John McIlwraith, Mr. C. T. Logan, and Dr. Henry A. Converse, has reworked the home economics curriculum and is now studying the commercial program leading to a degree.

With a victory over William and Mary Alumnæ, an 8-0 defeat at the hands of Sweet Briar, and a tie with Westhampton, the Madison varsity hockey season was brought to a close last week-end in Fredericksburg November 4 and 5. Players from Madison chosen to take part in the exhibition game played at the end of the tournament were Billie Powell, Hopewell; Marjorie Pitts, Smoots; and Martha Fitzgerald, Crewe. Fitzgerald acted as captain of the Purple and Gold squad this season.

An organ that literally "has everything" was recently installed, for the present, in Harrison Hall. It is a Hammond electric organ and is the latest development in electrical science with three million, five hundred thousand tone combinations. The organ is equipped with chimes, Scotch bagpipes, and xylophones, and has a volume capacity that would produce tones audible six miles away. The addition of this new organ makes it possible for organ students to have longer practice periods than heretofore.

Music-lovers found a treat in the second of the year's lyceum numbers presented November 14 in Wilson Auditorium, under the name of Wagnerian Festival Singers. The group is composed of Frederick Langford, Arthur Ocheltree, Hilda Donetzne, Marta Knosova, and Joel Berghurghm, and is led by Giuseppe Bamboschek, who has served seventeen years as first conductor at Metropolitan Opera. Hans Heniot, brilliant young American pianist, composer and conductor, is their accompanist.

Alpha Chi Chapter of Kappa Delta Pi, national honorary organization in education, initiated ten members at their meet-

ing November 10. The new members of this organization are Mary Flanagan, Luray; Mary Clark, Brooklyn, N. Y.; Nancy Earman, Harrisonburg; Mary Rogers, Big Island; Mike Lyne, Shenandoah Junction, W. Va.; Jean VanLandingham, Petersburg; Corinne Carson, Sterling; Geraldine Lillard, Madison; Geraldine Ailstock, Clifton Forge; and Frances Taylor, Ashland.

Miss Ruth Hudson, Luray, long a valued member of the faculty of this college, has returned after an absence of several years. She is acting as hostess in Senior Hall. Miss Hudson was formerly director of dramatics at Madison College.

With Miss Ethel Spilman of the Madison College Training School presiding, the teachers of District G assembled at Handley High School in Winchester on October 15 in their annual district meeting, and approved resolutions calling for the organization of all schools in the district on a twelve-year basis as soon as practicable.

The editors and business managers of *The Breeze* and *The Schoolma'am* were delegates to the Virginia Intercollegiate Press Association held at Mary Washington College, Fredericksburg, the week-end of October 29, and to the Associated Collegiate Press Convention held at the Hotel Gibson, Cincinnati, Ohio, the following week-end. The delegates were Jane Logan, Harrisonburg, editor, and Emma Rand, Amelia, business manager, of *The Schoolma'am*, college yearbook; and Mike Lyne, Shenandoah Junction, W. Va., editor, and Betty Coupar, Brooklyn, N. Y., business manager of *The Breeze*, weekly newspaper.

Lucille Willingham, Appalachia, and Mary P. Wright, Norfolk, represented Madison at the Southwide Baptist Youth Conference held at Memphis, Tennessee, from October 27-30. This convention was attended by three thousand five hundred students representing 17 southern colleges

and universities. They spent the four days studying the problems of the Christian student of today under the instruction of leaders of international fame.

Representing the Rural Life Club, Maria Bowman attended the Youth Section of American Country Life Association which held its annual meeting at the University of Kentucky in Lexington from November 1 to 4.

Music for the Hallowe'en prom held October 29 was furnished by Ray Frye and his Virginians. This was the first of the fall dances and was attended by members of the junior and senior classes and their dates. The following week-end the freshmen and sophomores danced to the music of Hartwell Clark's orchestra.

With Letitia Holler, Camden, N. J., as chairman, the Athletic Association is sponsoring the formation of a Dance Group on campus. This movement has been under discussion for several years and at last is taking definite form. Like a French Club, or a Science Club, or an Art Club, a Dramatic Club, or a Music Club, the Dance Group will meet for exploration and practice in a particular field.

Having successfully passed the second try-out, eighteen new members were admitted to the Glee Club October 17: Jean Birchall, Roanoke; Josephine Bowles, Hopewell; Katherine Butler, Welch, W. Va.; June Crook, Long Island, N. Y.; Jane Dingleline, Harrisonburg; Elsie Jones, Greensboro, N. C.; Margaret Moore, Richmond; Eleanor Nolte, Brooklyn, N. Y.; Elmyra Parish, Washington; Margaret Parsons, Norfolk; Helen Potter, Norfolk; Ruth Ritchie, Harrisonburg; Margaret Sherman, Hampton; Kathryn Shull, Winchester; Ruby June Stowers, Bluefield; Virginia Anne Switzer, Harrisonburg; Elsie Thomas, Dayton; and Kathryn Walker, Great Bridge.

