

The Summer Session Reporter

UNIVERSITY OF MINNESOTA

Vol. XV

Monday, July 3

No. 159

CALENDAR FOR THE WEEK

Wednesday, July 5

- 2:00 p.m. Conference of Young People and High School Teachers with Harold Stark, Convocation Lecturer of July 13. Music Building Library.
- 3:00 p.m. Dramatic Recital: "Autumn Crocus" by C. L. Anthony. Maud Scheerer, Dramatic Reader, New York City. Northrop Auditorium.
- 4:00 p.m. Recital: Agnes Rast Snyder, Contralto; Louise Lupien Jenkins, Accompanist. Music Auditorium.
- 8:30 p.m.** Three One-act Plays by the University Theatre: "The Rim of the Desert," "An Unknown Woman," and "The King's Vigil" by Oscar W. Firkins. Music Auditorium.

Thursday, July 6

- 10:00 a.m. Convocation Address: "America and the Soviet." Will Durant, Philosopher and Author. Northrop Auditorium.
- 3:00 p.m. Dramatic Recital: "Another Language" by Rose Franken. Maud Scheerer, Dramatic Reader, New York City. Northrop Auditorium.
- 8:30 p.m.** Three One-act Plays by the University Theatre: "The Rim of the Desert," "An Unknown Woman," and "The King's Vigil" by Oscar W. Firkins. Music Auditorium.

Friday, July 7

- 11:00 a.m. Lecture: "Education and Business," William J. Cooper, United States Commissioner of Education. Burton Hall Auditorium.
- 2:00 p.m. Lecture: "Retrenchment versus Economy in Education," William John Cooper, United States Commissioner of Education. Burton Hall Auditorium.
- 2:15 p.m.* Excursion No. 5. Tour of a newspaper plant in operation (Minneapolis Journal).
- 3:00 p.m. Lecture: "In Defense of Psychologists," Edna Heidbreder, Department of Psychology, University of Minnesota. Music Auditorium.
- 8:30 p.m.** Three One-act Plays by the University Theatre: "The Rim of the Desert," "An Unknown Woman," and "The King's Vigil" by Oscar W. Firkins. Music Auditorium.

Saturday, July 8

- 1:30 p.m.* Excursion No. 6. Union City Mission, downtown centers, farms, cottages, etc.
- 8:30 p.m. Social Evening. Ballroom, Minnesota Union.

* All excursion parties will leave the 17th Avenue entrance to the Administration building promptly at the time indicated.

** There is an admission fee for the plays.

Campus Features

The Arthur Upson Room

An air of cultural leisure permeates the Arthur Upson room located in the north wing of the University of Minnesota library on the first floor. This room, a memorial to a beloved student, teacher, and poet, is open, not for study, but for pleasure. Here notebooks and textbooks are checked with the attendant at the desk and the reader browses among the shelves with his favorite authors, or delves into the pages of that book, for an hour or two, which he has long wanted the time to read.

Arthur Upson was a graduate of this university and later was a teacher until ill health forced him to resign. He went to the lake region of the north to recuperate and to continue his poetry writing. But in 1908 he was drowned in Lake Bemidji. In memory of him, an anonymous donor gave the Arthur Upson room for the enjoyment of lovers of literature.

The donor is an authority on Italian art and planned every detail of the room in keeping with the Italian theme. Hand-tooled leather borders the walls, and hand-carven chests and benches stand about the room. Some of these are direct imports from Italy, while others are copies. The chairs are upholstered with tapestry interwoven with the Arthur Upson book mark, an old tree, and the letters, A.U.

Elegance, culture, beauty, and comfort are all combined in this proud possession of the Arthur Upson room which was dedicated on February 21, 1925.

The Making of Plays

O. W. Firkins

(Continued from Friday)

Conditions of Successful Drama

What, then, is the nature of this route? . . . I think the following prescriptions or counsels may be laid down as the normal conditions of successful drama:

First, the play should occupy between two and three hours.

