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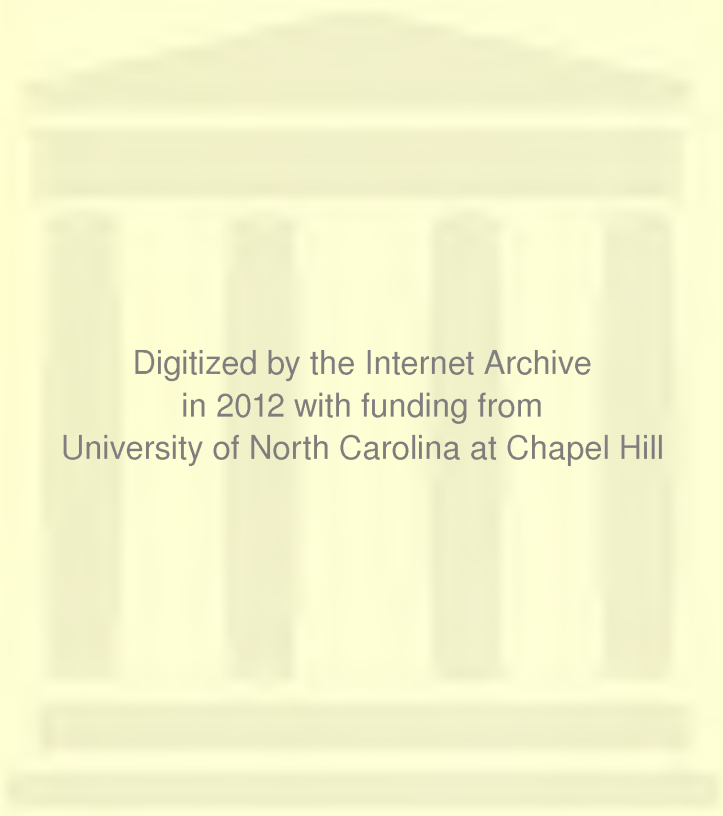
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# UNIVERSITY OF NORTH CAROLINA EXTENSION BULLETIN

VOL. XVI

JULY, 1936

NO. 1

## THE CENTENNIAL CELEBRATION OF PUBLIC EDUCATION IN NORTH CAROLINA 1936 - 1937



The emblem of the Centennial of Public Education in North Carolina pictures three steps in the history of education in the state: the apprenticing of William Beard in 1695 to Mr. and Mrs. Thomas Harvey, to be taught a trade and the art of reading and writing; a log school house of a hundred years ago; and a modern public school building.

## CENTENNIAL CELEBRATION CONTESTS AND AWARDS

CHAPEL HILL

THE UNIVERSITY OF NORTH CAROLINA PRESS

MCMXXXVI

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## FOREWORD

The contests described in this bulletin are part of the program for the observance of the Centennial Celebration of Public Education in North Carolina.

Obviously, one of the purposes of the Centennial Celebration Contests is to create a consciousness on the part of citizens, particularly public school pupils, of the historical development of public education in North Carolina. Through participation in one or more of the contests the boys and girls of the present generation will be afforded an opportunity to study various phases of our educational progress and to express themselves according to their particular talents. Most of the contests represent creative and artistic activity, one of the phases of education upon which emphasis is being placed in the new curriculum.

The Committee on Contests and Awards has adopted the policy of placing little emphasis upon prizes. The honor of participation and the winning of any of the Centennial Contests should be sufficient reward for the effort expended. However, the official emblem of the Celebration has been adopted in a beautiful key design (reproduced on the cover page of this bulletin) as the means of awarding all successful contestants. These awards are made possible through the generous coöperation of the patriotic societies, the civic clubs, and other interested organizations and individuals in North Carolina.

With few exceptions, all materials submitted to the Committee will be retained for exhibition purposes. The right to publish winning essays, plays, poems, and musical compositions is reserved by the Committee.

The success of the contests will depend upon the active assistance of all concerned. It is to be hoped that the results will be productive of real thinking not only about past accomplishments but, what is more important, the future of education in the good "Old North State."

### COMMITTEE ON CONTESTS AND AWARDS

R. M. Grumman, Chapel Hill, *Chairman*  
Miss Lois Monroe, Sanford  
Mrs. Corinne McNeir, Chapel Hill  
Miss Irene Jones, Winston-Salem  
E. R. Rankin, Chapel Hill

RULES AND REGULATIONS

Contests of the Centennial Celebration  
of  
Public Education in North Carolina

I. ESSAY CONTESTS

A. FOR HIGH SCHOOL STUDENTS

*Eligibility*

Any student of a North Carolina junior or senior high school is eligible for this contest.

*Subject Matter*

The essays must be on some phase of education. The following subjects are suggested, but the student may select his own subject, providing it deals with education:

1. What the State Has Given Us
2. How I Can Help to Make My School a Better School
3. How I Should Like to Have the Course of Study Changed
4. The Value of School Libraries
5. Physical and Health Education in the Public School
6. Citizenship Training through Student Government
7. Crime Prevention through Education
8. The Second Centennial of Public Education in North Carolina—A Glimpse into the Future

*Specifications*

The length of the essay shall be approximately 1000 words.

The essay must be written with pen and ink or typewritten on white, 8½ by 11 inch paper, on only one side of the sheet.

Please use a paper clip to hold the pages together.

The contestant's name, grade, school, and school address must be clearly written or printed on the back of the last page .

The essay must be the original work of the student entering the contest.

No contestant may submit more than one essay.

*Contest Calendar*

Each school is to have its best essay selected by January 15, 1937, and in the hands of the county committee by January 22.

Each county is to have its best essay selected by February 15, 1937, and in the hands of the state committee by February 22.

*Awards*

Centennial keys in bronze will be awarded to school winners. In the state contest, a gold key will be awarded to the winner of first place, a silver key to the winner of second place, and honorable mention certificates to as many others as the state committee of judges deems worthy.

## B. FOR MEMBERS OF PARENT-TEACHER ASSOCIATIONS

(With the coöperation of the N. C. Congress of Parents and Teachers)

### *Eligibility*

Any member of a Parent-Teacher Association in North Carolina is eligible for this contest.

### *Subject Matter*

The essay must be a critical judgment of the North Carolina public school system, with recommendations for improvement.

### *Specifications*

The length of the essay is left to the author.

The essay must be written with pen and ink or typewritten on white, 8½ by 11 inch paper, on only one side of the sheet.

Please use a paper clip to hold the pages together.

The contestant's name and address must be clearly written or printed on the back of the last page.

The essay must be the original work of the contestant.

No contestant may submit more than one essay.

### *Contest Calendar*

Each Parent-Teacher group is to have its best essay selected by January 15, 1937, and in the hands of the District President by January 22. The District Presidents to whom essays shall be submitted are as follows:

Northeastern District—Mrs. Raymond Fuson, New Bern.

Southeastern District—Mrs. J. S. Blair, Wallace.

Western District—Mrs. Doyle D. Alley, Waynesville.

North Central District—Mrs. N. L. Walker, Raleigh.

South Piedmont District—Mrs. R. L. Sanborn, Gastonia.

Northwestern District—Mrs. D. S. Coltrane, Greensboro.

Each district is to have its three best essays selected by February 15, 1937, and in the hands of the state committee by February 22.

### *Awards*

Centennial keys in bronze will be awarded to the three winners in each district. In the state contest, a gold key will be awarded to the winner of first place, a silver key to the winner of second place, and honorable mention certificates to as many others as the state committee of judges deems worthy.

## II. SCRAPBOOK CONTEST

### *Eligibility*

Any student of a North Carolina elementary school is eligible for this contest.

### *Subject Matter*

The scrapbook must be illustrative of the development of education in North Carolina. Any kind of material may be used, such as clippings from newspapers or magazines, photographs, prints, sketches, maps, etc.

### *Specifications*

The size and shape of the scrapbook are optional. The work may be done on loose leaf paper, but all books submitted for judging must be bound firmly.

The contestant's name, grade, school, and school address must be clearly written or printed on the back of the last page.

No contestant may submit more than one scrapbook.

### *Contest Calendar*

Each school is to have its best scrapbook selected by January 15, 1937, and in the hands of the county committee by January 22.

Each county is to have its best scrapbook selected by February 15, 1937, and in the hands of the state committee by February 22.

### *Awards*

Centennial keys in bronze will be awarded to school winners. In the state contest, a gold key will be awarded to the winner of first place, a silver key to the winner of second place, and honorable mention certificates to as many others as the state committee of judges deems worthy.

## III. POSTER CONTEST

### *Eligibility*

Any student of a North Carolina elementary school is eligible for this contest.

### *Subject Matter*

The poster must have as subject matter some phase of education. The following are suggested subjects, but the student may select his own subject, providing it deals with education:

1. Education—A Key to the World
2. School and Community Libraries
3. Art Instruction: Creating the Beautiful at Home and School
4. Home and School Gardening
5. Athletics and Physical Education
6. Learning Citizenship at School
7. Good Schoolroom Lighting
8. Proper Lighting for Home Study
9. Regular School Attendance
10. Safe Transportation

### *Specifications*

The poster must be on cardboard measuring 22 by 28 inches or on paper mounted on cardboard of this size.

The poster may be done in any medium except lead pencil, charcoal, or pastel. Pencil may be used for sketching in but not for the finished medium. Mounted prints or cut-out work will be accepted.

The contestant's name, grade, school, and school address must be clearly written or printed on the back of the poster in the upper left-hand corner.

The poster must be the original work of the contestant.  
No contestant may submit more than one poster.

#### *Contest Calendar*

Each school is to have its best poster selected by January 15, 1937, and in the hands of the county committee by January 22.

Each county is to have its best poster selected by February 15, 1937, and in the hands of the state committee by February 22.

#### *Awards*

Centennial keys in bronze will be awarded to school winners. In the state contest, a gold key will be awarded to the winner of first place, a silver key to the winner of second place, and honorable mention certificates to as many others as the state committee of judges deems worthy.

### IV. DECLAMATION CONTEST

#### *Eligibility*

Any student of a North Carolina elementary school is eligible for this contest.

#### *General*

Elementary schools throughout the state are urged to hold local declamation contests in connection with the Centennial Celebration of Public Education in North Carolina. Because of the difficulty and expense of transporting contestants to county, district, or state contests, the declamations will be limited to local contests only, as local authorities see fit. The local contests must be held not later than March 1, 1937.

#### *Awards*

A Centennial key in bronze will be awarded to the winner of each school contest provided there are as many as three contestants.

### V. GRAPHIC AND PLASTIC ARTS CONTESTS

Note: The annual State Creative Arts Contests previously conducted by the Committee on Appreciation and Creative Arts for the North Carolina Federation of Women's Clubs and the State Department of Public Instruction will this year be held as Centennial Celebration Contests in Graphic and Plastic Arts under the administration of the Centennial Celebration Committee on Contests and Awards with the coöperation of the North Carolina Federation of Women's Clubs and the State Department of Public Instruction.

#### *Eligibility*

Any student of a North Carolina elementary school or of a junior or senior high school is eligible for the following contests:

1. Original drawing in any medium
2. Original painting in any medium
3. Original sculpture (modeling in any medium, cast piece, or carving in any medium)

4. Original block print

5. Architectural model (at any desired scale)

Note 1. Elementary school entries will be judged separately from high school entries.

Note 2: The Committee on Contests and Awards has defined an "original" work of art as one in which both the design and execution are the work of the contestant. Because of the partially historical subject matter suggested for these contests, work will also be considered original which is an enlargement of a photograph of some person, object, or scene from which it is impossible for the artist to get his design directly—as in a portrait of deceased person or in a picturization of a building no longer standing or not accessible to the artist.

Note 3: No separate classification for costume design has been set up, but possibilities for costume design may be found under the classifications given.

### *Subject Matter*

Contestants are urged to draw their subject matter from the field of education, using incidents, ideas, or motifs related directly or indirectly to present day education or to the history of education in North Carolina. In Classification No. 5, *Architectural Model*, contestants are particularly urged to make a model of some building which has played a part in the development of education in North Carolina. These suggestions as to subject matter are not meant to be binding or confining. The entries will be judged chiefly on artistic merit.

### *Specifications*

All drawings, prints, and paintings (except in oils and pastels) must be mounted on cardboard measuring either 22 by 28 inches or 14 by 19 inches. Oil paintings may be either framed or stretched on heavy cardboard of one of the above sizes. Pastels may be either glazed and framed or mounted on cardboard of one of the above sizes. If frames are used, they must be simple and flat.

Every work entered must be clearly labeled with the contestant's name, grade, school, school address, and the classification of the school (elementary or high school). Labels should be put on the upper left-hand corner of the back of all paintings, drawings, and prints; on the bottom or back of sculpture and architectural models, or on a tag firmly attached to the sculpture or model.

No student may enter more than one work in any one classification, but he may enter work in as many classifications as desired.

### *Contest Calendar*

Each elementary school and each high school is to have its best work, up to three entries in each classification, selected by January 15, 1937, and in the hands of the district art committee of the North Carolina Federation of Women's Clubs by January 22.

The district committee is to have the best work, up to three entries in each classification, selected by February 15, 1937, and in the hands of the state

committee by February 22. Selection of elementary and high school entries will be made separately. Thus there may be selected from each district three elementary school entries and three high school entries in each classification.

Note: In selecting entries in either school or district, the committee is not required to choose as many as three in each classification if there are not this many deemed worthy of selection.

#### *Awards*

Centennial keys in bronze will be awarded to all first place winners in the districts. In the state contests, gold keys will be awarded to the elementary and high school winners of first places, silver keys to the second place winners, and honorable mention certificates to as many others as the state committee of judges deems worthy. There will be no awards to winners in local school contests unless provided locally.

#### *Exhibition*

The Committee on Contests and Awards shall have the privilege of keeping all entries for exhibition as follows:

1. Annual Meeting, North Carolina Education Association, Raleigh, April 22 to 24, 1937.
2. Annual State Art Appreciation Contests, Raleigh, May 1, 1937.

#### *Return of Entries*

Contestants wishing their work returned must send postage covering the cost of transportation. Those who wish the return of work eliminated in the district contest may send postage and their requests for return to the district art chairman of the Federation of Women's Clubs. (A complete list of district art chairmen will be found on page 13, under "Instructions to Local School Authorities.") Those who wish the return of work in the final state contest may send their requests for return, with postage, to Mr. R. M. Grumman, Chairman, Centennial Committee on Contests and Awards, Chapel Hill, N. C. The state contest entries will not be returned until after May 1, 1937.

## VI. ORIGINAL PLAYWRITING CONTESTS

(With the coöperation of the Carolina Dramatic Association)

#### *Eligibility*

Any resident of North Carolina is eligible for these contests. Following the group classifications established by the Carolina Dramatic Association, those entering these contests shall compete only with others in their own classification. The playwright is not required to be a member of the Association unless he wishes to enter his play in one of the contests regularly sponsored by the Association.

#### *Classification*

- A. County High Schools, including those schools which are not under a city administrative unit.
- B. City High Schools, including those schools which are under a city administrative unit.

- C. Junior High Schools.
- D. Junior Colleges.
- E. Senior Colleges.
- F. Junior Community Groups, E R E Groups, and Rural Community Groups.
- G. Little Theatres.
- H. Individual Playwrights.

*Subject Matter*

The play must be based upon historical material dealing with public education in North Carolina.

*Specifications*

The structure of the play must be that of the one-act form.

It must not exceed a playing time of thirty minutes.

The manuscript must be typewritten on white, 8½ by 11 inch paper, on only one side of the sheet.

Each page must be numbered and all pages clipped together.

The contestant's name, school or home address, and his classification must be printed on the title page.

The play must be the original work of the contestant.

No contestant may submit more than one play.

*Contest Calendar*

All manuscripts must be in the office of the Bureau of Community Drama, Chapel Hill, N. C., not later than January 15, 1937.

*Awards*

A Centennial key in silver will be awarded to the winning author in each classification. A gold key will be awarded to the author whose play is judged best from all classifications.

## VII. POETRY CONTESTS

### A. FOR CHILDREN

*Eligibility*

Any student enrolled in a North Carolina elementary school or in a junior or senior high school is eligible for this contest.

*Subject Matter*

The poem must be appropriate to the Centennial Celebration of Public Education in North Carolina.

*Specifications*

There are no restrictions as to the length or the form of the poem to be submitted.

The poem must be written in pen and ink or typewritten on white, 8½ by 11 inch paper, on only one side of the sheet. If there are two or more pages, please use a paper clip to hold them together.

The contestant's name, grade, school, and school address must be clearly written or printed on the back of the last page. (If there is only one page, on the back of that.)



The poem must be the original work of the contestant.

No contestant may submit more than one poem.

#### *Contest Calendar*

All entries in the poetry contest must be sent not later than February 22, 1937, to Mr. R. M. Grumman, Chairman, Centennial Committee on Contests and Awards, Chapel Hill, N. C.

#### *Awards*

A gold Centennial key will be awarded to the winner of first place, a silver key to the winner of second place, and a bronze key to the winner of third place.

#### B. FOR ADULTS

##### *Eligibility*

Any adult resident of North Carolina is eligible for this contest.

##### *Subject Matter*

The poem must be appropriate to the Centennial Celebration of Public Education in North Carolina.

##### *Specifications*

There are no restrictions as to the length or the form of the poem to be submitted.

The poem must be written in pen and ink or typewritten on white, 8½ by 11 inch paper, on only one side of the sheet. If there are two or more pages, please use a paper clip to hold them together.

The contestant's name and address must be clearly written or printed on the back of the last page. (If there is only one page, on the back of that.)

The poem must be the original work of the contestant.

No contestant may submit more than one poem.

#### *Contest Calendar*

All entries in the poetry contest must be sent not later than February 22, 1937, to Mr. R. M. Grumman, Chairman, Centennial Committee on Contests and Awards, Chapel Hill, N. C.

#### *Awards*

A gold Centennial key will be awarded to the winner of first place, a silver key to the winner of second place, and a bronze key to the winner of third place.

### VIII. MUSICAL COMPOSITION CONTEST

##### *Eligibility*

Any resident North Carolina composer is eligible for this contest.

##### *Specifications*

The musical composition shall be a processional march with a trio in lyric style, suitable to choral setting of a Centennial hymn. The composition must be submitted in the form of a piano score. The composition must be the original work of the contestant. No contestant may submit more than one composition.

The contestant's name and address must be clearly written or printed on the manuscript.

#### *Contest Calendar*

All entries in the musical composition contest must be sent not later than February 22, 1937, to Mr. R. M. Grumman, Chairman, Centennial Committee on Contests and Awards, Chapel Hill, N. C.

#### *Awards*

A gold Centennial key will be awarded to the winner of first place, a silver key to the winner of second place, and a bronze key to the winner of third place.

### INSTRUCTIONS TO ADMINISTRATORS ASSISTING IN THESE CONTESTS

#### TO LOCAL SCHOOL AUTHORITIES

For the following contests:

##### I-A. *Essay Contest for High School Students*

The principal of each high school is authorized to promote a school-wide essay contest under the rules given in this bulletin and to appoint a committee of three or five judges who will select the best essay written by a student of that school. This essay must be selected by January 15, 1937, and in the hands of the county committee by January 22, 1937. Names of the county chairman to whom essays shall be submitted will be furnished by the County Superintendent at a later date.

##### II, III, IV. *Contests for Elementary Schools* (Scrapbook, Poster, Declamation)

The principal of each elementary school is authorized to promote school-wide contests in scrapbooks, posters, and declamations, and to appoint a committee of three or five judges who will select the best scrapbook made by a student of that school, a committee of three or five judges who will select the best poster made by a student of that school, and a committee of three or five judges who will designate the best declamation made by a student of that school. The winning scrapbook and the winning poster must be selected by January 15, 1937, and in the hands of the county committee by January 22, 1937. The names of the county chairmen to whom scrapbooks and posters shall be submitted will be furnished by the County Superintendent at a later date. Declamations will be limited to local contests only because of the difficulty and expense of transporting contestants to county, district, or state contests. The principal of each school conducting a declamation contest shall send the name of the winner not later than April 1, 1937, to Mr. R. M. Grumman, Chairman, Centennial Committee on Contests and Awards, Chapel Hill, N. C., so that a bronze Centennial key may be awarded.

##### V. *Graphic and Plastic Arts Contests*

The principal of each elementary school and of each high school may exercise his own judgment as to whether a formal contest shall be held in each school, or whether selection is to be made informally by a committee. In either case the contests are to be generally publicized and made open to all

students. Since the State Federation of Women's Clubs is coöperating in these contests, the local school authorities are reminded to call upon the members of the local Woman's Club for advice and assistance. No awards will be made to winners in school contests unless provided locally.

Each school is to have its best work, up to three entries in each classification, selected by January 15, 1937, and in the hands of the district art committee of the North Carolina Federation of Women's Clubs by January 22, 1937. The names of the district chairmen to whom entries shall be submitted are as follows:

District No. 1—Miss Catherine Neal, Western Carolina Teachers College, Cullowhee, N. C.

Counties: Cherokee, Clay, Graham, Swain, Macon, Jackson, Haywood.

District No. 2—Mrs. John C. MacRae, 61 Cumberland Circle, Asheville.

Counties: Buncombe, Henderson, Madison, Mitchell, McDowell, Polk, Transylvania, Yancey.

District No. 3—Mrs. R. L. Gwynn, Lenoir.

Counties: Alleghany, Alexander, Ashe, Avery, Burke, Caldwell, Catawba, Iredell, Watauga, Wilkes.

District No. 4—Miss Nellie Norris, Gastonia, N. C.

Counties: Cleveland, Gaston, Lincoln, Rutherford.

District No. 5—Mrs. Carroll H. Wright, 1209 Ideal Way, Charlotte.

Counties: Anson, Cabarrus, Mecklenburg, Montgomery, Stanly, Union.

District No. 6—Mrs. Wilson Barber, Mount Airy.

Counties: Davie, Davidson, Forsyth, Rowan, Stokes, Surry, Yadkin.

District No. 7—Miss Alma M. Sparger, Woman's College of U. N. C., Greensboro, N. C.

Counties: Alamance, Caswell, Guilford, Randolph, Rockingham.

District No. 8—Miss Katherine Morris, Boylan Apts., Raleigh.

Counties: Chatham, Durham, Orange, Person, Wake.

District No. 9—Mrs. Joel Layton, Lillington.

Counties: Cumberland, Harnett, Hoke, Lee, Moore, Richmond.

District No. 10—Miss Betsy Bizzelle, Elizabethtown.

Counties: Bladen, Columbus, Robeson, Scotland.

District No. 11—Mrs. Marshall Williams, Faison.

Counties: Brunswick, Duplin, New Hanover, Pender, Sampson.

District No. 12—Mrs. S. H. Malone, Kinston.

Counties: Craven, Carteret, Green, Jones, Lenoir, Onslow, Pamlico.

District No. 13—Mrs. W. H. Lyon, Smithfield, N. C.

Counties: Edgecombe, Johnston, Nash, Wayne, Wilson.

District No. 14—Mrs. Andrew Jamieson, Oxford.

Counties: Franklin, Granville, Halifax, Northampton, Vance.

District No. 15—Mrs. T. L. Bray, Plymouth.

Counties: Bertie, Beaufort, Hyde, Martin, Pitt, Tyrrell, Washington.

District No. 16—Miss Ethel Parker, Gatesville.

Counties: Camden, Chowan, Currituck, Dare, Gates, Hertford, Pasquotank, Perquimans.

The places of delivery for entries in this contest will be designated by the district chairmen.

#### TO DISTRICT PRESIDENTS OF THE PARENT-TEACHER ASSOCIATION

For

##### 1-B. *Essay Contest for Members of Parent-Teacher Associations*

The president of each district of the N. C. Congress of Parents-Teachers is asked to promote an essay contest for members of the Associations in her district under the rules given in this bulletin. The district president shall appoint a committee of three or five judges to select the three best essays submitted by Parent-Teacher Association members in that district. The essays winning in the local groups of each district will be sent to the district president between January 15 and January 22, 1937, and she shall turn these entries over to the committee of judges. The three essays winning in each district are to be selected by February 15, 1937, and are to be sent not later than February 22, 1937, to Mr. R. M. Grumman, Chairman, Centennial Committee on Contests and Awards, Chapel Hill, N. C.

#### TO DISTRICT ART CHAIRMEN OF THE NORTH CAROLINA FEDERATION OF WOMEN'S CLUBS

For

##### V. *Graphic and Plastic Arts Contests*

The art chairman of each district of the North Carolina Federation of Women's Clubs is asked to see that each club in her district has some one to coöperate with the principal of each local school in promoting the graphic and plastic arts contests. Each district chairman shall make known to the principal of each elementary school and of each high school in her district the desired place of delivery for entries. The entries will be submitted between January 15, 1937, and January 22, 1937. Each district chairman shall appoint a committee of judges to select the best work, up to three entries in each classification, by February 15, 1937. The entries winning in the district contest are to be sent not later than February 22, 1937, to Mr. R. M. Grumman, Chairman, Centennial Contests and Awards Committee, Chapel Hill, N. C. The district art chairman may hold exhibitions of the art works entered in the district contests, making known the time and place of the exhibit through announcements in the schools and in the newspapers.

#### TO JUDGES

##### *For All Contests*

Judges in local, county, district, and state contests may use their discretion in withholding awards if there are not sufficient entries or if in their opinion the standard of entries is not high enough to merit consideration.

## SPECIAL NOTE TO PRINCIPALS OF NEGRO SCHOOLS

Contests may be organized for pupils in negro schools, as follows:

I-A. Essay Contest for High School Students

II. Scrapbook Contest

III. Poster Contest

IV. Declamation Contest

V. Original Playwriting Contests

VI. Poetry Contests

VII. Musical Composition Contest

The last three contests are open also to negro colleges and negro adult citizens.

In addition to the contests listed, to be held locally in the schools, separate state contests for negro participants will be conducted following the procedure outlined in this bulletin. The same regulations will govern these contests and the same plan of awards will be followed.

Dr. Charlotte Hawkins Brown, President of Palmer Memorial Institute, Sedalia, N. C., and President of the North Carolina Negro Teachers Association, is cooperating with the Committee in planning the above contests.

Additional contests, particularly in art, will probably be arranged and announced at a later date.



JUL 3 7 1937

UNIVERSITY OF NORTH CAROLINA  
EXTENSION BULLETIN

VOL. XVI

SEPTEMBER, 1936

NO. 2

GOVERNMENT OWNERSHIP AND OPERATION  
OF ELECTRIC UTILITIES

*Compiled by*  
E. R. RANKIN



*Debate Handbook*

CHAPEL HILL

MCMXXXVI

THE UNIVERSITY OF NORTH CAROLINA PRESS

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CHAPEL HILL, N. C.



GOVERNMENT OWNERSHIP AND OPERATION  
OF ELECTRIC UTILITIES

*Compiled by*  
E. R. RANKIN



*Debate Handbook*

*Published six times a year, July, September, October, November, January,  
and March, by the University of North Carolina Press.*

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# THE HIGH SCHOOL DEBATING UNION

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## HISTORICAL SKETCH

The High School Debating Union was organized among the high schools of North Carolina by the Dialectic and Philanthropic literary societies of the University of North Carolina during the school year 1912-13. The query of that year was, RESOLVED, *That the constitution of North Carolina should be so amended as to allow women to vote under the same qualifications as men.* Ninety schools participated in the first annual state-wide debate, which was held on February 22, 1913. Sixteen schools won both debates and sent their teams to Chapel Hill for the final contest. The Pleasant Garden high school, represented by Grady Bowman and S. C. Hodgin, on the affirmative, won the Aycock Memorial Cup in the final debate on March 7, 1913.

One hundred and fifty high schools took part in the second annual state-wide debate on March 20, 1914, on the subject, RESOLVED, *That the constitution of North Carolina should be so amended as to allow the initiative and referendum in state-wide legislation.* Forty-one schools won both of their debates and sent their teams to Chapel Hill for the final contest. The Winston-Salem high school, represented by Charles Roddick and Clifton Eaton, on the negative, won the Aycock Memorial Cup in the final debate on April 3, 1914. During the school year 1913-14 the High School Debating Union was incorporated as a regular feature of the work of the University Extension Division.

Two hundred and fifty schools took part in the third annual state-wide contest on March 26, 1915, on the query, RESOLVED, *That the United States should adopt the policy of subsidizing its merchant marine engaged in foreign trade.* Fifty schools won both debates and sent their teams to Chapel Hill for the final contest. The Wilson high school, represented by Misses Lalla Rookh Fleming and Ethel Gardner, on the negative, won the Aycock Memorial Cup in the final debate on April 9, 1915.

The query which was discussed in the fourth annual state-wide contest, which was held on March 31, 1916, was, RESOLVED, *That the United States should adopt the policy of greatly enlarging its navy.* Three hundred and twenty-five schools enrolled for the contest. Sixty-eight schools won both of their debates and sent their speakers to Chapel Hill for the final contest. Miss Myrtle Cooper and Boyd Harden, speakers on the affirmative for the Graham high school, won the Aycock Memorial Cup in the final debate on April 14, 1916.

Three hundred and thirty-one schools participated in the fifth annual state-wide debate, which was held on March 31, 1917, on the query, RESOLVED, *That the federal government should own and operate the railways.* Seventy-four schools won both of their debates and sent their debaters to Chapel Hill for the final contest. The Waynesville high school, represented by Vinson Smathers and Roy Francis, on the affirmative, won the Aycock Memorial Cup in the final debate on April 20, 1917.

