

Pittsburg State University

Pittsburg State University Digital Commons

The Educational Leader, 1937-1959

University Archives

11-1-1950

The Educational Leader, Vol. 14, No. 1

Kansas State Teachers College

Follow this and additional works at: <https://digitalcommons.pittstate.edu/edleader>

Recommended Citation

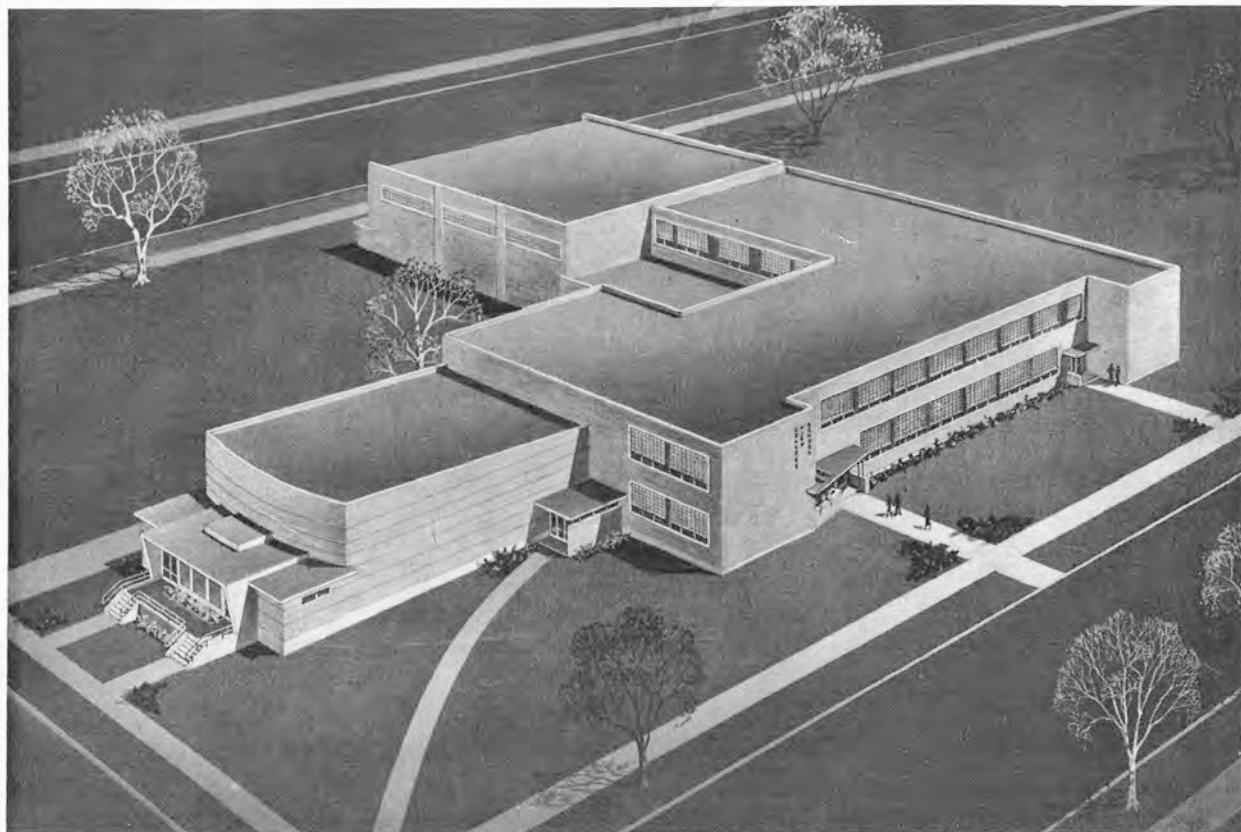
Kansas State Teachers College, "The Educational Leader, Vol. 14, No. 1" (1950). *The Educational Leader, 1937-1959*. 38.

<https://digitalcommons.pittstate.edu/edleader/38>

This Book is brought to you for free and open access by the University Archives at Pittsburg State University Digital Commons. It has been accepted for inclusion in The Educational Leader, 1937-1959 by an authorized administrator of Pittsburg State University Digital Commons. For more information, please contact digitalcommons@pittstate.edu.

THE EDUCATIONAL LEADER

Published by the Faculty of the
KANSAS STATE TEACHERS COLLEGE
Pittsburg, Kansas



Architect's drawing of the new Secondary School Building, now under construction at the corner of Broadway and Cleveland Street, north of the campus and west of Horace Mann Elementary School. It is expected to be ready for occupancy September 1, 1951.

THE EDUCATIONAL LEADER

Published by the Faculty of the
KANSAS STATE TEACHERS COLLEGE
Pittsburg, Kansas

Vol. 14

NOVEMBER, 1950

No. 1

The Educational Leader

WILLIAM T. BAWDEN, Editor

VOL. 14

No. 1

CONTENTS

| | |
|---|----|
| The Importance of Strings in Music Education, MARKWOOD HOLMES, | 5 |
| Some Values of the Football Marching BandCHARLES MINELLI, | 11 |
| The History of the Clarinet.....ROBERT SCHOTT, | 14 |
| Current Changes in Faculty Personnel at Kansas State Teachers College.....WILLIAM THOMAS BAWDEN, | |
| 1. Appointments, March 1, 1949, to February 28, 1950..... | 25 |
| 2. Promotions | 39 |
| 3. Assigned to Part-Time Duties..... | 40 |
| 4. Resignations | 41 |
| 5. Necrology | 41 |
| 6. Special Appointments for the Summer Session..... | 44 |
| Graduate Theses and Problems..... | 47 |
| Comments on Books..... | 52 |
| Contributors to This Number..... | 59 |

Published twice a year, in November and March, by the Kansas State Teachers College
of Pittsburg, Kansas

The EDUCATIONAL LEADER

Vol. 14

NOVEMBER, 1950

No. 1

The Importance of Strings in Music Education

MARKWOOD HOLMES

In many schools of the United States a "string program" is virtually nonexistent. There are some instances where it once flourished as a vital, if not a major part of the musical activities of the community; and others where it was never attempted. There are several reasons for this situation, chief of which is probably indifference on the part of board of education members, superintendents, and other administrative officials. Such indifference can in turn be attributed to a lack of understanding resulting in the failure to realize the significant part strings play in the cultural life of our civilization.

First of all, good music can no longer be lightly brushed aside. It is not only a tremendous educational and esthetic force—it is big business! More money was spent in 1949 for admissions to symphony concerts, operatic performances, and recitals by top-notch artists than was spent on baseball. This does not take into considera-

tion the gigantic sales of fine recordings or the printed music itself—to say nothing of the costly presentations on radio, television, and motion picture sound track. The abundance of music of a high order, the encouragement being given contemporary composition, and the evidence of its greater and greater appreciation on the part of the public would lead to the belief that music is indeed fast becoming a universal language. The fact is, its influence is everywhere about us—we can hardly escape it.

From the discovery of the full possibilities of the stringed instrument family stems the great musical development of this world as we know it today—the development of choral as well as instrumental music. The opera, the symphony, the oratorio—all depend on the orchestra for full realization, and it is the string section, the violins, violas, cellos, and basses, which gives the orchestra its unique character.

WEALTH OF MUSICAL RESOURCES

The infinite variety of shading and tone color produced by a well-trained string group has attracted the best efforts of the greatest composers, and to string quartet, the most perfect of all instrumental ensembles, these composers the world over have entrusted their most precious creative discoveries. It is around these four instruments, two violins, viola, and cello, that the fabulous wealth of chamber music—music designed to be performed within the confines of the average drawing room—has been written.

This wonderful literature is so vast and so varied in character that it offers a practical solution to some of the problems of the thoroughly conscientious school music director. While it is true that the study of many of the master chamber music works challenges the best efforts of the most talented and accomplished musicians, there is also a wealth of material suitable for players in elementary and intermediary stages of development. Written for duo, trio, quartet, and on up to the chamber orchestra of from ten to forty players, it is available to groups of any size, and in every conceivable combination of instruments.

Strings blend well with any and all instruments and are especially

effective as accompaniment or obligato for groups. Thus, as a nucleus for the organization of a school orchestra, the string duo, trio, or quartet, with or without piano, can be of inestimable value.

Encouragement of the study of a stringed instrument is practical for two other reasons. Violins, for example, are available at very reasonable cost; and in small sizes. Cellos, too, can be obtained in half-sizes, and while there are no tiny violas, a three-quarter violin can be strung up like a viola, so making possible the formation of a miniature string quartet for very young children. The possibilities for individual accomplishment are limitless. No better ear-training can be imagined, and under capable guidance any talented and ambitious member of such a group could, by the end of his high-school career, emerge as a highly efficient ensemble and orchestral player, and even a brilliant soloist.

ENSEMBLE PLAYING

The thrill of playing in a large well-directed band or orchestra, or singing in a fine a capella choir is an experience not soon to be forgotten. Under proper conditions a spirit of cooperation and fair play, and an alert and sensitive attitude are developed to a high degree when the groups are really successful.

Perhaps even more is this true in the small ensemble, a neces-

sary part of every well-organized school music program. The chance for personal expression is greater, almost demanded, in fact; and since each individual part is of such importance, the mediocre player in the intimate chamber music group has less opportunity to lean on the other more proficient players, which is possible sometimes in a larger organization. Thus, the necessity for rapid advancement is immediately presented, and it is of course obvious that the more competent chamber music players there are in the school system, the better will be the big orchestras and bands.

SIZE IS NO BARRIER

The size of the community should not matter in the establishment of a string program. Many a small school supports an excellent orchestra as well as a band, while a town nearby, several times its size, might not produce a single student on a stringed instrument! The music director who knows little or nothing about strings is naturally reluctant to embark on a program which might well result in complete failure. However, there are many conductors who are not essentially "string men," but who are nevertheless at the head of systems maintaining strong string departments. They have been clever enough to enlist the help of the local private violin or cello teacher, or, if none happens to be available, they have

interested enough students in private lessons to engage such a teacher from a larger community for one or more days a week. Such a conductor, alert and ambitious, although knowing little about strings at the beginning of his teaching career, will acquire, after a few years' experience, a most commendable understanding of string problems by observation, experimentation, and perhaps an occasional lesson with a first-class teacher.

Obviously, this hit-and-miss method, while finally "turning out" all right in the end, is far from ideal. Too many music majors are graduated from college with such a scant knowledge of stringed instrument procedure that they start an orchestra, which must be based on a comprehensive string program to be successful, only under severe pressure. And if there is no pressure from administrators who are satisfied with a few choral groups and a band for football and basketball games, the situation is allowed to drift along, depriving the ambitious and talented student of a chance perhaps to become a successful string major, who then in turn could promote his own successful program in another community.

PITFALLS TO BE AVOIDED

On the other hand, if the board of education or the superintendent does insist on an active string department it must then be started

by an incompetent music director who, although certified to conduct one, really should not be allowed to do so. It would be far better to start no strings at all than to launch a project doomed to failure; for a pupil who falls a victim of one such attempt can hardly be persuaded to take up a stringed instrument again, except under very unusual circumstances.

COMPETENT DIRECTION

Investigation has shown that an orchestra flourishes wherever there is a director of reasonably high musical accomplishment in charge; who knows something about strings, and who is in sympathy with their problems. It is squarely up to the teacher-training institutions to prepare their graduates to handle orchestras as well as bands and choruses, and it is to this end that the American String Teachers Association, a national organization, founded of urgent necessity to help combat what was termed a few years ago (and still is in some places) the desperate decline of strings, has set up a model curriculum for music majors and plans to get it before every music school administrator in the United States.

For the most part the music schools are only too willing to cooperate in the development of fine strings, but of course must meet educational requirements of the North Central Association, or other similar accrediting groups, as well as demands of the National

Association of Music Schools, and the requests of the American String Teachers Association. To do this with less than a five-year baccalaureate degree seems practically impossible. Already many music departments have had to cut down on the music requirements by combining some courses and eliminating others to the point where their graduates' efficiency in the chosen fields is dangerously affected.

Another possible barrier to a really strong music program is the North Central Association's recent decision to recommend the abolishment of interscholastic competitions in music, art, and speech—but *not* in athletics. The contention of a twenty-state committee formed to study this proposal is "that such competitions tend to set up artificial goals, and focus attention on the talented few while neglecting the general musical education of the many; and that while the competitive element is inherent in athletics, it is not in music, speech, or art."

VALUES OF COMPETITION

The first statement, that contests tend to set up artificial goals, probably contains some truth, depending on the quality of teaching of individual soloists, and the direction of the groups. If just one glittering contest piece is rehearsed all year long for the express purpose of wringing a "first" rating from the judge, then the end is an artificial one. But the

advantages are greater than the disadvantages, and with improved instruction from better qualified instructors, most objectionable features could be easily overcome. Without the exciting incentive of the big festivals with ratings and criticisms from competent judges a full-scale music program is more difficult to develop.

APPRAISING THE SITUATION

To say that only the few talented students benefit by the contests discloses a real ignorance of the entire situation. To anyone who has attended a large school festival it is apparent that almost the opposite is true. The accent is surely on the big groups, and if, in any school system there is an eager music student so poor as not to be able to make one of these organizations, he is indeed hopeless and should by all means be kept away from any kind of a noise-making instrument. While the individual soloist is certainly encouraged, as well he should be, not every soloist who appears in contests is especially endowed musically, and the hundreds of solos played only passably well each year shows that the pupil of average ability, or even under, does get his chance to perform and compete with the rest of the entrants, and the judges' criticisms and advice is also available to him.

As for competitions not being an inherent part of music education, it must be remembered that for more than two hundred years

such things have played important part in discovering great master-works in music, art, and literature and in even other fields—science, medicine, architecture, and engineering—prizes and fellowships offered in highly competitive auditions, and examinations of manuscripts and canvasses have provided the challenge, the dead-line even, which has started many a genius on his way to accomplishment and fame. The music departments (and other specialized departments) of our colleges and universities are made up in many, many cases of students who have gained special recognition in contests held during the formative years in high school or junior high. These have doubtless offered the incentive which has carried them to an institution of higher learning. The goal may be a "false" one for some, but for many it is the "real thing!"

SIGNS OF PROGRESS

In spite of ignorance, antipathy, and a fair measure of antagonism the string picture is not altogether a gloomy one. Within the last three or four years the situation has taken a tremendous turn for the better. String clinics have sprung up over the country, and are responsible, in some areas, for the gathering together of as many as 400 to 500 high-school string players. The increase in the number of professional and semiprofessional symphony orchestras is amazing, and everywhere institutions of higher learning are

strengthening their string departments, sponsoring chamber music concerts, and even supporting in residence, world-famous string quartets. The cry has come from "higher up." The conductors of our great symphony orchestras have virtually demanded that something drastic be done to stem the threatened shortage of fine string players throughout the nation, and most of those vitally concerned have answered the challenge with active programs which have already gone far toward bringing the strings back to heartening strength.