PLACEMENT OF FOUR-YEAR GRADUATES OF 1938

(All addresses are in Virginia unless otherwise indicated.)

Josephine Acton—Elementary grades, Norfolk.

Glenna Angle—Home economics, Timberville, Rockingham County.

Ila Arrington—First grade, Blackstone.

Agnes Bargh—English, history and dramatics, Leesburg.

Rebekah Bean—First grade, Buchanan.

Virginia Blain—Secretary to Dean of Women, Madison College.

Hazel Blair—Dietitian, Fauquier County Hospital, Warrenton.

Margaret Briggs—Dietitian, Duke University Hospital.

Clara Bruce—Oakland School, Roanoke County.

Pauline Buchanan—Mathematics, Portlock High School, Norfolk County.

Margaret Byer—Physical Education, Woodland Way Junior High School, Hagerstown, Md.

Evelyn Bywaters—First grade, Matthew Whaley School, Williamsburg.

Maxine Cardwell—Arlington County.

Mary Ella Carr—First and second grades, Burke School, Fairfax County.

Josephine Chance—Seventh grade, St. Charles, Lee County.

Elizabeth Clay—Home economics, Stafford High School.

Margaret Cockrell—Student, Washington School for Secretaries.

Betty Reese Coffey—First and second grades, Calahan, Alleghany County.

Eleanor Cole—Home economics, Norview High School, Norfolk County.

Anna Laura Crance—Dietitian, Medical College of Virginia, Richmond.

Sara Curtis—Sixth and seventh grades, Dunlop School, Alleghany County.

Louise Davis—Dietitian, George Washington University, Washington, D. C.

Isabelle Dunn—First to fourth grades, Midway School, Albemarle County.

Elizabeth Ellett—Home economics, Elkton.

Louise Ellett—Home economics and biology, Courtland, Southampton County.

Catherine Falls—Dietitian, Medical College of Virginia, Richmond.

Hilda Finney—Home economics, Saluda, Middlesex County.

Elizabeth Ford—Home economics, Bealeton School, Fauquier County.

Sophia Fry—Highland Park Junior High School, Dallas, Texas.

Evelyn Garner—Home economics, Brookville, Campbell County.

Mildred Garrison—Fourth grade, John Marshall Elementary School, Arlington County.

Jessie Gearing—Home economics, Crewe High School.

Margaret Glover—Home economics, Red Hill, Albemarle County.

Frances Goalder—Second grade, Hilton Village.

Blanche Griffin—Home economics, Clarke County.

Margaret Grove—Arlington County.

Ann Hamilton—Third grade, Glen Lea School, Henrico County.

Helen Hardy—Junior High School, Harrisonburg.

Anna Mae Harris—Home economics, Bethel and Damascus High Schools, Washington County.

Florence Harrison—Third grade, Brook Hill School, Henrico County.

Mary Edith Holland—Seventh grade, Reedville.

Mary Ann Holt—Arlington County.

Eunice Hooper—One-room school, Golden Hill, Md.

Helen Hotch—Substitute teaching, Portsmouth, Va.

Mary Margaret Howell—Fifth grade, Keezletown.

Ella Hubble—Home economics, Reedville, Northumberland County.

Lettie Huffman—Fourth and fifth grades, Richlands, Tazewell County.

Elsie Jarvis—History and Latin, New Point High School, Matthews County.

Ruth Kesler—Home economics, South Hill High School.

Eugenia King—Home economics, Blackstone High School.

Mary Marie Koontz—Principal of Promise Land School, Amelia County.

Charlotte Landon—Home economics, Gloucester County.

Annie Leach—Bentonville, Rappahannock County.

Charlotte Liskey—Kindergarten, Waterman School, Harrisonburg.

Lorraine Luckett—Studying Library Science.

Cathryn McNeely—Home economics and science, Callands High School.

Catherine Marsh—Dietitian, Vanderbilt University.

Ruth Matthews—Home economics, Calverton, Fauquier County.

Margaret Mende—First to third grades, Prince George County, Md.

Fannie Millen—Clerical position with newspaper, Watkins Glen, N. Y.

Dorothea Miller—Assistant Home Management Supervisor, Farm Security Administration, Richmond.

Mildred Miller—Principal and upper grade teacher, Fulks Run, Rockingham Co.

Patricia Minar—Graduate study, University of Chicago.

Edith Moore—Home economics, Aurora High School, Washington, N. C.

Dolly Mott—Sixth grade, Harrisonburg.

Lena Mundy—First and second grades, Waynesboro.

Rebecca Myers—Home economics, Keezletown.

Ethel Najjum—Dietitian, Michael Reese Hospital, Chicago, Ill.

Mildred Nash—Manager of cafeteria, Blackstone High School.

Dorothy Newman—Third grade, Blackstone.