The sixth annual contest centered around the query, RESOLVED, *That*

*Congress should enact a law providing for the compulsory arbitration of industrial disputes.* Three hundred schools participated in the triangular debates on March 29, 1918. Sixty-six schools won both debates and sent their teams to Chapel Hill to enter the final contest. Thomas Burton and Will Anderson, representing the Wilson high school, on the negative, won the Aycock Memorial Cup in the final debate on April 12, 1918.

One hundred and eighty schools enrolled for the seventh annual state-wide debate on April 4, 1919, on the query, *RESOLVED, That the United States government should adopt a policy requiring one year of military training for all able-bodied men before they reach the age of 21.* Forty-one schools won both of their debates and sent their teams to the University for the final contest. The Durham high school, represented by Miss Aura Holton and Leo Brady, on the negative, won the Aycock Memorial Cup in the final debate on May 2, 1919.

Two hundred schools participated on April 14, 1920, in the eighth annual state-wide debate on the query, *RESOLVED, That the United States should adopt a policy of further material restriction of immigration.* Forty-four schools won both of their debates and sent their teams to the University to take part in the final contest. The Asheville high school, represented by Arthur Kale and Clifton Ervin, on the affirmative, won the Aycock Memorial Cup in the final debate on April 28, 1920.

Two hundred high schools participated in the ninth annual state-wide debating contest. The query was, *RESOLVED, That the policy of collective bargaining through trade unions should prevail in American industry.* Fifty schools won both of their debates in the triangular contest on April 1, 1921, and sent their teams to the University for the final contest. Miss Eunice Hutchins and Ludlow Rogers, of the Durham high school, representing the negative, won the Aycock Memorial Cup in the final debate on April 15, 1921.

Two hundred and fifty schools took part in the tenth annual state-wide debate on March 24, 1922, on the query, *RESOLVED, That the United States should enter the League of Nations.* Sixty schools won both of their debates and sent their teams to Chapel Hill for the final contest. The Durham high school, represented by Linwood Hollowell and Freeman Twaddell, on the negative, won the Aycock Memorial Cup in the final debate on April 7, 1922.

Two hundred and fifty schools participated in the eleventh annual state-wide debate on March 31, 1923, on the query, *RESOLVED, That Congress should provide for the enforcement of decisions of the Railroad Labor Board.* Sixty schools won both of their debates and sent their teams to the University for the final contest. The Elizabeth City high school, represented by Misses Ellen Mellick and Mary Dozier, on the negative, won the Aycock Memorial Cup in the final debate on April 13, 1923.

Two hundred and fifty schools took part in the twelfth annual state-wide debate on March 28, 1924, on the query, *RESOLVED, That the inter-allied war debts should be cancelled.* Seventy-one schools won both of their debates and sent their teams to the University for the final contest.

The Wilson high school, represented by Miss Catherine Ware and Fred Carr, on the affirmative, won the Aycock Memorial Cup in the final debate on April 11, 1924.

Two hundred and thirty-five schools entered the thirteenth annual state-wide contest on March 27, 1925. The query was, RESOLVED, *That North Carolina should ratify the port terminals and water transportation act.* Sixty-five schools won both of their debates and sent their teams to Chapel Hill for the final contest. Miss Catherine Ware and Fred Carr, of the Wilson high school, representing the negative, won the Aycock Memorial Cup in the final debate on April 10, 1925.

Two hundred and twenty-four schools took part in the fourteenth annual state-wide debate on April 2, 1926, on the query, RESOLVED, *That North Carolina should levy a state tax on property to aid in the support of an eight months school term.* Sixty-seven schools won both of their debates and sent their teams to the University for the final contest. The Winston-Salem high school, represented by Misses Mell Efrid and Loretto Carroll, on the negative, won the Aycock Memorial Cup in the final debate on April 16, 1926.

Two hundred and twenty-three schools participated in the fifteenth annual state-wide debate on April 1, 1927, on the query, RESOLVED, *That Congress should enact the Curtis-Reed bill, providing for a federal department of education.* Sixty-seven schools won both of their debates and sent their teams to the University. Harry Gump and Henry Biggs, of the Greensboro high school, representing the affirmative, won the Aycock Memorial Cup in the final debate on April 20, 1928.

One hundred and ninety-five schools entered the sixteenth annual state-wide debate which was held on April 6, 1928. The query for that year was, RESOLVED, *That Congress should enact the McNary-Haugen farm relief bill.* Fifty schools won both of their debates and sent their representatives to the University. The Washington Collegiate Institute, represented by Henry Roper and Hal Hopper, on the negative, won the Aycock Memorial Cup in the final debate on April 20, 1928.

One hundred and ninety-six schools participated in the seventeenth annual state-wide contest on April 5, 1929, on the query, RESOLVED, *That the United States should join the World Court.* Fifty-nine schools won both of their debates and sent their teams to Chapel Hill. Floyd Adams and Shearod Crumpler, of the Roanoke Rapids high school, representing the negative, won the Aycock Memorial Cup in the final debate on April 19, 1929.

One hundred and eighty-six schools took part in the eighteenth annual state-wide contest on April 4, 1930, on the query, RESOLVED, *That North Carolina should adopt the proposed constitutional amendment, authorizing the classification of property for taxation.* Fifty-one schools won both of their debates and sent their teams to the University. The Goldsboro high school, represented by Miss Eleanor Bizzell and Ezra Griffin, on the negative, won the Aycock Memorial Cup in the final debate on April 18, 1930.

Two hundred and eighteen schools entered on April 3, 1931, the nine-

teenth annual state-wide contest on the question, RESOLVED, *That the United States should grant immediate independence to the Philippines.* Fifty-two schools won both of their debates and sent their teams to the University. Miss Marian Weil and Ezra Griffin, of the Goldsboro high school, representing the negative, won the Aycock Memorial Cup in the final debate on April 17, 1931.

Two hundred and fourteen schools took part in the twentieth annual state-wide contest on April 1, 1932, on the query, RESOLVED, *That the United States should adopt a system of compulsory unemployment insurance.* Fifty-five schools won both of their debates and sent their teams to Chapel Hill. The Curry high school, represented by Miss Katherine Keister and Nash Herndon, on the negative, won the Aycock Memorial Cup in the final debate on April 15, 1932.

Two hundred and fifteen schools entered the twenty-first annual state-wide debate on March 31, 1933, on the query, RESOLVED, *That North Carolina should adopt the sales tax as a feature of its state system of revenue.* Fifty-one high schools won both of their debates and sent their representatives to Chapel Hill. The Broughton high school, of Raleigh, represented by Miss Katherine Martin and Wade Marr, Jr., on the affirmative, won the Aycock Memorial Cup in the final debate on April 14, 1933.

Two hundred high schools participated in the twenty-second annual state-wide high school debate on March 30, 1934, on the query, RESOLVED, *That the United States should adopt the essential features of the British system of radio control and operation.* Forty-five high schools won both of their debates and sent their teams to the University. The Thomasville high school, represented by Miss Katherine Covington and A. C. Lovelace, Jr., on the affirmative, won the Aycock Memorial Cup in the final debate on April 13, 1934.

Two hundred and twenty-five high schools took part in the twenty-third annual state-wide high school debate on March 22, 1935, on the query, RESOLVED, *That the United States should adopt the policy of extending federal aid to general public education.* Sixty-eight high schools won both of their debates and sent their teams to Chapel Hill. The Goldsboro high school, represented by Powell Bland and Maurice Edwards, on the affirmative, won the Aycock Memorial Cup in the final debate on April 12, 1935.

Two hundred and twenty-seven high schools participated in the twenty-fourth annual state-wide high school debate on March 27, 1936, on the query, RESOLVED, *That the several states should provide for the socialization of medicine.* Sixty-four high schools won both of their debates and sent their teams to Chapel Hill. The Kinston high school, represented by Miss Rose Pully and Miss Minetta Bartlett, on the affirmative, won the Aycock Memorial Cup in the final debate on April 17, 1936.

#### THE QUERY FOR 1936-37

The query which will be discussed this year by the high schools holding membership in the High School Debating Union of North Carolina, is, RESOLVED, *That the government should own and operate all electric*



*light and power utilities.* The high school debating leagues of thirty-five states will discuss the subject of government ownership of electric light and power utilities in their spring contests during this scholastic year. It is the hope of the central committee that the twenty-fifth annual state-wide debating contest, dealing with this important subject, will prove one of the most successful contests which have yet been held. The attention of debaters and of all others interested is directed to the statement of the query, with the accompanying explanations and limitations of the meaning of the query, on page 12 of this handbook.

The thanks of the compilers of this debate handbook are extended to the publishers and authors who very kindly gave permission for the reprinting of articles included in the handbook.

### REGULATIONS

1. The University Extension Division of the University of North Carolina will suggest a query, to be discussed on a given date by the schools entering the High School Debating Union.

2. All secondary schools of North Carolina, however supported, offering regularly organized courses of study above the seventh grade, and not extending in their scope and content beyond a standard high school or secondary school course, shall be eligible for membership in the High School Debating Union.

3. The schools accepting this offer and thus becoming members of the Union shall be arranged by the committee into groups of three for triangular debates, the status and standards of the schools, their proximity, accessibility, and convenience of location to be considered in forming the groups.

4. Each school of every triangular group shall agree to furnish two debating teams of two members each, the one to uphold the affirmative side of the query, and the other to defend the negative side.

5. The members of the debating teams must all be bona fide students of the schools they represent. To be bona fide students, they must be in regular attendance at the time of the debate, and they must have been in regular attendance for at least 30 per cent of the school year up to and including the date of the debate, and they must have made passing grades on a majority of the studies in some regularly organized course of study.

6. No post graduate of a school—that is, no student who has already finished a four-year high school course—shall be eligible to represent his school in the contest. This shall not serve, however, to debar those students who are in upper classes in school systems modeled after the junior-senior plan, unless these students have already been graduated from, or awarded diplomas by, the schools which they are now attending or other high schools. If such students have been graduated already, or awarded diplomas, they are, of course, ineligible to compete.

7. No student who became 21 years of age on or before September 1, 1936, shall be eligible to represent his school in the high school debates of the High School Debating Union.

8. The usual plan of procedure for the triangular contests will be for the affirmative teams to debate at home and for the negative teams to visit. However, whenever a plan for holding the debates on neutral grounds is favored by at least two member schools of a given triangle, then the debates of that triangle will be held on neutral territory.

9. The schools themselves shall select and agree upon the judges of the local contests.

10. Each speaker shall have twenty minutes at his disposal, not more than fifteen of which shall be used in the first speech.

11. In the debates of the High School Debating Union, the order of the speakers in the first speech shall be: affirmative, negative, affirmative, negative. The order of speakers on rejoinder shall be: affirmative, negative, affirmative, negative. It is understood, however, that there is no objection to a reversal of this order of speakers on rejoinder in any given local debate, provided that such a reversal of order shall have been definitely agreed to beforehand by responsible authorities of both schools which are concerned in the given local debate.

12. The schools which shall win both of their debates shall be entitled to send their teams to the University to compete in the final contest for the Aycock Memorial Cup. It is understood, however, that the committee may arrange for a second triangular contest between the winning schools throughout the state prior to the final contest at the University, should this plan appear to be necessary under the circumstances. In this case, only those schools whose teams should win both debates in the second contest would be entitled to representation at Chapel Hill.

13. In the event that one school of a triangle drops out and the committee at Chapel Hill is unable to secure a school to take its place, then the two schools remaining shall hold a dual debate with one another, each school sending its team on the negative to the other.

14. In the event that two schools of a triangle drop out of the Union and the committee is unable to secure schools to take their places, then the remaining school shall be declared the winner over the others by their default.

15. The school having the strongest team on the affirmative side of the query and the school having the strongest team on the negative side shall be entitled to contest publicly at the University for the Aycock Memorial Cup. (The strongest team on each side of the query is to be determined by means of preliminary contests in debate at Chapel Hill. After a contestant has been eliminated in a preliminary at Chapel Hill in this year's final contest, the contestant will not be permitted to change sides and participate further in this year's final contest.)

16. The school which shall win the debate, thus finally held, shall have its name inscribed on the Aycock Memorial Cup, together with the names of its two winning representatives.

17. Any school which shall win the final contest for two years in succession shall have the cup for its own property.

18. All contestants are expected to prepare their own speeches with legitimate assistance of the teachers, principals, or superintendents in their school systems. Legitimate assistance is interpreted to mean oral advice, suggestions, discussions, and criticisms.

#### SUGGESTIONS AS TO JUDGES

1. The judges should be disinterested parties to the success of either team and, so far as possible, should be non-local.

2. They should sit apart during the debate.

3. They should judge the contest as a debate, and at its conclusion should vote "Affirmative" or "Negative" on the merits of the debate. They should not consider the merits of the question.

4. Each judge should sign and seal his vote and deliver it, through an usher, to the presiding officer who should publicly open the votes and announce the decision.

Before the debates begin, a copy of these suggestions should be given to each judge for his guidance.

#### ORIGINALITY OF DEBATES

The committee realizes that "the debate which a speaker produces should be his very best; but it should under no circumstances be better than his best; that the success of the Union will be seriously hindered unless in each instance the speech of a debater represents his own individual work." It wishes, therefore, to ask the principals to give this matter their very careful consideration and to note particularly regulation 18. In cases where necessary, the principals in the various triangles should take such action among themselves as they deem necessary. Great care should be taken by all means to see to it that wherever a speaker uses any quoted material, proper credit is given in his speech to the source from which the quotation was derived.

For further information, address

E. R. RANKIN,

*Secretary, High School Debating Union, Chapel Hill, N. C.*

## QUERY

RESOLVED, *That the government should own and operate all electric light and power utilities.*

### EXPLANATIONS AND LIMITATIONS

For the purpose of clarity of issue in the debates of the High School Debating Union of North Carolina, the following explanations and limitations of the meaning of the query are distinctly set down:

1. It is understood that the statement of the query contemplates that the ownership and operation of all electric light and power utilities should be a governmental function. Under the statement of the query, it would be a function of the government to generate electric current for sale, and it would be a function of the government to distribute and sell this current. The generation [for sale], the distribution and the sale of electric current for light and power would be a governmental monopoly, within the meaning of the query.

2. It is understood that the term "government" may refer to any government in the United States—federal, state, county, municipal, or special district, or any combination of these governmental divisions. It is also understood that the governmental units or divisions might handle the generation, the distribution and the sale of electric current for light and power through specially created corporations or authorities in which the capital stock or the assets would be owned exclusively by governmental divisions.

3. It is understood that the statement of the query does not contemplate government ownership or operation of such utilities as the telephone, the telegraph, radio broadcasting systems, or street railways. Such utilities would not be affected except as they, like other industries, might be consumers of electric light and power.

4. It is understood that the generation of electric current by an individual, a company or an establishment solely for the use of the individual, company or establishment would not be interfered with, under the meaning of the query.

5. It is understood that any question as to the constitutionality of the proposed plan for government ownership and operation of electric light and power utilities is to be waived from the discussions in the debates of the High School Debating Union.

## GENERAL REFERENCES

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### FEDERAL EXPERIMENTS IN POWER PRODUCTION

(Excerpts from "Federal Experiments in Power Production," Editorial Research Reports for August 25, 1936, prepared by Buel W. Patch.)

Since the inception of its operations, the TVA has completed the \$34,000,000 Norris dam in Tennessee, almost completed work on the \$20,000,000 Wheeler dam, 15 miles above the previously constructed Wilson dam in Alabama, and started work on the Chickamauga dam above Chattanooga, and on dams at Guntersville, Ala., and Pickwick Landing, Tenn. In a report submitted March 30, 1936, TVA recommended construction of four new dams, in addition to these six, and raising of Wilson dam and a smaller dam at a total estimated cost of \$144,500,000. Congress had already appropriated \$111,000,000 toward construction of TVA works whose total cost was estimated at \$185,000,000. Additional appropriations for new dams were approved by the senate but rejected by the house. Last spring the TVA told the house appropriations committee that its construction program ultimately was expected to cost \$479,150,000—locks, dams, and reservoirs taking \$343,700,000 and power houses and facilities \$135,450,000. Annual operating and maintenance charges were estimated at \$13,361,000. Annual net revenue from sales of power was estimated at \$13,370,000, or nearly \$4,000,000 in excess of the amount necessary to amortize the investment in 50 years.

Power plants now in operation or to be in operation before the end of 1936 are expected to yield 205,000 kilowatts of energy a day, while future installations may raise this amount to 660,000 kilowatts a day. The bill of complaint filed by the 19 utility companies last May alleged that the TVA power program would produce 25,000,000,000 kilowatt hours of energy annually, while total consumption within 250 miles of the dams is now only 14,000,000,000 kilowatt hours annually. The motion filed last week stated that 2,100 miles of transmission lines had been completed and that 1,300 miles of lines had been partially completed or planned.

Citizens of the three large cities of Knoxville, Chattanooga, and Memphis have voted to use TVA power, although delivery has not yet begun. Each city decided to construct its own distribution system after failure of negotiations for purchase of existing systems. The opposition carried to the courts by the utility companies has thus far prevented consummation of the plans. Legal obstacles have been raised also in several other smaller places. Two Mississippi communities began to receive TVA power early in 1934, and it has since been supplied to various small towns in Tennessee and Alabama. The number of individual customers thus served is now about 20,000, a number destined to be greatly increased when the large Tennessee cities come into the system.

Development of the upper basin of the Columbia river by construction of a high dam at the Grand Coulee site in the state of Washington, for purposes of irrigation and flood control with a large incidental production

of power, was recommended by the corps of army engineers in March, 1932, after an investigation ordered by Congress in 1927. A similar recommendation was likewise made by the bureau of reclamation in 1932. Construction of the dam as a federal reclamation project was begun in the autumn of 1934 with funds provided by a \$15,000,000 PWA allotment. On June 21, 1935, the sum of \$23,000,000 was allotted from relief funds to carry on the work. In providing an additional \$20,750,000 this year, Congress limited the total cost to \$63,000,000. Completion of the project by 1939 is anticipated.

Present plans call for construction of a low dam with foundations that will permit eventual raising of the height of the structure. The low dam will enable development of a maximum capacity of 700,000 horsepower, but initial capacity will be limited to 150,000 horsepower. The power produced will be used at first chiefly for irrigation pumping. Some concern has been expressed in Seattle lest the Grand Coulee compete with that city's municipal power development on the Skagit river. It is now indicated, however, that power development at Grand Coulee will be restricted until a demand sufficient to absorb the output of both plants develops. After the TVA decision last winter, it was reported from administration sources that a plan was in view under which the federal government, in cooperation with the states of Washington, Oregon, and California, would set up a power authority linking the Skagit development with the Grand Coulee and Bonneville developments to supply cheap power to Washington, Oregon, and northern California.

The \$40,000,000 Bonneville dam on the lower Columbia river in Oregon is being constructed under the supervision of the war department with PWA funds. The project has important navigation features. It is designed to permit passage of ocean-going freight vessels far up the river, with barge traffic beyond into the wheat country. Power development will also be undertaken. Utility interests have opposed both the Grand Coulee and the Bonneville projects, asserting that the region is already supplied with an overabundance of power. President Roosevelt doubtless had such criticism in mind when he said in a speech at the site of the Bonneville dam on August 3, 1934: "I don't believe that you can have enough power for a long time to come, and the power we are developing here is going to be power which for all times is going to be controlled by the government." The next day at Grand Coulee the President predicted that the Columbia river development would affect all of the mountain and Pacific coast states.

Realization of the President's power policy in the northeast awaits revision and ratification of the St. Lawrence seaway treaty, which failed by 12 votes to receive the necessary two-thirds majority when it was acted upon in the senate on March 14, 1934. Opposition to the treaty centered less upon the power features than upon the plan for development of the seaway. New York and other eastern seaboard cities feared that traffic would be diverted from their ports, while Chicago interests were apprehensive lest the treaty's provisions for limitation of diversion of waters

from Lake Michigan into the Chicago drainage canal would prejudice successful operation of the lakes-to-gulf waterway.

Basil Manly, vice chairman of the Federal Power Commission, stated in an address at the University of Virginia Institute of Public Affairs on July 15, 1936, that the electric power output of the nation's utilities reached an all-time record figure for the week ending June 27, 1936, and that the output for the year 1935 exceeded by more than 2,000,000,000 kilowatt hours that of 1929. He estimated that the savings to consumers in 1935, as a result of rate reductions effected since 1932, amounted to \$232,000,000. During the two years ending June 30, 1936, Manly reported, 70 of the 92 cities with a population of 100,000 or over had enjoyed reductions in rates for residential service, while it was indicated that smaller communities had obtained rate cuts in much the same proportion. He suggested that "all told, something like 80 per cent of the nation's consumers of electric energy have received material benefits." Between 1932 and 1935, moreover, average use per residential consumer rose from 611 to 673 kilowatt hours.

The Edison Electric Institute recently announced that the average revenue of the electric light and power industry from domestic consumers per unit of current sold touched a new low mark at 4.86 cents a kilowatt hour for the year ending June 30, 1936, compared with 5.2 cents for the year ending June 30, 1935. Gross revenues for the year ending June 30, 1936, aggregated \$1,982,000,000, as against \$1,874,000,000 for the preceding year.

On September 14, 1933, the TVA, having previously announced a rate of 7 mills a kilowatt hour for wholesale distribution of Muscle Shoals power, published a proposed schedule of rates for its retail distribution by municipal plants, as follows: first 50 kwh., 3 cents each; next 150 kwh., 2 cents; next 200 kwh., 1 cent; and all over 400 kwh., 4 mills. These rates were considered below those charged by private companies. It has been estimated in the case of Chattanooga, now negotiating for TVA power on this basis, that the new rates would be from 27 to 50 per cent below existing charges.

Rates of private companies operating within the orbit of the TVA have already been substantially reduced. Within a year after TVA was initiated, the average residential rate of the Tennessee Valley Electric Power Company fell from 5.8 to 4.1 cents a kilowatt hour, and the Alabama Power Company from 4.6 to 3.8 cents. Similarly, by February, 1935, the average residential rate of the Georgia Power Company had dropped to 3.7 cents a kilowatt hour. Each company at the same time had raised its domestic sales substantially above the national average.

Statistics gathered by the Federal Power Commission as of January 1, 1935, published last March, showed a wide variation in different parts of the country in average rates and average bills for residential service. Average annual revenue per kilowatt hour ranged from 2.7 cents in the state of Washington to 8 cents in Louisiana, while average annual revenue from each residential customer ranged from \$27.89 in Michigan to \$45.32

in Florida. Observing that "the influence of the size of the community upon the charges for electric service is unmistakable," the commission reported that the average monthly bill for 25 kilowatt hours was \$1.55 in the largest communities, increasing step by step to \$2.33 in communities of under 250 population—a difference of over 50 per cent. The average bill for 100 kilowatt hours increased similarly from \$4.40 to \$5.59, a difference of 27 per cent.

The commission recently completed a study of comparative rates (as of January 1, 1935) of publicly and privately owned electrical utilities on the basis of average monthly residential bills for 25, 100, and 250 kilowatt hours of current. It was found that in the New England and the Pacific states the rates of municipal utilities, with very few exceptions, were lower than those of private utilities in each community size group. On the other hand, in the South Atlantic states, in communities of up to 25,000 population, the rates of private companies were lower than those of municipal companies. The same was true in some other sections, particularly in the case of bills for 100 and 250 kilowatt hours, but such instances were confined for the most part to communities of under 25,000 population.

#### THE TENNESSEE VALLEY AUTHORITY

(Excerpts from an article by Arthur E. Morgan in the National University Extension Association's Debate Handbook for 1936-1937, pages 115-121.)

Culminating a growing feeling in his own mind, and in the minds of many others, that the haphazard, unregulated, and unplanned social and economic life of the past is not a good foundation for general prosperity and well-being, and that this unplanned condition should give way to an economic program based on forethought and planning, with clear recognition of the right of all well-meaning persons to a chance to work out their lives without exploitation or unnecessary obstacles, President Roosevelt recommended to Congress soon after his inauguration the creation of the Tennessee Valley Authority.

The region with which the Tennessee Valley Authority is concerned is the drainage basin of the Tennessee river and adjoining lands that are necessarily associated. This drainage basin of 40,600 square miles, about equal to the area of Ohio, covers parts of seven states and includes a great variety of physical, climatic, social and economic conditions. Rising in the mountains of western Virginia and North Carolina numerous tributaries form the Tennessee river just above Knoxville, Tennessee. From this region of forests, pasture lands, orchards, and small farms, the river flows southwest into the flat country of large cotton plantations in northern Alabama, thence northwest through the rolling grass land of western Tennessee and Kentucky, where it joins the Ohio river at Paducah. In this region there are many valuable resources, including a great supply of coal, iron, and various other minerals. About half of its area is covered by forests from which most of the merchantable timber has been cut, but there is still an adequate supply for local industries which will produce finished goods. The fall of the streams from an elevation of more than



three thousand feet in the upper valleys to about three hundred feet at the outlet of the Tennessee river into Ohio, combined with the large annual rainfall, which ranges from forty to eighty inches, provides great water power possibilities. The people are for the most part vigorous and intelligent, of old American stock. The region is not yet heavily committed to mass production, and economically is still in flux.

The Tennessee valley has resources for a great economy, yet production and consumption are on a relatively low level, and social and economic planning are yet to come to maturity. The President proposed that this limited area of undeveloped resources be used as a case in planning for the best use of the water resources, with the hope that the principles and methods evolved here could be applied on a larger scale, to other river valleys of the nation. The Tennessee Valley Authority is not attempting to impose on the region a new economy. It is cooperating with the people and existing agencies in eliminating the most critical wastes and in encouraging design, order, and organization for the best use of the abundant water resources of the region, especially of the Tennessee river.

During the War, and immediately following, the Wilson dam was constructed across the Tennessee river at Muscle Shoals, Ala., to generate power for the operation of two large nitrate plants built for the manufacture of explosives. After it was completed it lay idle for years while a fight waged in Congress between the private utility companies and those who favored government operation of the dam. Congress passed two bills providing for government operation, but both times the bills were vetoed—once by President Coolidge, and again by President Hoover. Finally the Tennessee Valley Authority act of 1933 authorized the operation of Wilson dam by the government in a broad program of development of the entire Tennessee river.

Congress further authorized the Tennessee Valley Authority to construct such other dams on the Tennessee river and its tributaries as would be necessary to provide a nine-foot navigation channel from Knoxville to its mouth, a distance of 650 miles, and to best control destructive flood waters in the Tennessee and Mississippi river drainage basins; and authorized it to generate water power at these dams and market it, specifying that the river be regulated primarily for the purpose of promoting navigation and controlling floods. The act provided for other activities which will be discussed later.

Most water control projects in America have aimed at special elements of control for single special usage, such as navigation, flood control, irrigation, recreation, water supply, or power development. In only a few cases has there been a general study of water systems with a view to securing the greatest total public benefits for all purposes. This lack of comprehensive planning has characterized the hundred-year program of improvement on the Tennessee river area, as it has the rest of our country, and each increment has left inadequate water control conditions.

Up to the present time this river has been one of extremes—of violent floods that tear away its banks, menace the cities and pour destruction on

the Ohio and Mississippi river valleys below; and of periods of drought, when the waters run very low and navigation is impossible, when power development is largely nullified. Potentially, the Tennessee river is a great waterway for navigation. By building dams on its tributaries, assistance can also be given to flood control plans on the Ohio and Mississippi rivers. More than that, the same works which are useful for navigation and flood control can be used to generate a large amount of electric power. Thus it is possible to plan an economical development of the Tennessee river system so that floods will be tamed, a great system of navigation be made possible, and a vast amount of power made available.

The Tennessee Valley Authority now has under construction five dams, two of which are nearing completion, and has formulated plans for the complete development of the river by the construction of five more dams, both on the tributaries and on the main river. Other dams might be added later to provide additional storage on the tributaries.

Dams on the river have relatively little storage, so during the rainy season there is too much water and during dry weather there is too little. Great storage capacity is available on the tributaries, and by supplementing the main-river dams with large tributary dams the most effective and economical control of the river for navigational, flood control, and power development will be provided. For example, at Wilson dam the flow of the river is sometimes so low that it will generate scarcely 30,000 kilowatts of power. Again it has been high enough to provide water for more than half a million kilowatts. Electric power has substantial power only as it is available throughout the year. There is room for six or eight big dams on the Tennessee river below the large tributary dam known as Norris, which is now being completed. By building Norris dam a vast amount of water can be stored during the wet season, thereby almost doubling the prime power at every dam down the Tennessee river. Other tributary dams will further add to this unified control of the river flow. There is often some degree of conflict in using the same storage capacity for navigation, flood control, and power. This conflict of uses must be clearly admitted and provided against by additional storage or otherwise. Yet, after giving full weight to this limited conflict of uses, there remain an economy and a benefit from combined purpose operation which is very substantial and important.

Essential to the unified development of a river system in addition to the construction and integrated operation of dams is the control of soil erosion on the watershed. Unless erosion is checked reservoirs and river channels gradually fill with silt, providing less storage capacity for adequate control and navigation requirements. This is true especially of the Tennessee valley. The river system has its source in a region of high rainfall on steep mountain sides and sloping valley floors. The soils of the area are prevailingly of fine texture so that they absorb water slowly, yield high surface run-off and erode freely unless protected. Cultivated crops such as corn and cotton predominate. Because of the sticky quality of the soil during the rainy season, plowing is generally done in the fall when the ground is dry, leaving the unprotected soil to wash all winter.