Among school administrators, if those who are not well enough informed will look into the situation and act in an unprejudiced and

conscientious manner; if those whose tastes do not happen to run to music of higher calibre than a stirring march or a pep tune, will set aside their selfishness in favor of education rather than entertainment to please themselves or other adults in their communities; and if the educators themselves will "set their house in order" and allow our music schools to produce musicians capable of conducting strong constructive music projects of really good quality and high educational value, our nation cannot help but attain *and maintain* a position of supreme cultural influence, making for a fuller existence and building better character and behavior among our future citizens.

Some Values of the Football Marching Band

CHARLES MINELLI

The responsibility of the high school and college band to the athletic department is subject to controversial opinions among band directors. The extra burden placed on the director in preparing the band for participation at football games upsets many directors, particularly those who will not stop to analyze the contributions a marching band can make to an individual.

In spite of the fact that the Football Marching Band requires many hours of strenuous work for both its members and its director, the universal attraction for this activity and experience is undeniable. Furthermore, I am firmly convinced that almost all marching bandsmen thoroughly enjoy and profit from this experience.

SCHOOL SPIRIT

The most successful schools, musically and athletically, are those which work hand-in-hand to produce an enthusiastic school spirit and gain full support of the student body and community. Not all successful teams are winning teams, neither are all winning teams successful. An overview of any athletic season must include more than the statistical results.

To this greater end the band contributes no small amount. Many football coaches throughout the country will readily admit that there is a great difference between a good team and a good team which has the full support of an enthusiastic school of which the band is an important part. The band is unquestionably a factor in heightening the enthusiasm which is important in carrying the team through a successful season.

INCEPTION OF THE IDEA

The Football Marching Band movement had its beginning in the early years of the twentieth century when small groups of high-school instrumentalists, probably with the idea of gaining free admission to the athletic contests, began to bring their instruments to the games and played "pep tunes" on the sidelines during the time-out and intermission periods. Gradually, more bandsmen became interested in this activity and occasionally they arranged themselves in a military line-up and merely paraded on and off the field with someone designated to walk in front as the Drum Major. Then the Marching Band grew up to be the colorful entity that we

know today. Uniforms in school colors were added, instrumentation became more adequate, directors became more educated to this activity, intricate maneuvers and formations were presented, and Drum Majorettes began to assist the Drum Major. Today bands marching at football games have become a great factor in the entertainment of the crowds, second only in importance to the game itself.

ACCEPTED AIMS

Aside from the professional development and the furthering of many personal traits, musical organizations are formed for two purposes: to give to the members of the group the personal satisfaction which musical expression affords them, and secondly for the listening pleasure of an audience. This latter purpose is more adequately served by a marching band organization than can be said of some other types of musical groups. The band is heard and enjoyed by thousands of spectators at athletic events who for the greater part seldom hear any other type of concert. This "taking the band to the audience," rather than expecting the audience to come to the band, need not lessen the quality of the musical performance; it is providing a musical opportunity for the larger audience.

STUDENT VALUES

How does the student benefit by participating in the Marching Band program?

1. The Marching Band teaches POISE and CARRIAGE. Bandsmen who march and play instruments for the necessary hours of practice time receive healthful exercise. One learns correct carriage of body and walks with well-defined stride which in turn results in improvement of the individual's personal appearance. This is an aid not only to posture, but to a better physical condition as well. Poise, grace of carriage, and positive step still are recognized as desirable personal attributes not only on the ballroom floor but in the world of business and commerce as well.

2. The Marching Band improves COORDINATION OF MIND AND MUSCLE. Playing correct notes on one's instrument while moving to a given spot in a formation on the gridiron certainly demands coördination of mind and muscle. Constant alertness is definitely necessary.

3. The Marching Band teaches RHYTHM. A good marching band can instill in every student's mind and body a keen sense of rhythm which not only reflects in his musical development but gives that further sense of rhythm demanded for full, rich participation in every phase of living. This rhythmic development is keenly needed if an individual is to find himself in harmony with his environment and his fellow man.

4. The Marching Band develops ORGANIZATIONAL SPIRIT AND PRIDE, which are the foundation of any successful organization and a

basis for participation in a democratic society. This esprit de corps which some authorities class as a fundamental urge or driving force can best be developed while the individual is still in the formative years.

5. The Marching Band teaches PRECISION. Football field formations must be executed in a precise, clean, and snappy manner. The execution of unison movements, position in rank and file, length of step, provide a type of training which can be realized only through the medium of the Marching Band.

6. The Marching Band teaches TEAMWORK. In marching, every move, correct or incorrect, is on display for an audience. Awareness of this observation by the

football crowds which fill our stadiums makes the individual in the marching unit fill his responsibility to the unit as a whole, and he learns that successful performance means the concerted effort of each individual.

7. The Marching Band teaches the values of SELF-SACRIFICE AND DENIAL. Every member of a democratic society sooner or later is called upon to give a portion of his or her time and talent for the benefit of society as a whole. Much time and energy is required of the football bandsmen and the giving of this time with little or no praise and appreciation develops in the individual that inner feeling and satisfaction for having done what he or she feels to be a service to the school and to the community.

The History of the Clarinet

ROBERT SCHOTT

The clarinet is a woodwind instrument having a cylindrical bore, the lower end only being conical, and is played by means of a single-reed mouthpiece. The word, clarinet, is sometimes used to denote the whole clarinet family which includes or has included the following:

E-flat Clarinet, a minor third above concert pitch.

F Clarinet, four tones above.

D Clarinet, one tone above.

C Clarinet, concert pitch.

B Clarinet, one semitone below.

B-flat Clarinet, one tone below.

A Clarinet, a minor third below.

G Clarinet, a fourth below.

Tenor Clarinet or Basset Horn in F (*cor de basset*), a fifth below.

Alto Clarinet in E-flat, a sixth below.

Bass Clarinet in B-flat, a ninth below.

Bass Clarinet in A, a tenth below.

Pedal Clarinet in B-flat, an octave below the B-flat bass.

Of these, the instruments used today are the Soprano Clarinets in E-flat, B-flat, and A, and the Bass Clarinet in B-flat.

PARTS OF THE INSTRUMENT

The removable parts of the clarinet include the mouthpiece, the bulb or barrel joint, the upper

middle or right-hand joint, the lower middle or right-hand joint, and the bell. Joined together, these parts for the B-flat clarinet form a continuous bore of a little over two feet in length.

The word, "clarinet," is said to be derived from the Italian, *clarinetto*, which is a diminutive form of *clarino*. "Clarino" was used to designate the soprano trumpet and is applied to the highest register of the clarinet because of this register's resemblance to that of the trumpet.

EARLY DEVELOPMENTS

What is probably the earliest forerunner of the clarinet has been found in ancient Egypt in the form of a single-reed cane pipe. The mouthpiece or breath hole of this pipe consisted of a three-sided obliquely cut slit about three inches long; the uncut side formed a rectangular tongue serving as the beating reed because of its elasticity. The mouthpiece end of the instrument had to be entirely in the player's mouth and great effort was required to produce the shrill and blatant tone, consequently little change of volume or tone quality was possible. The earliest known instrument of this type was found in an ancient mummy case and is in a museum in Turin.

The double clarinet, or "arghoul," is known to have existed

in Egypt and all over the Islamic Orient; in Egypt it was perhaps not in common use but some have been excavated from tombs dating to the first century B. C. This consists of two canes each about a foot long and having four or five finger holes—these two pipes are tied together. Smaller canes are inserted into the top ends in which are made slits producing the reeds. The fingerholes on the pipes are covered simultaneously with one finger, and because these tone-holes are roughly cut in the uneven cane the pitches are not quite the same. These double clarinets are also known by the Arabic name, "zummara." It is a more complicated instrument than the vertical flute and is still played by low-caste musicians in some parts of the Orient, from Egypt to the Celebes.

EARLY EGYPT

A fresco from the tombs at Saqqarah (of the fourth or fifth dynasty, or as early as 2700 B. C.) shows dancing to instruments consisting of two harps, a long oblique flute blown from the end, and an instrument identified as an arghoul. This is thought to be the only illustration of the instrument as yet found in Egypt, and the identifying hieroglyphics occur only here. This shows that the instrument had existed for five thousand years without any change.

An instrument quite similar to the Egyptian arghoul exists in

India and is known in Tamil as "magudi" and in Hindustani as "pungi." An important difference however is that only the neck of a large calabash surrounding the mouthpiece is held in the player's mouth; this space serves as a wind chamber. The left pipe supplies an octave drone bass and the right the melody. It is thought that this instrument was derived from influences from the west as no single-reed instruments are found east of India. The instruments are so tuned that a scale known as "hanumatodi" results which is similar to our phrygian mode. These are played by Indian snake charmers.

SINGLE-REED INSTRUMENTS

Single-reed instruments are not found today in the Far East except as child's toys; these exist in China as both single and double clarinets known respectively as "ch'um kuam" or "la pa" and "tui hsiao" and are made with six fingerholes. Many centuries ago a clarinet existed in China both ends of which were covered with ox-horn, one serving as a bell and the other as a wind chamber enclosing the reed which was not held in the player's mouth. It is supposed to have been a Tartaric instrument. None of these instruments is in existence today and but one illustration which is in an old Chinese treatise.

These old similarly shaped instruments of the ancient clarinet family are found on the coasts and

islands along the sea route leading from the Indian Ocean through the Mediterranean into the Atlantic; in Ceylon and the Greek Archipelago, among the Basques, and also in Wales where they are known as "pibgorn." This is also called a stockhorn or hornpipe and is a primitive European instrument originally made of the shin bone of a sheep with a part of a cow horn attached as a bell.

It is believed that both single and double reeds were used with the Greek aulos and the Roman tibia and were probably introduced into Greece from Egypt or Asia Minor. A few ancient Greek instruments are now in existence and are as cylindrical as the natural growing reed.

THE ANCIENT GREEKS

It seems that the Ancient Greeks understood the advantage of the speaker hole, calling it the "syrinx," for the production of harmonics although the instruments were also played without it. Telephanes of Megara, Plutarch says, disliked the use of this "syrinx" so much that he would not attend the Pythian games when these were used; he was a great virtuoso who obtained harmonics only by the embouchure and would not allow these holes to be placed on his instruments. The bore of the aulos was much narrower than that of the clarinet.

The Roman tibia sometimes had a beak-shaped mouthpiece.

At the decline of the Roman empire instrumental music was

banned by the church; it is probable that this instrument survived as a folk shawm of inferior rank only in the hands of itinerant musicians where it was carried to western Europe and there preserved from complete extinction. The Roman tibia had been associated with every form of license and moral depravity. Actual instruments, the mouthpieces of which have perished, have been found, some at Pompeii, which are now in the museums in Naples and London. Facsimiles of these have been made and it has been found that the same pitches are obtained with either a single or double reed; the bores are cylindrical and with such a narrow diameter that the single reed produces the better tone quality.

BYZANTINE CULTURE

As the culture of the Byzantine empire filtered through to the south and west, as learning was obtained from the Arabs, and as a result of the Crusades, the making of and the playing of the instrument was relearned. The new civilization however did not go back to classical Rome for its models but began to express itself at the beginning of the eleventh century. The name of the Roman tibia was changed to derivatives of the Greek "kalamos" which included "chalemie," "chalumeau," "schalmey," "scalmeye," "shawm," "calemel," "kalemele," and others. It might be supposed by the name that the source was Byzantine instead of Arabic for both the clari-

net and oboe; conically bored reed instruments especially are attributed to these influences.

EARLY FRENCH INSTRUMENTS

The chalumeau is mentioned in some early French romances at the beginning of the thirteenth century. By the end of this century the "Schalmey" is found in German literature and in miniatures, but it is supposed to have been known long before this. Derivatives of "kalamos" were applied to a variety of pipes and it is not known if a differentiation was made at that time between single and double reeds. The first clear and unmistakable drawing yet found of the single reed occurs in Mersenne's *Harmonie Universelle* (page 282), where the primitive reed pipe is shown with the single reed detached from the tube of the instrument by the lateral slit. Mersenne calls this the simplest form of chalameau or wheat-stalk. Mersenne and other writers of his period evidently attached no significance to whether a reed was single or double, or the bore cylindrical or conical, however a difference in timbre between the reeds was understood. Thus it is seen that as late as 1636 when Mersenne wrote the French "chalumeau" was not applied exclusively to the predecessor of the clarinet.

At the beginning of the seventeenth century there is but little trace of the chalumeau in France or Germany. On a series of plates commemorating the tri-

umphal procession of Maximilian I there is shown a beak mouthpiece chalumeau with six holes in a short cylindrical tube, five schalmey's with double reeds, and five chalumeaux with single-reed beak mouthpieces. The latter had probably been made in the Netherlands which in the twelfth century excelled in the manufacture of all musical instruments.

The chalumeau consists of a tube stopped at the mouthpiece end by a natural joint of the reed with a vibrating tongue detached just under the joint. An instrument almost identical with this except for the addition of a rudimentary bell is illustrated by Jost Amman in 1589. A plate in Diderot and d'Alembert's *Encyclopedie* shows a less primitive instrument which is outwardly cylindrical and having a separate mouthpiece joint and a clarinet reed but no keys. On the title page of *Componimenti musicali per il cembalo* by Dr. Theofilo Muffat, 1690, is pictured a chalumeau without keys, but apparently consisting of three joints—mouthpiece, main tube, and bell.

THE GERMAN CLARINET

J. G. Doppelmayr says of Johann Christian Denner of Nürnberg, 1655-1707, that at the beginning of the eighteenth century he "invented a new kind of pipe, the so-called clarinet, which greatly delighted lovers of music." Denner is also given credit for improvements of the chalumeau consisting of the change in the mouthpiece to a beak shape and a

separate reed, two additional holes in the tube for A and B and keys for them, and in the addition of a bulb in place of the long cylindrical mouthpiece joint thus reverting to a characteristic of the tibia. It is possible that E. van der Straeten of the Netherlands was first responsible for the change in mouthpiece and reed to the modern type. In existence today in Munich and Brussels are examples of the improved chalumeau. An instrument marked J. C. Denner, in C, has two keys and eight holes with a speaker key (also used for B) making possible the production of the notes of the second register; this is considered to have been his invention. Denner gave the early clarinet the shape of the oboe and cut it into several joints with a separate bell.

Although this instrument was a clarinet the name was not applied to it before 1732 when it was mentioned in Johann Gottfried Walther's *Musicalisches Lexicon*. The original name, "chalumeau," was used in reference to this instrument in the early Hamburg operas as Reinhard Keiser's *Croesus*, 1711, when first employed, and *Serenata*, 1716, and Georg Philipp Telemann's *Sieg der Schönheit*, 1722, and also as late as Gluck's *Orfeo*, 1767. Whether or not it was the improved chalumeau or clarinet so designated, it is seen that it had become an art instrument in art works. In the second half of the century the clarinet increased in popularity and clari-

net players were seen more and more in various orchestras.