Elizabeth Patterson—Sixth grade, Phoebus.

- Evelyn Patterson—Seventh grade, Harrisonburg.
- Dorothy Peyton—Seventh grade, Belmont High School, Spotsylvania County.
- Dolores Phalen—Seventh grade, Blackstone.
- Katherine Pilley—Elementary grades, Norfolk.
- Florence Pond—Dietitian, Henry Ford Hospital, Detroit, Mich.
- Leslie Purnell—Physical education, Staunton and Waynesboro.
- Minnie Quinn—Student, business school, Richmond.
- Susan Quinn—Sixth grade, Richlands, Tazewell County.
- Hazel Ritchie—Home economics, Upper-ville.
- Isabel Roberts—Home economics, Staunton.
- Isabel Russell—Home economics and science, Preston, Md.
- Mary K. Sale—Fourth grade, Port Republic, Rockingham County.
- Marion Sampson—Substitute teaching, Hopewell.
- Harriette Schilt—Second grade, Rhome Avenue School, East Rockaway, N. Y.
- Geraldine Selby—Seventh grade and high school mathematics, Central High School, Accomac County.
- Helen Shular—English and history, Waynesboro.
- Fannie Slate—Home economics, Martinsville High School.
- Dorothy Slaven—Clerical work, Rockingham National Bank, Harrisonburg.
- Helen Slifer—Home economics, Climax School, Pittsylvania County.
- Margaret Smiley—Mathematics and English, Boonesboro High School, Bedford County.
- Martha Smith—Sixth grade, Broadway.
- Mary Ellen Smith—Sixth grade, Falling Springs, Alleghany County.
- Wanda Spencer—Home economics and science, Linville-Edom School, Rockingham County.
- Jennie Spratley—Home economics, Ivor High School, Southampton County.
- Annie Lee Stone—Seventh grade, Norfolk County.
- Margaret Stone—Elementary grades, Benton No. One School, Penn Yan, N. Y.
- Ruth Taylor—Home economics and science, Deep Creek School, Norfolk County.
- Evelyn Terrell—Dietitian, Cincinnati General Hospital, Cincinnati, Ohio.
- Agnes Thomson—Dietitian, Barnes Hospital, St. Louis, Mo.
- Elizabeth Trueheart—Home economics, Haymarket High School, Prince William County.
- Carrie May Turner—Sixth grade, South Hill.
- Virginia Turnes—Jetersville, Amelia County.
- Frances Umberger—Home economics, Richfield, N. C.
- Ann VanLandingham—Home economics, Alta Vista, Campbell County.
- Evelyn Vaughan—Fourth grade, Lynchburg.
- Annie Vincent—Home economics, Wicomico School, Northumberland County.
- Lurlene Walker—Seventh grade, Stewartsville, Bedford County.
- Frances Ward—Fifth grade, Poolesville, Md.
- Vivian Weatherly—Sixth grade, Deep Creek School, Norfolk County.
- Nancy White—Home economics, Remington School, Fauquier County.
- Lucille Whitmire—English and health education, Big Stone Gap High School.
- Helen Willis—First grade, Amherst.
- Ann Wills—Home economics, Madison and Criglersville Schools, Madison County.
- Josephine Wills—Home economics, Woodstock, Shenandoah County.
- Olivia Wooding—Home economics, Stewartsville, Bedford County.
- Elizabeth Young—First grade, Toano.