The southern region was once high in soil fertility; now it is gashed with great gullies and in many cases fields have been abandoned. Unless this process of erosion is stopped, our grandchildren may be tending goats on barren hillsides much as is done in Greece, where fertile lands were allowed to wash and little remains but rocks and poverty-stricken population.

Soil erosion can be adequately checked by a protective covering of vegetation that intercepts and distributes rainfall, absorbs much of the moisture, and retards and distributes the run-off of water. Grassland or forest tends to hold water until it can soak into the ground, and so uses the soil and subsoil as a reservoir which drains slowly and over a long period.

In marketing the electric power made available through the construction of dams on the Tennessee river and its tributaries, the Tennessee Valley Authority has adopted the policy of largest possible use at lowest rates. This policy is in contrast to that of some private utility companies, which in the past have sought the greatest possible profit from more limited use.

The TVA sells power at wholesale to municipalities and associations which in turn sell it to individual customers, at the prescribed low rates. These rates are about half those charged before the TVA was organized. In most communities where TVA power has been sold, domestic consumption has doubled in eighteen months, even in these depression years. In the small town of Norris, built for the workers on Norris dam, 150 houses were fully equipped for electrical service and power has been furnished at TVA rates. The result at the end of a year is an average consumption of between twenty and twenty-five times as much current as is used in the average American electrified home. This is a suggestion of the power market that awaits low power rates.

About a year ago, the head of a great private utility holding company, which controls this region, testified before a congressional committee that over-production of electric power in this section is so great that even with extreme low water conditions a third of the power capacity would be unused for years to come. This utility head testified that TVA influence had driven down the rates charged by his company for electricity. Since that time increased use in the territory of this holding company has been greater than in the country at large, so great that all past records have been exceeded, and even the old steam plants of that company are now being put into use trying to meet the demand. As a result of TVA policy, bringing about a general reduction of rates in the Tennessee valley region, private power companies as well as consumers of electricity have benefited.

Electric power should no longer be a luxury in America, something to be used for only a few hours in the evening. It should be a universal servant, doing the chores, lightening the burdens, giving to common people strength and facility in many things. It should be supplied much as city water supplies usually are, on a basis of service and not of commercial exploitation. The TVA holds that there is no present over-production of

power, only a great under-consumption which can be overcome by lower electric rates and by lower prices on electrical equipment. In disposing of the surplus power from this system of dams, being built to control the flow of the Tennessee river, the Tennessee Valley Authority is putting into practice this policy of low rates, and the expected large increase in use has resulted wherever the policy has been tried.

#### THE ABC OF THE TVA

(An editorial by Raymond Moley in *Today*, volume 6, page 5,  
October 3, 1936.)

Even if no political campaign were in progress, the White House conference on the TVA would have been called. For the government has come to the parting of the ways in its development of public power production, transmission and distribution in the Tennessee valley district. In three of the four great cities of that region, Knoxville, Chattanooga and Memphis, the people have already approved the building of municipally owned distributing plants. The contracts between the TVA and the Commonwealth and Southern Company, which provide for the sale of TVA power to the private distributing companies in these cities, expire on November 3.

The government must now decide whether it will give or lend these cities the money for the building of the municipal distributing plants or whether it will work with private enterprise in the Tennessee valley. It must decide whether it is going to start down the long road toward the public production, transmission and distribution of power throughout the country or whether it is going to cooperate with private companies in the power field. This circumstance makes the conference not only necessary, but profoundly significant.

The questions involved are so complex that it may be well to state the ABC's of the situation. The region concerned covers northeastern Mississippi, the extreme north of Alabama, the northwest corner of Georgia and practically all of Tennessee. Over this immense area are spread the transmission lines, the power plants and the distributing plants of the Commonwealth and Southern Company. Superimposed upon this, paralleling its transmission lines with completed or planned lines in many places, is the government's TVA system.

The requirements of the region now being met by the private company are 325,000 horsepower. The government, with its present completed generating plants, has a capacity of 200,000 horsepower. But the government's potential production is far greater: it will run to several times this amount when present construction is completed. The government is rapidly completing transmission lines that reach the four major cities of that region. It will have spent by June, 1937, 160 million dollars on the TVA, not including the 125 million dollars spent by previous administrations on Muscle Shoals.

So far, so good. The increasing use of electrical power in this region

would, within a short time, absorb the additional 200,000 horsepower that the government is immediately able to produce. But what lies ahead?

If the government grants Knoxville, Chattanooga and Memphis the money necessary to build distributing plants, a most serious conflict between public and private enterprise will be precipitated. Such distributing plants will literally wipe out the values of existing privately owned lines. The immense power of the government will destroy 60 per cent of the market for the Commonwealth and Southern in the TVA area. Other great projects for the generation of power throughout the country will become potential threats to private enterprise. The public will know that the war with private utilities is on to the death.

In the face of this situation, the President suggests a grid, or power-pool agreement. The grid idea originated in England, where it was found that the innumerable distributing systems throughout the kingdom, of which London alone had 43, could most economically be served by a great transmission system built along the four sides of England and interconnected by cross-transmission lines. It is said that an Englishman, seeing a map of this system, exclaimed that it looked like a grid.

A power pool in the Tennessee valley would throw together the available supply of power, which would then be distributed to customers through existing lines. It would assure a more nearly level rate structure than ordinarily exists in an interconnected American system of lines. The government's participation would be likely to average down the rates considerably.

Thus the government would say to private utilities, "We will produce and sell you power. This power will be transmitted cooperatively. You distribute it at fair rates."

The question of how fair rates are to be fixed is bound to be troublesome. Advocates of public ownership will certainly object to the placing of this power in the hands of state commissions. On the other hand, the private companies will claim that the placing of such power under federal authority is unconstitutional. But a third possible means of fixing rates will doubtless suggest itself to the committee the President has summoned—the establishment of impartial agencies of adjudication by the terms of the contracts made between private companies and the government.

In any event, it is perfectly clear that if a pooling agreement is achieved by the President's committee, the idea of the TVA as a yardstick will be discarded, at least so far as the transmission and distribution of current are concerned. The government will still be able to claim that the TVA forced a number of justifiable reductions in rates. But as a yardstick, except in the generating of power, the TVA will be finished.

The nearest thing to a yardstick that will be left is the region in north-eastern Mississippi which centers around Tupelo. The government has a complete monopoly there. Tupelo has been used as a kind of experimental area and might well continue to serve as such. But those who operate it should not expand their activities beyond that area and into competition

with private enterprise. In other words, the yardstick area should be as strictly an experiment as is an experimental farm.

If the objective of those in charge of the power yardstick is to conduct a series of honest and scientific experiments, no one can reasonably quarrel with them. If their objective is to show that private ownership is undesirable, the whole project will be perverted.

The Tennessee valley experiment itself has been fraught with that possibility. The friction between Arthur E. Morgan, chairman of the TVA, and David Lillienthal, the director in charge of its power program, has centered around precisely this issue. Mr. Lillienthal is neither a socialist nor a communist. But he obviously believes, in common with many other members of the administration, that an entente cordiale between business and government cannot be achieved until government has socked business into complete submission.

Men's opinions always vary about such a question. Extremists on the one hand are those business men who believe that business, without any interference by government, will direct its affairs in the public interest. Extremists on the other hand are those who believe that business must be battered into such a state of helplessness that government will become business and business government.

It is a wise statesman who knows the point, between these two extremes, at which business can be compelled to recognize its responsibilities and, at the same time, be permitted to retain the wholesome resources, material and spiritual, that will enable it to serve the public properly. It is to be hoped that the President, in cooperation with his committee, will bring the costly war with the utilities to an end.

#### THE POWER ISSUE IS PRESSED ON TWO FRONTS

(Excerpts from an article by R. L. Duffus in the New York Times for March 17, 1935, section 4, page 3.)

Nearing completion is Boulder dam, which, with the incidental works for controlling the Colorado river, will cost more than \$130,000,000. On the Columbia river two projects are under way: the Grand Coulee dam, to cost \$63,000,000, and the Bonneville dam, to cost \$40,000,000. The Fort Peck dam, under construction on the upper Missouri system, will cost \$27,000,000. At the Casper-Alcova dam, in Wyoming, \$18,000,000 is being spent.

The Wilson dam on the Tennessee river, built at Muscle Shoals at the end of the World War, cost \$51,000,000. The Wheeler dam, a few miles up the river from Wilson dam, is being completed at a cost of \$20,000,000. Work is going ahead rapidly on the Norris dam, on the Clinch river, in the upper Tennessee basin, with a total estimated cost of \$34,000,000. A huge project on the St. Lawrence has been hanging fire for years pending the ratification of the necessary treaty with Canada.

These dams all have other objectives than the production of power—namely, depending on circumstances, reclamation, navigation or flood control, and often a combination of two of these objectives, all admittedly

within the constitutional field of the federal government. At the Boulder dam no constitutional issue has been raised, since the power produced will be sold at the dam to private distributors.

Questions of constitutionality are not usually raised unless there is a heavy economic interest at stake. The interest in question is a private investment of about \$12,000,000,000 in the power industry, with a gross revenue at present of \$1,800,000,000 a year. Furthermore, there awaits development, largely west of the Mississippi river, nearly 42,000,000 water horsepower, which would be available 90 per cent or more of the time.

The government approaches this economic issue with a number of arguments. It contends that electricity costs the consumer too much. Chairman McNinch of the Federal Power Commission has pointed out that in a typical year, 1932, the Canadian consumer paid \$26.83 a year for his electricity, whereas the American consumer paid \$34 a year for half as much. When rates go down consumption, it is argued, goes up. In Tupelo, Mississippi, during the first year of TVA service, domestic consumption increased 126 per cent. The national rate structure, now under investigation, is far from uniform; local and technical conditions, it is contended, do not justify such a spread as that between Cleveland's 60 cents and Miami's \$1.71 for exactly the same amount of electricity.

In attacking the alleged evils of power holding companies the power commission asserts that they may at one and the same time overcharge the operating companies for "services" and by watering and overcapitalization ruin investors.

The report of the National Power Policy Committee, made public with the President's message last week, declared that by 1932 "thirteen large holding groups controlled three-fourths of the entire privately owned electric utility industry" and that "more than 40 per cent was concentrated in the hands of the three largest groups."

It asserted that "many holding companies have affiliations, sometimes amounting to control, with banking interests, construction companies, coal mines, newspapers and other interests." It described one transaction which ran up the value of one holding company's shares from \$2.97 to \$531.04 a share, and insisted such deals have "no place in a sound economy."

In reply the power company spokesmen point to the progress that has been made by private enterprise, to the steady increase in the number of consumers, to the gradual though never spectacular reductions in rates, to the evidence that there is already an excess of installed electric power and to the argument that government competition will ruin thousands of innocent investors.

As to money invested the industry has more than doubled, perhaps has nearly trebled, since 1922, although the depreciation of the dollar accounts for part of this apparent increase. The drop in rates between 1929 and 1934 is placed at 16.27 per cent for domestic service, 8.02 per cent for commercial service, 2.89 per cent for industrial service.

Thus the disparity between the retail and wholesale consumers, which

has been much criticized, has been somewhat reduced as the rate structure has gone down. This has been achieved with a very slight drop in the securities of the operating companies, though holding-company investors have been far less fortunate.

Electricity has yet to learn whether its ultimate master will be government or rugged individualism.

#### ELECTRIC POWER DEVELOPMENT IN NORTH CAROLINA

(Excerpts from an article by M. R. Dunnagan in *North Carolina Education*, volume 3, pages 73-76, 93-94, October, 1936.)

A recent report shows that the three major power companies in the state, Duke, Tallassee, and Carolina, operating largely in the piedmont and west, but extending operations in the east, have plants driven by water power which are capable of generating 567,500 horsepower in electricity, in addition to auxiliary steam plants with capacities almost as great.

A survey of the electric generating plants in the United States for 1935, recently published by the Federal Power Commission, puts North Carolina in tenth place among the states in generator capacity at the end of the year. The 89 plants listed in the survey (plants with less than 100 kilowatts were not included) had a generator capacity of 983,907 kilowatts. The 89 plants included 55 hydroelectric, 23 steam electric, and 11 other classifications.

The states ranking ahead of North Carolina in generator capacity, with their capacity, were listed as follows: New York, 5,393,360; Pennsylvania, 2,912,895; California, 2,866,587; Illinois, 2,314,025; Ohio, 2,153,400; Michigan, 1,587,843; Massachusetts, 1,337,344; New Jersey, 1,075,955, and Indiana, 1,041,387.

Figures from the entire United States show 4,142 plants with a generator capacity of 36,133,112 kilowatts. As an average state, North Carolina would have 2.08 per cent of the plants and 2.08 per cent of the generator capacity. However, while this state has only 2.15 per cent of the plants, slightly more than the average, it has 2.72 per cent of the generator capacity, or 31 per cent more than the average state.

Reports filed with the North Carolina Utilities Commission show that the eight major companies generating electric current for sale in 1930, had a capacity of 701,910 kilowatts. This does not include 30-odd minor companies nor the few municipal plants generating their own current. The Tallassee Power Company (Carolina Aluminum Company) is not included, naturally, except for the small part of generated current it sells. This was the high mark for salable capacity, as the 1935 report shows a capacity of 671,480 kilowatts for the six major companies and 9,725 kilowatts for the 32 minor companies, a total of 681,205 kilowatts. Some of the other plants had been dismantled during that period and few others were added.

Plant valuation, however, had increased in the five years from \$183,841,708 in 1930 to \$212,802,000 in 1935, nearly a five-fold increase from the



\$45,335,173 valuation in 1921. Important in this valuation is the network of probably 10,000 miles of high-voltage transmission lines which carry current many miles from generating plants to the users.

North Carolina plants producing electricity for sale generated 1,448,914,479 kilowatt hours in 1935, a substantial gain over the 1,129,953,044 kilowatt hours generated in 1930. Of this the eight major companies (three had been consolidated into one by 1935) generated 1,121,624,450 kilowatt hours and the 30-odd minor companies 8,328,594 kilowatt hours, in 1930, while in 1935 the six major companies generated 1,421,865,806 kilowatt hours and the 32 minor companies 27,048,673 kilowatt hours.

These same companies in 1935 sold 1,587,915,332 kilowatt hours of current, or about 139,000,000 kilowatt hours more than was generated in North Carolina. This indicates that about 8 per cent of the current used in this state last year was generated in other states. In 1930, the amount sold by these companies in North Carolina was 1,511,130,302, or 381,000,000 kilowatt hours more than was generated in the state that year.

Somewhat striking is the reduction in the amount of money paid by the purchasers for electric current in the past five years. While the kilowatt hours of current sold in 1935 was nearly 5 per cent greater than in 1930, the cost to the consumer was 25 per cent lower in 1935. Purchasers paid \$35,247,413 for the 1,511,000,000 kilowatt hours sold in 1930, but paid only \$26,260,098 for the 1,549,000,000 kilowatt hours bought in 1935, a reduction of nearly \$9,000,000 in the five-year period. Purchasers paid \$14,432,595 for the current used in 1921.

## AFFIRMATIVE REFERENCES

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### A PLAN FOR PUBLIC OWNERSHIP AND OPERATION

(Excerpts from an article by Joseph B. Eastman in the *Annals of the American Academy of Political and Social Science*, volume 159, pages 112-119, January, 1932.)

It is still a custom to brand the idea of public ownership and operation as "socialistic," and dismiss it with that brand as opposed to what has been called rugged American individualism. But this is use of words to paralyze rather than promote thought. As a matter of fact our individualism has always been tempered to a considerable degree with socialism, and the tendency has been to increase that degree. We have found that certain activities can best be carried on by the government for the common good, instead of being left to private enterprise. Illustrations, which could be multiplied, are parks, highways, and bridges, schools, fire protection, postal service, and water supply. All these could be, have been, or to some extent still are carried on by private enterprise. We have found that these activities and numerous others can with advantage be socialized, and in that form they now have their place among accepted American institutions. In such instances government has superseded, or at least invaded, the domain of business. There may be those who shudder at the thought, but certainly they are not conspicuous.

Granting, therefore, that the public ownership and operation of public utilities is socialistic, the question presented is not one to be settled by the bandying of epithets or phrases, but is the intensely practical question of whether these particular activities are of such a kind that they can with general advantage be socialized, in whole or in part, like many others which have already undergone that change.

We start, in the case of the public utilities, with the fact that they perform public functions. The fact has not only been conceded but proclaimed by our courts. They are, to use the language of the courts, "affected with a public interest." That is why we call them public utilities. Another fact which is no longer the subject of dispute is that they cannot wisely be left solely to private enterprise. It is a fact established by sore and entirely convincing experience. Consequently we subject them to public regulation, which means, to speak baldly but yet accurately, that within certain limits, which are capable of more or less indefinite expansion, the government undertakes to control and direct their management. To that extent, therefore, these public services have already been socialized.

At this point I digress to mention a rather singular thing about public regulation. Its original purpose was to protect the public against extortion and unsafe, inadequate, or poor service. It is now regarded also as a means of protecting the regulated companies against each other, against their competitors, and even against the public. The transportation act, 1920, was motivated to a very considerable extent by that thought, and, in still greater degree, that purpose underlies the

present demand for the extension of public regulation in the case of motor buses and trucks, water carriers, airplanes, and pipe lines. As a further illustration I venture the assertion, with some confidence, that if the railroads had been subject to no public regulation whatsoever, a general increase in freight rates during times like these would never have been proposed. It required a solidarity which I believe could not have been achieved under conditions of open, unregulated competition, and which in fact was not in the past achieved when such conditions prevailed.

Now, I am the last man to deny that public regulation serves very useful purposes in the general interest. I would not be a part of it if I thought otherwise. Nevertheless, it is open to certain obvious criticisms. Inevitably it means a responsibility which is divided and overlapping. When things go wrong, the companies can and do blame the commissions, the commissions can and do blame the companies, and the public can and does blame either or both. Such a system runs counter to what are ordinarily regarded as sound principles of administration. The clash in authority becomes more acute the more active public regulation is. Nor is responsibility divided only between the companies and the commissions. The authority of the latter is circumscribed by statutory and constitutional law. Only the courts can finally determine what the limits are, with the result that our judges become a third and very important factor in the situation, and hence indirectly in management.

The part which the commissions play in management under court surveillance is necessarily performed in a way which in itself is inconsistent with sound principles of administration as generally understood. The commissions must obtain the information upon which they act, not as executives inform themselves, but through the long-drawn-out processes of judicial procedure, with opposing witnesses supported by batteries of counsel and with the hazard, always, that the hostilities will be prolonged by appeal to the courts. Such procedure consumes time, labor, and money, with the utmost prodigality. The burden falls alike upon the companies, the government, and the general public. Many such proceedings, especially when questions of valuation were involved, have dragged their long way through months and even years of time.

Furthermore, management in part through public regulators has other singularities. To be done efficiently it requires, like any other difficult undertaking, much accumulated knowledge and experience, and acquired skill. Yet there is seldom an opportunity for the prior training of commissioners. As a rule they must acquire much of their special knowledge and skill after they assume office. They are also subjected to the hazard of reappointment at stated intervals. And if they exhibit marked capacity, a demand for their services elsewhere, where standards of remuneration are higher, is likely to develop, and particularly from the very companies which they regulate. It is no easy thing to find men who are fitted for the job and willing to under-

take it, and when they are willing it may be chiefly with the hope that the job will prove a mere stepping-stone to more profitable occupation. The result is that there are many inefficient men in public regulation, and the turnover among those who are efficient is very great.

This very condensed summary of the situation must at least suggest the thought that some better way can be found of directing the performance of the public functions which are the reason for the existence of the public utilities. And having sound principles of administration in mind, the thought must also suggest itself that a better and also simple way would be for the government to take over these public functions and assume complete and undivided responsibility for their management, in place of the partial responsibility which it has already assumed. At one stroke this would eliminate the troublesome question of valuation, greatly simplify financing, largely eliminate the courts as a time-consuming factor in the situation, and reduce cumbersome judicial procedure in connection with questions of management to a minimum. Such matters as service, issue of securities, accounting, new construction, and the general level of rates could ordinarily be handled in normal administrative routine. A commission or some other tribunal might be necessary to pass upon certain questions where the clash of individual rights is involved, such as discrimination in rates, but the field of such procedure would be vastly narrowed.

Throughout this paper, in speaking of "government" I use the word generically. Dependent upon circumstances, it might be the federal, a state, or a municipal government, or some other governmental unit created for the purpose. It is unnecessary for present purposes to consider such distinctions.

Other things being equal, such a system of complete and undivided responsibility for management and operation has manifest advantages over the present system. The important question, of course, is whether other things are actually equal. Would the plan entail disadvantages which would offset or more than offset its apparent advantages?

The answer to this question most frequently voiced is in the affirmative. It is urged that the government is bureaucratic and inefficient, lacks initiative, is often corrupt, would be controlled by political expediency rather than sound business principles, and would convert these utility services into mere parts of political machines. It is asserted that in all these respects government falls, and would continue to fall, far below the high level of private enterprise. If this indictment be true, this country must indeed be in a sorry pass, considering the great and vital functions which are already intrusted to the government. The thought occurs that even so, it might not be unwise to have direct public responsibility for these public utility services which enter so intimately into the lives of the people. The result might be to create an irresistible demand for better government all along the line.

But my experience with government and with the private companies

does not convince me that the indictment is true, or in any event that it must needs continue to be true. Bear in mind that the indictment has two aspects. One is the deficiency of the government in certain respects, and the other is the superiority of private enterprise in the same respects.

Considering the latter aspect first, I have known many public utility companies that were operated with enterprise and economy. I have known some whose finances were conducted soundly and conservatively. I have also known some that kept out of "politics" in the baser sense of the word. On the other hand, I have known, and so have you, many that were ruined by financial exploitation of varying degrees of atrocity. I have known many that were operated without enterprise, or wastefully. And I have known many that were in "politics" of varying degrees of malodor, up to at least their necks. Perhaps the greatest danger in the case of private management of public utilities is the danger of financial exploitation. That is how most of the great private fortunes in this field have been made.

It may be urged that this threat has been minimized by public regulation. Unfortunately, there are many ways of slipping out of that noose, and the chief of these is the holding company. When the full effects are realized of financial exploitation quite recently carried on through such companies in an era of general public regulation, I venture to predict that most of us will agree that this danger is still with us. Moreover, I assert with complete confidence that when such exploitation occurs, whether in the utility companies themselves or in corporate structures superimposed upon them, the effect is ultimately felt all down the line to and including both rates and service.

Bear in mind, also, that private enterprise is not the same thing that it once was. There is much less genuine individualism. As corporations grow larger and the stock is widely distributed into the hands of many small holders, the voice of the actual owners of the property grows faint and indistinct, and management falls into the hands of directors who either are selected by bankers or select themselves, and often have a most insignificant financial stake in the property. The thought occurs that possibly a president or governor could select these directors as well as they are now selected. Also, the situation presents manifest possibilities of common, ordinary graft, and what has been done by certain large private corporations in the way of salaries and bonuses suggests that these possibilities have not been wholly overlooked.

So far as government is concerned, its deficiencies are many. Certainly there is vast opportunity for improvement. On the other hand, the experience which I have had in government has been far from discouraging in this respect. I have served in two—the government of Massachusetts and the government of the United States. From what I have observed I am persuaded that if all the instances of enterprise, initiative, and efficiency, to say nothing of mere honesty, in these two governments were collected and brought to light, the public would

be astonished and heartened by the sum total. In saying this, I am leaving out of consideration the departments in which I have personally served.

Comparing the relative merits and demerits of government on the one hand and of the public utilities on the other, I am not sure how the balance tips. But that is really not the important thing. Assuming the present superiority of private enterprise and conceding the defects in the public service, are these defects inevitable? If government were given direct responsibility for the public functions which the utility companies now perform, is there anything which can be done to safeguard the situation with a view to eliminating or reducing the defects, and if there is, what direction should it take? It is in the consideration of this question that the great opportunity for creative thought and effort lies. It opens up a field that has hardly been touched, at least in this country, and I believe the possibilities are very great.

Public ownership need not be combined with public operation. It is quite possible to contract for private management and to provide in the contract such definite safeguards against exploitation and abuse as may be desired. Personally I incline toward public operation as well as ownership. But such operation need not be through an ordinary government department or bureau. Instead, it can and I believe should be carried on, just as private operation is carried on, through the medium of a separate corporation, with the government as the stockholder.

Not long ago I sketched out such a plan in an article in the St. Louis Post-Dispatch, not in any way a final solution of the problem, but largely to provoke thought. I will here indicate some of the essentials.

The use of such corporation would make it possible to conduct the industry separate and distinct from other governmental activities, on a self-sustaining basis and in a form permitting ready examination into its affairs, to manage it in accordance with honest business practice, and to remove it from ordinary political influences. A board of public trustees appointed by the executive branch of the government would function as directors and be solely responsible for the management of the corporation in accordance with its charter powers and purposes. The legislative branch of the government would be responsible for the latter, but would be without other authority to interfere with management, except through powers of investigation. In itself, the proper drafting of the charter would be a very important duty.

The trustees would be under oath to manage the property with regard solely to economy and efficiency and the provision of the best possible service at the lowest rates consistent with the full costs of the undertaking, including proper upkeep and the maintenance of adequate depreciation and other necessary reserves. They would be strictly prohibited from appointing or removing employes at the behest of any public office holder. Plans could easily be shaped and adopted for recognizing and rewarding especial merit in officers and employes and for toning up the morale of the entire force.

If it were thought desirable, as a further safeguard, provision could be made for the selection of a minority of the trustees by nonpolitical elements having a natural interest in sound operation and management. The business and labor interests of the community might, for example, be so represented. In the case of a very large undertaking, more than one corporation—possibly several—might be desirable.

Details I am omitting. The plan is capable of a great variety of modifications and of development along different lines. There is nothing original about it, for it is largely made up of ideas which have severally, and to some extent jointly, already been put into practice either in this country or abroad. An excellent board of public trustees appointed by the Governor of Massachusetts is now directing the affairs of the Boston Elevated Railway Company, and after twelve years of trial the people of the district served voted last year to continue the plan in operation. Less than a third voted in favor of return to private management. It is conceded that the company has been kept out of politics.

The Canadian National Railway is operated by a corporation with directors appointed by the government, and has a most efficient management. Those who point to the deficits which that railroad is now incurring forget the fact that it is an aggregation of lines, many of them built in advance of the development of the country, which experience had proved could not be successfully operated by private enterprise. They forget the extraordinary improvements in service and earnings under public management headed by a man, Sir Henry Thornton, conceded to be in the front rank of railroad operators, who, by the way, is a graduate of the University of Pennsylvania and got his early railroad training on the Pennsylvania Railroad system. They forget, also, the general depression in railroad earnings at the present time.

An outstanding example in England is the Central Electricity Board, established not by a labor but a conservative government. The German railroads, as now operated, furnish a further illustration, and there are many others.

As an illustration of the progress of thought along these lines in England, I quote the following from a leading English weekly:

"The idea of public administration has hitherto connoted in men's minds the idea of control by Parliament or by an elected local authority. It will, we hope and believe, continue to involve this idea in matters of high policy plainly concerning the public interest. But we have to learn, as we are learning already in the case of the British Broadcasting Company, to distinguish between ultimate control over policy, and supervision of the affairs of day-to-day administration. We have to learn that, if we are to manage public service efficiently, we shall have to leave their administrators to get on with the job, reserving the right to criticize, and to replace them if they bungle, but leaving them free, over a wide field, to settle current questions on their own responsibility."

For the financial overlords of our railroads and public utility companies I have no particular admiration. For many of the men who are in direct charge of operation, however, I have the utmost respect. Given a plan for the public operation of these industries which will give the managers a degree of autonomy somewhat comparable to that existing in private industry and which will protect them against continual petty and political influence, I am confident that no difficulty would be experienced in obtaining the services as executives of men of the highest ability and character. The great business executives of the present day neither own nor control the properties which they manage. They must all serve somebody, and, given a fair chance, I have little doubt that many of them would prefer to serve their country or their state or their city rather than to serve purely private interests and profit.

That such conditions of public ownership and operation can be established, I thoroughly believe. The plan which I have outlined, in a very general way, may not be the right one, but an adequate plan can be developed if sufficient brain power is concentrated upon it. It is to that end that thought should be directed. Needless to say, however the wisdom of such a plan in the case of any particular government—and I have municipalities principally in mind—might be affected by the existing character and stage of development of that government.

This paper must perforce be brief. The subject is such that it could be expanded almost indefinitely. There are some points I should like to have expanded. Some day I hope to say something about the development of efficiency in the public service generally, regardless of whether it is broadened to include these utility services. The astonishing thing is that so much efficiency may be found when so little thought has been given to ways and means of developing it. If time permitted, I should also be glad to correct certain misapprehensions concerning the United States railroad administration during the war period, who ran it, what it accomplished, and what lessons it taught. I had opportunities for close observation of all these matters.

Let me in closing say, what it is hardly necessary to suggest, that no system of operating utilities can be made perfect, whether it be private or public. There always will be defects and room for improvement. The important thing is to find the system which is potentially the best. It will be found, I believe, somewhere in the general direction of public ownership and operation. But even if the immediate defects of such a system of ownership and operation should prove greater than I anticipate, that alone would not completely condemn it. There are impressive reasons for believing that it is desirable for government to assume direct responsibility for all functions which are conceded to be of a public character. Not only is such a course the only one consistent with a due regard for the dignity of government, but the moment that important public functions are delegated to private enterprise, powerful bodies of men are created having a direct personal and financial stake in government, and hence having an



incentive to meddle with it and shape its policies, if they can, to fit their own selfish ends. Such influences operating upon government in one way or another are one of the important reasons, I believe, for its present defects.