An early clarinet marked J. B. Oberlender and having two keys is in the British museum, and in Brussels are two similar instruments with the names of the Flemish instrument makers, G. A. Rottenburgh and J. B. Williams. The Williams instrument has a small bulb and bell and is in G, above the C clarinet.

IMPROVEMENTS

In 1720, J. Denner, son of J. C. Denner, introduced the next improvements by the addition of a bell and moving and narrowing the diameter of the speaker hole farther from the mouthpiece resulting in B-flat instead of B. He also fitted this hole with a metal ring extending through nearly to the center of the bore which acted as a drainage tube for the moisture of the breath. The tube of the instrument was then elongated and the tone hole for the low E pierced, which also gave the B in the register above thus connecting the two registers.

A similarly constructed instrument of about 1750 marked J. W. Kenigspurger has three keys, and another marked Linder in B-flat is at Brussels.

The mouthpieces of these early clarinets had a much shorter and narrower lay than those of the modern instrument which resulted in a tone closely resembling that of the oboe. The smaller and consequently faster vibrating reed

produced a much more penetrating sound, and the custom in some countries of placing the mouth-piece so that the reed was on top increased the shrillness. Walther said in his *Lexicon* that "from a distance it sounds like a trumpet," which explains the name "clarinet."

ADDITIONAL KEYS

The number of keys of the early clarinet was raised to five about the middle of the eighteenth century; Barthold Fritz of Brunswick, 1697-1766, is accredited with the C-sharp key, but held in dispute is whether he or the clarinet virtuoso, Joseph Beer, 1744-1811, is responsible for the D-sharp key. Xavier Lefevre, the French virtuoso, about 1790 added the sixth key, the G-sharp.

EARLY COMPOSITIONS

One of the earliest manuscripts calling for a clarinet is that in a mass by A. J. Faber, Antwerp, in 1720. Johann Mattheson, "Kappellmeister" at Hamburg, mentions music for the clarinet in 1713 although Handel, whose rival he was, does not appear to have known the instrument although he wrote a so-called overture including a "concertino" for two chalumeaus and horn. By 1720 it had reached Antwerp and was used in a piece of church music. Johann Christian Bach calls for the clarinet in his opera, *Orione*, 1763, which was performed in London; and Rameau had already used the instrument in 1751 in a theater for

his pastorate, *Acante et Céphise*. Alexander de la Poupiniere, 1692-1762, was a pupil and friend of Rameau who apparently included clarinets in his orchestra around 1750.

It was in 1767 that the clarinet was formally introduced into the orchestra in Vienna; Gluck in *Orfeo*, 1762, and in *Alceste*, 1767, had used it calling it the chalmeau. In 1755 the clarinet had replaced the oboe in the military bands of France. It is said that one of Napoleon Bonaparte's bands had had more than twenty clarinets.

HAYDN AND MOZART

Haydn has given the clarinet some effective solo passages in the *Creation* and the *Seasons*, but Mozart was the first to bring out its full possibilities. His E-flat symphony, 1788, is sometimes called the "clarinet symphony" from the fact that this instrument is employed prominently even to the exclusion of the usual oboes. The absence of clarinets in many of Mozart's most famous symphonies is undoubtedly due to the smallness of the court orchestra which he had at his disposal. The clarinet parts now found in Handel's *Messiah* were introduced by Mozart. In an aria in *La Clemenza di Tito* Mozart has written an important obligato for clarinet in which low C and D are repeatedly used but these notes are never found on modern instruments.

Rameau had used two clarinets in Paris in 1749 in his opera, *Zoroastre*, even though the score did

not call for them. After 1760 they were more common but not used simultaneously with oboes as the oboe players usually played them also.

The lengthening of the tube to make possible a low C, concert pitch B-flat, is attributed to Anton Stadler and his brother, clarinetists in the Vienna court orchestra, and instrument makers for whom Mozart wrote the clarinet quintet in 1789 and the clarinet concerto in 1791. Mozart had first become acquainted with the instrument at Mannheim in 1777.

IMPROVEMENT IN TONE QUALITY

Up to the beginning of the nineteenth century the tone must have been very shrill, for clarinet methods published around 1850 emphasizes the "now fuller, much softer and more agreeable" tone of the new clarinets.

The number of keys was increased to thirteen by Ivan Miller, 1786-1854, in Paris in 1810 and by this and other improvements he inaugurated a new era in the construction and technique of the clarinet; however, it was not until 1825 to 1835 that the new thirteen-keyed instrument really established itself. C. Janssen, in Paris in 1823, introduced sliding rollers to facilitate the legato from key to key. Later during this century the Belgian instrument makers Bachmann, the elder Sax, and Albert contributed improvements; C. Mahillon added the double-action C-sharp key in 1862. Le-

febvre, Buffet-Crampon, and Goumas also made improvements. Probably the greatest of this time was the Boehm mechanism of movable rings for the flute which Hyacinthe Klosé, professor at the Paris Conservatoire, adapted to the clarinet in either 1839 or 1842. The principle was the same; however, the lateral divisions of the tube were not identical. The instrument maker, Auguste Buffet, patented this improvement in 1844.

IMPROVEMENT IN MECHANISM

Richard Carte in England contributed some improvements to the mechanism of the clarinet chiefly by adding an extension of the principle of the ring action thus simplifying the work of the left hand with the third and fourth fingers; some trill fingerings were also facilitated. A duplicate G-sharp key was added by Rudall, Carte, and Co., but not extensively used. Improvements were also made in Paris by Evette and Schaeffer, and by M. Paradis, clarinetist in the band of the Garde Républicaine. Albert, Brussels, made very great improvements in boring and key mechanism.

ADDITIONS TO THE CLARINET FAMILY

The first addition to the clarinet family was the bass clarinet; the earliest of these was a "basse tube" constructed in 1772 by G. Lot in Paris and, as most of the early instruments, had a low E-flat key.

Heinrich Grenser in Dresden, 1793, made a "Bassklarinette;" following this was Dumas' "basse-querrière," Paris, 1810; Friedrich Sautermeister's "basse-orgue," in Lyon, 1812; an instrument by Georg Streitwolf, "Göttingen," about 1833; C. Catterini's "glicibarifono" in Bologna about 1835. The early ones were shaped in a manner similar to bassoons until Adolphe Sax designed the modern straight model in Brussels in 1836 when Meyerbeer wrote a part for it in the opera *Les Huguenots*, the first appearance of the instrument. Wagner wrote especially well for the instrument. Obsolete is the bass clarinet in A.

The alto clarinet, although used principally in German and English bands, was made in G, F, and E-flat and first constructed in 1792. Since about 1800 "octave clarinets" were made in C, B-flat, or A-flat, and "fourth clarinets" in F, E-flat, and D. Although an instrument in D made at the beginning of the eighteenth century has been found, it is supposed that it was but a C clarinet built to a higher pitch than ours.

THE CONTRABASS CLARINET

The most recent addition to the clarinet family is the contrabass clarinet although attempts had been made to manufacture a satisfactory instrument as early as the beginning of the nineteenth century. A "contrebass guerrière" was made by Dumas in Paris in 1808 and a "bathyphon" in Berlin in 1839 by Edward Skorra, but this

proved unsatisfactory since the low notes were weak and the higher ones were more easily produced on the bass clarinet. In 1890, however, Fontaine-Besson in Paris, finally succeeded in making an excellent contrabass clarinet; and later so did Kohl in New York, Evette and Schaeffer in Paris, and Wilhelm Heckel in Biebrich. They were seldom used because of their high price.

THE BASSET HORN

The basset horn, an alto clarinet with a narrower bore, plays four semitones beyond the low E. The first one was made in Germany about 1770 and was crescent-shaped. The basset horn of Mozart's scores consisted of the curved piece of wood which was split lengthwise, the halves hollowed, then glued together and bound with leather. Mozart wrote for this instrument alone and in pairs in *Clemenza di Tito*, *Nozze di Figaro*, *Zauberflöte*, *Il Seraglio*, the *Requiem*, and in various instrumental works.

About 1800 this model was replaced with one which was bent at nearly a right angle, and soon after this Heinrich Grenser, Dresden, gave it the straight form. Beethoven used it only in *Prometheus*. Mendelssohn wrote two concerted pieces for clarinet and bassethorn in 1833, Op. 113 and 114. After this it was not used again until Richard Strauss scored a part for it in his opera *Electra* in 1909 and *Salomé*; Converse in *The Pipe of Desire*, and Roger

Sessions in the violin concerto; these are generally played on the alto clarinet.

In the first part of the nineteenth century a contrabasset horn, an octave lower than the basset horn, was made by Georg Streitwolf in Göttingen; there were a few instruments made from the 1880's on, but the instrument is rare.

A clarinet d'amour, a larger clarinet in G or A-flat, and with a pear-shaped bell as of the oboe d'amour, was first found in Johann Christian Bach's opera, *Temistocle* in 1772, but by 1801 it was entirely obsolete.

Richard Wagner used a D clarinet in the final scenes of *Tannhäuser* and *Die Walküre*, Liszt in *Mazeppa*, and Strauss in *Til Eulenspiegel*; these parts are now played on the E-flat clarinet. The E-flat clarinet is called for in Strauss' *Ein Heldenleben*, Stravinsky's *Sacre du Printemps*, Ravel's *Daphnis et Chloë*, and others. Vincent d'Indy has a part for the contrabass clarinet in *Fervall*, Strauss in *Legend of Joseph*, and Weingartner in *Orestes*.

THE CLARINET IN THE ORCHESTRA

Rameau and J. W. Stamitz are particularly associated with the early appearance of the real clarinet in the orchestra and from the time of Mozart's E-flat symphony two clarinets were to be found in every normal orchestra. Berlioz was among the first to use clarinets of various sizes for their particular

tone colors, a practice continued by Liszt, Strauss, and Mahler; and from the time of Wagner on the number of clarinets in the orchestra is often increased. Composers since Mozart have provided the instrument with a repertory which in quality and variety is equalled by no other wind instrument. Music for the clarinet is written in the G cleff although Wagner sometimes wrote the lower notes in the F clef to save ledger lines. (See *Die Walküre*, page 22 of full score.)

PLAYING QUALITIES

The fingering of the clarinet is the most difficult of all orchestral instruments, for it differs in all four octaves of its compass, but the fingering is the same for all clarinets. The clarinet is the most expressive of all the most perfect gradations in the power of its tones. Any dynamic force from the softest to the loudest is possible upon it and it is therefore one of the most valuable instruments in the orchestra. The clarinet is more sensitive to temperature changes than any other orchestral instrument and is least tunable.

MATERIALS USED

Today clarinets are usually made of cocus wood or grenadilla, or some other hard, dark wood; or of ebonite; or metal. The mouthpiece is particularly subject to changes of temperature; cocus wood, ivory, glass, and vulcanite are some of the materials which

have been used. The aperture in the back of the mouthpiece is about an inch long and a half inch wide. The curve of the table and the size of the opening between the tip of the mouthpiece and the reed are of great importance.

Reeds are cut from a joint of the "arundo donax" or "Sativa" which grows wild near the Mediterranean; it is flattened on one side and thinned to a fine edge on the other. At first the reed was fastened to the mouthpiece by being tied securely with a waxed cord, but about 1817 Ivan Müller introduced the metal ligature adjusted by two screws. The rate of vibration depends upon the length of the air column set in motion in the tube.

THEORY OF TONE PRODUCTION

The clarinet being a cylindrical stopped pipe overblows a twelfth instead of an octave as does the oboe with its conical bore which responds as an open pipe. Twenty to twenty-two tone holes is the practical limit in the clarinet; more than this would produce a mechanism too complicated, and would call for fingering too difficult in execution. The compass of the clarinet is extended by making use of the harmonic overtones. In a stopped pipe a node is formed near the mouthpiece and thus only the uneven harmonics are produced, such as the third, fifth, seventh, corresponding to the fundamental; also the diatonic inter-

vals of the twelfth and the third and seventh two octaves above the fundamental. The even-numbered partials are weakened or completely obliterated; it is not true that they do not exist, but they cannot be produced by overblowing.

The speaker key is used to facilitate the production of harmonics; this causes the air column to divide into three equal parts producing a triple number of vibrations resulting in the third note of the harmonic series at an interval of a twelfth above the fundamental. At least eighteen holes are required to obtain a complete chromatic scale on the clarinet. This series plus the bell tone gives the range of a twelfth and is known as the fundamental scale and is called the chalumeau register since this without the chromatics was the range of the predecessor of the clarinet, the chalumeau. These notes overblown comprise the clarino register.

PROBLEMS OF MANUFACTURE

The boring of holes into a cylindrical tube presents a difficult and complicated problem and it was because of this that keys were added to the clarinet only one or two at a time and at long intervals. For determining the exact position of a hole the thickness of the wood must be taken into consideration since the distance from the resonating air column is lengthened

for the distance from that to the outside of the tube. However, since the tube is treated as a closed tube, only half the extra length must be taken into account. The Greeks and Romans knew these laws, but they had to be rediscovered in the seventeenth and eighteenth centuries. Tonalities

remote from the natural scale of the instrument had to be avoided more than ever and so clarinets were constructed in several keys. When the clarinet was gradually given more and more keys most of these instruments disappeared, and now the modern clarinet has from thirteen to nineteen keys.

Current Changes in Faculty Personnel at Kansas State Teachers College

WILLIAM THOMAS BAWDEN

In the following pages are brief biographical sketches of individuals involved in changes in faculty personnel for the period March 1, 1949, to February 28, 1950. This series of sketches continues the record begun in November, 1947, at which time the period of approximately two years following the close of World War II was covered, or from July 1, 1945, to February 28, 1947. See Vol. 11, No. 1, November, 1947; Vol. 12,

No. 1, November, 1948; Vol. 13, No. 1, November, 1949.

Following is a summary of the changes recorded in this issue:

| | |
|--|----|
| 1. Appointments | 25 |
| 2. Promotions | 1 |
| 3. Assigned to Part-Time Duties.. | 1 |
| 4. Resignations | 2 |
| 5. Necrology | 3 |
| 6. Special Appointments for the Summer Session | 32 |
| Total number of changes..... | 64 |

1. Appointments

NORMA LEE HINTON AGNEW was appointed Assistant in the Department of Health and Physical Education, Kansas State Teachers College, Pittsburg, September, 1949.

She is a graduate of Kansas State Teachers College, Pittsburg, degree BS, with Major in Physical Education, 1946.

ORLAND EUGENE AKERS was appointed Adviser-in-Charge of the U.S. Veterans Administration Guidance Center at Kansas State Teachers College, Pittsburg, effective August 29, 1949.