PLACEMENT OF TWO-YEAR
GRADUATES OF 1938

- Eleanor Ayres—Fairfax County.
Lottie Ayres—One-room school, Wealthia, Buckingham County.
Irene Bachtell—First to fourth grades, Buffalo Bend School, Rockbridge County.
Gertrude Beable—Shenandoah County.
Hazel Breeden—First to fourth grades, Daleville, Botetourt County.
Dorothy Brewster—Studying shorthand and typing, Callahan, Fla.
Irene Brooks—First and second grades, Ingleside School, Norfolk County.
Helen Burton—First to sixth grades, Hopkinsville, Powhatan County.
Marjorie Carr—Fifth and sixth grades, Kings Fork School, Nansemond County.
Rachel Carter—Sixth grade, Brookneal, Campbell County.
Kathleen Clasby—First to fourth grades, Hoot Owl Hollow, Norton.
Beulah Claypool—First to seventh grades, Paint Lick School, Tazewell County.
Ellen Cole—First grade, Norfolk County.
Margaret Comer—One-room school, Tanner's Ridge, Page County.
Mary Elizabeth Coyner—Primary grades, Lyndhurst School, Augusta County.
Helen Damron—Primary grades, Rockbridge Baths.
Jean Fansler—Student, Shepherd College, Shepherdstown, W. Va.
Alberta Faris—Fairfax County.
Evelyn Faught—Upper grades, Fox Mountain School, Rockingham County.
Ruth Gregg—First and second grades, Lucketts, Loudoun County.
Marjorie Grubbs—Fifth grade, Great Bridge School, Norfolk County.
Margaret Helmtoller—Upper grades, Williamsville School, Bath County.
Mary Ruth Huff—Lower grades, Botetourt County.
Maxine Jolly—First to fifth grades, Ettrick School, Chesterfield County.
Mildred Keller—Primary grades, Top Knot School, Shenandoah County.
Corrie L. Kite—First to seventh grades, Madison County.
Lusina Marshall—Ashwood, Bath County.
Eva Massie—Assistant Principal and upper grades, Buffalo Station, Nelson County.
Dorothy Noffsinger—Lower elementary grades, Asbury School, Haymakertown, Botetourt County.
Marjorie Odeneal—First grade, Norfolk City.
Charlotte Olinger—Secretary in Duplan Silk Corporation, Grottoes.
May Peters—One-room school, Mountain View, Rileyville.
Margaret Potts—Third grade, Chester.
Annetta Rickard—Saumsville School, Shenandoah County.
Mildred Seymour—First grade, Hurt School, Pittsylvania County.
Catherine Shank—Axton, Henry County.
Anna Mae Stephens—Second and fourth grades, Norview School, Norfolk County.
Ruth Sutherland—Russell County.
Inez Upshur—Student, Business school.
Roselyn Wilson—Seventh grade, Dave-Grafton School, York County.
Dorothy Winstead—Second grade, James Monroe School, Norfolk City.
Hazel Zirkle—One-room school, Edith, Shenandoah County.

DIRECTORY OF STUDENT OFFICERS, MADISON COLLEGE
Fall Quarter, 1938-39

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PUBLICATIONS

The Schoolma'am: Jane Logan, Harrisonburg, editor-in-chief; Emma Rand, Amelia, business manager; Anna Gordon Barrett, Lynnhaven, and Ellen Jane Beery, Harrisonburg, associate editors; Betty Thomas, Bedford, assistant business manager.

The Breeze: Mary Catherine Lyne, Shenandoah Junction, W. Va., editor-in-chief; Elizabeth Coupar, Brooklyn, N. Y., business manager; Sarah Thomason, Newport News, Marlin Pence, Arlington, managing editors; Mary J. Wright, Portsmouth, news editor; Barbara Ford, Lynchburg, feature editor; Marion Killinger, Bethesda, Md., society editor; Margaret Hedges, Alexandria, radio editor; Frances Taylor, Ashland, head writer; Nancy Dick, Nassawadox, chief typist; Betty Lou McMahan, Laurinburg, N. C., cartoonist.

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Scribblers: Marie Smith, Harrisonburg, chief scribe.

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Alpha Literary Society: Margaret Baylor, Swoope, president; Eleanor Kash, Lynchburg, treasurer; Kathleen Rhea, Craigsville, secretary.

Sigma Phi Lambda: Julia Ann Flohr, Vienna, president; Vern Wilkerson, Roanoke, vice-president; Dorothy Grubbs, Norfolk, secretary; Margaret Weil, Alexandria, treasurer; Martha McGavock, Portsmouth, historian; Marjorie Proffitt, Louisa, chairman of program committee.

CLUBS

Stratford Dramatic Club: Mary Elizabeth Stewart, Roanoke, president; Cora Mae Fitzgerald, Portsmouth, vice-president; Mary Flanagan, Luray, secretary; Anita Wise, Mt. Vernon, N. Y., business manager; Alice Gilliam, Prince George, stage manager.

Aeolian Music Club: Geraldine Douglass, Grottoes, president; Marie Smith, Harrisonburg, vice-president; Anne Kidd, Scottsville, secretary; Margaret Pittman, Holland, treasurer.

Glee Club: Ellen Fairlamb, Richmond, president; Margaret Young, Lynchburg, business manager; Nancy Earman, Harrisonburg, vice-president; Janet Miller, Harrisonburg, secretary; Geraldine Douglass, Grottoes, accompanist; Shirley Whittington, Mattaax, librarian.

Bluestone String Ensemble: Hazel Cline, Mt. Sidney, president; Louise McNair, Herndon, concert master; Geraldine Douglass, Grottoes, librarian.

Bluestone Cotillion Club: Mildred Abbitt, Victoria, president; Elizabeth Brown, Victoria, vice-president; Gene Ballard, Richmond, secretary; Emma Rand, Amelia, treasurer; Catherine Warner, Richmond, business manager; Dorothy Day, Richmond, sergeant-at-arms.

German Club: Virginia Hull, Goshen, president; Sammye White, Chatham, vice-president; Letitia Holler, Camden, N. J., secretary; Jean Norwood, Chase City, treasurer; Margaret Clarke, Norfolk, business manager; Ruth Hardesty, Shepherdstown, W. Va., sergeant-at-arms.