One final word. It is a tenet held by many that the desire for financial gain is the only motive which will impel men to their best endeavors. I challenge that tenet wholeheartedly. I was brought up in a minister's family; I have enjoyed the friendship of doctors, school teachers, and professors; and I have had some opportunity to observe men in public life, as well as many engaged in business. My very profound belief is that the best things which have been done in the world have been impelled by higher motives than the desire for financial gain, that these higher motives have been an influence much more widespread than is commonly supposed, and that the desire for gain, while it may cause people to engage in certain valuable endeavors, rarely, if ever, brings into play the best and most worthy impulses.

#### PUBLIC OWNERSHIP OF ELECTRIC POWER

(An article by Louis Waldman in *Current History*, volume 33, pages 18-22, October, 1930.)

Electric energy is the most vital social force in modern life. It is largely responsible for the second industrial revolution, and its use is rapidly increasing. In the short period of twenty-two years the generation of electricity at central stations increased sixteen times, from 5,862,000,000 kilowatt hours in 1907 to 92,737,000,000 in 1929. In 1913 for every worker employed in industry 1.5 horsepower of electricity was used; in 1927 the figures were 4.7, while in 1930, it is estimated, it will be over 5.

The old machine industry rested on steam power; the new on electric power, and there is a vast difference between the two. The former is stationary; the latter mobile. Raw material and labor must be brought to the seat of steam power while electric power is transmissible wherever raw material and labor happen to be. Engineering skill has perfected the technique of transmission, so that electricity can now be carried to points 400 or 500 miles from the place of generation. The small town and the small farmer need no longer be isolated. Similarly, the industrialization of the south, the movement of manufacturing plants from populated centers to small communities are all directly traceable to the new motive power.

Yet, important as is the use of electricity in industry, that is not its most important feature. Only a fraction of the total population of the United States works directly with the machinery—one-twentieth, according to estimates. Thus, the importance of electricity lies rather in its general use. Almost everyone rides on a street car or on a railroad. With some exceptions every home has a radio, a telephone or, at least, electric light. The refrigerator is rapidly replacing the ice-box; the electric switch is scrapping the steam locomotive; scenic artists are producing for the drama and the opera wonderful effects, not with the

brush, but with the deft use of light. The number of telephones for the year 1929 in the United States was reported as 20,097,000 with 82,775,000 daily messages; the number of radios in 1928 was estimated variously at from 12,000,000 to 15,000,000.

In spite of the progress already made, the electric industry is destined to be of even greater use. Hundreds of thousands of homes and farms are still not touched by the magic current; thousands of miles of railroad are not yet electrified. With the daily addition of scientific discoveries, the advent of television, the progressive perfection in the technique of production and distribution of social services and commodities, electric power will become more and more the key to our social life.

Apart from the existing plants there are in the United States waterfalls, now going to waste, capable of producing about 40,000,000 horsepower of electricity. New York state, which depends for its coal on other centers, is rich in potential hydroelectric energy. The St. Lawrence river, Niagara Falls, and the inland water sites are still capable of developing between 3,000,000 and 4,000,000 horsepower of electricity a year, and the same is true to a corresponding degree elsewhere in the country.

Is it any wonder that the ownership and control of the electric power industry has become a foremost issue before the American people? Shall it be privately or publicly owned and operated?

A survey of municipally operated electric utilities throughout the United States shows that their principal objective is to serve the consumers at cost. Incidentally they constitute a yardstick by which the rates charged by the private utility owners can be measured and regulated. Outstanding examples of large and successful public electric establishments are to be found in a large number of cities. For example, Los Angeles, California, owns and operates its own generating hydroelectric plants and transmission systems. It sells most of the industrial power consumed in that city, over 70 per cent. Pasadena, another California city, owns and operates its steam generating plants and transmission systems. In each of those cities rates to consumers have been sharply reduced and the plants operate at a profit. The highest rate for domestic consumers in Los Angeles is 5 cents per kilowatt hour. Cleveland, Ohio, also owns and operates its own electric plant and transmission system. In sharp competition with private companies, the municipally owned system won. In reduced rates to the customers, the consumers saved annually in electric bills the sum of \$1,085,209. Through its competition the private companies were also compelled to lower rates. It is estimated that the total thus saved to the people of the city of Cleveland in nine years amounted to about \$21,000,000. Seattle, Washington, Springfield, Illinois, and Muscatine, Iowa, are cities operating large municipal plants similarly successful.

The electric power industry is in no sense a private business. The United States Supreme Court defines a public utility as a business af-

fectured by a "public use," and a function of the state. Whether private agents should be permitted to continue to perform the public economic functions of owning and operating the electric utility business solely for the private profit of such agents is a matter which thoughtful citizens, having the interests of the community at heart, are beginning to seriously question. William J. Donovan, counsel to the New York commission on the revision of the public service commission law, recognizing the anomaly of entrusting to private agents the performance for private profit of what the Supreme Court describes as a state function, in his report says: "leaders of utilities must look upon themselves as economic servants of the public, as the state officials are the political servants of the public."

Regulation which, it was once thought, would give the public protection against the utility companies' worse abuses, has completely broken down. The evidence before the New York commission on the revision of the public service commission law established that fact not only for New York but for other states as well. Electric companies taking advantage of their monopolistic character, exact from the public exorbitant rates—as high as the traffic will bear. Using almost unlimited financial resources to fight the consumers, incidentally making the consumers pay those expenses through increased rates, the utility leaders have killed regulation as a public weapon. They succeeded in obtaining from the United States Supreme Court such favorable decisions defining value for rate-making purposes as to render nugatory all attempts at regulation. Frank P. Walsh, Professor James C. Bonbright, and David C. Adie, members of the New York commission already mentioned, in their report to the state legislature, said:

"On the basis of this intensive investigation, we find that effective public utility regulation in the state of New York has broken down and that the consumers of the state have been abandoned to the exploitation of the public utility companies without any effective restraint by the public service commission.

"We find that the utilities, themselves, are chiefly responsible for this failure of regulation, and that they have spent millions of dollars to thus free themselves from any limitation of their policy to charge what the traffic will bear, or, as they, themselves, put it, 'what business judgment dictates'."

The majority report is no less emphatic on these points.

According to the evidence before the New York commission the average rate for small consumers throughout the state in 1928 was 8.03 cents per kilowatt hour, compared with a national average for the same type of consumer of 6.08 cents. In other words, while spending about \$1,000,000 a year on the public service commission for "regulation," the small consumers—those who can least afford it—are paying 18 per cent more than the average for the country for their electricity, and 20 per cent more than the average outside New York. They pay three times the rates charged to consumers in Ontario, Canada, under public ownership and operation of the electric business.

Matthew S. Sloan, president of the New York Edison Company, admitted that the lowest rate for household current in the city of New York is 7 cents a kilowatt hour. This rate has been unchanged by the New York Edison and the United Electric Light and Power Companies for thirteen years. Undoubtedly there were economies in the past thirteen years in the production and distribution of electric energy, justifying lower rates, but they were not passed on to the consumers, not even in part. The recent announcement that the rates in New York City will be somewhat cut by consent emphasizes two things—first, the company's recklessness in spending over \$5,000,000 in fighting the proceedings instituted by the city in 1923 for lower rates; second, that the supposed decrease in rates would really be an increase to 57 per cent for the domestic users of electric current by reason of a proposed meter charge to them of \$7.20 a year. This question is now before the New York commission.

The gross profits of the Consolidated Gas system, before fixed charges, increased from \$10,222,603 in 1915 to 54,350,149 in 1927—a gain of more than 425 per cent; including the Brooklyn Edison Company, the 1928 profits total \$73,127,062. After deducting interest the profits available for the stockholders increased from \$8,502,858 in 1915 to \$42,273,779 in 1927—a gain of about 400 per cent. Including the Brooklyn Edison Company, the profit for the stockholders was \$59,592,552.

According to an exhibit prepared by the accounting staff of the public service commission of New York, submitted in the recent New York investigation, 56 out of 75 electrical properties in the year 1928, or, roughly, 75 per cent of those subject to the jurisdiction of the public service commission, made a profit of more than 8 per cent on the capital, computed from commission records. Forty-six, or more than 60 per cent of all the companies, were making more than 9 per cent, 34 properties out of the 75 earned a profit of over 10 per cent, and 30 of them showed a return of more than 12 per cent; 15 of those companies earned more than 15 per cent, and 10 more than 20 per cent. The evidence, therefore, shows that under the present system of private ownership subject to regulation, electrical rates in effect in 1928 were returning to a majority of the companies a profit of more than 9 per cent. Some profits ran as high as 31.66 per cent, as in the case of the Corinth Electric Light and Power Company.

The province of Ontario, Canada, in partnership with its municipalities, owns and operates its electric industry as a public enterprise. A comparative study of rates charged in Ontario and those charged by private companies in western New York, where electricity is generated largely by water power, was recently made by a committee consisting of Dr. H. W. Peck of Syracuse University; Joseph Boyd Reid, consulting engineer of New York; Dean Louis Mitchell of the school of applied science of Syracuse University; and Professor Ralph Dewey of the department of economics of Ohio State University. They con-

cluded that "in the total areas compared, the New York revenue per kilowatt hour from all services was about 140 per cent of the Ontario revenue per kilowatt hour." This finding is even more significant in view of the fact that the Ontario revenue is derived from the sale of about 75 per cent of their electricity to domestic consumers and farmers, and 25 per cent to commercial consumers; while in New York, according to figures cited by Floyd L. Carlisle for the Niagara-Hudson group of companies as a basis, "only 4½ per cent of the kilowatt hours sold are to domestic consumers, and 95½ per cent to industrial and commercial consumers." The rates charged to domestic are much higher than those charged to industrial consumers. The Niagara-Hudson group of companies, which control about two-thirds of all the electric energy in New York state, charge to domestic users for only 4½ per cent of the electricity sold by that group an amount equal to 20 per cent of their gross income. If, therefore, instead of the 4½ per cent, the private companies sold 75 per cent of their total current to domestic consumers, as does the Ontario publicly owned system, the New York revenue per kilowatt hour from all services would have been much higher than 140 per cent of the Ontario revenue.

The retail revenues of the New York companies per kilowatt hour from domestic and commercial consumers, according to the findings of the committee headed by Professor Peck, are almost exactly three times as great as those in Ontario. "The New York bills," declared the committee, "were much higher. Sixty kilowatt hours cost \$1.30 in Toronto, \$3.60 in Buffalo, \$3.65 in Rochester, \$3.81 in Syracuse, \$4.35 in Utica, and \$2.80 in Niagara Falls."

To meet the challenge presented by the publicly owned system in Ontario, the spokesmen for private ownership argue that the difference in rates arises from the fact that here the companies pay taxes, while the Ontario system does not. Disposing of that argument Professor Peck's committee says:

"This account is correct as far as it goes, but it does not go far. Taxes in the case of the thirty-five New York companies were, according to our estimate, .0967 cents per kilowatt hour, while the total production costs were 1.41 cents. Taxes represent less than 7 per cent of the cost of production, while the average spread between the New York and the Ontario revenue per kilowatt hour was 70 per cent. Hence, the taxes paid by the private companies account for only about one-tenth of the higher average charge."

As against this small item which the New York companies pay in taxes, the Ontario system includes in its rates a sum which the province and the municipalities lay aside annually to retire within the period of about thirty years the entire cost of the electric utility system. The public is buying annually an equity in the business. Rates, therefore, will be further reduced in Ontario as capital costs are reduced. But under private ownership, with higher rates, no reduction in capital cost may be looked forward to, because the rules laid down by the United States Supreme Court hold that companies are entitled to a "reason-

able" return—in New York 8 per cent—on the "present fair value" of the property. What constitutes fair value is still in the realm of legal controversy. It depends a good deal upon the political, economic and social views of the judges. There is as much conflict between them on the meaning of "value" in rate cases as there is between the different schools of political economy.

Capital costs are the largest part of the expense in the production and distribution of electricity. The public can obtain capital cheaper than the private companies. H. S. Raushenbush of Dartmouth College, in the *Annals of the American Academy of Political and Social Science*, May, 1930, says that public financing of the industry alone would save for the consumers some \$365,000,000 a year. In twenty years, this saving, including the savings on the estimated annual increases in the business, would amount to \$9,331,125,000—enough to retire the entire capital now invested in the industry.

Municipal electric plants have been, until recently, steadily increasing. According to the United States census, in 20 years, from 1902 to 1922, the number of municipal plants trebled. In 1922 there was a total of 6,355 power plants, of which 40 per cent, or 2,581, were municipally owned and 60 per cent, or 3,774 of them, privately owned. Municipal plants, however, represent only about 5 per cent of the total national production of electricity. That is because the powerful influences of the private utility companies have permitted, with few notable exceptions, public enterprise to develop only in small communities which the private companies did not want to serve or were willing to serve on unsatisfactory terms. Writing in the *National Review of Power Resources*, 1923, O. C. Merrill, secretary of the Federal Power Commission, said: "Municipal development has been resorted to primarily to secure domestic service in communities not reached by the distributing lines of existing private central stations or not having a demand for energy sufficient to justify from a commercial standpoint the construction of a station for such purposes by private capital."

That these plants were undertaken by the municipalities shows clearly the social motive behind public ownership as distinguished from the profit motive in private ownership; that these plants operate successfully in spite of the absence of large numbers of customers is further evidence of the superiority of public over private ownership. But public ownership and operation of the electric business means more than cheaper rates. In New York state, for instance, it would mean immediate conservation and development of its great water falls. As an incident to such development, since the business would be run in the interest of the general welfare, about 30,000 acres of land now being submerged in freshets could be conserved; the state's canal system could be made more useful by a proper control of the flow; tens of thousands of farmers still doing their work in 19th century ways would be relieved from drudgery by the electrification of the farm and rural

areas, now made prohibitive by the exorbitant charges of the private companies. Industrially and commercially as well the state would benefit from cheap power.

### GOVERNMENT IN BUSINESS

(Excerpts from an article by Arthur E. Morgan in the *Atlantic Monthly*, volume 154, pages 74-78, July, 1934.)

There are three positions which can be taken with respect to the public ownership or operation of public utilities. One position assumes that government is essentially corrupt or incompetent, or both, and that business is properly the affair of private initiative, which government has no right to usurp. Those who take this position hold that government should keep its hands off the ownership and operation of public utilities and other business, except to supply private initiative with necessary or desirable powers, such as the power to condemn land for right of way, or in some cases to regulate prices and service. Many men who take this position hold that if any government activity competes with private business done for profit, then that fact alone should lead the government to withdraw from that activity. As an example, the printing of return addresses on government stamped envelopes can be done more cheaply and more conveniently when the stamped envelopes are being manufactured than it can be later by private industry. Yet there is a constant drive, widely supported, to stop the government from printing return addresses on stamped envelopes, on the ground that it competes with private industry.

Another position is that of the socialists and communists. They hold that the one and only right purpose of public utilities and other public services is to meet the needs of the whole people, and that for public service properties to be owned, operated, manipulated and speculated in for private profit is wrong in principle. They hold that it leads to exploitation of the public, to economic despotism, and to political corruption through the improper influencing of public officials when an increase of privilege and power is wanted. They believe also that it leads to the development of false social and economic ideals, so that the attention of people, rich and poor, is diverted from public work to social and economic competition, speculation, and stock gambling. They hold that so long as highly honored men who control industry, and who present themselves as leaders to be respected and trusted, are actually engaged in the manipulation of securities for the sake of profits, the average man will imitate those whom he trusts and admires, and speculation will continue to be a national disease, undermining morale and destroying interest in productive work.

When it is pointed out that, in spite of fine theory, government ownership or operation often is corrupt or incompetent, and that the resulting waste may be a greater tax on the public than the profits taken by private industry; and when attention is drawn to the fact that the privately owned telephone system and the railways of America often

give better service at lower rates than some of the publicly owned systems of Europe, the replies we get are not always clear or convincing.

Proponents of public ownership and operation hold that we need a new set of industrial standards and methods, and that the business men of the country should be working primarily for public service and not for private gain. They hold that it is debasing to national character for a fragment of the surplus wealth to be handed out as charity and philanthropy, rather than for the whole to be distributed as lessened cost and enlarged service. They hold that the constant teaching by industrial leaders that government is essentially inefficient and corrupt, and therefore unfit to handle business affairs, and the habit of some utilities of endeavoring to promote their interests by controlling public officials, are in themselves debasing and corrupting influences, and that they destroy pride and faith and hope in government, leading to the attitude, "If everyone else is crooked in government, then I will try to get mine."

While these people have their attention centered on our faulty methods for distributing the products of industry, they often overlook the marvelous accomplishments of private industry in the production of goods. The average man who drives an automobile has little comprehension of the miracle of industrial refinement and coordination which it represents. He reads his morning paper quite unaware of the vast industrial cooperation which produced it—of mine and forest; of metal, pulp, clay, and chemicals; of factory, railway, bank, and office. The efficient and economical production of goods by modern private industry is one of the greatest marvels of human history. It represents intelligent, faithful, courageous, and persistent effort of which the public is generally unaware. To discredit that accomplishment by wholesale cheap condemnation is tragically unfair. It is scarcely conceivable that modern industry could have resulted from a rigid communistic or socialist regime.

## II

There is a third attitude toward public utilities and public service in general, which differs strikingly from both of those I have described. It is the historic American position which has always characterized our policies where they were not interfered with by the propaganda of political theorists or by interests that have tried to manipulate public policy for private profit.

This typically American attitude is very distrustful of abstract political theory. It aims to take the course that works best in active practice. Communism, socialism, capitalism, autocracy, dictatorship—all these have been cordially approved by the American people, provided they are controlled by good motives, and provided they work well in actual practice. Let me give some examples.

Henry Ford has been an economic dictator. The economic policies of his company, so long as they keep within the law and do not greatly violate commercial usage, have been largely determined by himself.



More than once he has cleaned house and dismissed his key men. Yet the public has believed that he tried to give good value and to pay good wages, and he has been a popular hero. Should the public as a whole be convinced that he is no longer working for the public interest, but is building entrenched privilege for himself, popular approval of him would quickly vanish. He has been esteemed because a large part of the public has believed that he has held his power as a public trust.

The governing boards of some of our largest and best universities are self-perpetuating oligarchies. In many cases the boards of trustees appoint their successors as they see fit, though there has been a tendency of late to give limited representation to alumni. As I have compared the work of these private oligarchies with our democratically controlled state universities I have concluded that both types have public service to render. The state universities have given much broader service to the people and in some cases have achieved high standards of scholarship and research in their graduate schools, but our educational oligarchies also have done good work and sometimes have maintained a higher standard of academic freedom. Where is the state university that has a finer record for freedom of speech and opinion than has Harvard University? The American people have sized up this situation and are not worried about political theories. They tend to give their loyalty to the institution which best serves the public good, whether it be controlled by a democracy or by an oligarchy.

Going to the other extreme, Americans, except as they have been frightened or prejudiced by propaganda, have not been afraid of communistic arrangements. In fact, some of the customs and institutions most highly prized and most deeply entrenched in our national life are purely communistic.

Our public schools are communistic. That is, their services are supplied to the whole people according to existing needs, and not according to the individual's ability to pay. Not only that, but under our compulsory education laws, unless other educational arrangements are made, our children are compelled to accept the services of the public schools. In the early days, education was a largely private industry, conducted for private profit. When the public school system began to develop, it was bitterly opposed by those who held it to be communistic ("agrarian" was a word in common use then). The opponents also held that public schools interfered, at government expense, with the livelihood of private schoolmasters, and that free education would pauperize both children and parents. Also, there was already great overproduction of teachers. When the private schools could not get as many pupils as they could care for, why accentuate the competition with public schools?

This fight, as to whether elementary education should be a public or a private industry, was very bitter. Americans at large turned from private to public schools, not because they believed in communism or disbelieved in capitalism in theory, but because they believed that they could be better served by public schools.

At present there is a powerful drive among men in high places to change this policy, especially with reference to secondary education. A typical statement is that of the president of one of our large corporations:—

“Originally, of course, the thought was only for the elementary schools, but since then progress has been made in our school systems to such an extent that the high school education of the present day is almost as good as the college education of forty or fifty years ago, all at the expense of society, and incidentally to the taxpayer. With that thought in mind, I wonder what is to be the progression in our studies at the expense of the state, and where will it stop.”

### III

Another communistic type of service is our fire department system. Fire service is furnished without charge. This has not always been true in human affairs. As a boy attending the Chicago World's Fair, I read an interesting newspaper item. It seems that the Turkish government had erected a building in which Turkish culture was represented, including a fire department on the Turkish model. When an adjoining building caught fire, the Turkish outfit rushed to the scene and the men in charge began to bargain with the owner of the building as to how much it was worth to put out the fire. He explained the status of a private industry by shouting, “No money, no squirt!” Unfortunately the negotiations were only started when Chief Sweeny's men appeared with the regulation city equipment and spoiled the Turk's opportunity to reap the rewards of private initiative. Americans did not develop a communistic fire-control system because they were enamored of a theory, but because it worked best.

In the early days many of our highways were private enterprises. They were built by private companies at private expense, and produced an income through charging tolls. Later these highways proved inadequate, were taken over by the public, and were operated as communistic public utilities, furnishing service to all the public alike without direct charge. The ferries across the rivers on these roads also were started as private capitalistic industries. When the highways were turned to communistic ownership and control, the ferries were left in private hands. This is evidence in support of the statement that the common-sense sanity of Americans was not concerned with abstract theory or with political slogans, but with the best practical solution of the problem at hand.

In early America the country roads were maintained in a communistic manner. Each voter was supposed to give three days' work a year for road repairs. This communistic practice was so abused that it became a national joke.

About fifty years ago rural America abandoned this expression of communism, and reverted to the capitalistic method of letting private contracts for road maintenance. In recent years there has been a re-

turn to the habit of using public employes on road maintenance, but now it is with modern equipment and trained supervision.

In recent years, too, highway administration has taken another turn. It has been found that by a tax on gasoline the users of the highways can be made to pay for them in proportion to use. The government still builds and administers the highways, but, to employ terms in their ordinary meanings, pays for them as a socialistic government would, rather than as a communistic regime would do.

The postoffice is another example of pure socialism in government. In the long-drawn-out fight to establish the parcels post, the private express companies made the most vigorous charges that a national parcels-post system would be an extension of socialistic methods, which was true. Today private capitalism in the Railway Express Company, and socialism in the parcels-post system, operate side by side.

After any method of doing business is firmly established, it comes to seem perfectly natural, and we do not think of our pet prejudices as applying to it. It does not seem monstrous that the city government should put out our fires. Were we used to seeing burials at public expense, without the stigma of pauperism, any other arrangement probably would seem inhuman and barbarous.

#### IV

I hope that by now I have made my point. Human affairs in a great country like America are so varied and so complicated that they cannot with all wisdom be forced into the strait-jacket of any single political theory. It makes no difference whether that theory is communism or socialism or capitalism. Good government will use many methods, though we may have thought of some of them as antagonistic to each other. There can be no sounder political philosophy than that represented by the historic practice of America, of using whatever method will best fit the case, and of changing methods when the changes will promote the public welfare.

When the socialist rants against the evils of capitalism, the common-sense American tells him not to talk so loud until we have learned how to free ourselves from governmental corruption and stupidity. The city government of Chicago and the regime of Tammany are not good arguments for public ownership, except when we find their corruption bolstered up by private industries. When the capitalist raves at the inefficiency and corruption of government ownership, the common-sense American tells him to go slow until he can clean his own house. So long as the private utility man overcapitalizes his industry, robs his stockholders, overcharges the public, and bribes government officials, he had better not complain too much about government inefficiency.

Are not our publicly owned highways entirely paying their own way—through gasoline taxes and automobile taxes—and helping to support industry and the government, as well as the privately owned railroads are? And are they not doing this without the stock manipulation, the vast burden of indebtedness, the legislative lobbying and the political wire-

pulling that at one time characterized the American railroad industry? Talk privately to a wide-awake railroad president and he will tell you a story of moss-grown industry, overburdened with excess capitalization, with obsolete and crudely developed equipment and bureaucratic methods. One of the most respected of our railroad presidents told me recently he believed that a billion dollars a year could be saved by eliminating obsolescence in American railroads.

The fact is, we have not handled either our public business or our private business any too well. The common-sense American is from Missouri; he wants to be shown. He thinks the world is not yet finished. He wants to keep on trying both public ownership and private ownership in the hope that better methods may develop. He wishes that both public ownership men and private ownership men would stop their dishonorable misrepresentation and their biased propaganda. It is time for both the managers of private utilities and the proponents of public ownership and operation to play the game openly and fairly, like mature, self-respecting, and dignified men and women. Such a change would add to the self-respect and decency of American life, and would greatly help to relieve us of prejudice and confusion.

#### TVA RATES AS A YARDSTICK

(An article by John E. Rankin in *Current History*, volume 42, pages 121-125, May, 1935.)

The power question has now become one of the greatest issues confronting the American people, and so it will probably remain.

Electric power has literally changed civilization. It has given mankind an ascendancy over the forces of nature never before attained. It has made possible not only improved lighting but also the use of machinery to bear the burdens of drudgery that have oppressed people throughout the ages.

One phase of this transition to the power age has been the development of hydroelectric energy, except for the soil our greatest natural resource. There is said to be enough latent power in America's navigable streams and their tributaries to light all the homes, cook all the meals and run all the machinery in the country. But the greater part of this power is now running waste to the sea.

There are two schools of thought on the issue of hydroelectric power. One holds that water power should be private property and should be used by private interests for private gain. The other believes that navigable streams are public property, national wealth, and should be used for the benefit of the American people as a whole. The writer belongs to the latter school.

Between these two groups the power war is being waged. The first major engagement opened at Muscle Shoals, and is now being fought along the entire TVA front. Forces are also being marshaled for a major engagement at Boulder dam, and for others along the Columbia and the St. Lawrence rivers. Skirmishes are taking place in every nook and corner of the United States, and echoes of the struggle are to be

heard in every home. The issues in this war are clearly drawn and may be expressed in the old slogan, "shall the people rule or the trusts control?"

Muscle Shoals is said to be the greatest hydroelectric power plant on earth, although it must soon yield first place to Boulder dam. The power now generated at Muscle Shoals without the Norris dam or the Wheeler dam exceeds the combined physical strength of all the slaves set free by the Civil War. Boulder dam will generate energy in excess of the combined physical strength of the entire manhood of the United States. This indicates the magnitude of these projects.

Two main issues stood out in the passage of the bill creating the Tennessee Valley Authority. Should the government, through the TVA, be given the right to build power lines and distribute power? Should the TVA have authority to build additional dams? To both questions Senator Norris in the senate and I in the house said yes, while the opposition contended that the TVA should first be required to arrange for transmitting its power over the lines of private companies. They also contended that the TVA should not build dams until it had found a market for the power generated. This meant that no additional dams would ever be built. Someone aptly remarked that it was like a miller waiting for people to bring their grain to be ground before building his mill. After a protracted and bitter controversy, President Roosevelt came to our rescue, and the bill, as finally passed, contained section 12, which gave the TVA the right to build its own lines, distribute power and build additional dams on the Tennessee river.

The passage of this measure in 1933 marked the beginning of a new national policy, as well as a turning point in American economic and social development. It was the first major step in a movement to insure to the people the full enjoyment of their great wealth of hydroelectric power at rates they can afford to pay.

When the TVA act was passed the Muscle Shoals plant had been completed many years. But only a small number of its units were being operated, and the power generated by them was being sold to the power companies at two mills—one-fifth of a cent—per kwh, a rate that was declared to be just to both the government and the power companies. Bear in mind, when we come to discuss TVA rates, that the rate at which Muscle Shoals power was being sold was regarded as sufficient to compensate the government for its production. In fact, the government was making a profit on it. That rate was one-fifth of a cent per kwh.

One power company was buying this power at one-fifth of a cent at the Muscle Shoals plant and selling it just across the river in Florence, Alabama, at 10 cents per kwh—or at a profit of 4,800 per cent. No wonder private companies objected to the government's going into the "power business." It was all very well for the government to produce this power and virtually give it away, but when it came to distributing power to the American people at something like what it costs to produce and transmit it, that was another story.

The eastern border of the district I represent in Congress lies only twenty-five miles west of Muscle Shoals. Yet domestic consumers in the region were paying 10 cents a kwh. for power which cost the power company only one-fifth of a cent at the dam. Whenever this was called to the company's attention, the answer was that the transmission and distribution of power were very expensive. Yet the people at Florence paid the same rates as did consumers 100 or even 200 miles away. The truth is that under normal conditions electric energy loses on an average about 5 per cent for every 100 miles it is transmitted. Now take 5 per cent of one-fifth of a cent and you will discover the transmission loss on a kwh. of electrical energy between Muscle Shoals and Tupelo, Miss., a distance of a little less than 100 miles—one-hundredth of a cent!

The first TVA contract for the sale of Muscle Shoals power was made with the city of Tupelo. It was for twenty years and went into effect on February 7, 1934. The TVA in that contract laid down what President Roosevelt calls the "yardstick"—the rates at which this power is to be delivered to the ultimate consumer.

