

State Teachers College, Lock Haven, Penna.

ol. 14.

WEDNESDAY, MARCH 24, 1937

No. 10

Theme for This Issue . . . ANNUAL SPRING FESTIVAL

DEPARTMENT OF PHYSICAL EDUCATION FOR WOMEN CLIMAXES ITS WORK IN FESTIVAL

Dances and Songs Are Selected By The Director

Authenticity Features Dance Selections

The festival dances are chosen with care from three distinct sources. Those of an interpretative nature are of necessity created by the dancers, under Miss Dixon's supervision, following a thoughtful study of the music chosen by the director. Many of the other dances are adapted by Miss Dixon to fit a favorite bit of music or a characteristic folk melody. Thus in the Italian festival scene, the clog and tap dances were first learned with an accompaniment of familiar American tunes such as Dixie, Old Kentucky Home, Old MacDonald Had a Farm, and others, then transposed into traditional Italian songs. One of these, "Perrie Merrie Dixi," is an old riddle, found (words and music) in a children's song book, published abroad, which was a graduation gift to Miss Dixon from her college chum at Vassar:

"I had four brothers over the sea, Perrie, Merrie, Dixi, Domine;
And they each sent a present unto me . . .
The first sent a goose without a bone, the second sent a cherry without a stone . . .
The third sent a blanket without a thread, the fourth sent a book that no man could read.

When the cherry's in the blossom, there is no stone,
When the goose in in the egg-shell, there is no bone . . .
When the wool is on the sheep's back, there's no thread.
When the book's in the press, no man it can read.
Petrum, Partrum, Paradis, Tempore, Perrie, Merrie, Dixi Domine!"

The third type includes the authentic folk dances selected from Miss Dixon's extensive repertoire and available in collections owned by Miss Dixon or found in the college library. These dances have been compiled after much research

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Techniques Used Involve Research

Library and Other Resources Tapped for Preparations; Travel Experiences Used

SWISS MUSIC PREVAILS

"Where did you get the idea?" is one of the questions most frequently asked Miss Maloise Sturdevant Dixon, who for the past twelve years has directed the presentation of Lock Haven's annual spring festival. It would be difficult, Miss Dixon reveals, to give a literal answer. A glimpse through the doors of the office—Room 315 in the women's dormitory—convinces us. The library of the college is replete with suggestions, and the lively dealing with costumes and customs of other peoples are temporarily transplanted to the director's room. The children's library in the local Training School likewise affords authentic foundation for many of the scenes pictured in this annual

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Specific Objectives Characterize Annual Exercise Series

Sophomore Majors Originate Unique Combinations

In the gymnastic techniques all regular members of the women's classes in physical education are participating. Members of the sophomore class, majoring in physical education, originated the series of exercises and were assisted teachers of both freshmen and sophomore groups. The floor pattern is blocked out according to color: the major students in physical education wear maroon and grey; the college colors; the primary majors wear blue and white, the intermediate majors wear green and white, the secondary majors wear yellow and white. Sophomore students are towards the center; freshman students are towards the outside of the room.

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Group Dances Are Novel Feature of Class Activities

Solo Numbers Portray Individual Talents

Two types of material find recognition in the annual spring festival. Primary emphasis is laid always on the activities selected from the regular work of the classes in physical education—dances and techniques suitable for the use of prospective teachers in the schools of the commonwealth. In addition to the subject matter presented to all students during two weekly periods of activity, elective classes meet once each week, to offer work of a more specialized nature—clogging, folk and natural dancing, tumbling, in addition to the various sports. In all cases, however, the activities are selected to meet the professional needs of the students; with first stress on the suitability of the material for presentation in physical education classes in the public schools of Pennsylvania. However, Miss Dixon states, a demonstration program such as a departmental festival—which she feels, is typical of programs presented for parent-teacher groups or school assemblies—also provides a setting for special talents developed by individual students outside of school hours. There is a fine line of demarcation, she points out, between "starring" an individual, and affording opportunity for contributing one's unique abilities to the success of the performance as a whole. It is in the latter sense that the solo numbers, originated by the students are included in this program. The essential point, Miss Dixon says, is that individual work of this type be in complete accord with the spirit and idea of the program to which it contributes, and subject to the same rigorous standards of musical value and fitness from the cultural standpoint that are applied to all other phases of the program.