Frances Sale Club: Elizabeth Alexander, Waverly Hall, Ga., president; Jane Lynn, Manassas, vice-president; Anna Miller, Aqua, secretary; Beatrice Bass, Crewe, treasurer; Jean Collier, Hampton, chairman social committee; Sally Rusher, Thaxton, chairman program committee.

Le Cercle Francais: Mildred Garnett, Harrisonburg, president; Mary P. Wright, Norfolk, vice-president; Nancy Earman, Harrisonburg, secretary; Cora Mae Fitzgerald, Portsmouth, treasurer; Corinne Carson, Washington, D. C., chairman program committee.

Art Club: Nellie Dunston, Norfolk, president; Winifred Rew, Norfolk, vice-president; Mary Evelyn Steele, Stephens City, secretary; Alla

Jones, Norfolk, treasurer; Miriam Robertson, Norfolk, chairman program committee.

Debating Club: Maria Bowman, Staunton, president; Sammie White, Chatham, vice-president; Jane Lynn, Manassas, secretary; Anna Miller, Aqua, treasurer.

Alpha Rho Delta: Earle Hitt, Haywood, president; Ruth Stickley, Woodstock, vice-president; Marie Smith, Harrisonburg, secretary; Annie Hilliard, Dunbarton, treasurer; Nell Long, Richmond, critic; Vern Wilkerson, Roanoke, chairman program committee.

Curie Science Club: Margaret Trevilian, Gloucester, president; Martha Fitzgerald, Crewe, vice-president; Margaret Blakey, Stanardsville, secretary; Mary Rogers, Big Island, treasurer; Nancy Jones, Lynchburg, sergeant-at-arms; Doris Fivecoat, Portsmouth, chairman program committee.

Association for Childhood Education: Jennie Lee Massie, Amherst, president; Nell Cox, Independence, vice-president; Mildred Goode, Henry, secretary; Vivian Johnston, Brooklyn, N. Y., treasurer; Sammie White, Chatham, chairman program committee.

Choral Club: Frances Barnard, Norfolk, president; Rosa Lee Scott, Dunbarton, vice-president; Elsie Thomas, Dayton, secretary; Ruth McClain, Bloomville, N. J., treasurer; Agnes Davis, McGaheysville, librarian; Anne Kidd, Scottsville, accompanist.

Rural Life Club: Virginia Shreckhise, Mt. Sidney, president; Edith May Fultz, Raphine, vice-president; Frances Stickley, Unionville, secretary; Georgia Bywaters, Opequon, treasurer; Anna Miller, Aqua, chairman program committee; Marjorie McKnight, Cambridge, Md., chairman social committee.

International Relations Club: Francene Hubbard, Albany, N. Y., president; Judith Brothers, Whaleyville, vice-president; Emily Hardie, Danielstown, secretary; Catherine Robertson, Bedford, treasurer; Geraldine Ailstock, Clifton Forge, chairman program committee; Nell Long, Richmond, librarian.

Philosophy Club: Mary Clark, Brooklyn, N. Y., secretary; Judith McCue, Staunton, librarian.

Garden Club: Isabelle Buckley, Rural Retreat, president; Harriet Covington, Buena Vista, vice-president; Virginia Newman, Woodstock, secretary-treasurer; Ruth Keller, Fishers Hill, reporter.

Hiking Club: Emily Hardie, Danielstown, president; Catherine Ketron, Lebanon, Mae Matthews, Meredithville, group leaders.

Baptist Student Union: Ruth Saul, Vinton, president; Lucille Willingham, Appalachia, first vice-president; Sallie Rusher, Thaxton, second

vice-president; Camilla Cale, Atlanta, third vice-president; Margaret Rusher, Thaxton, recording secretary; Marguerite Watkins, Kents Store, corresponding secretary.

Sesame Club: Virginia Reubush, Penn Laird, president; Elsie Thomas, Dayton, vice-president; Agnes Davis, McGaheysville, secretary; Janet Coffman, Harrisonburg, treasurer; Mildred Smith, New Market, sergeant-at-arms; Elsie Thomas, Dayton, chairman program committee; Ruth Ritchie, Harrisonburg, reporter; Bernice Liskey, Harrisonburg, pianist; Louise Blöse, Penn Laird, chairman social committee.

Clara Barton Club: Mary Alice Moore, Clarksville, president; Elizabeth Norfleet, Suffolk, vice-president; Martha Ligon, Clarksville, secretary-treasurer; Aileen Brillhart, Troutville, chairman program committee.

Newman Club: Reba Startt, Cape Charles, president; Clara Soter, Newport News, vice-president; Elizabeth Phalen, Harrisonburg, secretary-treasurer.

The Freshman Chorus, Section A: Miriam Lambert, Norfolk, president; Edna Lee Schaaf, Richmond, vice-president; Evangeline Wilkerson, Lynchburg, librarian; Naomi McAllen, Richmond, secretary-treasurer.