The domestic rates under the contract are as follows:

3 cents per kwh first 50 kwh
2 cents per kwh next 150 kwh
1 cent per kwh next 200 kwh
0.4 cents per kwh over 400 kwh

At the time of the passage of the TVA act the power company's rates to the domestic consumers in that area were as follows:

10 cents kwh first 30 kwh
8 cents kwh next 170 kwh
7 cents kwh next 300 kwh
6 cents kwh next 300 kwh
5 cents kwh excess

If we run this table up to 1,000 kwh., we find that the costs under the power company rates in effect at the time of the passage of the TVA act and those under the TVA rates now in effect compare as follows:

	<i>Power Co. Rates</i>	<i>TVA Rates</i>
10 cents kwh first 30 kwh.....	\$ 3.00	\$ .90
8 cents kwh next 170 kwh.....	13.60	3.60
7 cents kwh next 300 kwh.....	21.00	2.40
6 cents kwh next 350 kwh.....	21.00	1.40
5 cents kwh next 150 kwh.....	7.50	.60
	<hr/>	<hr/>
1,000 kwh.....	\$66.10	\$8.90

For \$8.90, under the TVA rates, a householder now buys 1,000 kwh. a month which would have cost him \$66.10 under the power company rates in effect at the time the Muscle Shoals bill was passed.

In determining rates, the TVA took into consideration every element of cost, adding even an item to cover the taxes a private company would pay. The indications are now that a further reduction will eventually be made. Instead of losing money, the TVA is actually making a profit, and the cities buying its power are also making a profit

by retailing it at the rates set forth above—the Roosevelt “yardstick” rates.

What does this mean to the householder? Get last month's light bill and compare it with these rates as we go along. In Tupelo, under the TVA yardstick rates, 50 kwh. per month cost \$1.50 or \$18 a year. Under the old rates this total would have cost \$4.60 a month, or \$55.20 a year. Look at your bill now and see what it costs you. Of course, it depends upon the state in which you live. In Alabama, at the rates paid when the TVA act was passed, 50 kwh. cost \$4.60 instead of \$1.50 a month, or \$55.20 instead of \$18 a year. That is what was paid a year ago before the TVA began to force rates down.

In Arizona, under the rates charged a year ago, the cost would be \$5.40 a month, or \$64.80 a year. In Arkansas it would be \$4.60 a month, or \$55.20 a year; in Colorado \$5 a month, or \$60 a year; in Connecticut \$4.50 a month, or \$54 a year. In Albany, N. Y., the cost would be \$4 a month, or \$48 a year; in Erie, Pa., \$4.25 a month, or \$51 a year; in Waco, Tex., \$5 a month, or \$60 a year; in Richmond, Va., \$4.25 a month, or \$51 a year. This shows the average throughout the United States.

But suppose a householder uses 350 kwh. a month, the average in some parts of Ontario, Canada, which he will use when rates are low enough for more electrical equipment in his home. The cost in Tupelo, Miss., under the TVA yardstick rates, would be \$6 a month, or \$72 a year. But, according to the rates laid down in a book called N-E-L-A, which was issued by the National Electric Association, 350 kwh. a month would cost the following in the different states:

Arizona .....	\$18.40	Michigan .....	\$13.50
Arkansas .....	24.40	Mississippi .....	27.10
Alabama .....	27.10	Missouri .....	10.15
Colorado .....	18.10	Nevada .....	21.50
Connecticut .....	16.28	Nebraska .....	25.38
Delaware .....	16.50	Montana .....	9.00
Florida .....	29.90	New Hampshire .....	25.20
Georgia .....	12.66	New Jersey .....	19.75
Idaho .....	15.90	New York .....	32.30
Illinois .....	21.75	North Carolina .....	20.75
Indiana .....	17.25	Ohio .....	14.50
Iowa .....	12.65	Oklahoma .....	26.00
Kansas .....	13.00	Oregon .....	7.89
Kentucky .....	21.00	Pennsylvania .....	12.10
Louisiana .....	33.00	South Carolina .....	24.00
Maine .....	31.50	Tennessee .....	16.60
Maryland .....	13.50	Texas .....	25.50
Massachusetts .....	26.25	Virginia .....	22.00
Minnesota .....	14.70		

The TVA, it is contended, does not take into account all the costs the power companies must pay. That is unquestionably true. They do not have to take them all into account, for they do not pay them all. The TVA, for instance, does not have to pay dividends on watered stocks. It does not pay exorbitant tribute to holding companies. It does not spend money on propaganda and publicity. Nor does the TVA con-

tribute to campaign funds nor try to influence elections. Finally, it does not pay the unreasonably high salaries and bonuses received by power company or holding company officials.

Opponents of the TVA have asserted that cheap domestic rates are offered at the expense of commercial consumers. I have before me copies of light and power bills paid by commercial consumers in Tupelo before and after the TVA contract went into effect. For instance, here is one that used 2,977 kwh. in January, 1934, under the old power company rates, at a cost of \$145.58. In March, 1934, the same consumer used 3,233 kwh. for which he paid \$46.60 under the TVA rates—an increase of 256 kwh. and a decrease of \$99 in the cost.

Here is another business which used 821 kwh. in January, for which, under the old rates, \$62.85 was paid. In March, for 840 kwh. \$21.23 was paid under the TVA rates. Here is another bill for 966 kwh. in January. Under the old rates \$65.14 was paid. But in March the amount used was 952 kwh. and the cost only \$23.69.

It has been asserted that industries in that area are forced to pay higher rates in order to make up for the low rates to domestic and commercial consumers. That is not so. The industrial rates have been proportionately reduced as much as the domestic and commercial rates. For instance, duplicate power bills of a small industry that used 1,680 kwh. of electric energy during January, 1934, show that it paid \$92.19 under the old rates, while in March of the same year it used 2,080 kwh., for which it paid \$56.23 under the TVA rates.

I have also duplicate bills of a mill engaged in manufacturing cloth. In January, 1934, it used 204,803 kwh. of electric energy, for which it paid \$3,181.33, under the rates charged at that time by the power company. In March of the same year, it used 258,000 kwh., for which it paid \$1,896.40 under TVA rates. In other words, this factory used 26 per cent more power in March than it did in January, and yet its power bill was reduced 40 per cent. If it had paid the same rates in March as in January, 258,000 kwh. would have cost \$4,008.10 instead of \$1,896.40. This one cotton mill saved \$2,112 on its March power bill as a result of the TVA rates.

The most important phase of the entire power program is that of rural electrification, which will give the farmer some of the comforts and conveniences of modern life. It may result in one of the greatest back-to-the-farm movements ever known, and may decentralize our population as well as our crowded industries.

The average American farm home has been and is dark, drab and desolate; it lacks conveniences and entertainment. Toil and drudgery are the lot of the farmer. But if that home were electrified and electricity were furnished at TVA rates, then, for less money than it would take to keep a horse or feed an extra hand, the farmer could secure enough electric energy to light his home and his barn, pump his water, operate his refrigerator, run his fans, electric churn, vacuum cleaner, radio and electric stove. This is not the iridescent dream of a power



enthusiast. It is a real picture of what is taking place in the TVA area of northeastern Mississippi, and what we expect to see in every section of the country.

President Roosevelt on November 18, 1934, stood before 75,000 people in Tupelo. He beamed with satisfaction as he looked into upturned faces and saw hope written in every countenance. He was witnessing the fruition of a dream, for he had just visited the great hydroelectric power plant at Muscle Shoals and had witnessed the work in progress at the new Norris and Wheeler dams. He had seen his yardstick for light and power rates applied. He had seen its effect on the small decentralized industries of that section. He had visited a subsistence homestead project, and had seen new, modern, low-cost electrified homes. The president had learned that the volume of electricity used had doubled in a few months, and that sales of electrical appliances, from water pumps to radios, had increased enormously. He had seen the electrified farm homes along the highway. He seemed to share the enthusiasm of the vast multitude as he exclaimed, in words that rang throughout the land: "what you are doing here will be copied in every state in the union before we get through."

#### THE ELECTRICAL REVOLUTION

(An article by Jerome Count in the Nation, volume 136, pages 467-469, April 26, 1933.)

The first thirty years of the twentieth century will perhaps be recorded in history as the electrical revolution. During that period the production of electricity in America rose from 2,000,000,000 kilowatt hours to 90,000,000,000 and the number of purchasers of electricity increased from 500,000 to 24,500,000. Not fewer than 80,000,000 Americans now live in homes served by electricity. But behind the brilliant array of toasters, heaters, iceboxes, cookers, and washing machines stands a vast army of underpaid, insecure utility workers and overcharged consumers. The growing protests of small consumers and utility employes against the rate and labor policies of the electric light and power industry suggest an inquiry into the extent to which the rewards of a vast development have been shared with the electric utility wage earner and the small domestic consumer who is now the mainstay of the industry.

It is found that large wholesale users buy energy for one-quarter of what it costs small domestic consumers. Between 1920 and 1931 the domestic user of current increased his consumption 400 per cent, compared with an increase of less than 200 per cent on the part of the wholesale consumer. Notwithstanding his larger contribution to the electrical prosperity of the past decade, the domestic consumer in 1931 was compelled to pay 36 per cent of the nation's electric bill, although he received only 13 per cent of all energy consumed. At the same time the wholesale consumer received 60 per cent of all energy, and paid only 30 per cent of the total revenue. The extent of discrimination between the domestic consumer and the wholesale consumer is illustrated again

by the relative cost per kilowatt hour to privileged classes of users. In 1931 wholesale consumers paid 1.48 cents per kilowatt hour while the average rate to all consumers was 2.75. Domestic users, however, paid 5.82 cents, although it has been computed by Morris Llewellyn Cooke that this price exceeds a fair rate by 2.82. The domestic consumer, in other words, is overcharged some \$300,000,000 every year. Finally, while consumption by large wholesale and industrial users has steadily declined since the depression began, domestic consumption has risen sufficiently almost to cancel the loss of wholesale revenue, and the average bill of the electric consumer is now higher than it was at the peak of prosperity. Mechanical refrigeration alone has added about \$60,000,000 to the annual revenues of the entire electric utilities.

Labor has derived far less advantage from the enormous development of the electric industry than even the domestic consumer. Whereas since 1902 profits have multiplied 29 times, wages have multiplied only 18 times, and the number of employes has multiplied only 8 times. Had the share of labor increased in the same proportion as profits, each power employe would now be receiving "wages" at the rate of \$20,000 a year, or, assuming that wages remained constant and increases were paid in leisure, the utility laborer would now be working only two and one-half hours a week. The observation that the revenues of the industry would not permit this boon to labor serves only to stress the shocking degree to which utility capital has gained advantage over its employes during this great development. Dividend payments to capital account for \$575,000,000 of present revenues, but the toll that capital takes from industry is not measured by dividends alone. The report of the Federal Trade Commission on "National Wealth and Income" (1926) gives the results of an investigation into the relative share of labor and capital in the nation's industries. This report concludes significantly: "the electric light and power industry is remarkable because of the fact that labor receives only about one-third and capital about two-thirds of the total value of the product." This finding was based upon a comprehensive study of a seven-year period. For the last year reviewed, capital in the electric light and power industry received \$511,000,000 while labor earned only \$249,800,000.

To what extent the finding of the commission is an understatement of the contrast is shown, for example, in the comparison of the power industry and steam railroads in one year. Railroad labor received 90.4 per cent of the total value product while utility labor received only 37.6 per cent. On the other hand, railroad capital received 9.6 per cent, while light and power capital 62.4 per cent. A comparative table (for a six-year average) again shows utility labor at the bottom of the scale with capital at the top:

## DIVISION OF VALUE OF PRODUCT BETWEEN CAPITAL AND LABOR

<i>Industry</i>	<i>Percentage to Labor</i>	<i>Percentage to Capital</i>
Construction .....	92.8	7.15
Water transportation .....	83.3	16.2
Steam railroads .....	75.2	24.8
Telegraph and cable .....	72.1	27.2
Telephone .....	68.9	30.5
Manufacturing (all) .....	63.2	36.8
Street and electric railways.....	62.8	37.2
Mining, quarrying, and oil.....	59.3	40.7
Electric light and power.....	33.9	66.1

Despite the tragic implications of this alignment of capital and labor, it was the proud boast of the National Electric Light Association (recently rechristened Edison Electric Institute) that "an investment in a power and light company is . . . particularly free from the effect of varying labor conditions. The average labor cost of all power and light companies is approximately 21.5 per cent of their combined gross earnings. Compare this with the 45 per cent to 55 per cent labor charge of the average railroad." Beside this boast should be set the low-wage average in the industry. A recent study shows that while in transportation utilities the average income of salaried workers rose from \$976 to \$2,084, the salaries of employes in the power industry in the same period rose from \$899 to \$1,795. At the same time average salaries in industry as a whole rose from \$916 to \$2,028. A similar comparison in respect to other workers in the power industry shows that the wage earner, as distinguished from the salaried employe in this industry, received \$666 in 1909 and \$1,398 in 1927 as against a rise to \$1,436 from \$616 for wage earners in all industries combined.

It is evident that electrical labor has received little benefit either in volume of employment or scale of wages from the technological perfection of the industry as compared with the volume and certainty of dividends and interest paid to capital. Utility executives, however, have pointed to the permanence of employment as a compensation. "The industry," they said to prospective investors, "is depression-proof"; and they permitted labor to believe that the safety enjoyed by share and bond holders would be matched by security of employment.

The stock bromides fed to employes by utility executives during the headlong decade of 1921 to 1931 were "security of tenure" and "continued advancement to the faithful." An "Employes Handbook" of platitudes and homilies was issued, and some 50,000 copies were distributed to instruct employes in the ritual of loyalty and service—and the evils of "political ownership" of utilities. Security and advancement were constantly stressed.

Few utility employes realized that their security depended primarily upon whether the consumers' demand for electricity kept pace with technical advances in the industry and sustained construction projects. The technical progress of twenty-five years had increased the capacity of each employe by 260 per cent—from 82,700 to 297,500 kilowatt

hours a year, or a product worth almost \$9,000 per employe. Only eight times as many employes are needed to generate forty times as much energy. New construction projects have offered little better security to the worker. It has been the insistent claim of the industry and its executives that in response to a "patriotic urge" suggested by President Hoover in 1929 construction programs were deliberately accelerated in 1930 in order to sustain what they then believed to be "temporary unemployment." A glance at the construction expenditures of the preceding period is enough to show the falsity of this claim. The decade ending in 1930 was marked by vast consolidations and mergers followed by large increases in stock issues and bond sales. Anticipating the need of meeting additional dividend and interest loads, an attempt was made to reorganize operations through the unification of various systems that had been brought under the same financial control. The unified companies, therefore, undertook large construction projects to effect these economies and to anticipate further increases in demand for electricity, and this long before the so-called "temporary unemployment" of 1929.

Construction had more than doubled between 1922 and 1927. Accelerated construction continued at an even greater pace from 1927 until the end of 1930. It did not occur, as the industry asserts, only after the unemployment conference with President Hoover, but was the natural culmination of a decade of intense development. At the first indication that increases in demand for electricity would partially subside, the "patriotic urge" to sustain employment petered out, although unemployment had become more acute; when the wholesale layoffs began in 1931, revenues were still \$30,000,000 above 1929. The industry immediately cut down its construction program by \$325,000,000 and discharged 36,000 employes with an annual wage loss of \$54,000,000. At the end of this same period, so devastating to labor, President Owens of the National Electric Light Association approvingly quoted the Federal Power Commission as saying that "no other great industry exhibits a like resistance to the general economic influence of this period" insofar as revenue from consumers is concerned. "And," he continued, "I might also add, insofar as net income available for investors is also concerned." At the same time *Electrical World*, standard-bearer of the industry, happily reviewed ". . . the unique record for maintenance of dividends by power and light companies," and said editorially that "measured by use of electric service, this country is stable, and those who supply this service are the most prosperous business group in the nation. . . . Thus the utilities are up to about 100 per cent when weighed by statistics." This was at the beginning of 1932.

Indeed, guaranteed dividends and bond interest of the operating companies continued unbroken. This of course is not true of some of the holding companies, which, to be sure, are without justified existence and have merely served to increase the insiders' profits at the expense of the consumers and investors. The financiers had capitalized the leading companies at dividend levels which they hoped would be maintained by increased demand for electricity. Up to that time the demand had

doubled every five years. When, instead, revenues decreased about 1 per cent (some other industries had lost as high as 50 per cent of their business), holding companies collapsed of their own weight. Some operating companies, however, had increased their stock issues and paid added dividends. At the end of the year 1931, after the discharge of 36,000 employes and the continuance of dividends and interest on bonds, the leading publication of the industry reported that "financial distress of operating companies was conspicuous by its absence. Even in areas most dependent on industries hard hit, power companies made a good showing." And again: "Utility companies suffered relatively little, if an energy output drop of 3.75 per cent and a revenue fall of less than 1 per cent can, indeed, be called suffering."

The industry is now loaded with staggering stock and bond issues, aggregating some \$12,000,000,000, on which dividends and interest must be paid to capital. In 1932 dividends and bond interest of the operating companies again remained intact but labor suffered another decline of 30,000 wage earners, with an average wage loss of \$45,000,000. Construction expenditures were again cut, this time by some \$375,000,000, although one of the industry's leading executives speaking to his "fellow-employes" said: "we stand today on the threshold of a sturdier and more solid development than our industry has known for nearly a score of years." He spoke, of course, from the standpoint of capital since his own company discharged 2,500 employes that year.

At the beginning of 1933, while employes were being discharged at the rate of 3,000 per month and the wages of 3,000 more were being cut, *Electrical World* again reported a year of general capital prosperity and said: "no serious threats to utility progress and prosperity exist." Meanwhile construction projects have been delayed to a critical point which impairs efficiency and provides utilities with pretexts for maintaining exorbitant rates. The cessation of improvements will deprive consumers of rate decreases which were often promised out of unification savings in exchange for the approval of consolidations and mergers granted by many public service commissions. The public will pay for the stoppage of improvements while utility employes starve.

Workers to the number of 66,000 have been discharged and employment in the electrical industry has been reduced 22 per cent below the level of 1930, although revenues have declined only 8 per cent. In years of prosperity electrical labor received but one-third while capital collected two-thirds of the spoils, but in times of depression, while the swollen share of capital is untouched, labor suffers in the ratio of three times the decline in revenues. Electric utility labor now faces the threat of a further lay-off of 20,000 employes, impending wage cuts, and part-time employment, although its payroll has already been reduced by \$100,000,000. In 1933 the consumer will pay about \$1,900,000,000 to the industry, of which \$575,000,000 will go to the stockholders in dividends, \$240,000,000 in interest to bondholders, and only \$348,000,000 to labor. Capital will also receive \$250,000,000 in reserves to maintain security values. Once again the lion's share of

revenues paid by the consumer will be reaped by capital—more than one billion dollars as against a third of that sum to 230,000 employes.

Utility employes in New York City have started a movement toward organization which may have far-reaching results. A militant union of 75,000 employes throughout the nation would go far to bring tangible improvement. Add to this, strenuous resistance to high rates on the part of consumers and the electrical industry may be brought to justice.

#### THE POWER CRISIS

(An article by Frank P. Walsh in the Nation, volume 140,  
pages 65-66, January 16, 1935.)

Two facts stand out clearly in any unprejudiced consideration of the power issue. The first is the failure of regulation to secure the low rates which make possible an abundant use of electricity in the home. The second is the effectiveness of public competition, either actual or potential, as a means of accomplishing that result. The only important question which remains is whether public opinion is going to hesitate in choosing between these two alternatives. There is today no question that the power trust favors regulation.

Five years ago, under the governorship of Franklin D. Roosevelt, the alternative was first clearly offered to the people of New York state. Widespread feeling that regulation of public utilities had broken down had led to the creation of a commission on revision of the public service law, with three of the nine members appointed by Governor Roosevelt. From that moment the sequence is unbroken to the present day, when, under Roosevelt as President of the United States, it has become a definite national policy that the force of public competition shall be available to consumers of electricity as a protection against extortionate rates. The present administration sees in the completely electrified home the appropriate culmination of the electrical revolution. To make this possible, rates must be reduced to the point where people can use electric power almost as freely as they now use water.

An abundance of testimony before the revision commission made it clear that regulation had, in fact, broken down because the utility companies had developed a procedure which rendered control of rates by the public service commission impossible. Prolonged hearings before the commission were followed by even more protracted litigation, based on fantastic valuation claims, designed to sustain the right to charge excessive rates as a basis for speculation in utility securities. The cost to the people of a single such case ran to \$6,000,000. And with what result? The answer is found in the testimony of an important utility executive to the effect that the companies could justify in the courts rates higher than their business judgment would allow them to charge. In spite of regulation, the companies were charging what the traffic would bear. A wide survey of existing rate schedules bore out this conclusion. Regulatory control of rates was little more than a farce, serving to delude the people.

The majority of the investigating commission, composed entirely of the members selected by the dominant faction in the state legislature, recommended that regulation be given another chance to make good, with additional powers and resources granted to the public service commission. The minority, comprising the three members appointed by Governor Roosevelt, found the only assurance of low rates in the force of actual or potential public competition. Its report recommended public development of St. Lawrence power and enactment of legislation giving municipalities the widest latitude in the supplying of electric and other utility services to their citizens on a public basis.

The years since these two reports were issued have vindicated the conclusions of the minority. Regulation, though strengthened by a series of amendments to the law and by new appointments to the public service commission, is no more effective than it was five years ago. Its decisions, when unsatisfactory to the companies, are still being held up by court stays, while the cost of this futile procedure is still being borne by the people either in rates or in taxes. The companies, curbed only by their fear of the growing sentiment in favor of public ownership, are continuing to charge what the traffic will bear.

Many who read this article will undoubtedly recall the opinion of Chairman Maltbie of the New York public service commission in the temporary rate-reduction case affecting the electric companies serving New York City and the Westchester suburban area. Under date of August 9, 1933, he showed that during the depression years 1931 and 1932, when wages, salaries, and incomes from other sources were severely curtailed, these Consolidated Gas Company subsidiaries were paying dividends in excess of those paid at the height of prosperity in 1929, and that for the several companies dividend disbursements during the three depression years maintained an annual average ranging from 8 per cent in the case of Brooklyn Edison to 16 per cent in the case of Bronx Gas and Electric. He showed further that during these same years this group of companies earned a total of \$47,982,000 in excess of a 6 per cent return on a rate base calculated to include a fair allowance for working capital. Although the commission's decision, based on this showing, called for a reduction of only 6 per cent in New York City rates, the companies promptly secured a court stay and the familiar process of litigation to sustain extortionate rates was again under way. More recently the same companies have threatened to meet the city's attempt to force them through taxes to carry their fair share of the depression, either by litigation or by raising rates to cover the additional tax burden. Fortunately for the people, however, the Roosevelt program of supplementing regulation with the force of public competition has been advancing, and within the last week its effectiveness in forcing these same companies to modify their reactionary attitude has become apparent. But that is anticipating my story.

In 1930 Governor Roosevelt fought his campaign for reelection on this issue and was returned to office with an overwhelming majority by an electorate which had begun to understand what an abundant use

of electricity at low rates would mean to homes and farms. In 1931 he secured the creation of the power authority of the state of New York to assure the public development of 1,100,000 horsepower of cheap hydroelectric energy from the St. Lawrence river, with the primary purpose of securing the lowest possible electric rates for residential and farm customers throughout the state. The law directed the power authority to make a fair share of the power available to municipalities "now or hereafter authorized by law to engage in the distribution of electrical current."

Throughout his second term Governor Roosevelt continued to press for the enactment of legislation authorizing municipalities to go into the power business and to form power districts for the purpose of joint operation. Thus his public yardstick was taking form, ready for broader application when in 1932 he was elected to the Presidency. In that year Governor Lehman vigorously took up the legislative program in New York state, and in the year 1934 legislative session the first municipal-utility bill became law. Meanwhile the power authority was laying the foundation for an attempt to negotiate contracts for the distribution of St. Lawrence power, which, in accordance with the law, should fix rates to the ultimate consumers on the basis of the cost of transmission and distribution. A very vital feature of the law directed the power authority to determine these costs in accordance with accounting procedure of its own devising.

The limitations of this article do not permit discussion of the power authority's three-year study of distribution costs, participated in by more than twenty engineers. It meant an official invasion into a new field of cost analysis which the companies had preferred to leave in the dark in order to maintain a semblance of justification for high residential electric rates. It will be sufficient here to point to the general conclusion—based on analysis of the distribution systems serving typical municipalities throughout the state, checked against similar data from cities served by municipally owned systems—that for an average residential consumption of 50 kilowatt hours a month the rate schedule should make current available at not to exceed an average of 3.5 cents a kilowatt hour. The corresponding average rates for higher average usage should not exceed 2.7 cents at an average of 100 kilowatt hours, 2.1 cents at an average of 200 kilowatt hours, and 1.7 cents at an average of 400 kilowatt hours a month.

With proper cost accounting, such as has eliminated wasteful investment and expenditure in competitive industries, rates based on these costs would unquestionably prove of financial advantage to the companies themselves. In fact, there is much evidence to support the belief that eventually residential electric rates will be appreciably lower than these figures would indicate. The full possibility of lower rates has yet to be given a thorough test.

The effectiveness of public competition in reducing the rates charged by private companies has been demonstrated in too many cities to be longer open to question. In Washington, Cleveland, St. Louis, and



more recently Cincinnati, under this influence, residential rates have come down to levels far below those prevailing where regulation is the only means of public control. Canada offers even more striking evidence, especially in the story of Montreal. There, as the result of a small municipally owned distribution system in a separately incorporated residential section of the city, the great Montreal Light, Heat, and Power Company has steadily reduced its rates throughout the entire city until a residential use of 50 kilowatt hours a month costs only 3.2 cents per kilowatt hour. With larger residential usage the average rates correspond closely to those suggested in the power authority distribution-cost survey. On the basis of these rates the company has been exceedingly prosperous.

The effect of President Roosevelt's public yardstick program, which he has designated as a new national policy, is increasingly apparent in the revision of rate schedules in this country. The Tennessee Valley Authority is already a potent influence. Private utilities are being forced to change their reactionary attitude. Perhaps the most interesting instance of the effect of this pressure on the private power interests is to be found in the very recent indication that the great power combine which provides more than 75 per cent of all the electricity sold in New York state is anxious to compromise on the basis of the contract plan which has resulted in rate reductions in Washington, D. C. The immediate cause of this change of attitude has been the decision of the LaGuardia administration in New York City to go swiftly forward with plans for a municipal plant to serve a section of the city.

Behind the present move, however, there is a coordination of federal, state, and city governments which is the result of a remarkable concatenation of political circumstances. If passed with the support of public opinion this may prove to be a political revolution which will free government forever from the menace of monopolistic control of the necessities of modern living. Popular understanding of its significance is of the highest importance if the power interests are not to obtain a mere truce in which to reform their lines against the time when political action in one or more branches of government may relieve them of this pressure. The essential matter is that no professed readiness of the companies to compromise shall be allowed to weaken the development of machinery for public competition. Such competition will remain the only assurance that small consumers of electricity may always get their current at the lowest possible rates. It will be their guaranty against political shifts which might again give the private utility monopoly free rein in establishing rates adaptable to a new period of speculation in utility securities. As such it may well be considered a protection to the honest investor as well.

New York City, at the moment, seems to be the focal point in the fight to curb the exploitation of the power combine. As I write, another center of conflict is about to develop in the national capital, where the United States senate will again be asked to decide whether

the state of New York is to be allowed to go forward with its great public power project on the St. Lawrence river. Meanwhile, in the southeast, President Roosevelt's Tennessee Valley Authority is powerfully advancing against stubborn resistance.

If the people can be assured a permanent foothold in these two great publicly owned hydroelectric power developments, operated by authorities empowered to make public competition effective, the possibility of political reaction causing a setback to the public power program will be greatly diminished. Every great forward step in the direction of public ownership of electric power definitely renders reaction less likely by weakening the forces responsible for selfish political manipulation.

#### PROFITABLE PUBLIC OWNERSHIP—ONTARIO'S LESSON FOR MUSCLE SHOALS

(An article by Judson King in the Nation, volume 137, pages 532-533, November 8, 1933.)

Whether it be sovietism, as former Attorney General George W. Wickersham and like stewards of the old regime warn, or deliverance from extortion, as the people believe, we are in for a try at public ownership of electric power plants and systems. It is therefore good business judgment to survey the field, look far into the future, and try to get a thorough understanding of the basic factors which will bring ultimate success to these experiments. This is true whether it is a question of small local plants or of gigantic superpower systems serving scores of cities, towns, and farm districts by a network of high-tension transmission lines from one or two great generating stations, as is contemplated in the Muscle Shoals, Boulder dam, and St. Lawrence projects.

These giant power projects are essentially of the same type as the Ontario Hydroelectric system in Canada. While there are more than 2,000 municipal plants in this country, we have had no experience in operating a public superpower system. The only one in existence which has grown up under social and economic conditions similar to those to be found in the United States is the Ontario system. Manifestly, therefore, the policies and practices which have led to the success of the Ontario system should receive our careful study. If there be any question that the Hydro is a financial success, let the honest doubters consider the balance sheet of 1932, which reveals a total cash investment of \$382,558,763, with total reserves of \$122,770,103, with all sinking funds, interest, and other bills paid, and with bonds at par—this despite phenomenally low rates and no revenue from taxes. The engineer-manager of the Kitchener commission informed me this summer that if he paid taxes as, for example, the telephone company does, it would add only 4/10 of 1 mill per kilowatt hour to his rates. Since he has sold current to householders for the past ten years at an average of a little over 1½ cents per kilowatt hour, it is evident that if he did pay taxes it would not bring the rates within long-distance-

telephone hearing of our average domestic rate during that period of more than 6 cents. The Hydro has been and is a "self-liquidating" project despite the blue haze of misrepresentation regarding it which now covers the United States and deceives many of our citizens, especially business men and manufacturers.