He is a native of Kansas; studied two years, 1936-1938, at the College of Emporia, Emporia, Kan.; is a graduate of Kansas State Teachers College, Emporia, degree BS in Education, 1940; and of the University of Kansas, Lawrence, degree MS in Education, 1941. He has completed additional graduate study at the University of Wichita, Wichita, Kan.

His World War II service included five years, 1941-1946, as personnel technician, statistician, and classification and assignment officer, US Army, with rank of Captain. Overseas service won the award of the Bronze Star

Medal with two Oak Leaf Clusters from the US Army, and the award of the Degree of Chevalier Avec Palme and De ordre of Leopold from the government of Belgium.

He has served as vocational adviser, US Veterans Administration, since February 26, 1946.

He is a member of the National Vocational Guidance Association, and the Kansas Guidance Association.

HULDA MAE BERG was appointed instructor of library science, and librarian of the Laboratory Schools, at Kansas State Teachers College, Pittsburg, effective September 1, 1949.

She is a native of Kansas, and a graduate of the two-year teacher-training course, Tabor College, Hillsboro, Kan., 1940; of Kansas State Teachers College, Emporia, degree BS in Education, 1947; and of the University of Illinois, Urbana, degree MS in Library Science, 1949. She also attended one Summer Session, 1942, at Northeastern State College, Tahlequah, Okla.

Her teaching experience includes three years, 1940-1943, as instructor in district schools, Lehigh and Marion, Kan.; two years, 1943-1945, in graded school, and three years, 1945-1948, in senior high school, Hillsboro, Kan.

She has had experience also in library work in the College High School Library, Kansas State

Teachers College, Emporia; the University High School Library, University of Illinois, Urbana; Tabor College Library, and Hillsboro City Library, Hillsboro, Kan.

She is a member of Kappa Delta Pi, international honorary society in Education.

She is a member of the National Education Association, American Library Association, Kansas State Teachers Association, Kansas Library Association, and the American Association of University Women.

MARGARET LOUISE BLAINE was appointed assistant professor in the Department of Language and Literature, Kansas State Teachers College, Pittsburg, February 1, 1950.

She is a native of Iowa, and a graduate of Coe College, Cedar Rapids, degree BA, 1944; and of the State University of Iowa, Iowa City, degree MA, 1946. She has completed the residence requirements for the Ph. D. degree, State University of Iowa, and is now working on her dissertation in the field of contemporary poetry. As an undergraduate at Coe College, she held a Scholarship in Forensics; was awarded the Kelvin Honors in biological science; served as editor of the *Creative Writing Magazine*; held a senior assistantship in zoölogy; and graduated at the head of her class. In the Graduate School of the

State University of Iowa she was a participant in the Writers Workshop Program; held a Graduate Fellowship in English; and served as assistant to the editor of the *Philological Quarterly*.

She is a member of Pi Kappa Delta, national honorary society in Forensics; Phi Kappa Phi and Alpha Lambda Delta, national scholastic honor societies.

Her teaching experience includes several months 1944-1945, in the nursery school division of the public schools of Cedar Rapids, Iowa; three years, 1944-1947, as teacher of English, Marion High School, Cedar Rapids; and two years, 1947-1949, as assistant professor of English and resident counselor for freshmen, Mac Murray College for Women, Jacksonville, Ill.

She is a member of the National Council of Teachers of English and of the Modern Language Association.

RAY ALLAN BOYER was appointed assistant in the School of Printing, Department of Industrial Education and Art, Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Oklahoma, and a graduate of Kansas State Teachers College, Pittsburg, degree BS, with Major in Industrial Education, 1939. He has completed additional credits in the Graduate Division.

His teaching experience includes one year, 1939-1940, as teacher of printing, Royster Junior High School, Chanute, Kan.; and four years, 1940-1944, same, Senior High School and Junior College, Chanute. He was instructor of printing in the Summer Session, 1940, at Kansas State Teachers College.

His practical trade experience includes positions as linotype operator and foreman in commercial printing shops; and four years, 1945-1949, in business for himself.

He is a member of the Kansas State Teachers Association, and Epsilon Pi Tau, national honorary fraternity in Industrial Arts.

EVELYNNE CEDARLUND was appointed instructor of clothing and textiles in the Department of Home Economics, Kansas State Teachers College, Pittsburg, beginning September, 1949.

She is a native of Minnesota, and a graduate of the University of Minnesota, Minneapolis, BS, 1945, and MA, 1949. While a student in the Graduate School, University of Minnesota, she held a graduate assistantship in the related art section of the Division of Home Economics for two years, 1947-1949.

Her teaching experience includes two years, 1945-1947, as instructor of home economics in junior and senior high school, and

music in elementary school, Hector, Minn.

She is a member of the National Education Association, American Home Economics Association, Kansas State Teachers Association, and Kansas Home Economics Association.

DUDLEY TAYLOR CORNISH was appointed assistant professor of history in the Department of Social Science at Kansas State Teachers College on September 1, 1949.

He is a native of New York, and a graduate of the University of Rochester, Rochester, N. Y., degree AB with major in English Literature, 1938; and of the University of Colorado, Boulder, Colorado., AM, 1947, Ph. D, 1949, with major in American History. He held an undergraduate scholarship for four years at the University of Rochester, and a graduate teaching assistantship for one semester; also a University Fellowship and graduate assistantship for one year at the University of Colorado.

He has had one year of experience, 1940-1941, on the editorial staff of the *Putnam County Courier*, weekly newspaper, Carmel, N. Y.; and one year, 1941-1942, as associate editor, Andrew Geyer, Inc., publishers of trade magazines and directories.

His World War II service in-

cluded four years, 1942-1946, in the Signal Corps and Corps of Military Police, U. S. Army, with rank of Captain at time of separation.

He has been a contributor to *The Colorado Magazine*, journal of the Colorado State Historical Society.

He is a member of Phi Alpha Theta, national honorary fraternity in History, and was elected member of the National Council for the two-year term, 1948-1950.

He is a member of the American Historical Association, Mississippi Valley Historical Association, Kansas State Historical Society.

LORAIN FOSTER DIEHM was appointed Assistant in the Department of Health and Physical Education, Kansas State Teachers College, Pittsburg, September, 1949.

PHILIP CAROL DISINGER was appointed assistant coördinator of veterans training at Kansas State Teachers College, Pittsburg, September 1, 1949.

He is a native of Ohio, and a graduate of Oklahoma A & M College, Stillwater, degree BS in Trade and Industrial Education, 1947. In addition he completed undergraduate credits at the Municipal University of Wichita,

Wichita, Kan.; University of Oklahoma, Norman; and the University of Michigan, Ann Arbor. He has also completed graduate credits at Oklahoma A & M College, Stillwater. In the Summer Session, 1945, he was awarded a Scholarship at the University of Michigan by the Ford Motor Company, for a special study of Vocational Guidance.

His teaching experience before coming to Kansas State Teachers College included five years, 1941-1946, as teacher of machine-shop practice, Senior High School, Ponca City, Okla.; one year, 1946-1947, as part-time instructor of machine-shop practice, Oklahoma A & M College, Stillwater; and two years, 1947-1949, as instructor of machine-shop practice, Senior High School, Muskogee, Okla.

His practical trade experience includes six years, 1933-1939, as operating engineer, Natural Gas Pipeline Company, Glasco, Kan.; one year, 1940-1941, as machinist and assistant foreman, Cessna Aircraft Company, Wichita, Kan.; and one summer, 1944, as machinist, Continental Oil Company, Ponca City, Okla.

He is a member of the National Education Association, American Vocational Association, and Iota Lambda Sigma, national honorary fraternity in Industrial Education.

NAOMI CUNDY was appointed Assistant in the Libraries of the

Laboratory Schools, Kansas State Teachers College, Pittsburg, September, 1949.

She is a native of Kansas, and a graduate of the Junior College, Chanute, Kan., June, 1944; of the Junior College, Kansas City, Kan., where she was awarded the Sixty-Hour Diploma, June, 1945; and of Kansas State Teachers College, Pittsburg, degree BS in Education, June, 1947.

Her teaching experience includes two years, 1947-1949, as instructor of English, Rural High school, Altoona, Kan.

CARL MILLER EISENBISE was appointed Training Facilities Specialist, Veterans Administration Guidance Center, stationed at Kansas State Teachers College, Pittsburg, June 12, 1949.

He is a native of Kansas, and was enrolled as a student at Kansas State Teachers College, Emporia, during the academic year, 1925-1926, and the summer sessions of 1928 and 1929. He also attended one summer session, 1927, at the University of Nebraska, Lincoln, Nebr. During the three years, 1946-1949, he attended evening extension courses at the Municipal University of Wichita, Wichita, Kan.

His teaching experience includes one year, 1926-1927, as teacher of a one-room rural school; one year, 1927-1928, as teacher of grades five and six, and

one year, 1928-1929, as teacher of grades seven and eight, Morrill, Kan.; four years, 1929-1933, as principal and teacher of grades seven and eight, Robinson, Kan.; and six years, 1933-1939, as County Superintendent of Schools, Brown County, Hiawatha, Kan.

From January, 1939, to January, 1945, he was employed successively as interviewer, supervising interviewer, and local office manager, by the United States Employment Service and the Kansas State Employment Service, Salina, Kan., except for the period spent in military service.

His World War II service, from March, 1944, to September, 1945, included two months in the Adjutant General's School for Army Classification Specialists, and two months in the School for Separation Counselors. The remainder of this period was spent in a west coast Army Convalescent Hospital, as counselor and advisor in the rehabilitation service for convalescent soldiers returning from combat areas.

Upon release from the United States Employment Service, he was appointed, January, 1946, as vocational advisor for severely disabled veterans, with the U. S. Veterans Administration. In March, 1946, he attended a special orientation course at the American Foundation for the Blind, in New York City, following which he was assigned as special advisor for the

rehabilitation of blinded veterans in Kansas. Because of reduced appropriations, and drastic reduction in personnel, he was reassigned, in May, 1949, to his present position as training facilities specialist.

He is a member of the Kansas State Guidance Association.

LEONARD EUGENE FLUHARTY was appointed assistant in printing, Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Oklahoma, reared in Kansas from the age of two years, and a graduate of Kansas State Teachers College, Pittsburg, degree BS in Mechanic Arts, 1949. He was enrolled in the Army Specialized Training Program at Purdue University, Lafayette, Ind., for one year.

His World War II service consisted of three years in the U. S. Army, of which one and one-half years was in the European theater. His assignments included service in the Infantry, the Quartermaster's Corps, and the Engineering Petroleum Distribution Company.

He has had considerable practical experience in the printing trades, including four and one-half years on *The Grit*, Hamilton, Kan.; and six months on *The Citizen*, Baxter Springs, Kansas. He is a member of the Industrial Education Club.

HAROLD DEWAYNE LARNER was appointed assistant in charge of evening classes in electric and acetylene welding in the Vocational Division, Kansas State Teachers College, Pittsburg, March 21, 1949.

He is a native of Indiana, and at the age of six years his family moved to Granite City, Ill. He attended grade school and high school, and completed the course in automotive mechanics in the Night School at Granite City. Later, moving to Cleveland, Ohio, he began his career as a welder while employed by the Otis Steel Company.

While in the employ of the Cleveland Steel Casting Company, he was sent to the plant of Dow Chemical Company, Midland, Mich., to supervise the reclamation of a quantity of 15-ton castings. Following the completion of this job he was employed as electric and acetylene welder by the Shell Petroleum Corporation, Woodriver, Ill.

After successfully passing the Hartford Boiler and Fire Insurance Qualification Tests for combination welders, he was employed by the Power Piping Company, Pittsburg, Pa.

He then took and passed the tests of the American Society of Mechanical Engineers, and the American Society of Testing Materials, to qualify for the job of supervising the welding of three huge steel water-storage tanks for

the City Water Department of Pittsburg, Pa. These tanks are of 3,000,000 gallon capacity, and the largest all-welded steel tanks in the world. He was chief inspector on this project.

Following the completion of this job, he was employed by the Koppers Company, Inc., Pittsburg, as traveling inspector on all materials utilized in the construction of coke-oven plants. This assignment involved travel through 30 States and three Provinces in Canada. While in Kansas, he was stationed for a time at the plant of the McNally-Pittsburg Manufacturing Company, Inc., Pittsburg, Kan., where he was offered a position as welding foreman and inspector, which he held from January, 1946, to June, 1950, since which date he has been employed as welding inspector by Spencer Chemical Co.

He is author of an article on "Welding for Coal Preparation," published in *Industry and Welding*, Cleveland, Ohio, November, 1947.

MILBURN JUDSON LITTLE was appointed assistant professor of commerce and business administration at Kansas State Teachers College, Pittsburg, effective September 1, 1949.

He is a native of Kansas, and a graduate of Kansas State Teachers College, Emporia, BS, 1936; and of the University of Colorado.

Boulder, MA, with major in economics and accounting, 1949.

His teaching experience before coming to Pittsburg included three years, 1932-1935, as teacher of a rural school in Sumner County, Kan.; five years, 1936-1941, as instructor of commercial subjects, Senior High School, Altoona, Kan.; one year, 1941-1942, same, Chanute, Kan.; and two years, 1947-1949, same, Ottawa, Kan.

His World War II service included three and one-half months, 1941, in the accounting department of Beech Aircraft Corporation, Wichita, Kan.; two and one-half years, 1942-1944, as an auditor, U. S. War Department; four months, 1943, as instructor of industrial accounting in the Adult Evening School, Baxter Springs, Kan.

He also served three years, 1944-1947, as Internal Revenue Agent, Internal Revenue Bureau, U. S. Treasury Department.

He is a member of the National Education Association, Kansas State Teachers Association, Kansas Business Teachers Association, and Kappa Sigma Epsilon, social fraternity.

CLARENCE HOWARD LUNDQUEST was appointed assistant professor in the Department of Commerce and Business Administration, Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Kansas, and a graduate of Kansas State Teachers College, Pittsburg, degree BS with the Major in Business 1930; degree MS with Major in Education and Minor in Business, same, 1939. He has been a student in the Graduate School, Oklahoma, A & M College, Stillwater, and has completed the residence and course requirements for the degree EdD at State University of Indiana, Bloomington, Ind. From February, 1948, to August, 1949, he held a graduate assistantship in the Department of Business Education, State University of Indiana.

His teaching experience includes five years, 1930-1935, as instructor of business subjects, Senior High School, Kinsley, Kan.; seven years, 1935-1942, and second semester, 1946, same, Pittsburg, Kan.; two years, 1946-1948, head of typewriting department, School of Intensive Business, Oklahoma A & M College, Stillwater; one year, 1948-1949, graduate assistantship, Department of Business Education, State University of Indiana, Bloomington; also instructor of Adult Extension Classes at Kansas State Teachers College, Pittsburg; Oklahoma A & M College, Stillwater; and State University of Indiana, Bloomington.