Freshman Chorus, Section B: Inez Walls, Richmond, president; Gwen Ridley, Courtland, vice-president; Barbara Tillson, Arlington, secretary-treasurer; Virginia Waring, Richmond, librarian.

CLASSES

Senior Class: Elizabeth Adams, South Boston, president; Elizabeth Brown, Victoria, vice-president; Evelyn Hathaway, Derby, secretary; Yvette Kohn, Brooklyn, N. Y., treasurer; Betty Hannah, Cass, W. Va., business manager; Gaye Pritchett, Cambridge, Md., sergeant-at-arms.

Junior Class: Virginia Gordon Hall, Ashland, president; Almeda Greyard, Norfolk, vice-president; Anna Miller, Aqua, secretary; Geraldine Lillard, Madison, treasurer; Nellie Dunston, Norfolk, business manager; Corinne Carson, Washington, D. C., sergeant-at-arms.

Sophomore Class: Margaret Hedges, Alexandria, president; Katherine White, Bedford, vice-president; Julia Ann Flohr, Vienna, secretary; Anna Jane Pence, Arlington, treasurer; Frances Wright, Goodview, business manager; Faye Mitchell, Front Royal, sergeant-at-arms.

Freshman Class: Margaret Moore, Richmond, president; Elizabeth Martin, Norfolk, vice-president; Evelyn Jefferson, Federalsburg, Md., secretary; Elizabeth Ogburn, Lawrenceville, treasurer; Jane Dingedine, Harrisonburg, business manager; Betty Sanford, Orange, sergeant-at-arms.

ALUMNAE NEWS

Helen Shutters, '37, who recently completed her year in dietetics at the Cincinnati General Hospital, Cincinnati, Ohio, is now assistant dietitian in the Norton Memorial Infirmary, Louisville, Kentucky.

Bertha Jenkins, '37, is now associated with the Richmond Dairy Council, Richmond, Virginia, after completing the course for dietitians at Johns Hopkins Hospital, Baltimore, Maryland.

Ruth Lewis, '21, and Lena Bones, '31, who are teaching in the experimental school in Radford sponsored by the Southern Association of Colleges and Secondary Schools, were in Harrisonburg recently to observe the work being done in the Madison College Training School.

Evelyn Bywaters, '38, of the Williamsboro public schools, was also in Harrisonburg at the same time for the same purpose.

The second woman justice of the peace in Page county is Susie Beth Hudson, '31, of Luray.

The engagement of Helen Sites, '33, of Dayton, to William K. Peck, of New York City, has recently been announced. She received her M. A. this past summer from Columbia University, and is now teaching in the Woodrow Wilson School, Westfield, N. J. Mr. Peck is a native of Oregon, a graduate of New York University, and is now connected with the Metropolitan Life Insurance Company. The wedding will take place in the early winter.

The Culpeper branch of the Alumnae Association celebrated their third anniversary with a dinner meeting on October 28 at Culpeper. Fourteen members were present.

Ruth McNeil Thornhill, '35, president of

the chapter, told of the various alumnae interests of the chapter, of civic affairs in which she was interested, and of her home. Mary McNeil Willis, '28, told of her interest in the P. T. A. both as a patron and as a former teacher. Other married alumnae were Gladys Yowell Willis, '23, Ruth Burton Yowell, '24, Elizabeth Rhoades Spillman, '32, and Edna Hutcherson Morean '13.

Several alumnae are occupied with a profession as well as a home. Mary Jasper Hudson, '16, is principal of a school a few miles from Culpeper. It is hard to believe she has a daughter who is a junior in college. Lois Moore Wright, '33, is an assistant to an architect. Ida May Hudson is teacher in home economics in the Culpeper High School, and has just built a new home.

Myrtle Carpenter, '30, is a teacher in the first grades in Culpeper county. Her children made the decorations—and they were both attractive and well done. We learned from others, but not from Myrtle, that she is regarded as the best first grade teacher in the county.

The guests from Madison College were Miss Elizabeth Cleveland, Mrs. S. P. Duke, Dr. Rachel Weems, and Professor C. P. Shorts.

Dean W. J. Gifford and Professor Conrad Logan attended a Madison College Alumnae luncheon in Woodward & Lothrop's Tea Room in Washington, D. C., on Saturday afternoon, November 5. Mrs. Gifford and Mrs. Logan accompanied them.

The following alumnae were present at the luncheon: Evelyn Bowers, '30; Lena Wolfe, '30; Ruth King, '29; Mary Bibb Appleton, '24; Buckie Lambert Allport, '30; Margaret Reilly Bell, '38; Suella Reynolds Robinson, '30; Martha Surber, '35; Rachel Rogers, '34; Lucille Keeton, '32; Vivian Rucker, '34; Pearl Hart, '29; Ruby Pryor, '30; Edith Ward Dewhirst, '21; Eleanor Zeigler, '35; Agnes Bargh, '38; Maxine

Cardwell, '38; Virginia Hitt Harris, '35; Margaret Gambrell, '33; Virginia Elburg Mather, '30; Charlotte Hagan Clough, '29; Evangeline Sheets, '35; Edythe Monahan, '30; Josephine A. Moncure, '37; Margaret Cockrell, '30; Mary Ann Holt, '36; Sadie S. Williams, '24; Ruth Holt Davis, '31; Maude Forbes, '30.