Second, it should be compact in space and time without being necessarily either continuous in time or identical in place.

Third, it should consist primarily of action, primarily of interaction (reciprocity) and it should have an interest for the eye.

Fourth, its action should be progressive, unified, and causal, and its order should be the order of fact.

Fifth, its character should be prevailingly human, and its plane should be the plane of fact, unconfused by the admission on equal terms of secondary planes (dreams, conjectures, recollections.)

Sixth, it should confine itself to the probable, and to those deviations from the probable which art requires and custom sanctions.

Seventh, it should act on the basis of a thoughtful and benevolent disrespect for the intelligence of the majority of its patrons.

No other man would probably subscribe to precisely these specifications in precisely these terms; it is enough if they approximate to the views of the judicious. . . .

Violations Not the Rule

I believe the method I have tried to outline is the approved, the attested, the enduring, mode of writing plays. But it would be folly or presumption to affirm that the recognition of this fact is universal. Indeed, it might be almost affirmed that while the discovery of the proper mode of writing plays has been made, the discovery that that discovery has been made is yet to come. The reason for this fact demands attention. When I speak of the method of writing plays, I do not use the article "the" in a sense which implies that success through other channels is impossible. The object is to please an audience. Pleasure is a wide, vague, uncharted thing. What may not please somewhere—some time—somehow—in this or that unlooked-for sequence or relations? The methods, the ventures, the eccentricities which occasionally prosper in the theatre are many. There is probably not one of the precepts or suggestions in my list which in some particular play has not been violated with impunity. Our task is to keep our head, not rush to the precipitate conclusion that, because the violation has succeeded, the violation has become the rule. . . .

Even when the lase is successfully broken, it usually happens that the principle which sustains the law remains intact. That principle is, speaking loosely, the conversation of interest. . . . In subjects that succeed in spite of precepts, there must clearly be a surplus of interest, a surplus large enough to balance and overbalance a deficiency—the deficiency created by the violation.

There are two regions in the theatre; to distinguish them, and to fix their relations to each other is our problem. There is a region of permanence and comparative certainty, in which successes, though they cannot be foreseen, may usually be accounted for. Around this is a bordering region, a half-world, a frontier where all is fickle and uncertain, a region with the glamors, the insecurities and the lawlessness of a Hinterland. I do not mean that it is a criminal or vicious district. The difference between the normal and the exceptional regions is not a difference between right and wrong, but between safety and peril; the risks that are taken in the latter field are honorable, and the successes that are brought to pass by the defiance of those risks are often quite legitimate.

These two regions might coexist without serious hurt to anybody but for the presence among us of a sect or tribe of

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LEADER OF YOUTH TO HOLD EDUCATIONAL CONFERENCES

Harold Stark, whose Convocation lecture on July 13 will consider the problem of youth in this disorganized and reorganizing world of today, will hold two informal conferences previous to the lecture with students who find themselves facing this world situation. The first of these will be held Wednesday, July 5, at 2 o'clock in the library of the Music Building.

At this conference Mr. Stark wishes to discuss the problem of education, thrashing out with these young people some of the things that are wrong with it. Not only does he want to talk with the young students themselves, but also with the many high school teachers who are in school this summer that they may take back to their students the ideas which come out of these conferences.

DIRECTOR OF SUMMER

SESSION MARRIES

Thomas A. H. Teeter, director of the Summer Session and associate professor of engineering in the Extension Division, was married on Friday, June 30, at 4:30 p.m. to Miss Pauline France Hargrave, a teacher in the Minneapolis schools.

The Rev. John W. Powell, professor of English in the Extension Division, read the service at the home of Miss Ethel Montgomery, a friend of the bride. The attendants were Miss Evelyn Barons and Mr. Teeter's elder son, Robert.

Mr. and Mrs. Teeter are making their home at 167 Seymour av. s.e.