His World War II service included two years, 1942-1944, as instructor of typewriting in the Clerical Training School, U. S. Army Air Forces, and in the WAVES (Yeoman) School, Oklahoma A &

M College, Stillwater; and in the U. S. Navy, from March, 1944, to November, 1945, as instructor of business subjects, Yeoman Training School, U. S. Naval Training Center, San Diego, Calif., and oversees duty in the Asiatic-Pacific theater.

He is co-author of *Navy Typewriting*, 1944, a textbook prepared especially for use in the WAVES (Yeoman) School at Oklahoma A & M College during the war; also, co-author of article, "We Teach the Army to Type," published in *Typewriting News*, South-Western Publishing Company, Cincinnati, Ohio, 1943. During the academic year, 1948-1949, he was chairman of the committee in charge of the 1950 revision of *Student Typewriting Tests*, for national distribution by the United Business Education Association.

His practical business experience included two years, 1928-1930, as faculty stenographer, Placement Bureau, Kansas State Teachers College, Pittsburg; one summer, 1935, as stenographer, Kansas Rehabilitation Office, Kinsley, Kan.; seven years, 1935-1942, in part-time employment as bookkeeper, stenographer, and salesman in retail store.

He is a member of the National Education Association, Kansas State Teachers Association, American Association of University Professors.

He is a member of Delta Pi Epsilon, national honorary graduate fraternity in Business Education; Pi Omega Pi, national honorary undergraduate fraternity in Business Education; Phi Delta Kappa, national honorary graduate fraternity in Education; and the Pittsburg Lions Club.

JEAN FIELDER MCCOLLEY was appointed assistant professor of English language and literature, Kansas State Teachers College, Pittsburg, Effective June 1, 1949.

She is a native of North Dakota, and a graduate of Kansas Wesleyan University, Salina, AB, 1927; and of Syracuse University, Syracuse, N. Y., AM, 1928. She has also completed the residence and course requirements for the Ph. D. degree at the University of Illinois, Urbana.

Her teaching experience before coming to Pittsburg included six years, 1928-1934, as instructor of Freshman English, University of Illinois; four years, 1939-1943, as instructor of English and history, Senior High School, Dixon, Ill.; and two years, 1947-1949, as head of the English Department, Cottey Junior College for Women, Nevada, Mo. For four years, 1943-1947, she served as district representative for the Quarrie Corporation, stationed at Rock Island, Ill.

She is a member of the National Education Association, The American Association of University Professors, National Council of Teachers of English, Kansas State Teachers Association, Kansas Association of Teachers of English, the Interstate Affiliate of the N. C. T. E., and of Sigma Tau Delta, national honorary society in English.

JOSEPH PATRICK MURPHY was appointed assistant in the Department of Health and Physical Education and assistant coach of football at Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Kansas, and a graduate of Kansas State Teachers College, Pittsburg, degree BS, 1933, MS, 1950. He also studied three years, 1928-1931, at the University of Illinois, Urbana.

His teaching experience includes one semester, 1936, as graduate assistant football coach at Kansas State Teachers College; one year and one semester, 1937-1938, as instructor and coach of athletics, Senior High School, Mindenmines, Mo.; same, three years, 1938-1941, Immaculata High School, Leavenworth, Kan.; same, two years, 1946-1948, Senior High School, Parsons, Kan.; and one year, same, 1948-1949, Junior College, Parsons, Kan.

His World War II service included four years, 1942-1946, as

Chief Specialist, U. S. Navy Reserve. During this period he was director of athletics, physical training, and recreation at the U. S. Naval Training Schools, University of Chicago for one year, 1942-1943. He was stationed with the U. S. Navy Air Force in Hawaii and Guam, before being assigned to Okinawa in April, 1945, the first man sent by the Navy to that Island as director of athletics and recreation. He remained in Okinawa until November, 1945, when he was transferred back to the United States.

In 1925, he was awarded a Carnegie Hero Medal by the Carnegie Hero Fund Commission, and with the Medal a Carnegie Hero Fund College Scholarship, on which he studied at the University of Illinois. In 1934, he played professional football with the St. Louis Gunners of the National Professional Football League.

He is a member of the National Education Association, the Kansas State Teachers Association; American Legion; and Beta Theta Pi (University of Illinois), national social fraternity.

VAUDAU PETER PIERCE was appointed assistant professor of modern languages at Kansas State Teachers College, Pittsburg, September 1, 1949.

He is a native of Texas, and a graduate of the University of Wichita, Wichita, Kan., AB, 1934;

also of the State University of Iowa, Iowa City, MA, 1939. He holds a Special Diploma, 1938, from the Institute of Phonetics of the University of Paris, France; and has completed two additional years of graduate work at the University of Colorado, Boulder.

While an undergraduate student at the University of Wichita, he held the rank of Cadet Colonel in the Reserve Officers Training Corps, and is a member of Scabbard and Blade, national honorary military fraternity.

His teaching experience before coming to Kansas State Teachers College included one year, 1934-1935, as instructor of modern languages, Senior High School, Protection, Kan.; two years, 1937-1939, as graduate assistant and instructor, State University of Iowa; three years, 1939-1942, as instructor of modern languages, Junior College, Iola, Kan.; and two years, same, 1947-1949, at the University of Colorado, Boulder.

He served for two years, 1935-1937, as Army officer in U. S. Civilian Conservation Corps Camps in South Dakota.

His World War II service included two years, 1942-1943 and 1944-1945, as an officer in the Military Intelligence Division, U. S. War Department, Washington, D. C.; one year, 1943-1944, as Assistant Military Attaché, in Brazil, and two years, same, 1945-1947, in Portugal. He completed several extended trips through Central and South America in connection

with war service. He holds rank of Lt. Colonel in Reserve Corps, U. S. A.

He is a member of the National Education Association, American Association of Modern Language Teachers, Modern Language Association of America, Kansas State Teachers Association, Kansas Modern Language Association.

ROBERT JULIUS SCHOTT was appointed instructor of woodwind instruments in the Department of Music, Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Missouri, and a graduate of the Conservatory of Music, Cincinnati, Ohio, degree BM, 1949.

His World War II service included three years, 1943-1946, in the U. S. Army, as a musician in the 98th Division Band in the United States, Hawaiian Islands, and Japan.

During the season, 1949-1950, he played in the clarinet section, Kansas City Philharmonic Orchestra, under the direction of Hans Schweiger.

He is a member of Phi Mu Alpha, national honorary fraternity in Music.

DOROTHY VAN WINKLE SIMRALL was appointed assistant professor of psychology at Kansas State Teachers College, Pittsburg, September, 1949.

She is a native of Illinois, and a graduate of Grinnell College, Grinnell, Iowa, AB, 1940; University of North Carolina, Chapel Hill, MA, 1942; and of the University of Illinois, Urbana, PhD, 1946. At Grinnell College she held a Scholarship for four years; while a student at the University of North Carolina she held a Graduate Assistantship for two years; and the same at the University of Illinois for three years.

Her teaching experience before coming to Pittsburg included two years, 1945-1947, as instructor of psychology and education, Mount Holyoke College, South Hadley, Mass.; two years, 1947-1949, as assistant professor of psychology in the College of Arts and Sciences and the Graduate School, Tulane University, New Orleans, La. During the summer of 1949 she was research associate in the Graduate School, University of Illinois.

She is a member of Sigma Xi, national honorary Society of American Scientists, and the American Quill Club.

She is a member of the National Education Association, Kansas State Teachers Association, American Psychological Association, American Statistical Association, and the American Association of University Women.

She is author of "Intelligence and the Ability to Learn," contributed to the *Journal of Psychology*, January, 1947; and is now at

work on the manuscript of a book to be entitled, *Psychometrics of Ability*.

CARNIE HENRY SMITH was appointed assistant professor of physical education and head football coach, Kansas State Teachers College, Pittsburg, April 15, 1949.

He is a native of Kansas, and a graduate of the University of Kansas, Lawrence, degree BS in Education, 1933. One summer, 1935, was spent in graduate study at the State University of Iowa, Iowa City; and in February, 1948, he completed the requirements and was awarded the degree MA in Physical Education, University of California, Berkeley. While a student in the Graduate School, University of California, 1947-1948, he was assistant coach on the California football staff.

His teaching experience includes one year, 1933-1934, as instructor and coach of athletics, Senior High School, Mineral, Kan.; one year, 1934-1935, same, Arma, Kan.; eight years, 1935-1943, same, Paola, Kan.; one year, 1946-1947, as head football coach, Junior College, Parsons, Kan.; one year, 1947-1948, assistant football coach, University of California, Berkeley; one year, 1948-1949, head football coach, Junior College, Santa Rosa, Calif.

His World War II experience included one year, 1943-1944, as assistant director, Department of

Recreation, Pratt and Whitney Aircraft Corporation, Kansas City, Mo.; and 28 months, 1944-1946, in the U. S. Naval Reserve with rank of Lieutenant, of which 20 months were spent in the Canal Zone, Atlantic theater.

He was a member of the Owl Society while an undergraduate student at the University of Kansas; and is now a member of Pi Kappa Alpha, national social fraternity; also, the American Football Coaches Association.

He is author of an article, "Influence of Athletic Success and Failure on the Level of Aspiration," published in the *Research Quarterly*, May, 1949.

MORRIS LEE STEVENS was appointed instructor of economics in the Department of Social Science at Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Iowa, and a graduate of Houghton College, Houghton, N. Y., degree AB, 1941; of the School of Law, University of Wisconsin, Madison, degree LLB, 1947; and of the Graduate School, University of Wisconsin, degree MA with Major in Economics, 1949.

His World War II service consisted of two years and nine months in the U. S. Army, including 13 months in the European theater of operations, England, France, Holland, and Germany.

He is a member of the American Economic Association.

TAI, CHEN HWA, was appointed visiting instructor assigned to the Departments of Language and Literature, Education and Psychology, and Social Science, Kansas State Teachers College, September 1, 1949. He will offer courses in Chinese History, Oriental Literature, and Asiatic Culture.

He is a native of China, and a graduate of the Chinese Normal University, Peiping, Hopeh Province, China, degree BA, 1937. He also holds a Diploma from the University of London, 1946; and the MA degree, 1949, from Teachers College, Columbia University, New York. While a student at Columbia University he held a Graduate Scholarship; he was awarded a Graduate Fellowship at Syracuse University, Syracuse, N. Y.; and he was the holder of a Scholarship at the Chinese Normal University, Peiping.

His professional experience includes two years, 1937-1939, as lecturer at Chinese Western College, Chengtu, Szechwan Province, China; one year, 1939-1940, as Inspector, The Chinese Ministry of Education, Chungking, Szechwan Province; two years, 1940-1942, as principal of the Chinese High School, Calcutta, India; and two years, 1946-1948, as lecturer on language and literature, University of London. He also served as

part-time interpreter of English in the Chinese Nationalist Army.

He is author of *Vocational Guidance*, published in Chungking, 1940, and of *Southern Asia*, same, 1939. He is author of a series of studies, entitled *Youth in America*, *Youth in Russia*, *Youth in Germany*, and co-author of *Youth in Italy*. He has also contributed articles published in the *Chinese Education Monthly*.

He is a member of the Chinese Education Society; of the British Speech Fellowship, London, England; of the English Club, Columbia University, New York; the Chinese Teachers Association.

He served as a Chinese delegate to the Seminar on Education for International Understanding and Coöperation, held in the summer of 1947 in Paris, France, under the auspices of UNESCO. He was also a Chinese delegate to the Second Conference of World Teachers, held in London, England, in 1948.

HENRY WILLIAM WICHERS was appointed assistant in photography, Department of Industrial Education and Art, Kansas State Teachers College, Pittsburg, September 26, 1949.

He is a native of Kansas, and a graduate of Kansas State College of Agriculture and Applied Science, Manhattan, degree BS, with an Option in Art, January, 1948; also of Ohio University, Athens, Ohio, degree MA with

Major in Photography, June, 1949, Ohio University being the first institution in the United States to offer graduate work in photography. For eight semesters, 1946-1948, he held a graduate assistantship at Kansas State College, as instructor of photography.

His World War II service included one year, 1943-1944, as base commander of photographic laboratory, La Junta, Colo. After a period of training in the Intelligence School, AAFTAC, Orlando, Fla., he spent one and one-half years in Calcutta, India, and Akyab, Burma, as photo interpreter. He was discharged in January, 1946, with rank of First Lieutenant, and is now on the Officers Reserve of the Air Force. While on duty at La Junta, Colo.; he was supervisor of photographic publications of class book of the pilot training school, AAF.

He is a member of Kappa Alpha Mu, national honorary fraternity in Photographic Journalism; and Epsilon Pi Tau, national honorary fraternity in Industrial Arts.

RALPH WILLIAM WRIGHT was appointed visiting instructor of education and psychology at Kansas State Teachers College, Pittsburg, September, 1949.

He is a native of Saskatchewan, Canada, and a graduate of the University of Saskatchewan, Saskatoon, Sask., degree BA, 1942; of

the University of Toronto, Toronto, Ontario, degree BPaed, 1947; and of Northwestern University, Evanston, Ill.; degree MA, 1948. He has also completed the residence requirements for the PhD degree at Northwestern University.

He is a member of Phi Delta Kappa, national honorary fraternity in Education.

His teaching experience includes five years, 1942-1947, as principal of Senior High School, Kinley, Saskatchewan, Canada.

His World War II service included eight months in the Royal

Canadian Naval Volunteers Reserve and three years in the Royal Canadian Air Force. He served three months in the Office of Administration and Personnel, National Research Council of Canada in summer of 1948.

While enrolled as a graduate student at Northwestern University, he worked in an adult guidance clinic in the loop district of Chicago, and served in the guidance program in the high schools of the Chicago area.

He has had considerable additional experience in counseling, personnel, and interview work.

2. Promotions

WALTER PENNINGTON came to Kansas State Teachers College, Pittsburg, in June, 1939, as assistant professor of English language and literature; in 1940, was promoted to associate professor; and in September, 1949, was promoted to the rank of professor.

He is a native of Rhode Island, and a graduate of Union College, Schenectady, N. Y., BS degree, 1923; of Northwestern University, Evanston, Ill., MA, 1925, and Ph. D., 1930. His professional preparation was received at the State Normal School, Oneonta, N. Y., and at the State College for Teachers, Albany, N. Y.

While a student at Union College he held the Scholarship

awarded to Soldiers, Sailors, and Marines, was a member of the English Club, and earned Special Honors in English. While a student at Northwestern University he held a Graduate Fellowship in English for two successive years.