This year's program includes two dances of this nature—the adagio pattern which finds its set-

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Colorful Pageantry Characterizes Demonstrations of 1937 Festival

16th Annual Program is Virtually An All-College Production, Combining Drama, Music and Art with Physical Education

Again the Department of Physical Education for Women, under the direction of Miss Maloise Sturdevant Dixon, head of the department, sponsors one of the outstanding events of the college year: the historical spring festival, now celebrating its 16th birthday. On the evenings of March 24th and April 2nd the gymnasium of the Lock Haven Teachers College, one of the largest gymnasiums in the state, will be transformed for "The Hall of Time," a production based on the thesis of man's authentic record of health and physical prowess.

Following a symbolic dance of the flames the scroll unwinds its treasures—present day techniques; festivities of central Europe; the carrousel, representing an old tradition—as of the London Daily Post, August 23rd, 1729:

"Here's to the merry-go-rounds;

Come, who rides?"

With the 17th century comes England and her annual May Day festival on the village green. Lads and lassies, flowering branches, gaiety of the May Pole, dance of the May Queen; all combine in lending color and picturesqueness. On the day before Easter in the 16th century Italy's children, young people, older people, all in holiday attire, join in dancing. A hush—a priest approaches—bears the day's symbol—a white dove. The image flies to a flower-bedecked cart—the signal for chimcs, tambourines, laughter, bells and joyful rollicking. Touching upon pan-Hellenic festivals typical of Greek life in the 16th century B. C., athletes compete in sports, Pyrrhic dancers perform the ritual, engaging in mock combat.

In the concluding number, "sport through the ages," we find the embryo of today's physical education in the Olympic games of the early Greeks, preserved with a ritualistic dignity through two and a half thousand years of athletic history.

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WEDNESDAY, MARCH 24, 1937

EDITORIAL

UNDERSTANDING THE PROGRAM OF PHYSICAL EDUCATION AND HEALTH INSTRUCTION

Lock Haven State Teachers College has been designated by the State Council of Education as the college in central Pennsylvania to grant the degree of bachelor of science in physical education and health instruction. In shaping our attitudes towards this program of health education, we first must determine the purposes of this program that characterize the present era in this field.

Our department is constantly growing in its methods and materials, linking that which was found to be good with that which now seems to be better. Tradition is revered, to the extent that it both makes for security and provides for originality. The student is familiarized with approved techniques and subject matter, and is urged to do creative or original associative thinking in the solution of practical problems. The department seeks to integrate the student's ideas and habits, attitudes and knowledge, in a coherent, purposeful, joyous personality. In our program, physical education is a habit of satisfying activity, healthful in that it entails the best physiological and psychological outcomes. Health instruction likewise no mere body of rules; knowing that to do lay the foundations for health is emphasized only to the extent that it favors our doing what we know will lay the foundations for health.

In physical education, class periods aid in establishing a background for vigorous personal and professional success, and there is opportunity for recreational participation in a wide range of activities. In our annual festival we present typical dances, games, and gymnastic activities selected from daily class work, with costumes and settings made by the students as a part of their class preparation. Courses in health instruction help the individual student to acquire the essential facts conducive to intelligent hygienic thought and practice, and guide him toward the solution of his own health problems. Opportunities for practice in the Training School include teaching of both physical education and health instruction in primary, intermediate, and junior high school grades, while further teaching experience is provided in the coaching and refereeing of college athletics.

The work of the department of physical education and health instruction at Lock Haven State Teachers College strives continually to link its present practices with the best hopes, the highest ideals, that the future seems to hold.

Good sportsmanship as a consistent, everyday habit; respect for wholehearted effort; for conscientious and deliberate work wherever it may be found; admiration for high principles and for evidences of scholarship, both mental and physical; satisfaction only with and through one's best self, guided and sustained by an enduring faith in God and man; these are our fundamentals. We know that in their true province rhythmic activities, sports, games, play, the out-of-doors, contribute infinitely to the making of personalities in accord with all that is finest in the fulfillment of gracious, abundant living. Leadership has come to depend upon such personalities.