Miss Scheerer on Drama

Pilgrimage to Europe

When Miss Maud Scheerer left here after her 1932 summer engagement, she was headed for Europe on a drama pilgrimage which she is still remembering with much joy and satisfaction.

She talks with enthusiasm about Goethe's "Egmont" which was played in Roamer's Square in Frankfurt-sur-Main. It was a civic production in which more than 250 townspeople took part. "The lighting effects, the managing of the mobs all helped to make thrilling drama of it," said Miss Scheerer. "Highlights of the pilgrimage were Munich and the Wagner and Mozart festivals. I heard both 'Parsifal' and 'The Magic Flute.' At Interlachen, under the Jungfrau, I saw Schiller's 'William Tell.'"

"At Dornach, near Basle, in German Switzerland a German company was using a new technique in the production of 'Faust.' It took three days, with performances from 4 to 11 p.m. each day, to complete it. I was disappointed for they made of it an impressionistic production which is still in the pioneering stage. When they don't know what else to do, they drop into crudities which are positively ludicrous.

"Paris didn't have much to offer in the way of the drama. I did see 'Madchen in Uniform' and its companion picture, '24 Hours in New York.' The most interesting part of them was to watch the reactions of the Parisians to them and to try to see the pictures through their eyes.

"Fourteen plays in 14 days in London necessitated a recuperative rest, but it was great fun while it lasted. At Stratford I had such fun watching the Russian Komosjevsky's 'Merchant of Venice' in which he changed sets before you. He brought out the preposterousness of the plot by having a preposterous and exaggerated production. It was magnificent and lots of fun. He was using the new idea that the stage emphasizes the artificial and mechanical in life. Those of us, however, who take the theatre seriously feel this a sippant way to treat great plays such as this one."

Miss Scheerer was a guest at Conrad Aiken's home in Rye, England, before returning to America after a "most gratifying pilgrimage."

NO CLASSES JULY 4

As tomorrow, July 4, is a national holiday, there will be no classes held and no administrative or departmental offices will be open.

OFFICIAL DAILY BULLETIN

LIBRARY NOTICE

Because July 4 is a national holiday, the University library will close at 6 p.m. on Monday, July 3, and remain closed until 7:45 a.m. Wednesday, July 5. Students desiring to use books over the holiday should ask for overnight privileges at the circulation and reserve reading room desks.

Frank K. Walter, University Librarian

THE ARTHUR UPSON ROOM

Open from 9 a.m. to 12 m.; 1 to 6:30 p.m.; 7 to 8:30 p.m.

This room contains a collection of books for recreational reading purposes. By the conditions of the gift the room is not for study; notebooks and textbooks should be left with the attendant at the desk.

Frank K. Walter, University Librarian

LIBRARY NOTICE, SEMINARS

The attention of students and faculty is called to the library regulation which has been in force ever since the occupancy of the new library building. Admission to the seminars, on the top floor, is limited to graduate students or to other students pursuing courses involving graduate work. In the latter case, admission is granted only to those who are specially recommended by the instructors in charge of the course.

Cooperation of instructors in informing their students of this regulation is requested in order to avoid unnecessary friction and unnecessary delay in the enforcement of a necessary regulation.

Frank K. Walter, University Librarian

BROWN & BIGELOW TRIP IS CALLED OFF

The excursion to the Brown & Bigelow plant in St. Paul scheduled for today has been called off as the plant will not be in operation, owing to the double holiday which the officers of the company have declared.

GRADUATE SCHOOL

The attention of graduate students who intend to become candidates for advanced degrees during the summer session is called to the fact that Thursday, July 6, 1933 is the day set aside for taking the language tests required of candidates for Master's and Ph.D. degrees. There will be no language test given the second term. Secure proper blank for signature of Adviser from Graduate School Office.

Wednesday, July 5, is the last day for filing in the Graduate School Office type-written copies of Theses for candidates for advanced degrees at the close of the first summer session.