In Ontario all generation and long-distance transmission are under the control of the Hydroelectric Power Commission of the province. Power is delivered by the commission to the cities at wholesale rates. The cities do the retailing, but under rates and regulations laid down by the commission, which acts as a regulatory body.

The enterprise began operations in October, 1910, with twelve co-operating municipalities served by the commission over high lines from Niagara Falls. Today there are 387 municipal, large and small, and 172 farm units so served. Historically speaking, then, our governmental projects are at the same stage as the Hydro was in the period from 1903 to 1910, when the struggle for its establishment was at white heat. After this brief sketch of the background, let us examine the principles laid down by Sir Adam Beck, first chairman of the Provincial Power Commission, and his coworkers.

Sir Adam was a hard-headed business man who knew there was no sentimental magic in the words "public ownership" which would automatically bring genuine and lasting success. He held that the engineering and financial structure of a public project must be on as sound a basis as the promoters of any private enterprise could devise. Beck was a very J. Piermont Morgan in industrial vision and executive capacity, but was afflicted with a passion for public service as distinguished from private gain. He saw far ahead and knew what cheap electricity in the homes and factories and on the farms of Ontario would mean.

On the other hand, he did not propose that the Hydroelectric system should be an eleemosynary institution. It was to be self-liquidating with a vengeance and in a fashion unknown to private power executives. No municipality, no farm district, no householder, and no manufacturer was to be subsidized. Each was to receive electric service "at cost," but each municipality and each class of consumers must pay the exact and total cost incurred in serving it. "Cost" was to include all depreciation, sinking-fund, interest, and operating charges, and was to be paid entirely from revenue collected from customers and not at all from taxes. From the beginning this enterprise has stood on its own feet and all that the provincial government or the government of any municipality has ever done has been to guarantee the bonds of the enterprise.

Note especially that from the beginning the members of the Hydro Commission set their faces like flint against the utility being used as a taxing agency. They said to the mayors and city councils: "Hydro will be independent financially and ask nothing from you. But its surplus revenues belong to the light and power consumers. We will not

turn over these surpluses to make up deficits in your street-lighting, building, park, fire, or other departments, or to sustain charities. We will not encourage extravagance, waste, and mismanagement in other departments. You must put them on a self-sustaining basis, as we have put ourselves. We will not compel the power consumers to make up deficits caused by real estate speculators holding land out of use and waiting for a rise in values, by other tax dodgers, or by an unsound system of taxation. This is the surest method of keeping us out of your political squabbles." That policy has never pleased Ontario politicians and to this day they are trying to break into Hydro's surpluses. If you hear of any rows now in progress in Ontario over the Hydro, know that this is one of the fundamental causes, not the question of validity of public ownership.

To put Hydro on such a business-like basis an efficient, uniform system of accounting and cost-finding was necessary. The inadequate, hocus-pocus methods of the private companies were at once discarded and a new system put in force, worked out by the most distinguished auditors and certified accountants of Ontario. Another principle laid down and hammered in until it has become almost a religion with the people of the province is that "Hydro must be kept out of politics." Of course no institution, public or private, can be removed from the sphere of government, and government belongs to the people, or should. But Beck did not propose to run his transmission lines to towns on the basis of political pull or award contracts as "pork" for heavy contributors to the funds of the conservative party, to which he belonged, or of any other party, nor did he propose to hire managers, engineers, or other technicians because they were recommended by political heavyweights. Of course the politicians tried their old game with Beck, but they were repulsed with a vengeance, and his reputation for ruthlessness no doubt arises from his action in the matter, as well as from the forthright fashion in which he dealt with financiers, newspapers, and private utility magnates intent on scuttling his enterprise from within and without.

Another principle of the Hydro was and is dependable service. Therefore it had to have the best engineering and thoroughly sound construction. Hydro was to be built to last, and tawdry equipment is not consistent with long-range economy. Hence Hydro is today a model of technical engineering efficiency, admired and studied by engineers from all over the world.

There is, however, a charming story that when the plans for the great Chippewa canal, eleven miles long around Niagara Falls, which serves the Queenston plant, were completed and construction was about to begin, certain private interests, determined to block Beck and public ownership, engaged a celebrated American hydraulic engineer to report on the soundness of these plans. After making his examination, this engineer appeared one day in Beck's office and told him that out of courtesy he wished to inform him in advance that he had found the plans unsound from an engineering point of view, and that the enter-

prise would end in financial failure. Beck replied: "I do not know you or your ability or who hired you to make this report, or what is really up your sleeve. I do know of the ability and integrity of my own engineers. Make your report and be damned! And now please retire from my office." It may be added that the report never appeared.

This illustrates another factor in Hydro's success. It had a leadership which fought and gave no quarter. I know personally and have talked with many of these old battlers. They tell me that they were aware from the start that the private power men and the bankers would stop at nothing to ditch Hydro and cause it to fail; that they would burrow from within and put traitors at important posts, if possible; that no promise of cooperation or fair dealing would be kept. Hence they refused to enter into any cooperation or any commitments which would tie their hands. The public interest in the success of Hydro and the greed for gain of utility buccaneers could not be coordinated. The camel's nose has been kept out of the tent, and that is another huge factor in Hydro's success, because when the power camels cannot make huge profits on inflated securities in the utility business they get out and go into some other business.

Sir Adam and his coworkers knew that most municipal ownership enterprises had been blocked at the start, sometimes for years, by taxpayers' lawsuits, brought at the secret instance of private utilities which had no hope of winning them but wished to delay and bedevil the public enterprise. Meanwhile the private utilities would go on making their profits, a small part of which would pay for the lawsuit. Sir Adam proposed to have none of this sort of racket, as did the legislature of Ontario. The act creating the commission and establishing its broad powers sets the Hydro free of such criminal interference with the public welfare. This is not to say that a man having a just cause can be denied his day in court. There have been a few cases, but very few, for the commission has played fair with the public and, indeed, with the private utilities. But there has been no wholesale flood of lawsuits frustrating the municipalities or the Hydro engineers and managers such as I anticipate will be launched in Alabama and Tennessee in the near future.

Last to be noted here, but not least, is long-range business foresight. The commission foresaw the tremendous demand for current which 2-cent electricity would bring about and the need of building to supply that demand. The commission has always planned five or ten years ahead. Its political and financial enemies have howled objections to these plans when announced, predicting that there was no market for such vast quantities of current, that the enterprise would fail and the province and municipalities be engulfed in debt. That sort of talk is heard even today in Ontario and is one of the arguments the power trust is using to frighten the people of the Muscle Shoals district from establishing their own distributing system and buying power wholesale from the Tennessee Valley Authority.

The fact is that the growth of load, stimulated by constantly falling

rates, has been so phenomenal that until recently the commission has had difficulty in keeping pace with it. In 1910 the average Ontario householder, using current from private companies at the rate of 10 cents per kilowatt hour, was consuming only 20 kilowatt hours a month. Today, with current below 2 cents, the average amount used is more than 150 kilowatt hours a month as against the average of 50 in the United States. The commission is planning to meet a future demand which will be much larger than it is now in the homes as well as in industry. An increasing number of manufacturers from the United States are locating in Ontario to get these lower power rates.

Limited space precludes the discussion of other factors. If we turn from the financial soundness of these principles to their social benefits the case becomes stronger still. The low income of the average American home forbids the use of enough electricity to drive out unnecessary drudgery unless current can be bought at less than 2 cents per kilowatt hour. Indeed, a Hydro engineer told me this summer that electricity must be sold at 1 cent or less fully to realize home needs. Such prices cannot be had if the public plants are to carry the general tax burden, in whole or in part. While the stories of "taxless towns" may be pleasing and valuable in demonstrating the enormous profits of the power business, the practice is unsound from both a social and a financial point of view. To repeat, power consumers should not be asked to shoulder the burdens of real estate speculators and other tax dodgers.

#### ELECTRIC UTILITIES SHOULD BE GOVERNMENTALLY OWNED AND OPERATED

(Excerpts from an article by Carl D. Thompson in the National University Extension Association's Debate Handbook for 1936-1937, pages 37-72.)

The government ownership of public utilities is no new thing. In fact, it is one of the most characteristic and outstanding features of our American history and experience.

Look about you. Our splendid public educational system from kindergarten to college and university; our postal department belting the earth with its service and including the parcels-post and postal savings banks; our public libraries, roads, bridges, parks and playgrounds; our national forests, health departments, hospitals, reclamation projects; even the government itself—national, state, and local—the courts, the army, navy, police and fire departments—all these are public governmental ownership and operation of public services and functions.

Coming more closely to the type of utilities under discussion, there are in the United States today 7,853 municipal and governmentally owned water systems. In fact, nearly three-fourths of all waterworks in our American cities are municipally owned and over 90 per cent of all water supplied to our people in urban territory is supplied by municipal or governmentally owned and operated utilities. All of the 22 of our largest American cities—New York, Chicago, Boston, Philadelphia, San Francisco, St. Louis, etc.—own and operate their water supply systems.

Besides the utilities mentioned above, many municipalities own and successfully operate ports, piers and terminals, ice plants, abattoirs, fuel yards, paving and repair plants. Nearly all own and operate sewer systems. There are approximately 100 municipally owned gas plants of which Omaha, Long Beach, Duluth, Richmond, and Holyoke are notable. Several important cities own and operate their street car lines, including Detroit, Seattle, and San Francisco.

Thus it appears that the American people have had a long and very successful experience in the government ownership and operation of public utilities and services. It is fair to assume that if in all these various fields our people have been successful and have found advantage in governmentally owned and operated utilities, many of them much more technical and difficult of management and operation than electric utilities which are comparatively simple and increasingly automatic—they can successfully and to their advantage own and operate their electric utilities.

In foreign countries, as is well known, and especially in Canada, our nearest neighbor, the experience in public ownership is even more extensive than here in the United States.

There are today in the United States, 1,861 municipally owned electric systems, 22 federal, state and county owned systems, 57 purchasing from municipal systems, and 37 supplying street lights only, making a total of 1,977 publicly owned electric systems. Of these, 414 places have steam plants, 528 have oil or Diesel plants, and 148 have hydro plants.

It is also important to note that the number and percentage of municipally owned electric plants has steadily increased from the beginning. From a single plant in 1881, the municipally owned plants have grown steadily and rapidly both in number and percentage of the whole down to date with the single exception of the five-year period, 1922 to 1927. During that five-year period there was a decrease of 383 municipal plants. Meanwhile, during the same period the private plants decreased much more, losing 1,638 from 1922 to 1927 and 510 more from 1927 to 1932 or a total loss in number of 2,148 for the ten-year period of 1922 to 1932.

It should be further noted that even during the period that the number of municipal plants was declining the population served by them had increased 14.8 per cent and the capacity of their plants had increased 45.1 per cent.

The opponents of municipal and public ownership often claim that municipal light and power plants are on the decline. They cite as evidence the fact that many communities owning municipal plants have abandoned or given them up. It is true, of course, that the total number of municipal plants has decreased during the five-year period between 1922 and 1927, as indicated above. This decrease, however, is only temporary. The steady upward trend has been resumed again.

The incidental and temporary decline in the number of municipal light plants was due to the fact that many of these plants that were taken over by the private companies were in many places that were too small for them to operate efficiently with any type of equipment. In other cases,

where larger towns sold out or discontinued their plants, it was due to the fact that they were attempting to generate current with obsolete and inefficient steam plants, unaware of the possibilities of the modern Diesel engine.

With the coming of the Diesel engine into the field of municipal service, these conditions have all been changed. The Diesel engine is working a revolution in the matter of low cost of producing electric light and power, especially in the small cities, towns, and villages. With this modern device which is now recognized as one of the most efficient and economic producers of power within certain limits, literally hundreds of small municipalities in various parts of the country are producing and delivering electric current at a lower cost than the large, interconnected private power companies with their high line service are able to do.

The success and advantages of municipal ownership in the field of electric light and power are no longer matters of theory or speculation. They are matters of actual achievement and demonstrated facts in the experience of over 2,000 municipalities in the United States and Canada. Here are some of the more important of these advantages:

1. *Requires less capital.* The first advantage that a municipal light and power plant has over a private plant is that it requires less capital to establish a public service than it does a private one. According to the United States census reports of 1917, the average value per kilowatt of generating capacity for the municipally owned plants was \$180, while that of the private plants was \$339—nearly twice as much. The census reports for 1932 have shown some change, but even in the later years, the average investment per kilowatt of generating capacity for the municipally owned plants was \$281, while that of the private plant was \$319, so that 12 per cent less capital is required for the municipal plants than for the private.

2. *Lower rate of interest.* The second advantage of municipal ownership is that a city has a lower rate of interest to pay on capital investment than a private company. Private companies expect and are allowed by commissions and courts to earn 5 to 6 per cent on their capital investment and sometimes more. Municipalities can borrow at 3 to 4 per cent—a saving of approximately 2 per cent.

Such a saving, although it may seem small, is very great in the long run. On an investment of \$100,000 in a small city, the saving through municipal ownership by this means alone would amount to \$2,000 a year. And in any city, large or small, this saving on the lower rates of interest at which the municipalities can borrow would alone be sufficient, if invested at compound interest, to pay off the entire capital in 25 to 30 years. And now that the federal government is assisting municipalities in establishing public plants by a grant or outright gift of 30 per cent of the cost and a loan of the balance at 4 per cent, the advantage is still greater. On a \$500,000 plant, which is the approximate cost in a city of 25,000 or 30,000 population, the saving on this item of interest alone with a government grant and loan would be \$16,000 a year, or in 20 years \$320,000, which is well on towards the cost of the plant.



3. *Gradually eliminates capital charges.* But by far the greatest advantage of all, so far as the capital account is concerned, lies in the fact that a municipal plant always amortizes or pays off its capital account. It sets aside a part of its earnings every year to pay off its debt. In this way it gradually lessens the interest and principal payments each year until finally, at the end of 20 or 25 years, they are eliminated entirely. Private companies never eliminate their capital charges. When in some cases they amortize a part of their capital investment they immediately refund or re-issue it. Thus their capital investment is with rare exceptions always increasing.

Now the capital charges are the biggest part of the cost of producing electric current—from 60 to as high as 80 per cent. In other words, from one-half to as high as four-fifths of the cost of electric current can be saved by municipal ownership by this one means alone of amortizing the capital account and thus eliminating the capital charges. In this way, municipal ownership, when fully established, will result in almost revolutionary reduction in rates. Electric current that today costs 6, 8, and 10 cents a kilowatt hour, would then cost around 1, 2, and 3 cents; service that now costs \$2.50 per month, would then cost 50 cents; power that now costs \$15 per horsepower would then cost \$3.

4. *Avoids over-capitalization.* Municipal ownership avoids the evils and dangers of over-capitalization.

5. *Service at cost.* Municipal ownership also has this advantage over private ownership, that it is not compelled to operate at a profit. Private companies in addition to all other costs must charge rates that will yield a dividend or profit. Municipal plants need not do so. They operate on the principle of service at cost. And if there are any profits they go to the public anyway in the form of extensions of service, amortization of the capital, reduction of rates or of taxes.

With the financial advantages of municipal ownership mentioned above—lower costs, lower rates of interest, amortization of the capital investment, avoiding over-capitalization and service at cost—municipal plants are able to offer lower rates.

Municipal plants invariably reduce rates in a community as soon as they are established. These initial reductions may not be large, but they have always proved sufficient to afford a very substantial advantage from the beginning. Still greater reductions and generally a succession of reductions follow as the plant develops and the capital charges are paid off. It is these later and more substantial reductions that come with completed municipal ownership that constitute the chief advantage in this respect. And, finally, a municipal plant which is generally established in competition with a private plant invariably compels the private plant to reduce its rates. Thus the advantage of municipal ownership in the matter of lower rates is felt throughout the community and often reaches to surrounding communities as well.

## YARDSTICKS AND BIRCH RODS

(Excerpts from an article by Leland Olds in Harper's Magazine, volume 171, pages 648-59, November, 1935.)

The utility issue today is a phase of the major problem of government which this generation must solve. It reflects a crisis in which the supremacy of government over vested interests will be put to the test as surely as it was tested by the slave interests in the Civil War. And this issue is most clearly defined in terms of electric power.

The power issue has been precipitated upon the people of the country, not by the Roosevelt regime, nor even by the local prophets who pioneered in dealing with the problem of private power monopoly. It has been forced upon the country by the private power interests themselves who have gone to every length of open and secret manipulation of government to prevent the effective assertion of the public interest in power through the process of public service commission regulation.

The significance of this in terms of the authority of government is emphasized in a recent statement of Philip H. Gadsden, chief spokesman for the power industry in its fight against the Tennessee Valley Authority and the holding company bill. In a debate with John T. Flynn, conducted in the pages of the Forum, Mr. Gadsden said, "a government, which cannot regulate cannot govern." No political leader today can fail to meet that challenge, and the success of any leader will be judged in terms of his ability to reassert the supremacy of government in the field of electric power.

The new government policy which has resulted from this challenge is broadly directed at supplementing public service commission regulation with the force of actual or potential public competition as a means of enforcing the public interest in electric service. This new policy involves the building, where necessary, of public "yardstick" or "birch rod" electric plants to establish and enforce modern standards of electrical use.

The Tennessee Valley Authority in its declaration of policy has emphasized the necessity of distinguishing clearly between the private and the public interest in electric power. It asserts "that private and public interests in power are of a different kind and quality, and should not be confused, and that the interest of the public in the widest possible use of power is superior to any private interest, with the result that, in case of conflict, the public interest must prevail."

The Roosevelt program faces squarely the fact that the private and public interests in power are in direct conflict. Orthodox economic doctrine holds that private monopoly operates on the theory of maximum profits and that the points of maximum production rarely coincide. But the government, with a primary concern for the living standards of its people, must be able to enforce its interest in maximum production, i. e., service, even though this means a lower return on capital. The machinery of regulation has almost completely failed to enforce such an assertion of the government's interest.

The significance of the issue is beclouded by those who refer to the relative smallness of the average residential electric bill. The precise criticism of the private power industry is the meager electrical service rendered in return for that bill. As will be shown subsequently, the average home in Ottawa, the capital of Canada, pays \$2.92 a month for electricity supplied by the municipality's unit in the great publicly owned Ontario Hydroelectric Power system. This exceeds the average bill of \$2.79 paid by residential customers in the United States. But the Ottawa home uses an average of 326 kilowatt hours per month as contrasted with 53 kilowatt hours per month for the homes of this country.

The ascendancy of the private over the public interest in electric power, under the system of regulated private monopoly, has served as an effective brake on the people's use of power. An entirely valid conclusion to be drawn from the study of most regulatory proceedings would assume that the objective was the nurturing and preservation of the largest possible block of profit-hungry capital rather than assurance that the people in a given area should get the utmost out of their power resources. As a result, homes, farms, and small businesses throughout the country have been effectively debarred from entering into the full enjoyment of the age of electricity.

The average home in the United States could readily use 300 kilowatt hours a month, 3,600 kilowatt hours a year, without stretching the point. This would mean a definite raising of living standards and sound economy in energy supply. It would provide adequate lighting, the use of all small convenience appliances, refrigeration, cooking, and a beginning in the direction of hot-water heating.

As there are roughly 25,000,000 homes in the United States, this would require 90 billion kilowatt hours annually, roughly eight times the present residential consumption and somewhat more than the country's entire present consumption of electricity for all purposes. But the resources are available to produce this power. The necessary increase in distribution facilities, except for the extension of rural lines, would be relatively slight. Existing operating personnel could provide the service. In short, this huge additional electric service could be provided for a monthly bill well within the range of the average family budget.

In the light of these facts, how can the tardy development of residential use of electricity be explained? The answer is implicit in the ability of private monopoly to write the rules which have been controlling in government regulation. The vast potential market for electricity in the home has been treated as a golden opportunity to extract the last dollar of profits by high-pressure merchandising. Analysis of a majority of the pre-TVA rate schedules, in relation to the costs of various classes of service, reveals a sales theory which creates a desire by displaying the product under the most enticing circumstances and then maintains the price at a point representing the maximum rate of profit. Such rates have presented an insuperable obstacle to mass consumption.

The recent movement to supplement public utility regulation with the

force of public competition, the "yardstick" or "birch rod" method, is directed to the removing of this obstacle. And the results are already striking. Vice Chairman Manly of the Federal Power Commission announces rate reductions totaling \$47,000,000 in the twelve months ended June 30, 1935, and the total rise to \$60,000,000 if subsequent reductions are included. As will be later detailed, public competition as a federal policy is changing the outlook of the private power companies themselves, and the public service commissions are following behind, gleaning what crumbs of credit are to be derived from these "voluntary" rate cuts.

Many representatives of the private power interests are trying to make a virtue out of the new necessity and are antedating their present aspirations after mass consumption of power. But the record reveals that their earlier efforts at encouraging consumption accomplished little more than the inflation of new business expense in their efforts to overcome the sales resistance developed by their excessive rates.

The purpose of public competition then is to meet the challenge of the private power monopoly to the government's regulatory authority. In terms of Mr. Gadsden's definition, it represents a reassertion of governmental supremacy to whatever extent may be necessary to protect the general standard of living against the individualist interest in maximum profits. The government is seeking to establish a measure or standard of electrical consumption which the private monopolies will be expected to meet on pain of having their operations superseded by public enterprise. Lower rates are merely a means to mass consumption of electricity, which will be an essential element in the standard of living in the future.

The yardstick which Ontario Hydro has been holding up to private power systems in both Canada and the United States is, in an important sense, a yardstick of residential power consumption. This is strikingly revealed by a comparison of the trends in average residential use, average bills, and average charges per kilowatt hour in two leading Ontario cities with corresponding trends in the United States. These trends, which can be traced year by year since 1913, can only be summarized here.

Prior to the setting up of the public plants in the Ontario cities, the figures show rates and consumption under private ownership closely approximating the 1912 average in the United States. Average residential consumption was about 20 kilowatt hours a month and the average rate 9 cents a kilowatt hour in both Toronto and the United States and 7½ cents in Ottawa.

In 1914 the Ontario cities had cut the average rates to 4.4 in the case of Toronto and 5 cents in Ottawa. In the United States the residential average was 8.3 cents in that year. Continuing through the war period, the Ontario cities felt their way toward promotional rates. Their consumption responded, while in the United States the continuance of high rates tended to thwart the desire of the people to use electricity.

To make a long story short, by 1934 we have a complete picture of the relationship between low rates and high consumption, as shown in the following figures:

1934 RESIDENTIAL SERVICE AVERAGES

	<i>Monthly Use</i>	<i>Monthly Bill</i>	<i>Per Kilo- watt Hour</i>
United States .....	53 kwh.	\$2.79	5.3 cents
Toronto .....	154 kwh.	2.12	1.4 cents
Ottawa .....	326 kwh.	2.92	0.9 cents

Perhaps the most noteworthy feature of this table is the fact that the largest monthly bill is paid by the people of Ottawa who pay the lowest rates and that, in spite of the rate differences, the monthly bills all fall between \$2 and \$3, the actual spread being just 80 cents.

The United States average of 53 kilowatt hours a month means little more than lighting and the use of smaller appliances. Actually, it means that millions of consumers are stinting themselves even in the matter of light, while a relatively small number of prosperous consumers are bringing up the average by the large consumption which they alone can afford.

The Toronto average of 154 kilowatt hours a month means generous use of electric light and small appliances, electric refrigeration, and a very considerable use of electric ranges, while the 326 kilowatt-hour average in Ottawa means plenty of electricity for light, small appliances, refrigeration, cooking, and a considerable use for hot-water heating. The consumption in Ottawa is approaching the recognized modern home standard which will utilize electricity for every household requirement.

WHAT ELECTRICITY SHOULD COST

(Excerpts from an article by Morris L. Cooke in the New Republic, volume 82, pages 330-332, May 1, 1935.)

The time has come to do something definite about cutting unwarranted variations and mystifying bunk out of electric rate schedules. The need of standardization and simplicity is real and should be an integral part of the widespread trend toward rate reductions, with due observance of the valid relation between rates and the actual known costs of supplying service.

We have now 20,000,000 domestic consumers. There are around 12,000 different kinds of monthly bills, a majority of which are not only unintelligible but fluctuate violently in price for the same amount of current served under like conditions. Those facts are rapidly becoming known and are almost as irritating to the public as the high cost of current itself. The legitimate costs of generating, transmitting and distributing electricity are now known. It is not only practicable but financially feasible for the industry as a whole to put in force this year a domestic rate schedule of the following order which would combine the three essential elements of reduction, uniformity and simplicity:

- A minimum charge of 75 cents for the first 15 kilowatt hours.
- Three cents for the next 85 kilowatt hours.
- Two cents for all kilowatt hours hours in excess of 100.
- One cent for off-peak kilowatt hours.

This is a starter for 1935. Demonstrated facts as to the effect of lowered rates upon consumption and increase of revenues indicate that the industry can well afford to modify this schedule progressively so that by 1940 a standardized rate will not vary greatly from the following:

- A minimum charge of 75 cents for the first 25 kilowatt hours.
- Two cents for the next 75 kilowatt hours.
- One cent for all kilowatt hours in excess of 100.
- Three-fourth of a cent for off-peak kilowatt hours.

Under the proposed 1935 schedule, \$3.30—which is about all the average American family budget can now allot monthly to the electric item—will buy 100 kilowatt hours, or enough for minimum lighting, minor appliances and refrigeration.

By 1940, \$3.30 would purchase 205 kilowatt hours, or enough to meet the above needs in addition to some cooking. Off-peak energy—that used between 11 p. m. and 6 a. m. only—at one cent or three-fourths of a cent will permit thousands of homes to enjoy an electric hot-water heater.

Let us look at this proposal. In the first place, the set-up is simple, but not too simple. It is based on the fact that electricity is a commodity. So much of this commodity costs so much, easily figured by blocks, clearly indicated, the unit price decreasing as the amount used increases. The customer is not irritated nor are his suspicions aroused by a "service charge," a "customer charge," a "meter charge," an "initial charge," a "demand charge," based on the number of square feet or rooms in the house, the "outlets," the number of sockets," or the color of the family cat's fur. In the past, when the industry was feeling its way, there may have been some justification for such hocus-pocus. There is no sound reason for its continuance. Interconnected systems serving large areas, increased diversity of demand for all services and the leveling up of load curves have ended the need for that.

The public's long standing mistrust is now being confirmed by the startling disparities and absurdities revealed by the recent preliminary report of the rate survey of the Federal Power Commission. For example, that different private companies charge, for a monthly use of 500 kilowatt hours of domestic service, \$7.30 in Springfield, Ill.; \$10.10 in Washington, D. C.; \$25.55 in New York and Brooklyn. Again, that over 12,000 different kinds of domestic rate schedules have thus far been disclosed and that the customers of one city could be billed under 530 different schedules. How can any person make an intelligent choice from such a maze? It is no secret that even government engineers and specialists making this rate survey are encountering the greatest difficulty in deciphering these thousands of complicated schedules in order to arrive at comparable costs for given quantities of current in different places and present the results in accurate, intelligent form.

For many years disinterested advisers of the electrical industry have

warned that such practices were undermining public confidence, but to no avail. The rate-research committee of the old National Electric Light Association actually encouraged mixed, instead of uniform, rates. Manifestly, the industry desired fog, not daylight, on this subject, just as in past years it strove to keep secret the actual costs, first, of generation, then of transmission and, finally, of distribution of current, as well as the real cash investment in properties.

In recent times, however, independent agencies, and now state and federal commissions, are revealing these facts. Public education goes on apace. It is high time that the industry take cognizance of changed conditions and squarely meet the necessities of the public, through whose sufferance and by whose permission it is authorized to engage in the utility business.

If it is objected that this standardized cut would destroy the industry along with its widows and orphans and wreck the constitution by depriving investors of their property without due process of law, the answer is that several of the better managed private companies are already successfully operating on rates below the schedule proposed, and that the nation cannot be expected to pay the penalties of gross mismanagement or of practices that smack of financial brigandage.

The truth is that any company can put this proposed 1935 objective into effect because it is not based on theory but on sound practice. The Cleveland (Ohio) Electric Illuminating Company has long furnished 15 kilowatt hours for only 60 cents. In St. Louis, the Laclede Power and Light Company provides 100 kilowatt hours for \$2.85; and Buffalo has a rate quite similar to that suggested, since 100 kilowatt hours monthly there costs only \$3.06 as against \$3.30 as proposed. These companies are in a healthy financial condition; the Cleveland rates apply to a good part of northeastern Ohio as served by the company.

To take a late example from a region much in the news. As a direct result of the low rate schedules set up by the TVA for Muscle Shoals current, the Commonwealth and Southern Corporation and its subsidiaries in Alabama, Georgia, and Tennessee cut their rates on September 1, 1934, and made them uniform over these states, which include over 1,300 communities. The companies announced an estimated "loss" of \$1,500,000 in domestic revenue, but instead of a loss, September, 1934, showed an increase of 0.3 per cent as against the same month in 1933, and the third month, November, yielded an increase of 2.8 per cent as against the same month of the previous year. In September there was a 32 per cent increase in the number of kilowatt hours used and a 10 per cent increase in the number of customers.