His teaching experience includes one year, 1923-1924, as principal of the Senior High School, Pine Plains, Dutchess County, N. Y.; five years, 1926-1931, as instructor of English, Northwestern University; four years, 1931-1935, as professor of English, University of Wichita, Wichita, Kan.; and four years, 1935-1939, as head of the Department of English, College of Emporia, Emporia, Kan.

His World War I service consisted of 18 months, 1918-1919, in the U. S. Navy, aboard USS *Leviathan*.

He is a member of the National Education Association, National Association of College Teachers of English, College English Association, Modern Language Association of America, Kansas State Teachers Association, Kansas Association of College Teachers of English, Kansas Association of Teachers of English, and the American Association of University Professors.

He is author of ten articles on Celtic subjects—Celts, Druids, Gauls, Gallic Wars, Picts, Brittany, Menhirs, Ireland, Eire, and Northern Ireland,—accepted for publication in the *American Peoples Encyclopedia*, and *Nelson's Encyclopedia*, January, 1946.

He has contributed articles on professional subjects and research studies to *Modern Language Notes*, *Philological Quarterly*, *College English Association Critic*, *Bulletin* of the Kansas Association of Teachers of English, and *The Educational Leader*.

3. Assigned to Part-Time Duties

JAMES CLAUDIUS STRALEY was appointed assistant professor of sociology, Department of Social Science, Kansas State Teachers College, Pittsburg, September, 1927, and was promoted to the rank of associate professor in 1933. Having passed the age limit for full-time active duty, as determined by the Kansas State Board of Regents, he was assigned to part-time duty on September 1, 1949. Later, he was reassigned to full-time duty for the academic year, 1949-1950.

He is a native of West Virginia; a graduate of the Kansas State Teachers College, Emporia, degree AB, 1910; and of the University of Wisconsin, Madison, degree MA, 1912.

His teaching experience before coming to the College included

one year, 1899-1900, as teacher of rural school near Glenville, West, Va.; one year, 1906-1907, as superintendent of public schools, Jetmore, Kan.; one year, same, 1909-1910, Cedar Vale, Kan.; two years, same, 1912-1914, Rock Valley, Iowa; six years, same, 1914-1920, Madelia, Minn.; and six years, 1920-1926, as principal of the Crawford County Community High School, Cherokee, Kan.

He is a member of the National Education Association, Kansas State Teachers Association, the Kansas Educators Club, American Sociological Society, and the Midwest Sociological Society.

He is a member of Phi Alpha Theta, national honorary society in Social Science, the Social Science Club, and the American Association of University Professors.

4. Resignations

RAY ROSS LAMOREAUX was appointed assistant professor in the Department of Education and Psychology, Kansas State Teachers College, Pittsburg, September 1, 1947, and resigned on May 31, 1949, to accept a position as head of the out-patient clinic, State Hospital, Nevada, Mo. For sketch see Vol. 12, No. 1, November, 1948, page 28.

VIRGIL GORDON SMITH was appointed assistant in journalism, Department of Language and Literature, Kansas State Teachers College, Pittsburg, on September 1, 1943. On September 1, 1946, she was made assistant in rhetoric and literature. On September, 1949, she resigned to accept appointment as head librarian of the Public Library, Fort Scott, Kan. For sketch see Vol. 12, No. 1, November, 1948, page 33.

5. Necrology

LOGAN CICERO GUFFEY was born in Monticello, Ky., January 24, 1882, and died at Mt. Carmel Hospital, Pittsburg, following an illness of several months, on Thursday morning, December 29, 1949.

His educational and professional preparation were unique in that he completed undergraduate credits at three colleges in the same community. He studied one year, 1903-1904, at Southern Normal School, Bowling Green, Ky.; one year, 1906-1907, at Western Kentucky State Normal School, same; and one year, 1908-1909, at Bowling Green Business University, where he received the degree BCS, in 1909.

After teaching five years in high schools in Kansas, he was appointed instructor of commercial subjects at Kansas State Teachers

College, Pittsburg, in 1919. While teaching, he carried on his studies and in 1928 was awarded the BS degree at Kansas State Teachers College, and in 1933 the MS degree, same.

In September, 1933, he was promoted to the rank of assistant professor and supervising teacher of business subjects in the College High School, which position he held until the close of his active career. He had been in failing health for several years, and in December, 1948, at his own request, he was relieved of teaching duties.

JAMES ABRAM GARFIELD SHIRK was born at McPherson, Kan., January 12, 1881, and died in Pittsburg on Saturday, April 15,

1950, following a heart attack on March 12.

He was a graduate of McPherson College, McPherson, Kan., degree AB, 1901; and AM, 1902; and of the University of Kansas, Lawrence, degree MS, 1905. He was also a graduate student in the summer quarters of 1906 and 1910 at the University of Chicago; in the summer session of 1929 at the University of Michigan, Ann Arbor; and the academic year, 1930-1931, at Stanford University, Palo Alto, Calif.

He came to Kansas State Teachers College, Pittsburg, in September, 1912, as assistant professor of physics, and in 1914 he was appointed professor and head of the Department of Mathematics. On July 1, 1946, having passed the age of retirement for heads of departments, as established by the State Board of Regents, he was assigned to full-time teaching duties as professor of mathematics, in which he continued up to the time of his last illness.

His teaching experience before coming to the College included three years, 1901-1904, as instructor of mathematics, McPherson College; six years, 1906-1912, as professor of mathematics and physics, Ottawa University, Ottawa, Kan.

In addition to his interests in mathematics and physics, Professor Shirk was a life-long student of astronomy, and was recognized

as an authority in that field. He was a frequent lecturer and writer on astronomical subjects.

He was a member of Sigma Xi, national honorary scientific society, University of Kansas, 1905; Fellow of the American Association for the Advancement of Science; served as president one term of the Kansas Academy of Science, and of the Kansas Section of the Mathematical Association of America. He also served as president one term of Kappa Mu Epsilon, national honorary fraternity in mathematics. He was a member of the American Mathematical Society, the Mathematical Association of America, National Council of Teachers of Mathematics, Kansas Association of Teachers of Mathematics, National Education Association, Kansas State Teachers Association, Kansas Council of Education, and the Kansas Schoolmasters Club.

His published articles appeared in the *Transactions* of the Kansas Academy of Science, in *The Mathematics Teacher*, *The Kansas State Teacher*, and *The Educational Leader*.

Professor Shirk was active in Masonic circles, joining the Pittsburg Chapter 58 of the Royal Arch Masons and the Pittsburg Blue Lodge in 1920. He served as commander of the Montjoie Commandery of the Knights Templar in 1927 and as prelate of the Com-

mandery for several years. In 1943, he served as grand commander of the Grand Commandery of the Knights Templar of Kansas. He was a member of Mirza Shrine.

During his term of service at Kansas State Teachers College of nearly 40 years, Professor Shirk played a highly significant role in the evolution of the former State Manual Training Normal School into one of the foremost State Teachers Colleges of the nation. His influence was manifest in the Council of Administration, the Graduate Council, and other important committees, and, on several occasions he represented the College on important intercollegiate committees.

CHARLES RUCH WASSER was born December 16, 1886, in Durham, Pa., and died at his home in Pittsburg, Kan., Saturday, February 25, 1950, following an illness of several months, at the age of 63 years and two months.

After graduating from high school in Riegelsville, Pa., he attended Williamson Trade School, Williamson, Pa., and graduated in 1908, with Major in Pattern-Making. His college work began at Teachers College, Columbia University, New York, where he attended the summer sessions of 1908, 1909, 1910, 1912, and the academic year, 1912-1913.

His first teaching position was in Ursinus College, Collegeville,

Pa., where he was superintendent of shopwork and instructor of general woodwork and cabinet-making for two years, 1910-1912. In 1913-1914, he was assistant professor of engineering at Lafayette College, Easton, Pa., and taught pattern-making and foundry practice.

In January, 1914, he was appointed assistant professor of industrial education, Kansas State Teachers College, Pittsburg, and in 1932 he was promoted to the rank of associate professor. During the years from 1914 to 1950 he taught at various times carpentry, cabinet-making, machine wood-working, mechanical drafting, machine drafting, projection drafting, freehand drawing and design, furniture design, and wood technology.

In June, 1927, he completed the requirements for the BS degree, with Major in Industrial Education, at Kansas State Teachers College. His graduate work was done at the University of Missouri, Columbia, beginning in 1929. He was awarded the degree MA in June, 1931, with Major in Industrial Education and Minor in Education.

In the summer session of 1930, he taught a course in Trade Analysis, which was the first course offered for graduate credit in the Department of Industrial Education at Kansas State Teachers College. Professor Wasser's practical trade experience included two years in the pattern-making shops

of the Bethlehem Steel Corporation, Bethlehem, Pa., and three years at Ingersoll-Rand Corporation, Phillipsburg, N. J. He also spent two summers in special work in a cabinet-shop in Philadelphia.

Professor Wasser was an expert in cabinet-making and furniture construction. For many years he conducted a course in advanced machine woodworking, in which he supervised the construction of thousands of dollars' worth of furniture for the College, including classroom, laboratory, and library tables, filing cabinets, bookcases, teachers' desks, chairs; display

cabinets for the museum and for athletic trophies in the Gymnasium and the Library; practically all the furniture in the Women's Dormitory, and the Cafeteria; music-racks for the College orchestra and band; and other products too numerous to describe here.

He was for many years an active and influential member of the College athletic council. He was a member of the American Vocational Association, the Kansas Vocational Association, the Kansas Industrial Arts Association, and Epsilon Pi Tau, honorary fraternity in industrial arts.

6. Special Appointments for the Summer Session

Following is a list of special appointments of guest instructors and leaders of Workshops and Conferences for the Summer Session, 1950:

HERMAN ALVIN, instructor in the Thornton Township High School and Junior College, Harvey, Ill., guest instructor in library science.

DOROTHY ARMSTRONG, educational consultant, Ginn & Co., Chicago, Ill., leader of Workshop on the Modern Elementary School, June 12 to July 21.

ELLA STEPHENS BARRETT, supervisor of occupational information and guidance, State Board of Education and State Department of Public Instruction, Raleigh, N. C.,

leader of the Fourth Annual Guidance Conference, July 13, 14.

ROSEMARY BEYMER, director of art, City Schools, Kansas City, Mo., leader of the Fourth Annual Workshop on the Teaching of Art, June 5 to June 9.

H. W. DAHLOR, director of vocational education, City Schools, Kansas City, Mo., leader of the Fourth Annual Guidance Conference, July 13, 14.

LOGAN C. DUNCAN, teacher in Kansas and Oklahoma schools, acting supervisor of the sixth grade, Horace Mann Laboratory School.

DR. THOMAS F. DUNN, head of the Department of English, Drake University, Des Moines, Iowa,

leader of the Third Annual Workshop in English Communication, June 19 to June 30.

BUFORD FISHER, assistant dean of the Junior College and director of teacher education, Iola, Kan., guest instructor in the Department of Education and Psychology.

DR. HAROLD CURTIS HAND, professor of education, College of Education, University of Illinois, Urbana, leader of the Second Annual Conference on Life Adjustment Education, June 20.

MRS. DOROTHY DARLENE TRAYLOR HARING, graduate student at State University of Iowa, Iowa City, guest instructor of radio and television.

URSULA HENLEY, director of curriculum, State Department of Public Instruction, Topeka, Kan., leader of Workshop on the Modern Elementary School, June 12 to July 21.

DR. JOHN E. JACOBS, professor of education and director of the Graduate Division, Kansas State Teachers College, Emporia, Kan., leader of the Conference on Education for Exceptional Children, July 24.

HAZEL KIER, director of intermediate education, City Schools, Kansas City, Kan., assistant leader of the Third Annual Workshop on International Understanding and Coöperation, June 26 to July 7.

VICTOR A. KLOTZ, principal, Feld Kinley Memorial High School, Coffeyville, Kan., assistant leader of the Third Annual Workshop

on International Understanding and Coöperation, June 26 to July 7; and leader of Second Annual Conference on Life Adjustment Education, June 20.

RUTH MELLOR, Junior Red Cross consultant in Kansas and Missouri, Midwestern Area, St. Louis, Mo., leader of the Third Annual Red Cross Workshop for Adult Leaders, July 10 to July 14.

HELEN MESSENGER, instructor in Senior High School, Pittsburg, Kan., guest instructor of health and physical education for women.

C. J. MORGAN, director, Division of Public Assistance, State Department of Social Welfare, Topeka, Kan., leader of the Fourth Annual Guidance Conference, July 13, 14.

DR. RALPH K. NAIR, assistant professor of industrial arts, State College, Santa Barbara, Calif., guest instructor in the Graduate Division, Department of Industrial Education.

JOHN PATTERSON, consultant for aviation education, and assistant to the regional administrator for aviation training, Fifth Region, Civil Aeronautics Administration, Kansas City, Mo., leader of the Aviation Education Workshop and Exhibit, July 24 to July 28.

DR. MERLE C. PRUNTY, head of the extra-class division and director of student personnel, Stephens College, Columbia, Mo., guest instructor of educational psychology, and leader of the Third An-

nual Workshop on the Junior High school, June 5 to August 4.

DR. DELBERT J. PUGH, assistant director, American Junior Red Cross, Midwestern Area, St. Louis, Mo., leader of the Third Annual Red Cross Workshop for Adult Leaders, July 10 to July 14.

ELMER PAUL SCHINDLER, superintendent of schools, Story County, Nevada, Iowa, leader of Workshop on the Modern Elementary School, June 12 to July 21.

WILLIAM A. SCOTT, instructor of English and journalism, Senior High School, Tucson, Ariz., guest instructor of Journalism and director of the news bureau.

DR. MAURICE F. SEAY, dean and registrar, University of Kentucky, Lexington, Ky., leader of the 31st Annual Rural Life Conference, June 12 to June 23.

RUBY SHOLTZ, supervisor of the school lunch program, State Department of Public Instruction, Topeka, Kan., leader of the Third Annual School Lunch Institute, June 8, 9.

KATE SKINNER, educational consultant, Ginn and Co., Chicago, Ill., leader of Workshop on the Modern Elementary School, June 12 to July 21.

GRACE STARLIN, instructor of world geography, Junior High School, Newton, Kan., guest in-

structor of social science, and director of the 1950 geography-history tour of the western states.

TAI, CHEN-HWA, Nanking, China, visiting instructor of Oriental literature and languages, history, and culture, leader of the Third Annual Workshop on International Understanding and cooperation, June 26 to July 7.

DR. ARTHUR EDWIN TRAXLER, associate director, Educational Records Bureau, New York, N. Y., leader of the Fourth Annual Guidance Conference, July 13, 14.

RAY VANDERBERG, instructor of English and journalism, Northeastern A & M College, Miami, Okla., guest instructor of journalism and faculty sponsor of *The Collegio*.

DR. CARLTON WOLSEY WASHBURN, Dean, School of Education, Brooklyn College, Brooklyn, N. Y., leader of the Third Annual Workshop on International Understanding and Cooperation, June 26 to July 7.