—Malaise Sturdevant Dixon

DANCES AND SONGS

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by such leaders as Elizabeth Burchenal, a pioneer in the introduction of folk dancing into the schools of the United States, and Mary Woods Hinman, who has led in the development of clogging as well as of folk dancing. These traditional dance forms include Gustaf's Skoal, meaning "Gustaf's health," a Scandinavian toast—the bar maid in the scene is Katharine Campbell; Seven Jumps, which comes to us in three versions, Danish, German, and Swiss; Goralski Taniec, meaning "dance of the mountaineers," a contribution of Polish origin which

is a Chalfi arrangement.

Louis Chalfi came to this country more than twenty-five years ago, having trained as a member of the Russian Ballet. His school of folk and national dancing soon outgrew the small studio where Miss Dixon attended one of his first commencement recitals, and he erected his own building in the center of the city where Miss Dixon was later a student. His virile arrangement of a vast number of European dances has contributed most to America's Terschichoren heritage. Several of his dance compositions are included in the festival program.

TECHNIQUES USED

(Continued from page 1)

performance. This year, two musical compositions—the Swiss version of "Seven Jumps" in the scene from central Europe, and the Maypo Terschichoren—were used in manuscript form, copied from rare originals filed in the Public Library in New York City. A collection of more than 150 travel posters, and travel bulletins from every country having diplomatic relations with the United States today, are owned by Miss Dixon, who has driven in every state in the union and in nearly every Canadian province, as well as in the northern section of Old Mexico, gathering pictorial information which lend authentic bases to the scenes presented.

STUDENT EXERCISES

(Continued on page 2)

particular emphasis on physiological values. In lunging, the foot position is stressed—the toes are curled under, the weight is on the inside of the foot—contrary to the more commonly used position with the weight on the inside, which causes strain. In jumping, the entire foot is used, with the coordination of arms swinging in opposition; definite neuromuscular controls are included for developing a kinesthetic sense; knee pressure and bicycle exercise are used as normalizing activities and for abdominal development. The general principle followed involves a gradual warming-up, rest periods of quiet exercises between the more vigorous ones, a gradual development to a climax and a gradual slowing down to the quiet ending.

The entire group has had two mass practices prior to the dress rehearsal and final performances, and only one period has been devoted weekly to the exercises—teaching and drill—since the beginning of the semester.

GROUP DANCES ARE

(Continued from page 1)

ting in the dance of the flames, and is the creation of its performer, Peggy Stouck, assisted by George Frethy and Paulon Blankenship; the two dance presented by Florence Duke, included in the scene from central Europe as representative of the French ballet. The music of Nevin and Saint-Saens lends to each an appropriate melody. Other dances presented by selected students, adopted from class work, include the Bohemian Polka, performed by Mary K. Hershberger, Jane Yost, and Rowland Myers, assisted by June Freed; the dance of Mary K. Hershberger and Jane Yost as Maid Marianne and Robin Hood; the vintage dance with which Florence Duke and Peggy Stouck open the Italian festival; the waltz glog presented by Marian Deise, Louise McEntire, and Katherine Rees; and the Tarantella which so aptly utilizes the Terschichoren capabilities of Anna Banhart and Ruth Conn. In the Greek episode, the personnel of the dances was chosen with special care. The difficult Pyrrhic dance is the work of Ruth Conn, Florence Duke, Ethel Ewan-

Student Talents Nicely Bended in Festival Composite

While physical activity plays a large part in the production of an annual spring festival, there are many other phases of equal importance. To see that all phases are adequately managed is one of the tasks which the director must assume. The first step consists in selecting the motivating idea, and formulating a skeleton framework of appropriate activities to be presented. Students in the sophomore class, majoring in physical education, are primarily responsible for this year's theme, which was the outgrowth of class discussion. Then the ideas selected must be translated into program form—as done by Miss Dixon, who wrote the poetry and descriptive prose read by Father Time in each interlude. Miss C. Cordelia Brong, head of dramatic education, coached the drama. The ideas selected must be major student in physical education and actively interested in dramatics. Costuming represents an almost gigantic proposition: this year the department has been especially fortunate in having Elsen Herge, student, who has had full charge of this work. Virtually all costumes used in the festival are designed by Miss Dixon and her helpers and executed by the students in physical education classes. "Properties" are an intriguing part of the program. It is the magician whose Aladdin's lamp transforms tin nails into wooden buckets, wooden sticks into gleaming swords of steel, dead branches into flowering hawthorn, or salvaged wrapping paper into the brooms of the chimney-sweepers!