The attention of Graduate Student Advisers is called to the following rule, which was adopted by the Executive Committee of the Graduate School, at its meeting on June 16, 1933:

"Missing grades and incomplete grades will be referred as formerly to the instructor concerned immediately following the time when they are due. Discrepancies which cannot be cleared up with the instructor or department concerned will be referred to the student's major adviser, for information as to disposition to be made in each case."

Guy Stanton Ford, Dean

DEPARTMENT OF SPEECH

The University Speech Clinic will be open until July 28th. Students who wish to avail themselves of examination and consultation service on any type of speech disorder should make an appointment in the director's office, 410 Folwell Hall.

Tuesdays and Fridays are the visiting days in the clinic. Permits may be had in room 411 F.

Bryng Bryngelson, Director

PHI DELTA KAPPA

All student members or out-of-town members of Phi Delta Kappa who are to be on the campus for the summer session, and who wish to receive notices of meetings should so notify Miss Young in Room 208 Burton hall.

HEIDBREDER LECTURE IS POSTPONED

The lecture of Miss Edna Heidbreder, "In Defense of Psychology," scheduled for 3 p.m. today has been postponed until Friday, July 7, at 3 p.m. in the Music Auditorium.

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persons who confound meteors with daybreak, and who look for daybreak every quarter of an hour. Mr. Arliss has neatly characterized the group as the public "who decides that anything different is bound to be better." They insist that the exception shall destroy a law—a thing which the exception cannot do; and they hope, if they do not insist, that the exception shall beget a law—an act still less within its power. . . . Sanity should guide us in the theatre. The beauty of Maeterlinck's "L'Intruse" and "Interieur" will seduce a fluttering rather than a really fickle world into nothing more than a moment's forgetfulness of its appetite for action on the stage; and if Chekhov's "Sea-Gull" and "Uncle Vanya" were possessed to twice their actual merits they could not long estrange mankind from its delight in singleness and continuity of structure. The old laws reassert their power. . . .

Welcome Normal and Exceptional

Let us, then be hospitable—and discriminating. Putting morals and decency aside (for they constitute another problem) let everything be played that can be played; let us enjoy and admire all that we can enjoy and can admire. Let us welcome the normal and the exceptional; only let us not confound their identities. Call the rule the rule and the exception the exception; then the rule will not smother the exception and the exception will not menace the rule.

Another topic craves a moment's notice. I believe that up to a certain point—the point at which the playwright's freedom is imperilled—it is good that the playwright and the audience should have in the field of technique as many tacit, common understandings as they can. They are agreed beforehand that certain things shall be done; and in these things, because they are decided in advance, the playwright has acquired the skill to please and the audience a disposition to take pleasure. . . . I think an understanding of this sort may be advantageous even in points that have no place in what may be called the articles of the dramatic constitution. Take, for instance, the division into acts. I see no reason, logical or theatrical, why a man should be compelled to write a play in acts. But, nevertheless, when I go to the theatre, and read Act I, Act II, Act III, with their agreeable locations on the program, I have a sense of ease and security. . . .

The playwright gains by this anticipation. On the other hand, when the program offers me six or seven or eight scenes, I say good-naturedly, "All right," but I am conscious of a vague anxiety and, if the play succeeds, a small fraction of the playwright's force, which should be spent in the enforcement of the theme, is consumed in the removal of this disquiet. Here is a leak, a leak which must be stopped, and the advantages of stopping or not stopping it will be carefully weighed by the judicious playwright. Of course the playwright must decide for himself. But he has so much to decide that I should think he would be glad to be freed from the onus of decision in matters relating merely to the gearing or apparel of his work. . . .