In ten states adjacent to Muscle Shoals, savings of over \$10,000,000 through rate reductions are reported to have been effected. Influenced by developments in the TVA territory, the city of Cincinnati and the Union Gas and Electric Company in July, 1934, reached a rate agreement that will benefit over 400,000 people. It provided progressive reductions from 1934 to 1937. Chattanooga recently voted, two to one, to join the TVA.

The belief that the public plant is the only method by which low rates and abundant use can be achieved is rapidly spreading. All that is now needed to turn this impression into a passionate mass conviction is a continuance of the old methods of propaganda, lawsuits, lobbyists, and interference in politics. It will be idle for the industry to plead taxes and losses due to the depression as an excuse. Every soundly financed electric operating company has pulled through this depression successfully. It is time we heard more of these successes and the stellar part the domestic customer has played in keeping these companies out of the red by actually increasing his use at a time when revenue from the industrial customer fell off disastrously.

It is unwise for the industry to attempt to force domestic customers to furnish a disproportionate share of its profits. Hence the next great problem facing the industry is whether it will reward these consumers by the general introduction of uniform rates at fair levels. This standardization cannot be effected by regulation alone. The commissions, hampered as they are by false standards of value and enchained by a generation of court decisions antagonistic to the public interest, cannot obtain it by themselves. The initiative must be taken by the utility companies.

If the leaders who control these properties—in contradistinction to the investors who own them—prove themselves incapable of gauging the peril of the situation in its threat to bona fide investments, and act accordingly, then we can look forward to a rapid transition to public ownership. The people will not continue to pay through the nose to insure dividends on inflated values. They now know what rates should be and the part that plentiful, cheap and widely distributed power can play in the social economy now in the making. They will overthrow the present system of private utility ownership rather than be thwarted by it. The people now know how to by-pass ineffective regulation.

#### SOCIAL CONSEQUENCES OF THE OPERATION OF THE ELECTRIC UTILITIES FOR PRIVATE PROFIT

(Excerpts from an article by Joy Elmer Morgan in the National University Extension Association's Debate Handbook for 1936-1937, pages 129-136.)

The progress of invention and the increased demand for electric current have made it possible for the utility industry to supply that current at steadily decreasing rates and still to make fabulous profits on heavily watered stock. How great these profits are is suggested by the experience in Alcorn county, Mississippi, where a cooperative association took over the distribution of power on June 1, 1934. Although this association reduced the cost of residential electricity approximately 48 per cent when it started operation, at the end of the first year of operation "the net available and transferred to surplus amounted to 37½ per cent of gross operating revenues—more than one-third of every dollar taken in was clear profit!"

By keeping the public ignorant of the real situation the private owners



of the public utility monopolies could reap unreasonable profits amounting to several hundred million dollars a year. The temptation to spend vast sums to mislead the public was more than the utility magnates could stand. The story of the corruption which followed is brought out in the reports of the investigations conducted by the Federal Trade Commission. It would be hard to exaggerate the far-reaching character of this corruption and its social consequences.

What is the effect, for example, of having powerful corporations watching the graduating classes of every law school in order to retain the ablest students—at salaries far beyond what they could hope to earn elsewhere—to use their influence against the public interest, in spite of the fact that they owe their education to public subsidy? What is the effect later when these carefully groomed corporation lawyers become judges in the courts and members of commissions charged with regulating utility rates in the public interest? It is not necessary that any illegal act be performed or that the judge be conscious of a violation of public trust. A strong prejudice in favor of the corporation point of view may in all innocence accomplish the same end.

In the development of American democracy we have attached great importance to the freedom of the press. Until the advent of the radio we depended almost entirely on the press for public information needed by the average man. Under these conditions the integrity of the press assumes prime importance. As J. B. Bury points out, "if the history of civilization has any lesson to teach it is this: there is one supreme condition of mental and moral progress which it is within the power of man himself to secure, and that is perfect liberty of thought and discussion. The establishment of this liberty may be considered the most valuable achievement of modern civilization."

Any effort to corrupt the press either by feeding it misinformation or by suppressing information which the public is entitled to have, strikes at the roots of our democratic system. Violations of the integrity of the press grow up secretly and so subtly that before the public is aware great harm can be done.

Through their control of large advertising accounts it has been possible for the private utility interests to foster the success of the newspapers favorable to them and to undermine newspapers known to be hostile. They can not only control their own advertising but they are in a position to exert powerful influence on other national advertising.

The big newspapers of today are themselves gigantic corporations. It is estimated that the largest newspaper chain is now read daily by one person out of four in the United States. The owners of these great newspapers are often heavy owners of public utility stock and have a strong interest in seeing that profits are as high as possible.

It is the general practice of utility corporations to keep themselves generously in debt. Can such a policy be defended? Should the public be required to pay indefinitely the interest on these debts while at the same time the utility companies are building up huge surpluses to evade taxes?

Should not the system of bookkeeping and rates of utility corporations be simplified and standardized so that the man in the street may understand them? These are social issues.

There is another evil of private ownership of electric monopolies which has far-reaching social consequences—the evil of absentee-ownership which tends to concentrate control in a few great financial centers. Absentee-ownership always means that the community is paying tribute to someone outside itself. A large volume of absentee-ownership acts as a powerful one-way pump sucking more money out of the community than can be returned to it until the community is impoverished or bankrupt. A conquering army levying tribute could not more effectively strangle a community than the absentee-ownership of telephones, gas, power, and other essential monopolies, charging excessive rates and taking the money away.

Absentee-ownership also means absentee-control. It means that employes look outside the community for their jobs, that they may be easily moved from place to place, and that community loyalty and leadership are less likely to develop. The loyalty of employes to bosses outside the community makes it possible on occasion to influence the community against its own interest by a skillful use of these employes as agents for the spread of clever propaganda or for the control of votes in elections. All this is paid for by the people as a part of their utility bills.

In his article on "The Power Trust in the Public Schools," which appeared in the *Journal of the National Education Association* for November, 1929, Senator George W. Norris points out that "the difference between barbarism and civilization is education. Tyrants cannot permanently rule an educated people. Ignorance is the mother of superstition and superstition is the domain of despots. Intelligence is the foundation of democratic government."

During recent years there has been a persistent attack on the free public schools. In some places they have been closed entirely; in others their budget has been cut so drastically in the face of increasing enrollments as to seriously weaken their work. While there are occasional leaders in the power industry friendly to public education, it is all too clear that schools have suffered most in the areas where utility domination is worst. Whether this is the result of the desire to escape taxes or of the desire to keep the public in ignorance, the reader must judge for himself.

During past epochs mankind has fought for its rights against every sort of despotism. Today the struggle is between what is left of civilization and the greed and tyranny of gigantic private corporations. These corporations operating under special privileges granted by law and enforced by courts and police have built empires that dwarf the conquests of the Caesars, that leave the individual powerless, that impoverish the community by draining off its wealth, that dominate the state, that corrupt the nation, and that exercise upon world affairs an irresistible impulse toward war. If the individual man is to preserve his personal rights, his political liberties, and his representative institutions he must find ways

to free himself from domination by powerful corporations and holding companies. Is the answer not to be found in government ownership and the consumers' cooperative movement?

#### GOVERNMENT OWNERSHIP AND CONTROL

(Excerpts from an article by H. S. Raushenbush in the *Annals of the American Academy of Political and Social Science*, volume 149, pages 132-144, May, 1930.)

There are various proposals for some form of government ownership. Both the proposals for improved regulation and those for public ownership are based on an understanding that the furnishing of public utility service is not a private business and that those engaged in it are public agents performing a function of the state. The state not only grants the original privileges to operate but often insures that there shall be no competition in these businesses upon which the community is economically dependent. They are in many cases owned and operated by the state itself or by some subdivision. The authorization to private persons to use private money to furnish these public necessities is an alternative. It is a permanent alternative only to the extent the state allows it to be permanent. It may last for only fifteen, twenty-five, or fifty years, short periods in the life of the state.

The discussion as to the merits of having the state select the operators of these public utilities—government ownership—as opposed to having the state authorize one group rather than another of operators—private ownership—has long been carried on without due consideration of fairly recent changes in the whole corporate and industrial structure typified by the holding companies. It has also been carried on without much consideration of the cumulative effect of the regulatory procedure itself which has been piling up for the last twenty years. In the utility field the growth of holding companies has made the individual efficiency of any given manager serve the interests of the controlling company rather than the operating utility and its consumers. The weight of the regulatory procedure has been toward changing the value of the managerial force from publicly available efficiency to valuation enterprise.

Instead of having a discussion of what the modern financial controls and the weight of the regulatory rules have been doing to that desirable quality, individual initiative, we have usually been treated to something very different. We have been treated to a most remarkably successful attempt to persuade the business men of the country that their interests were at one with those of the proprietary interests in the public utilities, that all who attacked the one attacked the other, and were, in short, "enemies of the people."

I think that this is the only country where that confusion has been made successfully. In England and in Canada, the business men saw advantages to their communities in keeping the public utilities from becoming profit making industries. The Port of New York Authority was backed by business men and is directed by bankers in doing the necessary

and difficult tasks assigned to it. In Los Angeles it was the business men who saw the advantage of public ownership if they were to get cheap water and power. It was the business men of San Francisco who saw that if their city was going to compete with Los Angeles they would have to follow the same course. Throughout the country, municipal ownership came because the leading citizens found it cheaper than private ownership.

With similar intent there has been the wildest kind of claims about the supposed inefficiency of government operation of utilities. A special book is published and circulated every year listing the number of municipal power plants that have been sold out, and we are forcefully invited to conclude that the cause for such sales was not the advantage of interconnected superpower but the essential inefficiency of men engaged in conducting a business not for profit. That book neglects to mention that even a greater number of private power plants have been selling out. Between the census years of 1922 and 1927, for example, for every municipal power plant going out of existence there were three private plants doing the same. If this is governmental inefficiency, obviously private inefficiency is three times as bad. There are now more municipal plants than private ones.

#### UTILITY PLANTS, PRIDE OF TOWN

(Excerpts from an article in the Raleigh, N. C., News and Observer,  
for August 29, 1936.)

While the water, light and gas plants are owned by the city of Greenville [N. C.], their operation is in no way under the direction of the board of aldermen. From the beginning the city's charter required the appointment of three able business men to serve as the Water and Light Commission.

Under the administration of this commission, the income from the utilities has been maintained as a separate fund for the specific use of the utilities themselves; and since the original investment was made, the utilities have been operated without any additional cost to the citizenship.

By placing the profits back into the plants when improvements were needed, and at the same time holding the power charges down to the minimum limit, Greenville has built water, light, and gas plants that are modern and complete in every respect and most valuable to the future welfare and further industrial investment of the city.

The estimated value of the Greenville light plant is about \$2,000,000, based on the values placed on plants in other localities in this section of the state. The total investment aggregates about three-quarters of a million dollars.

A municipal light and power plant is a revenue project. It is not like the paving of streets, building of sewers, or schools and many other public improvements and institutions that are always calling for money from the taxpayers, and never producing any revenue—and therefore never paying for themselves, nor earning a profit. A municipal water, light and gas plant is a money-maker.

It is not advisable for every town to operate an electric power plant. The smaller towns should build transmission lines to the city limits of larger towns, and purchase current at wholesale, and retail this to their citizens. Greenville is operating a generating power plant and is serving adjoining towns.

The water and light department of Greenville has relieved the taxpayers entirely of the sewer system, water system and electric system. It makes all water main extensions, installs new fire hydrants, makes all improvements to the electric plants and operates and maintains the electric and gas plants and systems. It pays interest on all outstanding bonds against the sewer, gas, and light systems, and retires these bonds as they become due. All of these items are paid out of the revenue of the electric and gas departments.

Probably one of the greatest assets of the Greenville Water and Light Commission to Pitt county is the fact of the various rural communities which it serves. One can ride on the highways and byways at night and see almost all the homes in the county lighted by electricity. At the present time the Greenville Water and Light Commission has over 200 miles of rural lines which are serving 700 farm homes in Pitt county alone.

## NEGATIVE REFERENCES

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### A DEFENSE OF PRIVATE OWNERSHIP

(Excerpts from an article by Samuel Ferguson in the *Annals of the American Academy of Political and Social Science*, volume 159, pages 120-27, January, 1932.)

There exist two fundamentally different principles between which we must choose for the future management and development of our supply of electric service—namely, governmental and private—although there are several minor variations of each, such as government ownership with an effort toward private management, and private ownership with a regulation so detailed and comprehensive that it is in effect governmental management.

In foreign countries and until recently in this country government ownership has been advocated wholly on the ground of economy and the elimination of private profits from a public necessity; but today the question is becoming more political than economic. The development of the art more and more causes electric systems to be connected together and thus to cover broad stretches of the country; and this it is which lends color in the minds of some to Governor Pinchot's cry, "that a monster is being created which if not subdued in its infancy will eventually crush the public with its might."

It has gradually become evident that the different power plants of adjoining companies cannot any longer be regarded as wholly separate operating units. They must work together as nation-wide cooperative regional systems if they are to deliver and sell their product most economically.

Any governmental body is naturally inclined to be jealous of a nation-wide system which it does not create itself and control. This jealousy has been heightened by the unfortunate name chosen to describe the new development. The word "super-power" is not calculated to allay prejudice and suspicion, and under such circumstances the question of public versus private ownership tends to become one of sentiment and politics rather than of business.

Another reason for such sentiment for government ownership as today exists is the undue emphasis which politicians are placing upon the use of water power, which is the source of less than 10 per cent of the primary power of the country, and can never be expected to assume much greater proportion to the total, though of course in some particular localities it is relatively more important. However, private companies which use water for the generation of power appear to many people to be obtaining their power at public expense to the extent that they have been given the use of a natural resource.

The general public does not understand how much capital, labor, and intelligence are needed before water power can be made available for use. It forgets that falling water is in itself useless and becomes of value only when combined with capital, brains, and labor. It is, however, more

spectacular and appeals more to the imagination when dropping from a height and thus making power directly available, than when, lower down in its course to the sea, it makes a great steam plant possible by furnishing the volume of condensing water which is as essential to the economic generation of steam power as is the coal itself. I wonder how many of those who rail at private development of certain spots on our rivers for hydro plants realize that the same natural resource in other spots is just as essential to the development of private steam plants—that 500 tons of water are necessary for each ton of coal burned, and that in eastern New York and New England the only streams with sufficient water to support a modern steam plant are the Hudson, the Connecticut, and the Merrimac.

Apropos of the value of water before it has been developed and delivered in useful form, the old story told of the late Eli Whitney, who was president of the New Haven Water Company, is very applicable: One day there was brought into his office a complaining customer whom none of his subordinates had been able to satisfy. Mr. Whitney asked him to relate his grievance, which was to the effect that it was an outrage for him to be charged \$12 for water when the water, which was the free gift of the Lord to all, had been monopolized by the water company. Mr. Whitney replied that there seemed to be considerable justice in his claim to an equal share in this free gift of the Lord, and that he would correct the situation immediately. So he reached for his pad and wrote the following order to the superintendent: "on and after this date, Mr. Smith is to be allowed his water without any charge whatsoever whenever he wishes to fill his pail at the reservoir."

It is the same with many of the free gifts of the Lord to man. They are of no service to man until they are made so by the application of ingenuity, labor, and capital; therefore, the question at issue can be restated economically rather than politically, as follows: "how can the great forces of nature be made to render the maximum of good to mankind?" Government ownership and private ownership are only the expressions of two different classes of thought as to how the maximum benefit can be obtained.

Of course, there is a great quantity of smoke raised which hides the real issue. Many private ownership advocates see in government ownership nothing but the desire for political patronage, and on the other hand, private ownership advocates are often accused of a sole desire to exploit and prey upon the necessities of the public in the pursuit of exorbitant profits. I think we should stick to the economics of the situation and should overlook all such mutual recriminations, although admitting frankly that specific instances on both sides can be found with sufficient frequency to damn or prove, apparently, either proposition. On this account, and because I remember being taught at college in our course in logic that while we might argue from the "general to the particular," it was very fallacious to reverse the process, I will try to avoid the use of any specific horrible examples.

In the public utility business today the fact is generally recognized

that the public is the employer who hires capital, brains, and labor to perform an essential service to the community, and that this is equally true of both municipal and private systems; and further, that in return for a monopoly of such service, the public reserves to itself the right to specify the wages to be given to capital, brains, and labor, under the promise that the wages to each shall be fair. The minimum wage to capital is protected by the provision of the constitution, which guarantees that private property shall not be appropriated to the public use without just compensation.

Unfortunately, in the past, all parties at interest have at various times forgotten the equities of the bargain and have tried to take advantage of specific situations to obtain more than their proper share: capital, by endeavoring to represent as existing a larger contribution than has actually been devoted to public use, as for instance, by the issue of stocks and bonds in greater amount than is represented by the value of the property; labor, by holding out for unreasonable wages and working conditions under the threat of suspension of an essential service, as when Congress, under the open compulsion of labor leaders, passed the Adamson bill; and the public, when it tries to obtain service at a price which does not allow fair wages to capital and labor, as for instance, when through the medium of legislative bodies it establishes rates for service which are unduly low.

Fortunately, at this date the equities of the situation are fairly generally recognized, and an impartial investigation of the facts usually satisfactorily settles any differences of opinion between the parties, so that the regulation of utilities by the state results in substantial justice to all. You will note that I said satisfactory to the parties at interest. Unfortunately, such impartial investigation and decision are very unsatisfactory to the stormy petrels who desire to fan popular discontent either for their own possible political advantage or to further the objective of the nationalization of industries so dear to all socialistic hearts. Hence the cry that regulation has broken down, whenever a commission, in the performance of its duty to protect the public as to quality of service as well as price, may decide that some certain amount of revenue should be received by the utility; and the same cry would be raised by these self-appointed champions of society whatever short of total confiscation should be the decision. Wise politicians are usually careful to disclaim any public-ownership views, as the latter opinion is held by too few to help with votes, but their efforts are none the less effective in adding to the numbers of those who believe in a socialized society. The latter are honest in their beliefs and feel that utility service can better, more cheaply, and more equitably be supplied by municipal service, because: (1) capital can be obtained more cheaply if profits are eliminated; (2) the burden of taxes will be removed; (3) excessive salaries will no longer be paid; and (4) social benefits will be obtained.

These claims in no way conflict with my premise to the effect that the public is the employer who hires capital and labor to perform an essential service, but only represent one view as how best to engage their services;



and we must admit at the outset that unless these factors are outweighed either by greater advantages of private ownership or by corresponding disadvantages of government operation or both, they constitute a prima facie case in favor of government ownership. It is desirable, therefore, to weigh each of these items and have clearly in mind the order of magnitude of each.

It is obvious, since cost of capital is an item which must be included in price of service, that the latter can be less, other things being equal, with a service financed with  $4\frac{1}{2}$  per cent city bonds than with one financed with securities carrying higher interest and dividend rates, but the amount of the difference is greatly over-emphasized. Only the other day in a public attack on one of the companies which I operate, the self-appointed friend of the people fallaciously claimed that because the dividends were 12 per cent, I was charging the public twice as much as was necessary to produce a legitimate return of 6 per cent.

How far from the truth are such rosy estimates of the effect of low capital costs on the average cost per kilowatt hour can be seen from the records of the Hartford Electric Light Company, which has outstanding in the hands of the public as liabilities only common stock on which liberal dividends are paid. These dividends represent an item of cost amounting to  $\frac{7}{10}$  of a cent per kilowatt hour, which is, of course, covered in the prices charged for electric service. If, on the other hand, our property were wholly built with the proceeds from the sale of  $4\frac{1}{2}$  per cent municipal bonds, this item of cost would amount to the smaller sum of  $\frac{3}{10}$  of a cent per kilowatt hour, and the price could be reduced by the amount of the difference; that is to say, the average price per kilowatt hour could be  $\frac{2}{5}$  of a cent less. This is the total economic gain to be derived from the elimination of profits.

If those of us who are associated in the development of the business could not under the stimulus of prospective rewards to ourselves and our stockholders, save this small amount many times over for the public, I should not feel that we were earning the salaries paid us. Of course, if this reduction in cost were to be applied to a single class of customers, the gain to that favored class would be greater. This supposition I will discuss under the head of social benefits.

The above-mentioned possible reduction in average price of  $\frac{2}{5}$  of a cent is the extreme case, where the company is entirely financed with common stock on which liberal dividends are paid. In the more usual case of companies financed in part by bonds, the possible reduction through municipal financing would, of course, be considerably less.

The point I make is that the burden of profits is not so great that its removal would greatly affect the price which you and I pay for service; and yet heaven echoes with cries concerning the grinding of the public for the sake of making excessive profits for the power trust, which in turn lead many to believe that the sanction of the "profit motif" in utility service is too costly a method for society to permit to continue.

There is no need for me to elaborate on the fact that the removal of

taxes is no real gain to the public. It is obvious that so long as governmental expenditures continue, the funds to defray the same must be collected, and that whatever the public might save in the price of utility services by the elimination of taxes from the cost of such services must be paid by them directly. In general, the tax item amounts today to approximately 10 per cent of the revenue of private electric companies, and its elimination in the case of municipal plants only results to the public in a revision of the methods of collecting the same amount of money by various governmental agencies.

When the man on the street sees large salaries paid to utility executives for the performance of what seems to him to be relatively simple duties, it is only natural for him to feel that he is being burdened to pay them; but this is only a matter of judgment. The truth of the situation is that such salaries are too large only provided the same results can be obtained at a lower cost. They can be so obtained in those cases where the acts of equally capable individuals are guided by a strongly developed "service motif"; and if in all humanity the "service motif" were equally as strong a propelling force as the "profit motif," there would be no need to pay many times more than is paid to the heads of our governmental agencies to obtain the service of those who have been responsible for the amazing development of electricity in the last twenty years. The price may look large, but who can say that the same benefits which are today enjoyed by the public could have been obtained by dependence on the "service motif" for progress?

We must accept human nature as it is rather than as we might wish it to be, and of all known stimulants to human endeavor, the hope of reward is the greatest. I do not mean that there do not exist noble souls to whom "service" means more than reward; but in spite of many notable instances, and in spite of the great gain humanity receives from their isolated efforts and example, they are too few and far between for us to dare to gamble all our hopes of future progress upon finding such men in sufficient numbers, rather than to stick to the well-proven results that have come from the efforts of those actuated in part, at least, by the hope of reward.

Contrast the telephone service here and abroad, and while the profits of the telephone company in this country may excite your resentment, at least you will grant that these profits have not stood in the way of far better public service than has been accomplished in foreign countries where almost universally the "service motif," small salaries, and no profits have been depended upon, under government ownership, to obtain results.

Here, if it is assumed that it is proper and desirable to improve social conditions by indirect assessments, municipal operation has the advantage, provided it be directed by men of exceptional vision and ability.

In private operation it is neither possible nor legal for those responsible for rendering service to all classes of the public to discriminate and, in order to benefit one branch of society by service below cost, knowingly to assess the deficit upon other classes, even though, for instance, city

congestion might be relieved by means of lower prices granted to rural areas. While such redistribution of burdens is a principle very dear to the hearts of many socialists, the American sense of justice is such that very little is heard of this most obvious feature which municipal operation makes practicable. Where practiced it is not advertised, and in fact in one of the most prominent governmental operations it is specifically prohibited by the law which authorizes services "at cost." I refer to the very wonderful and beneficial concept and performance of the Ontario Hydro Commission under the guidance of the late Sir Adam Beck.

Sir Adam Beck was a man of great vision, who clearly saw the great benefit which the province would derive from the wholesale development and distribution of the tremendous resources of Niagara. He also clearly saw the difficulties of the undertaking and the need for continuing appropriations of millions and yet more millions, and if these appropriations were to fail, the plan would be doomed. So he safeguarded the appropriations in the only way it could be done, that is, by making the prices which directly touched the pocketbooks of the voters very low, namely, domestic prices. He was able to do this on account of his ability to make up the deficits from the payment of the manufacturers for their power supply. This was possible only because the unique combination of Niagara water with the high price of coal enabled him to make a large profit from industrial power sold at prices which were not high, compared either to their individual plant costs or to prices in the United States quoted by fuel-operated plants. Whether his operation as a whole has complied with the provision for "service at cost" is a matter of dispute regarding which at this time I propose to give him the benefit of the doubt, but the records of the commission itself show conclusively that the domestic business as a class has for years been conducted at a material loss.

As a specific example, look at the typical town of St. Catherine, for which I happen to have data. In 1916 the average revenue per domestic consumer was \$8 per annum, while in 1930 it had increased to \$26.30. The number of kilowatt hours used by each customer had increased to an even greater extent, but inasmuch as the energy was from water rather than from coal, the cost of producing the greater amount of energy used in 1930 had not changed, to any great extent, from the cost involved in serving him in 1916; and as an offset to the higher present-day costs of the construction of new lines, the number of customers per mile had greatly increased, with a consequent reduction in the investment cost per customer.

Now I am not arguing whether \$8 was less than cost, or whether \$26 is more than cost; my point is simply that two such divergent figures cannot both represent "cost." It is my personal opinion that \$26 more nearly represents the cost, and that fourteen years of deficits while the bills were growing from \$8 to \$26 were made up from elsewhere. It is my belief that in this case the end justified the means, and I offer not a word of criticism of Sir Adam and his methods. In fact, I look upon the outcome as a justification of the use of municipal ownership to accomplish a specific end which at the time was in advance of the utmost that

could be proposed by the multitude of small, unmerged private companies then existing in Ontario. It has been a glorious accomplishment achieved by a man stimulated largely by the "service motif," through an intelligent use of exceptional natural resources, and safeguarded from interference by giving to the voters beforehand the benefits he knew could be made to accrue at the end of fifteen years of hard work.

When Ontario is cited as a proof of the desirability of municipal ownership, I never belittle the accomplishment. All I object to is the unfair statement which we hear and see broadcast over the country, that the fact that domestic prices are so much lower in Ontario than elsewhere is a proof that excess profits are being collected from this class of business under private ownership. And I object to it the more because I know that my customers who use electricity for all desirable purposes in their homes pay no more than they would in Ontario, except for an item of about one cent per kilowatt hour to cover the fuel and taxes which enter into costs here but not there; and because I know that domestic customers in Ontario, even if they are not served much below cost now that they pay \$26 a year, were served far below cost for the many years it took for their bills to grow from \$8 to \$26 per year.

Any private company could similarly stimulate the domestic business and give the same amount of service if some good Santa Claus could be found to shoulder the deficits during the development period. This, however, is a tool available only to municipal undertakings, and I wonder that more stress is not laid upon it and its possible usefulness by the conscientious advocates of government ownership.

I hope I have fairly stated the four principal economic advantages urged for municipal operation, and shown the utmost which could be expected even under ideal conditions. The gains would seem to be so small that even a slight amount of inefficiency or shortsightedness would wipe them out. I pay many men more than the mayor of the city receives, because of their value to the company and to the public in making progress; but such procedure would be impossible in a department of the city, and, as a department of the city, the payroll would be burdened with those who must be taken care of for political reasons, or else the service would suffer the equal evil of civil service restrictions.

The latter reminds me of a debate on this subject at a colored gathering. The argument which had the greatest appeal was that under government ownership there would be no longer any obstacle to members of the colored race filling any position in the organization for which they were able to pass the civil service examination. The fact that owing to existing prejudice, if you like to call it such, the associates of the successful applicant would of necessity be of poorer grade did not seem to bear any weight.

In his remarkable work on "The State and its Relation to Trade," Lord Farrar, for many years permanent secretary to the British Board of Trade, has shown the folly of attempting to reduce rates by limiting profits. The laws controlling the gas companies of England were based

on this idea, but the opposite effect from that intended was obtained. They prevented reductions because they took away the motive for reduction, as there no longer existed the necessary stimulus for incurring the risk of new methods which would, if successful, lower costs and increase sales.

This disability which was imposed upon the gas works of England in the last century, many are now trying to impose upon the utilities of this country today, and it represents a chronic condition in government owned industries which profess to operate at cost. Those in charge have neither the motive nor the means to handle progressive industries by new methods on either the operating or the commercial side. If utilities are owned privately there is the opportunity to try experiments at the risk of private capital under the stimulus of possible reward, while such use of taxpayers' money would be wholly improper.

It was in 1914 that the voice was first transmitted across the Atlantic, but fourteen years of concentrated research effort subsequently were required before transatlantic service became an accomplished fact. The laboratories of the American Telephone and Telegraph Company employed large numbers of the best scientists available, and required the expenditure of about thirteen million dollars each year to achieve success. Without the accumulation of profits, where could such amounts of money have been obtained for the purpose of promoting progress? Certainly it would be improper to apply large sums of taxpayers' money to such necessary work as the study of the constitution of the atom; nor can we conceive of Congress' making appropriations greater in amount than the cost of Muscle Shoals, over which there is such a furor, nor could the money be obtained by popular subscription; but such research is a very proper use to make of profits in the hope of a future reward in the shape of increased earnings to be derived from a wider sphere of usefulness.

Time is too short to cite illustrations of the great benefit to the public of occasional big profits made by the individual. For every man who cashes in on a prize there are a hundred thousand who give their best efforts in the hope that they will be similarly fortunate; from their efforts mankind benefits, but if the hope of profit is removed, the art will tend to become stationary at its present state of development. We are all, in the final analysis, much like the donkey that made fine speed in order to reach the carrots tied just in front of his nose, and no matter how rosy other methods may seem, we must go very slowly in substituting anything for the well-tried vehicle which has carried us to the present amazing state of development and social well-being.