The "seemingly" almost synonymous with names of Sara Sykes, chairman, and Katherine Campbell, assistant, who under the expert guidance of an anonymous (by her own request) campus artist have created the setting, assisted by Mr. Harsanyi and Mr. Burkett, of the college staff. We think "music" and at once vision the two—Ruth Conn and Ruth Simon—who with Miss Dixon preside over the realm of Euterpe. Helen Eyerly's genius accounts for the effectiveness of special individual costumes and characters, notable Jack-in-the-green and the Hobby-horse. And the final touches, indeed the entire practical execution, reflects credit on more than 125 students who have devoted from two to twenty-seven hours of "workshop" to the project.

coe, Faye Lauscher, Katherine Rees, and Mary Romeo. If the traditional laurel were awarded to the Greek athletes it would adorn the brows of Peggy Stouck in the first contest (leaping), Jean Bortel (weight lifting), and Myra Glosner (throwing the discus and hurling the javelin); while honorary mention would accrue to Marion Arndt, Marian Deise, and Olga Moravec, for general excellence.

THE HALL OF TIME

PROLOGUE

Long ages past, ere history's pages yet were bound in scroll or book,
God, the all-powerful,
Kindled in chaos that infinitesimal spark
Destined to flame into a mighty universe;
And in its midst
He placed mankind, enshrouded with a heritage divine:
Privilege and duty, joy and grief, power and frailty, effort and
sacrifice,—

The gifts of life—
All these were wrapped within its folds,
Proffered to all—the rich and poor, the meek and greedy, the worker
and the sluggard.

Through the years,
Humanity has tended the undying fires;
Fanned glowing embers till they blazed anew;
Lighted fresh torches at each flickering beam;
So that the ashes of an ebbing past
Become but tinder for a vast, exotic future,
Wherein man's dreams fulfill the ordered plans
Of God.

Master supreme of fate, the Lord of all
Creates the setting.
Time unwinds the scroll.
Therein, man writes his record.
Tonight, we read its lines;
We glimpse the present, turn the annals back into the past;
Find printed there the deeds of humankind;
Then from these pages of the fading past,
Out of the cherished archives, closed and sealed,
We summon those whose hand hath cast the die,
And as they tell to us their tale sublime
We render them the praise that is their due,
Unveiling to their honored memory
The shining windows in the Hall of Time.

THE ORIGIN OF PREVENTIVE MEDICINE

—Edward Jenner, 1749-1823

The control of health through the prevention of disease had its beginnings in the thoughtful observation and careful experimentation of Edward Jenner, a country doctor in Gloucestershire, England, who achieved the first victory of successful vaccination in 1796. So eminent was this contribution to the practice of scientific medicine that within five years Jenner's "memor" had been translated into at least four languages, and his name held almost magic significance throughout the eighteenth-century world. Honoring his accomplishment, a feast was held in Berlin, where Jenner received the formal acclaim of the nations because of his epochal discovery.

UNDERSTANDING THE HUMAN BODY

—William Harvey, 1578-1657

Born in Folkestone, England; a student at Cambridge; awarded the degree of doctor of medicine at the University of Padua; an honored resident of London and worker in its hospitals; lecturer at the Royal College of Physicians, with notes still preserved in the British Museum; the appointed physician, first to his Majesty, King James I, later to his successor, Charles I.—William Harvey had passed his fiftieth year when he published his revolutionary ideas, announcing to the world his discovery of the circulation of the blood. Thus a new science was born, for on this solution of an age-long mystery is based the entire study of physiology,—the interpretation of body structure in terms of function, or working power.

THE ART OF HEALING

—University of Salerno, medieval Italy

The greatest medical school of Europe was situated in southern Italy, near the ancient city of Pompeii, and almost a suburb of Naples. Here the great traditions of medicine were maintained even in an era when mortification of the flesh was the popular ideal to which religion lent its strongest support, and here the philosophy of healthful living found expression in a Latin poem, REGIMEN SANITATIS, which proved so popular as to merit thirty different translations, in English, French, German, and Italian.

"Use three Physicians still; first Doctor Quiet,
Next Doctor Merry-man, and Doctor Dyet.
Rise early in the morn, and straight remember,
With water cold to wash your hands and eyes,
In gaite fashy rest every member,
And to refresh your braine when as you rise,
In heat, in cold, in July and December,
Both comb your head, and rub your teeth likewise."