MARRIAGES

Class of 1931: Florence Stewart Collins, of Staunton, to Mr. William Edward Lange, of Churchville; in the First Baptist Church, Staunton, in September.

Class of 1932: Jean Brooks Bricker, of Shenandoah, to Dr. Glenn Moore Spitler, of Luray; in the Baptist Church, Shenandoah, Virginia, on July 28. Mrs. Spitler is a popular member of the Shenandoah High School faculty. Dr. Spitler received his degree in Dental Surgery at the Medical College of Virginia. He is a member of the Delta Sigma Delta Fraternity and of the Arlington Lion's Club.

Class of 1932: Nancy Marino, of Staunton, to Mr. William Orlando Birch, of Arlington; in Salisbury, North Carolina, on May 12. Mrs. Birch has had a Government position in Washington for two years. For the present the couple are residing in Lexington, North Carolina.

Class of 1933: Agnes Virginia Newell, of Lynchburg, to Mr. William Tarrant Fox, of Aylett; in the Church of the Epiphany, Lynchburg, on June 25.

Class of 1935: Henrietta Bain Manson, of Lottsburg, to Rev. Harry Gordon Coiner, of Waynesboro; during the summer. Mr. Coiner is a graduate of Concordia Seminary in St. Louis. He is now pastor of the Lutheran Church of our Saviour in Port Washington, L. I. The couple will make their home at 8 Franklin Avenue of that city.

Class of 1936: Imogene Elizabeth Averett, of Lynchburg, to Mr. Elden Washington Christopher, of Northumberland County; at the home of the bride, on August 17.

Mr. Christopher is a graduate of the College of William and Mary and has done graduate work at the University of Virginia. He is principal of the Callao High School.

Class of 1937: Virginia Byers, of Dayton, to Mr. James Raymond Frost; in the Old Stone Church, Fort Defiance, Virginia, on October 1. Mrs. Frost taught last year at Catonsville, Maryland.

Class of 1937: Margaret Shank, of Harrisonburg, to Mr. Jack Fretwell, of Staunton; in the Methodist Church, Harrisonburg, September 4. Mrs. Fretwell has been teaching in Catonsville, Maryland. Mr. Fretwell attended Augusta Military Academy in Staunton. He is now the manager of the State and Strand Theatres, Harrisonburg.

DEATH OF KATHERINE MAUCK

Funeral services for Miss Katherine Mauck were held recently at her home three miles west of Luray. Miss Mauck became ill in April while teaching in Danville, Ill. She was first taken to a Danville hospital but later brought home. Her disease was diagnosed as being caused by the streptococci germ.

Miss Mauck was a graduate of Madison College, and of Luray High School. She is survived by her parents, Mr. and Mrs. D. E. Mauck, and two sisters, Miss Virginia Mauck, of Waynesboro, and Miss Marjorie Mauck.

OUR CONTRIBUTORS

ARGUS TRESIDDER, since his graduation from Cornell University (Ph.D., 1935), has been professor of speech in Madison College. His earlier teaching experience was at the University of Kansas City and at the University of Tennessee.

EDNA TUTT FREDERIKSON devotes most of her time to writing, but offers several courses in the English department at Madison College. Mrs. Frederikson is a graduate of the University of Kansas (Ph. D., 1931).

MARY CATHERINE LYNE is editor of *The Breeze*, Madison College newspaper.

RACHEL F. WEEMS is secretary of the Madison College Alumnae Association. Dr. Weems is also the college physician.

FILM ESTIMATES

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.

AFFAIRS OF ANNABEL (Jack Oakie, Lucille Ball) (RKO) Crazy farce comedy, more burlesque than satire on Hollywood. One-track-mind press-agent puts heroine through incredibly absurd situations to build up her screen reputation. Ridiculously exaggerated, continuous nonsense, very funny to many.

(A) Hardly (Y) Fair (C) No

ARKANSAS TRAVELER (Bob Burns, Fay Bainter, Dickie Moore) (Para) Amusing, often improbable but well-knit story of small-town life with engaging characters and appealing action. For old friend's widow, hobo printer saves newspaper, builds radio station, rids town of crooks—and leaves audience happy.

(A) Very good of kind (Y) (C) Amusing

BOYS' TOWN (Spencer Tracy, Mickey Rooney, Henry Hull) (MGM) Heroic priest, believing no boy is "bad," surmounts endless obstacles to found home for wayward boys, where toughest problem (Mickey) is finally solved. Some sentimental melodrama but gripping, moving story. (Based on actual Boys' Town in Nebraska.)