RALPH WILLIAM WRIGHT, principal, Senior High School, Kinley, Saskatchewan, Canada, instructor of education and psychology, leader of the Third Annual Workshop on International Understanding and Cooperation, June 26 to July 7.

Graduate Theses and Problems

Following is a list of Theses and Problems submitted in partial fulfillment of requirements for the Master's degrees, from June 1, 1949, to June 30, 1950. Bound volumes of Theses are deposited in the College Library, and are available for consultation through the Interlibrary Loan Service, upon application to the Librarian, Porter Library, Kansas State Teachers College, Pittsburg, Kansas. Correspondence concerning Problems should be addressed to the Heads of Departments concerned.

Biology

BASS, HARRIETTE E. *Thesis*: Prairie Flora of the Campus of Kansas State Teachers College, Pittsburg.

SHERMAN, THEODORE. *Thesis*: Algae of College Lake, Pittsburg, Kansas.

WILLSON, DAN LEROY. *Thesis*: Studies on Algal-Bacterial Associations.

Business Education

BAILEY, RONALD E. *Thesis*: A Study of Dictation and Transcription Practices in Kansas Class A Publicly Supported High Schools.

BRISCO, MARGUERITE. *Problem*: A Follow-Up Study of the Business Graduates of the Alcorn A & M College, Mississippi, for the Years 1938 to 1948, Inclusive.

BUSH, WYNONA BARRETT. *Problem*: A Study to Determine the Duties and Deficiencies of Clerical and Sales Employees of Negro Business Firms and Professions in the Tulsa and Muskogee Areas.

ROWLAND, WAYNE E. *Thesis*: A Study of Federal Budgetary Procedures Used by United States Government Agencies.

SCOTT, LEONARD EDWIN. *Thesis*: The Business Duties of Athletic Coaches in a Selected Group of Kansas High Schools.

SLATEN, LENELL M. *Thesis*: A Comparison of the Pension and Retirement Plans of Corporations and Coöperatives.

SPANN, I. RICHARD. *Problem*: A Suggested Manual for Distributive Education Instructors Based on a Survey of Training Station Requirements in Kansas.

Education

BARKLEY, GERALD E. *Problem*: Utilization of Community Resources in High School Science Courses.

BLACK, MAREA BELFIELD. *Thesis*: An Analytical and a Descriptive Study of a College Course in Communication Skills.

BLAES, SISTER TERESA MARIE. *Problem*: Suggestions for Character Education in the Elementary School.

BLINCOE, GEORGE W. *Thesis*: High School Graduation Policies.

BOMAN, TRUMAN R. *Problem*: A Course of Study in International Relations.

BROADHURST, JACK. *Problem*: A Survey of Mineral Rural High School.

BROWN, LORAIN JUANITA. *Problem*: Diagnosis and Treatment of Speech Defects in First Grade.

CALDWELL, BESSIE ELLIS. *Thesis*: The Socialization of Extracurricular Activities in Lincoln High School, Salina, Kansas.

CUMMINGS, THOMAS BRUCE. *Problem*: A Survey of Factors Relative to Good Sportsmanship in Certain High Schools of Southeast Kansas.

DOBBS, HAZEL BRITTON. *Thesis*: Articulation in the Junior High School.

EDMONDSON, PAUL J. *Problem*: A Revised Improved Curriculum for the High-School Youth of Consolidated District No. 107, Galesburg, Kansas.

ELLIOTT, WILLIAM ORR. *Problem*: A Diagnostic and Remedial Study of Mathematical Defects Among High-School Freshmen.

EVERETT, SYBLE BYRD. *Thesis*: A Program for Community Enrichment for Negroes in St. Louis, Missouri.

FORBES, HOWARD DENMAN. *Thesis*: An Examination of the Professional Education Curricula for Elementary Teachers at Kansas State Teachers College, Pittsburg.

FREDERICK, EVA. *Problem*: Suggested Improvement for Teaching

International Understanding in the Sixth Grade.

GRAVES, JESSE ALVIN, JR. *Problem*: Analysis and Evaluation of History Textbooks for Teaching International Understanding in the Junior High School.

GUINNEE, DONALD W. *Problem*: A Survey of Previous Training in Music of College Students Entering the Field of Music Education.

GUSTIN, ALMA JANE. *Problem*: A Study of Diagnostic and Remedial Teaching in Sixth-Grade Arithmetic.

HAMILTON, CHARLES. *Problem*: Compulsory Attendance Laws.

HORN, ERNEST FRANK, JR. *Thesis*: A Study of the Qualifications Required for Successful Sales Work as Interpreted by the Employer, Employee, Consumer, and the Instructor in Salesmanship Classes.

LAUGHLIN, WYATT P. *Problem*: Comparison of Athletes and Non-Athletes in the Riverton High School from 1930 to 1948, Inclusive.

MAFFETT, EARL RANDALL. *Thesis*: A Study of the Relationship of Personality Traits to Classroom Popularity Among Elementary School Children.

MASTERS, ETHEL EVALYN. *Problem*: A Study of the Reading of Comic Books in the Sixth Grade.

MERIDA, JESSE J. *Problem*: A Survey of Negro Educational Opportunities in Extracurricular Ac-

tivities in Intermediate Schools in Wichita, Kansas, 1947-1949.

MISHMASH, HAROLD FRANCIS. *Problem:* A Survey of Driver's Education Programs in the Senior High Schools in the First and Second Class Cities of Southeast Kansas.

MORGAN, EDWARD JACKSON. *Problem:* A Survey and Proposed Redistricting of Schools of Newton County, Missouri.

NESBIT, CHARLES ELMER. *Problem:* A survey of Certain Trends in Junior High Schools of the United States.

PERKINS, EDNA KIRBY. *Problem:* The Role of the Elementary School in Promoting International Understanding.

PHELPS, ARTHUR O. *Problem:* A Survey of the Status of County Superintendents of Kansas in 1948.

RICKETTS, HAROLD BAILEY. *Problem:* Utilization of Space Beneath Stadia.

ROMAN, JOHN HENRY. *Problem:* A Suggested Program of In-Service Education for Elementary Teachers.

TRIMMELL, WILLIAM GRAHAM. *Problem:* What Educational Services Might Be Provided More Efficiently in Kansas Through a County Administrative Unit.

WANTLAND, CLARENCE LOREN. *Thesis:* Criteria for Establishment of Junior Colleges.

YOUNG, RAYMOND JAMES. *Thesis:* An Evaluation of Adminis-

trative Practices Concerning Secondary School Libraries.

Industrial Education

BAKER, LEWIS DAVID. *Thesis:* Preventive Aspects of Industrial Arts Relative to Problem Children.

BRIDGES, PAUL WILSON. *Thesis:* A Proposed List of Books for an Industrial-Arts Library With Suggested Criteria for Evaluation.

DARDEN, LAWRENCE COLLINS. *Thesis:* Competent Employees for the Mechanical Department of the Negro Press.

ENSMAN, LEO MARTIN. *Thesis:* An Investigation of Trends in Industrial Education in Junior and Senior High Schools of Kansas Since 1944.

HALLIDAY, WILLIAM G. *Thesis:* Swedish Educational Sloyd and Its Contribution to Industrial Arts Education.

HUGHES, ROBERT JOSEPH, SR. *Thesis:* Methods of Eliminating Carbon Monoxide Gas from School Automechanics Shops.

KASSAY, JOHN ANTHONY. *Thesis:* Historical Development of the Lathe.

MORGAN, JACK WARD. *Thesis:* Industrial Arts in Pittsburg Senior High School.

MUDD, J. KELLY. *Thesis:* A Study of the Relative Time Expended on Preparation for Instruction, Classroom Instruction, Shop Management, and Other Du-

ties by Industrial-arts Instructors in Kansas.

ROE, GEORGE STUART. *Thesis*: Avocational Activities of Professional Men in Relation to Industrial Arts.

ROGERS, BERT K. *Thesis*: The Comparative Cost of Equipping a Comprehensive General Shop in Years 1939 and 1949.

ROSE, DEAN EARL. *Problem*: A Study of the Rules, Regulations, and Recommendations for the Safeguarding and Accounting of Public High School Extracurricular Activity Funds.

SAILOR, GORDON BYRON. *Thesis*: Multi-Sensory Aids in Teaching Industrial Arts Woodwork.

SETTER, LEON JOSEPH. *Thesis*: Some Teacher-Contributed Visual Aids Designed to Increase Instruction Effectiveness in Teaching Millwork.

SKINNER, RAYMOND J. *Thesis*: A Proposed Photographic Technique for Improving Night Safety Driving Instructions in a High School.

SOOTER, JOYCE M. *Thesis*: The History of the Layout in the Woodworking Shop.

STEVENS, MARION P. *Thesis*: Industrial Arts Clubs and Their Activities in the State of Kansas.

TAYLOR, MELVIN B. *Thesis*: A Photomicrographic Technique for Producing Source Material from Microscopic Substances.

THOMAS, ALVIN IGNACE. *Thesis*: The Industrial Education Curricula for Teacher Training in

the Negro Colleges and Universities of the United States.

URNER, LEWIS HARVEY. *Problem*: The Development of Three Tridimensional Spatial Relations Tests to Supplement the Crawford Spatial Relations Test.

VALLIERE, WESLEY EVERETT. *Thesis*: The Photomicrography of Noncrystalline Substances for Art Source Material.

WARD, ARTHUR W. *Thesis*: Tuskegee Institute, Its Evolution and Contribution to Industrial Education.

Language and Literature

BAXTER, FRANCES LAWRENCE. *Thesis*: A Comparison of Chaucer's and Shakespeare's Use of the Troilus and Cressida Story.

BROWN, JAMES ELLIOTT. *Thesis*: Which Hamlet Shall We Teach?

HARING, DOROTHY DARLENE TRAYLOR. *Thesis*: Analysis of the Adaptations of the American Novels Broadcast on the University Theater of the Air in January, February, and March, 1949.

MONTGOMERY, BONNIE. *Thesis*: A Study of the Poet Laureateship of England.

ROGERS, ALFRED H. *Thesis*: What is Pidgin English?

Mathematics

COWLEY, MARIE MARGUERITE. *Thesis*: A Statistical Analysis of Student Opinions on Family Life Education.

KEEGAN, EDWARD J. P. *Prob-*

lem: An Honors Course in Vector Analysis.

MOORE WILLIAM I. W. *Thesis*: A Comparison of Algebraic and Calculus Methods of Determining Frequency Distribution Functions and Parameters of Statistics.

PIKE, JAMES MELCHOR. *Thesis*: An Introductory Course in Partial Differential Equations for Honor Students.

TOAL, GEORGE WHITNEY. *Thesis*: An Honors Course in Differential Equations.

WALLACE, NOLAND ARTHUR. *Thesis*: The Origin, Propagation, and Reduction of Errors.

Physical Science

LEE, ROY. *Thesis*: A Synthesis of Thiourea from Ammonia and Carbon Disulfide.

PELPHREY, LAVERN C. *Thesis*: A Thermodynamic Study of the Formation of Hydrocyanic Acid from Ammonia and Carbon Monoxide.

STROKER, CHARLES M. *Thesis*: The Animation of Tetrahydrofurfuryl Alcohol.

STRYKER HARRY KANE. *Thesis*: Synthesis of 1, 3-Dialkyl Ureas from Alkylamines and Carbon Dioxide.

Psychology

BOSCO, JOSEPH G. *Thesis*: The Relationship Between Month of Birth and Intelligence.

COMER, JAMES EDWARD, JR. *Thesis*: A Study of the Comparison of Interests of Social Science Majors With the Interests of Other Adults as Measured by the Kuder Preference Record.

DOWNING, HAROLD L. *Thesis*: Methods of Establishing Rapport in the Counseling Situation.

NICHOLS, JOE. *Thesis*: A Study of the Activities of Children in the Elementary Schools.

Social Science

HARING, LAUREL LLOYD. *Thesis*: The Question of American Recognition of the Union of Soviet Socialist Republics, 1917-1933.

JOHNSON, RUBY ELLEN. *Thesis*: Victoria and Disraeli: A Study of the Sovereign's Relations With Her Favorite Prime Minister.

SEARS, LAWRENCE WAYNE. *Thesis*: A History of the Origin and Growth of the Church of the Nazarene in Kansas.

WALBOURN, EDWIN JAMES, JR. *Thesis*: Rump Legislature of Kansas, 1893: An Evaluation.

Comments on Books

Children Absent From School

Report of the Committee, and a
Suggested Program

Published by the Citizens' Committee
on Children of New York City, Inc., 136
East 57th Street, New York 22, N. Y.
Price, \$1.00.

The allocation of state aid for the schools of New York City is determined by average attendance. Slight fluctuations in attendance rates automatically involve school appropriations. The importance of appropriations is such that attendance rates inevitably receive undue consideration.

To require the attendance in school of children until they are at least 16 years of age is the intention of the Compulsory Education Law. A 16-year-old child is eligible for an employment certificate.

Historically, the enforcement of the Compulsory Education Law by the Bureau of Attendance was expected to guarantee the benefits of education to all children. Some years ago the illegal employment of children was a common cause of unlawful absence from school. Charged with the task of enforcing the Compulsory Education Law, the Bureau of Attendance has long

maintained a staff of officers whose principal function is considered to be the enforcement of the law.

A Board of Education by-law requires that an unexplained absence of three days be reported to the Bureau of Attendance for investigation. On any given day in New York City 2,000 children are reported to the Bureau; 600 of these 2,000 absentees are found to be unlawfully absent. Accordingly, 349 attendance officers, charged with the investigation of 2,000 absentees, undertake the enforcement of the Compulsory Education Law. For the school year 1945 the budget of the Bureau of Attendance was \$1,500,000.

An impartial study of cases investigated by the Bureau of Attendance discloses that truancy is generally symptomatic of fundamental difficulties which cannot be ameliorated by the enforcement of the law. School maladjustment, psychological disturbance, physical illness, and adverse family situations do not fall within the jurisdiction of attendance officers. Apparently the attendance officer cannot remedy the difficulties his services were procured to relieve. Finally, each school day of the year more than 300 attendance officers

are busy with the investigation of 1,400 absentees who are later found to be lawfully absent from the school.

An expanding emphasis on mental hygiene since 1920 has effected some modification of the attitude toward pupil maladjustment. To offer direction for and assistance to disturbed children the Bureau of Child Guidance was established in 1932. The Division of Child Welfare was founded in 1941 to coordinate services for maladjusted children.

The service functions of the Bureau of Attendance are not currently integrated with those of the Bureau of Child Guidance; the latter endeavors to deal with situations which determine pupil maladjustment, while the former is concerned with a single symptom of maladjustment, truancy. The treatment of a symptom by authoritative means is considered to be unscientific by the Bureau of Child Guidance. The Bureau of attendance is neither prepared nor authorized to deal with any problem except truancy.