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PROGRAM

Prologue

DANCE OF THE FLAMES—Original . . . Op.67 No.2—Mendelssohn
Water-nymph, Op.13 No.3—Nevin

The Present

GYMNASTIC TECHNIQUES
Marche Militaire, Op.51 No.1—Schubert

Central Europe—18th Century

The great feast is over and the hour is late, as some of the guests, delegates from many lands, gather informally at one of Berlin's sidewalk cafes, to share a glass of wine or a bit of gossip, and watch the rosy young waitresses at their lively dancing. Children of the Turnverein, the gymnastic organization of Germany which flourished in Berlin under the leadership of Friedrich Ludwig Jahn, entertain the visitors. With gay abandon, representatives from each country present their native dances, till at length the curfew rings and all must away.
"Listen, gentles, while I tell—the parish clock has just struck one;
Mind your fires, your lights as well, that to the town no harm be done."

TYROLIENNE—German Hungarian dance, No.6—Brahms
TUMBLING AND PYRAMIDS Hungarian dance, No.3—Brahms
NORIU MIEGO—Lithuanian Traditional

LITTLE MAN IN A FIX—Danish Magic flute—Mozart
GAVOTTE—Austrian Come, let us be joyful

GUSTA'FS SKOAL—Swedish Traditional
DANCE GROTESQUE—Arranged by Colby

Dance de la fee dragee, Nutcracker suite—Tchaikovsky
LA DANSEUSE—Original Mazurka, Op.21 No.1—Saint Saens

CARROUSEL—Swedish Traditional
LE TAMBOURIN—French—Arranged by Chalif Candelite

TANTOLI
FRYKSDALSPÖSKA—Swedish Traditional

GORALSKI TANIEC—Polish—
Arranged by Chalif Old Polish folk dance

SEVEN JUMPS—Danish, German, Swiss versions Traditional
BOHEMIAN POLKA—Arranged by Hinman Bartik

England—17th Century

From merrie England in olden times come the tradition of the May Day festival, held each year on every village green. Early in the morning the country folk gather, lasses and lads chanting a rollicking chorus, the girls escort to their faces in the magic of May-day dew, the boys hastening to distribute their flowering boughs of May. Milkmaids carry wooden buckets decked with hawthorn and yew; a hobby horse prances about, reminiscent of legendary St. George and the dragon; chimney-sweeps vie with each other in frolicsome capers; the fool with his mischievous pranks leads the festivities. Then come the village youths, bearing the maypole; nimble Jack-in-the-green cavorts among them; with traditional ceremony the pole is erected—thrice it is sprinkled, thrice the people advance and retire to signify its blessing, thrice it is hailed; and gaily a band of graceful shepheresses wind its streamers. A late comer, failing to bring his branch of whitethorn, suffers the penalty of "dipping"; the Greenman, master of ceremonies, collects votes for Queen of the May; the queen is crowned, and all pay homage to the fairest lass in the countryside.

TRADITIONAL TUNES OF ENGLAND

Come lasses and lads We won't go home until morning
Jolly is the miller Mage on a creed

Selenger's round Halfe hannikin Bobby Shaftoe Londonderry air

If all the world were paper Butterfly
Helston furry Derbyshire morris dance Goddesses

Three jolly sheepskins Hunting the squirrel
WINDING OF THE MAYPOLE Traditional

DANCE OF THE CHIMNEY-SWEEPS
Arranged by Frost, Hillas, and Knighton Popular English airs

ENGLISH COUNTRY DANCES
FLAMBOROUGH SWORD DANCE Arranged by Cecil Sharp

Arranged by Cecil Sharp
DANCE OF THE MAY QUEEN—Adapted Loure—Bach

OLD RUSTIC DANCE—Arranged by Chalif Baker
RECESSIONAL Country gardens—Percy Grainger

Italy—16th Century

On the day before Easter, all Italy joins in a traditional festival. Two children, first to reach the market-place, stamp out the juice from their bunches of grapes and revel in its sweetness. Slowly the "piazza" fills with people, gay in holiday attire. A group of girls, hearing a popular air, join in dancing. There is a hush as the priest approaches in solemn procession, bearing the white dove which is the symbol of the day. From the altar the image flies along a wire to its destination—a black cart, bedecked with flowers and laden with fireworks. All at once the square is a medley of sound, alive with snapping firecrackers, clanging chimes, jingling tambourines, joyous

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THE HALL OF TIME

(Continued from page 3)

THE FATHER OF MEDICINE

—Hippocrates, Greek Physician, Fifth Century B. C.