Freedom in Inessentials Valuable

I do not wish to press this point too far; freedom even in inessentials has its value. I suppose a sort of compromise might be reached through a general understanding between the playwright and the audience that in technicalities like the division into acts no particular understandings are necessary. In other words, gratify expectation, but substitute for the expectation of sameness the expectation of variety. This might not secure all the advantages of the familiar, but at worst it would abolish the discomforts of the strange. The great function of craft in drama is to expedite our passage to the thought. Anything that detains or delays the audience in that passage is an injury. That is the argument against a bad technique; that is an argument, though not always a conclusive argument, against a sound technique that is distractingly or crudely novel. That is also an argument against an indeterminate technique. There is an order of things—not of course a high or weighty order—in which one is moved to cry out that decision and agreement are of more importance than correctness in decision or agreement. . . . One comes at least to look with envy on the dignity and self-respect of the mechanic arts. The

Classical Broadcasts Announced By WLB

The University of Minnesota broadcasting station, WLB, will present a series of 6 phonograph record concerts on Monday evenings from 7 to 8, beginning today. The music to be played on these broadcasts has been very carefully selected from the works of the finest composers, and includes some of the greatest of all masterpieces.

This series of broadcasts has been designed especially to appeal to the music lover who wishes to hear the finest music in the world. The selections used have been chosen with a view to avoiding the better-known music which is heard frequently from commercial stations. Some of this music has never been broadcast over a Twin City radio station before, and it is very probable that a few of these selections will receive their first American radio hearings when played over WLB on this series.

The records to be used have been chosen by Burton Paulu, a staff member of WLB, who will take charge of the broadcasts. Before playing those selections particularly unfamiliar to the average listener, Mr. Paulu will supply short introductory analyses. The music selected for the series is listed below:

JULY 3

Tocatta and Fugue in D minor
Passacaglia in C minor
Prelude in E flat minor (from the Well Tempered Clavichord, Book I)
Prelude in B minor (from the Well Tempered Clavichord, Book I)
Chorale Prelude: Wir glauben all' an einen Gott
Chorale Prelude: Ich ruf' zu dir, Herr Jesu Christ
Chorale Prelude: Christ lag in Todesbanden
Fugue in G minor
Bach-Stokowski. Played by the Philadelphia Symphony Orchestra, conducted by Stokowski.

JULY 10

Sonata for piano, Opus 106 ("Hammerclavier"), Beethoven—trans. Weingartner. Played by the Royal Philharmonic Orchestra, conducted by Weingartner.
Grand Luegue for String Quartet, Opus 133, Beethoven. Played by the Lener String Quartet

JULY 17

Symphony Number 1, in C minor, Opus 68, Brahms. Played by the Philadelphia Symphony Orchestra, conducted by Stokowski
Alto Rhapsody (from Goethe's "Harzreise im Winter"), Opus 53, Brahms. Sung by Sigrid Onegin, with male chorus and orchestra.

JULY 24

Wotan's Farewell (from "Die Walkyrie"), Wagner.
Siegfried's Forging Song (from "Siegfried"), Wagner.
Scene between Siegfried and the Rhine Maidens (from Act 3 of "Die Gotterdammerung"), Wagner.

JULY 31

Selected Songs by Handel, Schubert, Schumann, Brahms, Wolf, and Strauss. Sung by Kipnis, Tauber, Schlusnus, Andresen, and Elizabeth Schumann.

AUGUST 7

Sarabande, Debussy-Ravel.
La Valse, Ravel.
Le Sacre du Printemps, Stravinsky.

WINONA REUNION

Winona State Teachers' College students who are attending summer school are invited with their husbands and wives to an informal reunion on Wednesday, July 5, from 5 to 6 o'clock in the lobby of the Minnesota Union. The Misses Gildemeister and Bartsch are planning the reunion.

plumber solders his pipe, the carpenter trims and hangs his door; neither says a word of his technique, and the mind of the owner of the house is left quite free to contemplate the relation of the result to his desires and convenience. This is surely an ideal that might be rationally followed by the human arts, however scant their capacity to attain it; they might be recommended perhaps to ponder on Hamlet's dictum, "The play's the thing," not forgetting his harsh outcry to a bowing and gesticulating player, "Leave thy damnable faces, and begin."