Truancy should be regarded as an adjustment problem which could be more effectively handled by caseworkers in the Division of Child Welfare. The instruments of authority, now employed by attendance officers, should be available to caseworkers and to other personnel of the Division who may require the use of authority for the protection of the child.

The child accounting and census functions of the Bureau could be more adequately negotiated by professional personnel in other sections of the Division of Child Welfare. Employment certification is the sole remaining function of the Bureau of Attendance. Whether this responsibility should be assigned to the Bureau of Counseling is a question which is not decided.

The Committee recommends that the present functions of the Bureau of Attendance be reassigned and integrated with the adjustment services available through a strengthened Division of Child Welfare. The method by which school funds are allocated should be reconsidered.—
DOROTHY VAN WINKLE SIMRALL.

Applied Course for Student Printers

By MERLE A. CLARK

Published by Chas. A. Bennett Co., Inc., Peoria, Ill., 1949; Price, \$2.40.

This course of study is made up of 95 work sheets. The equipment and material common to the average school printing shop formed the criteria for determining what should be included in this course, and the pupil is able to use it with the facilities actually available.

It is assumed that the pupil is familiar with the fundamentals of typesetting; namely, lay of the

case, names and sizes of the spaces and quads, assembly and justification of lines, removal of type from the stick, proper placing of type in the galley, tie-up, proofing, correcting, and distribution.

These fundamentals have been purposely omitted from this work because they are fully explained and clearly illustrated in other texts; because they are best presented by demonstration in the shop; and because it is the intent of these work sheets to begin where other texts leave off. The pupil is presented with a progressive series of work problems which, with the accompanying information, give him a practical basis for doing all the operations possible in the average school shop and encourage him to become proficient in the technique of job printing.

Each work sheet is a unit in itself and thus makes possible various groupings, combinations, additions, and omissions necessary to meet the needs of the pupils, the school, the shop conditions, and the personal views of the instructor. To these ends, the work sheets are numbered consecutively from 1 through 95 for maximum flexibility. There are, however, seven definite blocks or areas as follows:

Block One, Lessons 1 to 18, inclusive. These work sheets treat the usual forms of "straight" composition, and serve the dual purpose of introducing the pupil to the various forms of indention

and correct spacing, and giving him sufficient practice in the fundamental processes of composition, assembly, tie-up, proofing, correcting, and distribution to make him proficient in these operations.

Block Two, Lessons 19 to 30. These lessons take up the basic essentials of tabular composition by presenting the use of figures, brass rule, leaders, metal furniture, and spaces and quads in the construction of tabular jobs.

Block Three, Lessons 31 to 49. These work sheets allow the pupil to broaden his scope by introducing specialized material, machines, and processes, including initial letters, multiple justification, cutting paper, and borders.

Block Four, Lessons 50 to 59. This block consists of a variety of tabular forms such as are frequently used in the school and which are often produced in the school printing shop. These are presented for the purpose of aiding the pupil to change over from a mere "following of instructions" to a thinking, planning individual who applies his skill and previously acquired information to the production of a concrete result.

This section is admirably adapted to bring forcibly to the pupil the value of foresight, attention to details, honesty in doing each operation well, recognizing the relation of the part of the whole, and viewing new situations in the light of past experience.

Block Five, Lessons 60 to 64. These work sheets pertain to platen-press lockup and make-ready.

Block Six, Lessons 65 to 77. This section is designed to furnish the pupil with projects he may make for his own use. It also provides a review for as many of the preceding lessons as possible and tests the pupil's mastery of them. It also reveals any previous material that has been passed over lightly and has not been made a part of the pupil's information.

Block Seven, Lessons 78 to 95. This section contains special information sheets, also some manual assignments for the purpose of driving home the salient points of the course.

The work sheets in this course of study are set up in such a way that when the pupil begins on Lesson 1 he is on his own. He may complete the lesson as fast as he is capable of doing. Each lesson is rated as to the time it should take to complete it, and there is a rating scale for grading each pupil.

I like this course of study, because each lesson sheet gives the things that the student is expected to learn, the information required for doing the job, and the average time required for doing the job.

Once the student starts with this course he can progress as fast as he is capable of doing. The student has his information in front of him at all times and requires a minimum of supervision. If he

has trouble in any lesson the instruction is personal. The slow student need not worry because the others are ahead of him because the course allows for individual differences.

The course contains a rating scale which is left in the student's notebook, so he can tell which job is next, and can at any time evaluate his own grades.

The jobs range from the simple to the more complex, but the student knows what he is expected to do, and can see how he is to do it. This eliminates a great deal of the uncertainty as to what is expected of him. He knows where he is going and how to get there.—LE-ROY BREWINGTON.

Administrative Relationships of the Guidance Program

One of a Series of Committee Reports on Counselor Preparation

Published by the Federal Security Agency, U. S. Office of Education, Division of Vocational Education, Washington 25, D. C. Paper, 24 pages, July, 1949.

This is the last of the series of committee reports on counselor preparation sponsored by the United States Office of Education. For brief statements concerning two other reports in this series, see Vol. 13, No. 2, March, 1950, page 93.

The chairman of this committee was Glenn E. Smith, Chief, Guidance Services Division, State

Board of Control for Vocational Education, Lansing, Mich.

For the first time recognition is given to the importance of the administrative relationships surrounding the operation of a guidance service program. In the past considerable emphasis has been given to the importance of the problems connected with the immediate organization of a guidance service program, but not enough emphasis has been given to the problems involved in coordinating guidance service programs with other functioning aspects of education without interfering with the effectiveness of the work already in operation.

This report places responsibility directly upon the guidance service program for recognizing these problems involved in the coordination of all activities. In brief, the committee lists the following competencies as necessary:

1. Counselor competencies required in the administration of the guidance program.

2. Counselor competencies involved in the relationships of the guidance program with the school.

3. Counselor competencies involved in the relationship of the guidance program to nonschool agencies in the community.

The competencies listed under 2 and 3 are recognized in the area of secondary school administration. Personally I like the approach of the bulletin because it ties the administration of guidance service programs much more

closely to the recognized philosophy of secondary school administration than most approaches to this problem. When we consider the overall approach to counselor preparation as represented by these committees, the idea of areas of competency rather than specific courses implies a much closer relationship in the future between professional courses in counselor preparation and curricula for the preparation of school administrators.—EMERY G. KENNEDY.

Streamline Your Reading By PAUL WITTY

Science Research Associates, Inc., 223 S. Wabash Avenue, Chicago 4, Ill., 1949. Single copy, 60 cents; 100 or more, 35 cents each.

This latest addition to the series of Life Adjustment Booklets can make a real contribution to effective and satisfying high school and college careers for young Americans. Through a personal dynamism and real understanding of reading problems of young people, coupled with wide experience in a U. S. Army reading program for nonreaders, and in the psychoeducational clinic at Northwestern University, Dr. Paul Witty is eminently qualified to write such a booklet.

If people are to improve their reading they must first of all be concerned to do so. To arouse the necessary interest, a section of the booklet is set aside to indicate some of the values of reading.

Besides the very evident need to read well if one is to be successful as a student, such other values as gaining information necessary for good citizenship, the more efficient use of study time and consequent leisure, and the great thrill of sharing experiences of great people—real and imaginary—are true values which should not be overlooked. A plan is outlined whereby reading weaknesses can be overcome and the values of good reading can be brought within the grasp of all.

The Army reading program has conclusively proved that adults can materially improve their reading skills in a relatively short space of time. To accomplish this a well planned program for improvement is necessary. The following steps should be included in such a program:

1. Find your present level of reading and any specific weaknesses.
2. Start a systematic schedule to correct bad habits and develop effective ones.
3. Continue practice until new, good habits are firmly established.
4. Check periodically to see if you are retaining and improving your habits.

To appreciate your present habit system in reading you must know what constitutes effective reading. Such items as general health, freedom from distraction, ability to concentrate, comprehension as well as speed, and command of vocabulary are significant aspects

in effective reading that students should be familiar with as they attempt to understand the reading process.

Recognition of the habits of poor readers, such as reading individual words rather than phrases and groups of words, poor habits of analyzing unfamiliar words, attacking all materials in the same way, may help to indicate to the student some of his weaknesses. With some understanding of what is involved in the process of reading the student is able to complete the inventory provided and thereby objectify for himself his own reading habits. The careful interpretation of the results of a good reading test will further help the student to understand his present status and needs in reading.

When the student sufficiently understands the reading process and has established a schedule to improve his reading habits he should make himself familiar with means to improve his rate of reading, to increase his active vocabulary, to understand better the material that he reads. The booklet contains valuable suggestions and useful examples which should help to make improvement easier.

Along with the program of improvement the student should be doing some reading in the library. The suggestions for use of the library and for a regular plan for reading together with the list of suggested titles will help the student to follow up on the good start that he will have made if he has

followed the suggestions given in the booklet.—RALPH W. WRIGHT.

*Meal Planning and Table Service
for the American Home
Without Servants*

By BETH BAILEY McLEAN

Published by Chas. A. Bennett Co., Inc., Peoria, Ill., 1949; 167 pages; Price, \$3.

This famous book celebrates its 25th anniversary by being completely revised by its author, who at the present time is director of the Martha Logan Service of Swift and Company, and who formerly was associate professor of Home Economics at Iowa State College, Ames, Iowa.

The book has been used as a textbook for table service classes in colleges throughout the United States. Because of its easy-to-understand terminology it has been a popular reference book with high-school classes. Its practicality has made for it a place on the bookshelf of many homemakers.

The six chapters give a concise but comprehensive discussion of the following topics: gracious dining, the choice of equipment, the rules of table service, principles of menu making, menus and service for special occasions, and how to serve food attractively. In addition the book gives suggestions to teachers for class meal service. It concludes with a discussion of the

use of the abundant and readily available advertising material prepared by home economists employed by food concerns.

The book is well illustrated, showing tables set for a variety of occasions, both formal and informal, place settings, the carving of fowl, leg of lamb, porterhouse steaks, and other cuts of meat, eating etiquette, attractive garnishes, and service for afternoon teas.

Sample menus for family and party breakfasts, family luncheons, buffet luncheons, afternoon teas, informal, formal, and special day dinners, and receptions are given in the chapter on menu planning.

Patterns for invitations and acceptances for dinners, teas, and receptions, and food service for weddings comprise an interesting part of the chapter on menus and service for special occasions.

The author, realizing the importance of eye-appeal as an aid to digestion as well as affording pleasure, offers many suggestions for garnishes, using vegetables, fruits, jams and jellies, and eggs.

This book with its wealth of authoritative material holds an appeal not only for home economists, but for all persons interested in gracious and correct serving of food in homes with and without maid service. The recent revision which attunes it to contemporary homemaking affords the book current interest.—E. LOUISE GIBSON.

Contributors to This Number

MARKWOOD HOLMES was appointed instructor of violin and piano, Kansas State Teachers College, Pittsburg, February 7, 1947.

He is a native of Nebraska, and a graduate of Horner Institute of Fine Arts, Kansas City, Mo. He has studied with a number of eminent teachers of violin and piano, including one period of four years in Paris. Among these instructors were Leon Sametini, Eugene Ysaye, Jacques Thibaud, and Robert Krettly in violin, and Leopold Godowsky, Jeanne Hercher-Clement, Charles Koechlin, Carl Busch, Charles Jones, David Van Vactor, and Darius Milhaud, in piano, composition, and orchestration. He holds degrees in violin and composition, Conservatory of Music, Kansas City, Mo.

His teaching experience includes four years, 1920-1924, as instructor of violin and piano, Horner Institute, Kansas City, four years, 1937-1941, as head of the violin department, Pro Art School of Music, Kansas City; three summers, 1929, 1946, 1947, as head of the violin department, Kansas City Conservatory of Music; and three years, 1942-1945, as director of instrumental music, city schools, Fort Scott, Kan. During the period following his return from Europe, his pupils won more than

20 first and second prizes in Interstate High-School Contests and other auditions.

His professional experience includes nine years as a member of the Kansas City Philharmonic Symphony Orchestra; also membership in the Kansas City Allied Arts Orchestra; the Kansas City Philharmonic String Quartet, and the Markwood Holmes Trio (piano, violin, cello). He was a member of the Vandelle String Quartet, Paris, for two years, 1927-1929, playing in the principal music centers of France, Belgium, and North Africa.

He is co-author of *Intermediate Tunes and Technics*, published by Carl Fischer, New York, 1944; and author of *Tune Town*, an album of pieces for violin and piano, published by Carl Fischer, 1947. In 1946, he was winner of the Kansas Composers Contest. His compositions include *Petite Suite in C Minor*, and *Passacaglia and Fugue in G Major*, both for orchestra, and performed in 1947 by the Kansas City Allied Arts Orchestra, and the C Minor Quintet presented for the first time on a National Sinfonia concert of contemporary music in Kansas City, 1948.

He is a member of the National Education Association and of the

Kansas State Teachers Association, and past president of the Fort Scott Kiwanis Club.

CHARLES MINELLI was appointed assistant professor of music and director of the College bands, Kansas State Teachers College, Pittsburg, September, 1948.

He is a native of Minnesota; graduate of the Junior College, Virginia, Minn.; and of the University of Minnesota, Minneapolis, B. S., 1940, and M. Ed., 1948. While enrolled in the Graduate School of the University of Minnesota, 1947-1948, he held an assistantship in the Department of Music, and served as director of the Varsity Concert Band, director of the Reserve Officers Training Corps Band, and director of the College Pep Band. While enrolled as an undergraduate student at the University of Minnesota, 1939-1940, he held an assistantship in the Department of Music, and served as assistant conductor of the University Bands. He was also enrolled as a special student at the Cincinnati Conservatory of Music, Cincinnati, Ohio.

He is a member of Phi Mu Alpha Sinfonia, national honorary

fraternity in Music; honorary life member Kappa Kappa Psi, National band fraternity; Director of Mirza Temple Shrine Band.

He is a member of the National Education Association, Kansas State Teachers Association, National College Band Directors Association, Kansas Music Educators Association, American Federation of Musicians, American Association of University Professors.

His experience before coming to Kansas State Teachers College included seven years, 1940-1947, as director of instrumental music, public schools, Tower-Soudan, Minn., and one year, 1947-1948, as assistant conductor of the University Bands, University of Minnesota, Minneapolis. He has had extensive experience as a professional musician, in bands, and orchestras, as conductor and guest conductor, and as judge of music contests and auditions.

ROBERT JULIUS SCHOTT was appointed instructor of woodwind instruments, Kansas State Teachers College, Pittsburg, September, 1949. For a biographical sketch, see page 35 of this issue.

PRINTED BY
FERD VOILAND, JR., STATE PRINTER
TOPEKA, KANSAS

1950



28-4632