The science of medicine is built upon two fundamental precepts—faith in the laws of nature, and adherence to a rigid code of professional honor. Both concepts were found in the teachings of Hippocrates, whose noble character and sound appreciations concerning healthful living as the sole foundation of enduring health won for him unquestioned priority in medical history. Today, after nearly 2500 years, the Hippocratic oath still stands at the portal of entry into the medical profession:

"I swear by Apollo, the physician, and Asclepius and Hygieia and Panacea and all the gods and all the goddesses . . . so far as power and discernment shall be mine . . . in purity and in holiness will I keep my art and my life . . . holding aloof from all voluntary wrong and corruption . . . and . . . whatsoever in my practice or not in my practice I shall see or hear amid the lives of men, I will not divulge, as reckoning that all such things should be kept secret."

EPILOGUE

Thus through bygone ages may we trace
The gradual increase of man's God-given powers;
The steady growth of his security,
Attained through wisdom, at the price of toil,—
Relentless labor, searching for new truths:
For as these stand revealed
More distant goals are visioned,—
So man presses on toward greater knowledge.
Thus the world
Achieves maturity,
God grant we each may see
Beyond the limits of our little lives;
Seek new horizons, widen wisdom's scope,
And though no written record bear our name
Yet win a niche in the vast Hall of Time
Because we too have joined this great endeavor
To solve the riddles God's world holds for man.

—Malaise Sturdevant Dixon

The Festival Cast

Helen Adams	*Ethel Evanceo	Anna Landis
Wilma Allen	Leona Fern	Lenore Lantzer
Doris Anderson	Isabel Fink	Alma Lape
Myrtle Andrews	Valma Fluman	*Faye Laubscher
Clare Ants	Carmilla Folmar	Naomi Lebo
Marion Arndt	Margherita Folmar	Helen Lehman
Anna Banzhaf	Audrey Poor	Jessie Leiby
Ruth Barner	Routh Fouik	Emma Lloyd
Ruth Baughman	June Freed	Bernice Long
Jean Beach	George Frethy	Jane Lord
Virginia Bennison	Hazel Garbrick	Helen Louise Love
Aline Betts	Dorothy Gaudiose	Grace Luppino
*Faulcon Blankenship	Sophie Gendel	Lilian McCloskey
Jan Bortel	Eula Glossner	Marguerite McCollum
Loris Bowly	*Myra Glossner	*William McCollum
Janet Brouse	Georgine Gottschall	Louise McEntire
Marion Brown	Velma Green	Alberta McGuire
Margaret Burke	Helen Greenman	Lois McMillin
Shirley Byrol	*Paul Grieco	Mary Margaret
Katherine Campbell	Alberta Guenter	McNitt
Dorothy Caprio	Violet Gunsallus	Cecelia Magee
Eleanor Caprio	Phyllis Harbach	*Hobart Mann
Jane Chalfonte	Ether Hastings	*Robert Mannion
Yvra Chilcot	Mary Heisey	Gladys Mapstone
Ruth Conn	Stella Herman	Rose Marino
*Thomas Conrad	Mary K. Hershberger	Vivian Marx
Anna Louise Corman	Pauline Higgins	Mildred Menge
Remona Cromwell	Anna Mae Hill	Anita Miller
Helen Dandois	*Edward Hockrein	Mary Miller
Christa Davis	*George Hoffnagle	Gladys Miller
Esperine Davis	Geraldine Hoover	Doris Mock
Ella Davis	*William Hopkins	*Walter Montague
Madeline Deise	Elizabeth Hughes	Eleanor Moore
Marian Deise	Elizabeth Jamison	*Olga Moravek
Catherine	Selecta Johns	*John Lee Moyer
Dielfenderfer	Jane Johnson	Helen Myers
Margaret Dinsmore	Eleanor Kepple	*Rowland Myers
*Florence Duke	Louise Kief	*Wayne Myers
Jean Dykens	Mildred Knecht	*John Nevins
Jean Eastman	Louise Knepp	Ruth Nichols
Kathleen Eckert	Mary Kollar	*Walter Nolan
Dorothy Elison	*Edward Kolner	Caroline Parkes
Elizabeth Ernst	Maria Kraemer	Mary Patterson
	Mary Kress	Jeanette Patison
	Ether Lakner	Dorothy Pipes

PROGRAM

(Continued from page 3)

laughter, and tinkling bells, as the peasants dance their tarantellas, or nimble troupes entertain with lively clogs.