(A) (Y) Very good (C) Probably good

COURIER OF LYONS (French, English titles) (Pax) Forceful, well-directed, historical drama based on real case of mistaken identity and miscarriage of justice during French Revolution. Pierre Blanchard in dual role, falsely convicted by unrelenting judges, is beheaded as criminal he resembled. Acting superb.

(A) Very good (Y) Perhaps (C) No

DRUMS (Sabu, Raymond Massey, Roger Livesay) (UA) Vivid, full color picture of British army-post life on Khyber Pass frontier with magnificent mountain backgrounds. Little Indian prince's loyalty to England defeats Indian treachery in violent fighting climax. Great spectacle, tense action, much noise.

(A) Very good of kind (Y) Thrilling (C) No

FIVE OF A KIND (Dionne Quints, Hersholt, Trevor, Romero) (Fox) Fascinating scenes of Quints' singing, piano-playing, dancing, playing with dolls and puppies—crudely framed in lively, improbable yarn of rival newshawks, man and woman, seeking to "scoop" Quint broadcast, the man a cheap cad! Good taste missing.

(A) Interesting (Y) (C) Mostly amusing

GARDEN OF THE MOON (Pat O'Brien, Lindsay, John Payne) (Warner) Noisy, silly musical of absurd feuds between conceited manager of garish night-club and band leader, glorifying night clubs, "swing," and some painful "vocalizing." Tricky manager, faking death-bed scene, etc., wins contract and club success.

(A) Absurd (Y) Doubtful value (C) No

GIRLS' SCHOOL (Ann Shirley, Nan Grey, Noah Beery, Jr.) (Columbia) Somewhat romanticized and exaggerated story of girl's boarding school life. Problems of snobbery, scholarship students, broken homes, parental wealth's effect on administration fairly accurately shown. Thrills, pranks, crises of 'teen age make the picture.

(A) Interesting (Y) Good (C) Good

IF I WERE KING (Colman, Rathbone, Dee) (Para) Old Paris lavishly portrayed, perfect in costume and background. King Louis XI (Rathbone) and Francois Villon (Colman) masterfully played, with deft use of Villon's poems. Mass action and dialog expertly handled. Historical drama beautifully done.

(A) Excellent (Y) Mature but good (C) Beyond

KING OF ALCATRAZ (Lloyd Nolan, Gail Patrick) (Para) Hectic melodrama about murderous crook escaped from Alcatraz. Boards ship disguised as old lady, pulls gun, gets control of ship, but two heroic radio-operators save situation. Terrific thrills, terrific fighting, terrific absurdities.

(A) Hardly (Y) No (C) No

MOONLIGHT SONATA (Paderewski, Marie Tempest) (British) Stupid story, woodenly acted save by Marie Tempest, with trite plot only slightly connected to Moonlight Sonata. Some good sets and photography, but mostly a feeble framework for presenting Paderewski's great playing of the classics, its chief value.

(A) Perhaps (Y) Perhaps (C) Hardly

SPANISH EARTH (Contemporary Historians) Stirring, vivid portrayal of Loyalist Army's defense of Madrid and environs. Emphasizes need of good soil to guarantee food supply and shows work on irrigation project along with war scenes. Partisan but effective narration by Hemingway, impressive photography.

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

THAT CERTAIN AGE (Deanna Durbin, Melvyn Douglas, Jackie Cooper) (Univ) Charming, amusing, well-acted story of young girl's infatuation for older friend of father and effective scheme of parents and victim to disenchant her. Understanding treatment returns her to normal. Deanna's songs a feature, but incidental.

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

THE WAVE (Mexican cast and dialog) (Garrison) Artistic, impressive presentation of Mexican fishermen's life—starvation wages, grafting bosses, "labor union" solution, with wonderful shots of fishing. Pictorial narrative, in proper tempo, little dialog and title needed. Film of dignity and appeal.

(A) Notable (Y) Mature (C) Beyond them

TOO HOT TO HANDLE (Gable, Loy, Pidgeon) (MGM) High tension melodrama at furious tempo, congested with impossible heroics by super-news-cameraman from war-blasted China to voodoo-infested jungles of South America. Life thoroughly distorted and inflated for maximum of thrills. Desperate dose for jaded public.

(A) Depends on taste (Y) Doubtful value (C) No

YOU CAN'T TAKE IT WITH YOU (L. Barrymore, Arnold, Arthur, Stewart) (Columbia) The famous stageplay finely screened with notable cast. Weird family done to the life, hilariously funny, wholesomely entertaining. Marked changes and additions to original make film very long but comedy values are fully sustained.

(A) (Y) Excellent (C) Good

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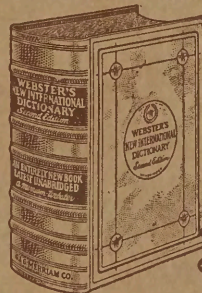
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