VINTAGE—Arranged by Colby . . . Deutsche tanze—Beethoven
CAPRICCIOSO—Arranged by Frost . . . La golondrina—Spanish melody

PROFESSIONAL AND CEREMONIAL . . . Perrie Merrie Dixi—Italian folk song
DIVERTIMENTO—Adapted . . . O sole mio—Eduarda di Capua

MONFERINE—Arranged by Hofer . . . Op.102 No.3—Mendelssohn
GONDOLIERA—Original . . . Santa Lucia—Neapolitan boat song

ESPAÑOL—Adapted . . . Spanish dance, Op.12 No.2—Moszkowski
THE ORGAN GRINDER—

Arranged by Duggan . . . Humming bird—Frangopulo
TARANTELLA—Arranged by Chalif and Kurylo . . . Tarantelle, Op.85 No.2—Heller

GIOVALITA—Adapted . . . Funiculi, funiculari—Neapolitan folk song
STREET SCENE . . . Italian folk song

Greece—5th Century B. C.

Typical of Greek life were the pan-Hellenic festivals, held at frequent intervals in honor of pagan gods. Here chosen athletes compete in the pentathlon, and Pyrrhic dancers perform their ancient ritual, engaging in mock combat before the assembled populace.

THE ATHLETES—Arranged by Colby . . . Marche Heroique, Op.40 No.1—Schubert
Archery—Leaping—Weight lifting—Throwing the spear

—Discus throw
PYRRHIC DANCE—Arranged by Colby . . . Polonaise, Op.40 No.1—Chopin

Epilogue—Torch bearers of Olympia

In the Olympic games of the early Greeks we find the embryo of modern physical education, and an almost sacred ritual surrounds its preservation through the two and a half thousand years of athletic history. Only the light from the sun, reflected in a shining mirror, was permitted to kindle the annual Olympic flame; and as the fire burned in the holy vessel, a mythical flag of truce floated over war-riving states. Thus the code of sportsmanship likewise bans all malice, and the joy of sport, born in ancient Hellas finds expression among the youth of every land, as the sacred fire, symbol of the Olympic contests and their truce of peace, is relayed to every nation in the kingdom of physical education today.

SPORT THROUGH THE AGES

Marche Militaire, Op.51 No.1—Schubert
Discus—Foot race—Javelin—Shot put—Wrestling
Archery—Baseball—Basketball—Hockey—Tennis

In the makeup of the program, the term "original" has been used when the dance form was created by the students. The term "adapted" refers to dances arranged by the director.

MALOISE STURDEVANT DIXON

Director of physical education for women

J. WYNN FREDERICKS

Director of physical education for men

Nedra Powell	Betty Rothermel	*Peggy Stonck
Ann Pyura	Romayne Ruddy	Ann Stover
*Katherine Rees	Louise Selleck	Frances Strayer
Helen Rickard	Judy Sember	Margaretta Strayer
Mary Ellen Ringler	Dorothy Shelley	Sara Sykes
Catharine Roedel	Lorraine Shirk	Dorothy Taylor
June Rogers	Dorothy Shultz	Hazel Thompson
Martha Rohe	Eleanor Smith	Madge Trembley
Evelyn Rolla	*Harry Smith	Mareella Ulah
*Mary Romeo	Marguerite Smith	Helen Walko
Dorothy Roof	*Jane Stehman	DeRonda Weakland
Ethel Ross	*Charles Weaver	Beatrice Williams
*Robert Weaver	*Robert Weaver	Doris Winand
Stella Wenker	Kathryn Wentzel	Idabell Wolf
Hannah Wesesky	*Ferdinand Wetzel	Marjorie Woods
*Jack Wolfe	LaRue Wheeler	Florence Yarger
*Jane Yost	Amelia White	*Jack Yost
Vivian Young	*Mildred White	Jane Yost
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