The final thought which I wish to leave with you is that there are benefits to mankind to be derived from the maximum of human endeavor, stimulated by the hope of reward. It may appropriately be summed up by the old adage, "Don't kill the goose that lays the golden egg"; or possibly modified to be a warning to wait at least until the present prolific stream of golden eggs shows symptoms, not yet discernible, of drying up.

## HORSE POWER AND HORSE SENSE

(An article by Wendell L. Willkie, in the Review of Reviews, volume 94, pages 37-40, August, 1936.)

The principal obstacle in the way of a clear-cut public opinion on the electric power issue is the difficulty of getting all the facts on both sides. The same set of figures may be used to illustrate diametrically opposite points, and the contention for either private or governmental ownership seems ably supported by whichever side has the floor.

More frequently, however, no agreement can be reached on basic utility statistics, and the true situation remains obscured. The privately owned companies, faced with the threat of extermination, have tried to submit their case. It has been presented fairly, but without the emphasis and reiteration necessary to inform the entire public of just what privately owned power industries have accomplished. Defense is rarely as spectacular as attack, and the utilities have suffered from inept showmanship rather than from faulty management.

I have heard it claimed, in arguments supporting government ownership, that communities having municipally owned plants generally enjoy rate advantages over those served by private companies. The best figures I have been able to get, in many years of investigation, show that municipal plants (although free from taxes) maintain an average rate for all classes of service 15 per cent higher than that of private companies. This in spite of the fact that taxes take 15 per cent of the gross revenues of privately owned companies.

Where particularly favorable rates exist for household consumers at municipal plants, the low schedules are likely to have been established at the expense of the industrial user of electric energy, who thus provides a subsidy for domestic consumption. This is gratifying to the home owner, but it is scarcely indicative of an inherent advantage in public operation. In other instances the reason for the low charge of a municipally owned utility may be found in a high municipal tax rate.

The tendency in the electric industry, over a period of many years, has been to replace municipally owned plants with private operation. The reason is that municipal management has proved in so many cases economically unsound, and unable to cope with the economies and efficiencies of the large coordinated private systems. Of the 437 municipal plants established between 1920 and 1930, 323 had been sold or abandoned by 1932. This was a casualty rate of 74 per cent. Of the 3,900 municipal plants established in the history of the electric power industry, the survivors number 1,800. The mortality rate increased as the industry matured.

These figures are offered as evidence that the demand for utility reformation did not have its origin in any demonstrated superiority of public ownership. Even the most severe critics of the power industry must agree that public operation has not manifested sufficient benefits to justify the complete overturning of the private industry, with its \$13,000,000,000 in invested funds, at a time of economic emergency. We

must look for some other cause for the electric power issue than that presented by any demonstrated advantage of governmental ownership.

The chain of circumstance leads back to the government's war-time development for nitrates at Muscle Shoals, Ala., and the subsequent efforts to salvage something from that large investment. This brought the government face to face with the question of using the electric generating facilities and directed an unusual amount of public and legislative attention toward what was transpiring in the privately owned power industry.

Unfortunately, the picture presented there at the time was none too satisfactory. Malpractices included instances of "upstream loans"—loans made by an operating subsidiary to the holding company, at times on no more security than a hope that the holding company would repay; excessive pyramiding, which permitted the control of vast utility empires by means of an inconsequential investment at the outset; excessive service fees for the engineering, financial, or other counsel and assistance; overbuilding of generating capacity, and so on.

These misdeeds, errors of management, or whatever we call them, were not representative of the whole utility industry. They were the exception rather than the rule, the flagrant misdemeanor which attracted widespread public notice and led to denunciations on the floor of Congress. Meanwhile the bulk of the industry was going about its business of giving efficient and more extensive service.

Some utility systems presented a maze of intermediary holding companies that were baffling to the most astute student of business operation. Part of this was grotesque and wholly without reason. Yet in many other instances these intermediary companies represented consolidations still in course of consummation, where for peculiar operating or investment reasons (because stock in old companies remained outstanding, or because of the high tax on stock transfers) the non-functioning intermediate company could not be readily eliminated.

Evidences of mismanagement found in some utilities gave rise to the present public utility issue. They were responsible in part for the Tennessee Valley Authority act, providing for the completion of Muscle Shoals, the building of additional dams, and the generation of electric power by the federal government. They contributed also to the passage of the Wheeler-Rayburn public utility act of 1935, eliminating diversified utility holding companies. The TVA development has been followed by similar and even more extensive projects such as that at Grand Coulee, and by the projection of federal power developments at Passamaquoddy and elsewhere.

Just as the power companies have tried to present their case in the best light, so the opposition has not wished to pull its punches. I can illustrate my point. Some time ago, prior to the introduction of the Wheeler-Rayburn bill, investigators of one of the federal agencies spent several weeks in our offices making an exhaustive study of our records and business methods. One of these investigators, in the course of conversation, said to me:

"Mr. Willkie, I want to congratulate you on the openness and the frankness with which your organization is giving us information, and also on the way your business is conducted. The elimination of your intermediate holding companies was splendid. The methods of your supervision and your interest in and constructive help given your operating companies are matters for commendation."

I thanked him and said: "Why don't you put that in your report?"

"Mr. Willkie," he replied, "I should be severely criticized if I put anything favorable to a utility holding company in my report."

We now have a new federal policy, finding its expression in the development of great power projects in different sections of the country; in legislation looking toward the elimination of geographically diversified utility holding companies, and drastic regulation of operating subsidiaries; in the adoption of a program of gifts of money and loans, under which any community desiring to build its own municipal power plant may obtain 45 per cent of the cost out of the United States treasury. Unaware, perhaps, of the history of municipal plants elsewhere, many communities are now trying to avail themselves of this governmental bounty and construct their own generating and distribution systems, duplicating those of private companies.

Continued discussion of the utility holding company has persuaded many people that the holding-company type of organization is a diabolical contraption adopted by the industry as a screen for its machinations, and that the consumer, the investor, the public generally—in fact all elements of electric power except holding company management—would profit by its elimination.

Something closely akin to that belief has been embodied in the government's utility policy. The Wheeler-Rayburn act proceeds on the assumption that whatever may have been the origin and purpose of the utility holding company, it has been open to such grave abuses that the bad outweighs the good and that a complete reorganization of the utility industry is imperative.

If there is an inherent menace to the public in the holding company structure itself, that menace must exist in hundreds of industrial corporations, in nearly half a hundred railroads, communication and entertainment companies, in newspaper organizations and a wide variety of other enterprises. All these have been open to investment by the public, and, like the utilities, are the repositories of the savings of citizens in all parts of the country.

As a matter of fact, an abuse in the utility field, like that in any other industry, consists of the overt act and not in the structure of the organization under which the act is committed. It is just as easy to legislate against overt acts judged to be contrary to the interest of consumers and investors as it is to abolish a certain type of corporate organization.

To carry the theory of the Wheeler-Rayburn act to its ultimate conclusion, the evils of the holding company system—as demonstrated by isolated instances in the electric power field—are such that all holding



companies should be effaced, regardless of how the process should shake the foundations of American business.

The holding company was not introduced into the electric power industry as someone's bright idea. It came because it served a definite purpose. It has endured, in some cases for more than fifty years, because its functions have been helpful and constructive.

There is nothing devious or mysterious about a holding company. It is a corporation which owns common stock or other securities in one or more utility operating companies. These operating companies are usually local in nature, supplying a single community and its adjacent territory with electric current. Through holding company supervision it has been possible to join the local companies in an interconnected system in which all units have equal strength both as to technical efficiency and investment stability.

Before the holding company extended its influence into the smaller communities, breakdowns of local plants were common. Service was suspended during almost every emergency or electrical disturbance. Financial failures attended almost every period of local economic stress. Writing from Warm Springs, Ga., on November 5, 1926, to Thomas W. Martin of the Alabama Power Company, Franklin D. Roosevelt made this exact point:

"We in this and neighboring communities, are suffering from the usual high cost and inefficient service of the small local power plants . . ."

David Lilienthal, one of the directors of the Tennessee Valley Authority, writing when he was a public utility commissioner, explained the function of the utility holding company in the following terms:

"Since the pioneer public utility acts of New York and Wisconsin were enacted two decades ago a new figure, the holding and management company, has come upon the field, demonstrated its prowess, and in a relatively few years changed the entire economic nature of the public utility industry. Isolated plants have given way to great systems whose lines span several states and serve hundreds of communities, all operated under unified managerial and financial supervision.

"The spread of rural electrification, the amazing advance in telephony, the rise of superpower systems—these and many other technological developments so intimately related to the public welfare are directly attributable to the efforts of the holding company. Perhaps most important of all, to the holding company must go the credit for the unprecedented flow of capital into the public utility industry, making possible extensions and improvements of service.

"Every phase of public utility operation—financing, accounting, engineering, management, public relations—has undergone great changes under the new regime."

As a further evidence of how the holding company came to be regarded, I quote from Dr. Bonbright, whom President Roosevelt, when Governor of New York, appointed to the New York power authority. In his book, "The Holding Company," Dr. Bonbright says:

"The holding company has now become such an essential part of the structure of large-scale business that its abolition would be serious, if not fatal, to the effectiveness of American industry . . . The task of legislatures, the courts, and the economists, in dealing with the holding company, is to undertsand and minimize the abuses to which it is subject, while recognizing and strengthening its social usefulness."

None of these statements gives a full picture of the holding company's service for its operating units. The utility industry is unusual in one respect, in that it requires a large investment and has one of the slowest capital turnovers in American business. With the ordinary business or mercantile organization, the annual gross income is from one to ten times the amount of the capital investment. With an electric utility, whether it may be a steam or a hydro plant, the gross revenue available for all purposes (including taxes, salaries, and wages, the purchase of material, interest on indebtedness, and the requirements for dividends) will aggregate only from 10 to 20 per cent of the invested capital, which means a capital turnover every five or ten years.

Despite the small amount of money available for improvements and extensions from operating revenues an electric utility company continually needs new funds. Every one who desires service is entitled to receive it. The utility is required by law to provide this service. New customers are coming in every day, new homes are being constructed, new suburban sections are being developed, new factories are being built. Old customers are using more current. Remote rural sections are calling for power lines.

Every one of these requests involves a capital outlay by the utility operating company. Transmission and distribution systems must be thrown out into the new territories, which means that for high-power transmission the company must buy a right of way and erect towers and lines which cost as high as \$50,000 a mile. Increased consumption and the opening of a new territory frequently call for the erection of additional generating plants.

Of all the functions of utility management, the raising of new capital is the most pressing and ever present. The utility operating company must constantly be prepared to invest new capital funds. It cannot obtain this money out of operations and consequently it must borrow. This extensive borrowing makes the interest rate at which it can obtain new money an exceedingly important factor in its operating costs.

Obviously the small isolated company offers a greater investment hazard, and must pay a higher interest rate. When the community is subjected to unusual economic stress it may find itself unable to obtain any money at all; and that is exactly what did happen to many local power plants before the utility holding company extended its activities throughout the industry. Higher interest charges mean that the consumer is obliged to pay a higher rate for his energy, and consequently is not inclined to build up the volume of his consumption. The greatest factor toward rate reduction is an increase in average consumption—not

so much the bringing in of new customers as the larger use of energy by old customers.

Contrasted with this situation are the coordinated systems of the utility holding companies, with their inter-connected transmission lines, giving assurance that electric energy will be available in all circumstances, and upon any unusual demand for a peak load in any given section.

Of equal importance, the holding company has provided the investment diversity factor which has not only given the operating companies their required money at low interest rates, but has tended to reduce the hazard. It is an application of the old maxim that sticks may be broken separately but not when they are tied in a bundle.

Let me give two concrete illustrations. By the introduction and passage of the Tennessee Valley Authority act, \$500,000,000 of operating company property of the Commonwealth and Southern system immediately adjacent to the TVA development was rendered unable to finance itself. The market value of the senior securities of this property (bonds and preferred stock) dropped almost \$125,000,000 below the market price of such securities before it became apparent that the TVA bill would be enacted into law. All of these securities had been issued after showings made to public service commissions that an equal amount of money was being invested in the property at the time of issuance.

It was obvious, therefore, that the operating companies in the affected areas could not finance themselves, and during recent years the Commonwealth and Southern Corporation has advanced to these units for refunding and developing purposes more than \$30,000,000. The second illustration is this: When the banks of Michigan closed, the Consumers Power Company and other northern operating units had millions of dollars in frozen deposits, while southern and New York banks remained more solvent. During that critical period, by reason of its diversity factor, the Commonwealth and Southern Corporation was able to ship to Consumers Power Company and Michigan hundreds of thousands of dollars in cash to keep the wheels of industry moving and its employes out of the bread lines.

With the holding company system the shock of emergency is absorbed by the parent organization. It provides as well a cushion for the senior securities of the operating companies which may be sold directly to the public.

The utility operating company usually raises its money in the following manner: 50 per cent in mortgage bonds, 25 per cent in preferred stock, and 25 per cent in common stock. While the bonds and preferred stocks are readily marketable in most instances, the common equities in operating companies outside of the large metropolitan areas are usually supplied by the holding company. Capital would not be available for electric power developments in sparsely settled territories at anything like reasonable rates, unless provided by the holding company, where the risk is based on an entire system rather than upon the system's weakest point.

In addition to the financial assistance provided by the parent organization, the holding company supplies important merchandising, engineering, accounting, and rate services, at much lower cost than the operating unit could fill its requirements along these lines independently. These are not mere contentions, but actual demonstrable advantages. In the eleven states in which the Commonwealth and Southern operates, its rates for domestic consumption are lower than the rates of the so-called independent companies, and they are lower in those states—taking into account taxes—than the rates of municipally operated companies except in the sections of Mississippi and Alabama where the heavily subsidized TVA rates are applicable.

A mutualized service company supplies centralized engineering, financial, new business, operating, accounting, purchasing and other services at absolute cost, and without one cent of profit to the holding company. The cost is far below that for which the operating companies could separately obtain such services. The holding company provides a reservoir from which the operating companies draw their requirements of capital when money rates are high, and it secures refinancing of this indebtedness when money rates are low.

Such is the economic function of the holding company, which has won an outstanding place in the development of the electric power industry.

Whatever steps may be necessary to safeguard the public can be accomplished in a reasonable federal regulatory law, which will not blindly insist upon the retaliatory death sentence but will deal with overt acts if and when they arrive.

Such a bill should make the issuance of all utility holding company securities subject to the approval of the Securities and Exchange Commission, and empower it to prohibit the issue and sale of securities found to be detrimental to the interests of the investing or consuming public. It should require all utility holding companies which do not have their securities listed on a registered stock exchange to register with the Securities and Exchange Commission, thus making them subject to all the provisions of the present Securities Exchange act.

It should regulate the relationship between a public utility holding company and any affiliate so as to prohibit upstream loans, excess profits from service, engineering, financing charges, and any and all other abuses alleged against utility companies during the boom era. It should authorize the Securities and Exchange Commission to prescribe uniform systems of accounts for holding companies. It should provide for the creation of interstate power boards to pass upon interstate power rates whenever requested by one of the state public service commissions concerned, or by a party to a contract prescribing such rates.

These specific suggestions should be supplemented by any other provisions necessary to protect the industry, the consumer, and the public against those abuses which were common to all industry during the speculative orgy immediately prior to 1929.

Such a program would preserve the wholesome and beneficial features

of holding companies while protecting billions of dollars of investment which must otherwise be rendered largely worthless and would permit the utilities to embark on a campaign of rehabilitation and construction. This would stimulate employment, and start the country on the road to genuine economic recovery.

#### SHOULD ALL ELECTRIC UTILITIES BE GOVERNMENTALLY OWNED AND OPERATED?

(Excerpts from an article by F. A. Newton in the National University Extension Association's Debate Handbook for 1936-1937, pages 73-86.)

In 1926, the electric utility industry began an independent collection of statistics of the business. No other agency in the United States has consistently gathered regular, consecutive information of the electric light and power industry except the United States bureau of the census, which in 1902 began to collect figures at 5 year intervals on "central stations." Unfortunately this term "central stations" was restricted to those enterprises solely devoted to electric light and power services. The census figures did not include a considerable business conducted by the light and power departments of the street railway companies. The statistics of the Edison Electric Institute are complete and carried forward from year to year and constitute the only complete and reliable source of information with reference to the industry. The statistics herein given are derived from the Electric Light and Power Industry—1935—statistical bulletin of the Edison Electric Institute unless otherwise noted.

The electric utility industry in the United States represents an investment of \$13,000,000,000. The investment in 1922 was \$4,465,016,000. This is a growth since 1922 of \$8,534,984,000 or 191 per cent. During the last 15 years, 1921 to 1935, inclusive, the construction expenditures of the electric light and power industry have averaged \$582,000,000 per year. The total of \$8,738,000,000 for the period is distributed as follows:

Steam plants .....	\$1,831,000,000
Hydro plants .....	844,000,000
<b>Total generating .....</b>	<b>\$2,675,000,000</b>
Substations .....	1,201,000,000
Transmission .....	1,440,000,000
Distribution .....	2,437,000,000
Miscellaneous .....	985,000,000
<b>Total .....</b>	<b>\$8,738,000,000</b>

At the close of the year 1935, the electric utilities of the country were supplying electricity to over 25,000,000 customers as follows:

Domestic (residential and farms) .....	21,071,729
Small commercial light and power (stores, offices and smaller power users) .....	3,723,539
Large commercial light and power (the larger stores and factories) .....	511,435
Others .....	64,263
<b>Total .....</b>	<b>25,370,966</b>

In 1922, the total number of customers served was 12,709,868. The number of customers has practically doubled since that time. Today every community in the United States of over 1,000 population has electric service. There are over 33,000 villages of less than 1,000 population which have electricity service and over 20,000 of these hamlets have less than 250 inhabitants. The electric utility industry has taken electricity to practically every city, town and village in the country. There is hardly a hamlet without the comfort and convenience of electric service. And, it should be noted that the standards governing the furnishing of electricity throughout the country under state regulation are practically uniform, so that one may move from a hamlet to the largest city or from one section of the country to another and find service of the same standards and the same character, thus enabling householders and others to make use of the same appliances and the same electrical facilities no matter where they may be utilized. This is an accomplishment, the significance and importance of which is seldom realized by those who have become so accustomed to the comfort and convenience of electricity.

Since 1922, the average rate charged domestic users of electricity by the privately owned and operated companies of the country has been reduced from 7.38 cents per kilowatt hour to 5.03 cents per kilowatt hour in 1935, a reduction of 2.35 cents per kilowatt hour or approximately 32 per cent. In the year 1935, the domestic customers of the electric utilities of the country used 13,978,038,000 kilowatt hours. Based upon the rate prevailing in 1922, the domestic customers of the country saved \$328,433,900 in 1935. During the same period from 1922 to 1935, the total sales of electricity to homes, farms, commercial and industrial establishments and for all other purposes, increased from 34,322,103,000 kilowatt hours to 77,554,748,000 kilowatt hours, an increase of over 126 per cent.

While the reduction in the rates charged to domestic customers has been large, there have been corresponding reductions in the rates charged to the small and large commercial light and power users, with corresponding savings to these classes of users. The following statement shows the sales in kilowatt hours to the various classes of customers and the revenue derived from these same classes for the year 1935:

	<i>Kilowatt Hours</i>	<i>Revenue</i>
Domestic service .....	13,978,038,000	\$ 702,682,000
Commercial—light and power (small).....	14,221,868,000	538,393,800
Commercial—light and power (large).....	41,162,318,000	528,948,100
Municipal street lighting .....	2,340,108,000	91,821,900
Street and interurban railways.....	4,413,683,000	38,725,400
Electrified steam railroads.....	834,863,000	7,766,500
Municipal and miscellaneous.....	603,870,000	12,738,500
Total.....	77,554,748,000	\$1,921,076,800

The record of the privately owned and operated electric utilities has been one of steady reduction in rates since the organization of the industry. In the year 1935, the average family of the United States paid \$33.82 for all the electricity it used for light, refrigeration and all other purposes. This is an average of but \$2.82 per month—slightly over 9

cents per day. At the same time, the cost of government has steadily increased. Since 1930, the cost of federal government alone has increased 100 per cent. The National Industrial Conference Board reports that for the year 1935, the cost of government—federal, state, and local—amounted to \$15,496,000,000 which is \$122.38 for every man, woman and child, or an average of over \$480 per family. The cost of government in 1935 was over 14 times the cost of all domestic use of electricity, or to put it another way, a reduction of but 6.5 per cent in the cost of government would have been sufficient to pay the entire electric bill of all the residences and farms in the United States served by the privately owned and operated electric utilities.

The national debt has reached a new high—nearly \$34,000,000,000. Taxes are steadily increasing. The last session of Congress made a still further increase. There seems to be no limit to governmental spending. It is submitted that the record of the privately owned electric utilities in increased efficiency, in continual reduction in prices to customers, as contrasted with the increase in the cost of government, leaves little upon which to rest any sound argument for a governmental monopoly of the electric utility industry.

While the electric utility industry has been constantly reducing its prices to its customers and steadily lowering the cost of electricity to the homes and farms and commercial and industrial establishments, it has accomplished this despite a growing burden of taxes. Taxes paid by the privately owned and operated electric utilities in this country have increased from \$73,128,440 in 1922 to \$251,000,000 in 1935. In 1922, the private electric utility industry paid to government in taxes approximately 8 per cent of its total gross revenues. In 1935, this had risen to nearly 14 per cent. In some instances taxes have risen to 20 per cent of total revenue. Municipally owned electric utilities throughout the country are substantially tax-exempt, that is, they are relieved by statute from the payment of taxes either local, state, or federal. It follows that if private ownership is displaced by public monopoly, the taxes now paid by privately owned and operated electric utilities must be borne by someone else. Property owners, generally, will be compelled to shoulder this additional burden.

Probably the most important phase of the question of governmental ownership and operation involves the matter of state regulation of utilities. The policy of the states for a number of years has been to deal with the rates charged by electric utilities and the services they furnish and the issue of their securities to the investing public by regulation. That regulation has been effected by means of boards or commissions, in some states elected and in others appointed by the governor. The various legislatures have delegated to these boards or commissions, authority to regulate the utilities within the boundaries of the respective states.

Most of the contention against state regulation and most of the claims that such regulation has failed, come from those who believe in public rather than private, ownership and operation. This group realizes that

state regulation must first be discredited and must be destroyed before they can reach their goal—complete governmental monopoly. Public ownership displaces state regulation. The two cannot get along together. It must be one or the other. The Tennessee Valley Authority, for example, refuses to acknowledge the jurisdiction of the state regulatory commissions in those states in which it operates. With but few exceptions, municipally owned and operated electric utilities are exempt from the jurisdiction of the state commissions. Municipal plants have always fought against being put under state regulation.

The great development and the remarkable growth of the privately owned electric utility industry in this country, the investment of the greater part of over \$13,000,000,000, the bringing of electric service to practically every town, village and hamlet, has been accomplished coincident with the growth and development of state regulation. The marked reduction in the cost of electricity to the customers accomplished in the face of increases in the cost of living, in the face of rising taxes, in the face of mounting cost of government and in the face of increases in the cost of practically every other commodity, have taken place under state regulation. In view of these facts those who believe that state regulation has failed and that it must be supplanted by governmental ownership and operation have much to explain away.

If state regulation has fallen short of reaching that efficiency and perfection to be desired, such deficiencies may readily be corrected. Some state commissions are underpaid and understaffed. They need more money and larger staffs. Some of them need more extensive powers over the utilities under their jurisdiction. Such gaps as there may be in effective and complete regulation should be taken care of. All of these are matters which can be taken care of by the legislatures of the various states. The improvements needed may be accomplished readily and with no disturbance to investors, or to the orderly operation and management of the utilities themselves. The other alternative, namely, complete governmental ownership and operation of an industry representing an investment of over \$13,000,000,000, a highly complex business, extending over the entire country into practically every town, village and hamlet cannot be accomplished without tremendous disturbance and great loss to investors and the public generally. The free flow of capital into the electric utility industry is essential to its growth and to adequate and complete service to the public. Complete, orderly, impartial, yet strict regulation, together with private ownership and initiative has proved itself in every respect.

Great progress has been made in the past several years in simplifying rate structures and in promoting uniformity. "Out of the confusion of innumerable rate structures a strong tendency toward simplification has been developing. Of recent years it has commanded an increasing attention and has given rise to a growing discussion on the part of the industry, the public and regulatory bodies. In one of its aspects this tendency toward simplification takes the form of charging uniform rates over large



areas . . . a very pronounced movement is under way in the direction of simplification and uniformity."

This marked tendency toward uniformity of rates over operating systems has been of great benefit, particularly to the smaller cities, towns and villages. This is brought out clearly in the statement of the Federal Power Commission on rate uniformity, Rate Series, No. 7, where it is shown that in cities of 5,000 to 10,000 population, customers using 25 kilowatt hours a month pay an average bill of \$1.89, where uniform rate practice prevails, as compared with \$2.03 where rates are not uniform. For cities of 2,500 to 5,000 population, the bill in those areas where uniform rates prevail averages \$1.87, as compared with \$2.13 in non-uniform rate areas. The Federal Power Commission points out that since the application of uniformity reverses the relation of rates to the size of community, it is reasonable to infer that had averages for communities of less than 2,500 been computed, the trend produced by uniformity would appear even greater as communities decrease in size.

There is evident a most pronounced effort on the part of the industry and state regulatory bodies to simplify rates and rate structures and to promote uniformity of rates regardless of the size of the community served. Under government ownership and operation, the pulling, hauling and log rolling of politics so clearly evidenced in all other political activities would prevent such uniformity.

Those who contend for government ownership and operation of the electric utilities base much of their contention on alleged abuses and mistakes which have occurred in the past in this industry. That abuses and mistakes have occurred in the electric utility business, as in all human endeavors, no sane person would deny. The fact that it has been under such close scrutiny and such strict regulation has brought such abuses as have occurred to the public's attention more promptly and more clearly than is true in unregulated business.

These abuses have largely been corrected. Such legislation as may be necessary to correct such abuses has been favored by an overwhelming percentage of the electric utility industry to prevent a recurrence in the future.

There is nothing, however, in the record of politics and in the abuses and mistakes of those in public office, local, state, or federal which would lead any thinking person to believe that political domination of the industry would be preferable. To continually bring up the name of some past utility executive who may have violated his trust as an argument for complete government monopoly is as logical as to point out that many men in public office and in high places have violated their public duties and to insist that every office so violated should be abolished.

The machinery and method of correcting such abuses which may have occurred in the electric utility industry is readily available and readily applied. Those, however, who base their contention for governmental ownership upon such alleged abuses, must of necessity demonstrate that the record of governmental conduct of government and business has been of

a higher character and would lend itself to as close scrutiny and control.

We are confronted with the proposition that all electric utilities should be governmentally owned and operated. The question is not whether municipal ownership is desirable in certain selected cities. The question is not whether state ownership and operation of water power resources may be desirable in certain limited sections of the country. The question is not whether the federal government is justified in establishing yardsticks in certain areas, blessed with large water power resources. The question is whether all electric utilities in the United States should be given over to a government monopoly of the industry, covering all systems, large and small, including all cities, towns and villages as well as thousands of miles of rural electric lines, all transmission and distribution lines, wherever located and all generating plants, water, steam or other fuels, from the great power station of many thousands of horsepower to the smallest plants.

Reference may be made by those who favor governmental ownership to the alleged success of municipal ownership in a certain few cities. Admitting for the purpose of argument, the financial success of a few of these municipal plants, that by no means establishes the economic, social or political desirability of a complete government monopoly of the industry. It must be demonstrated beyond question that the factors and the conditions which may have led to the alleged success of these few municipal plants will make for success of municipal ownership in every city and town.

Those who favor governmental ownership will probably point to the Ontario Hydroelectric Commission and contend that it should be copied in this country. It is by no means established that the Ontario Hydro is a success, either financially, socially or politically. The Ontario Hydro system does not apply to all electric utilities in Canada and does not include all the electric business even in the province of Ontario. Those who favor governmental monopoly of the electric utility industry in the United States must establish that the conditions under which the Ontario Hydro is operated in the province of Ontario also prevail in the United States.

Those who argue for governmental ownership in the United States may claim that there is in Sweden, Norway, and other European countries, state development of water power resources and contend that a similar policy should prevail in the United States. Complete governmental ownership and operation of the electric utility industry is by no means the rule nor the policy of these European countries. Government ownership and operation there is only partial and brought about by conditions which do not prevail throughout the United States. The situations are not at all similar. America is a land of contrast, not matched by any of the countries in western Europe.

Space available does not permit even a brief discussion of other subjects closely related to the broad question of public ownership and opera-

tion of the electric utilities. Reference will be made to some of these matters which the student should investigate thoroughly.

Since the Tennessee Valley Authority with its so-called "yardstick" for electric power costs and rates has attracted a great deal of attention, that subject should be looked into. The general subject of government in business needs attention, if for no other reason than that past experience is the safest guide of what may be expected in the future. There are legal phases of great practical importance in the consideration of government monopoly of the electric utility business because the legality of municipal, state or federal ownership and operation raises serious questions in connection with the practical working out of complete governmental monopoly.

References will undoubtedly be made as to the experience of the Ontario Hydroelectric Commission in the province of Ontario, Canada. Representing, as it does, a large scale operation of public ownership and operation on the American continent, the conduct and record of that enterprise need close study.

There are arguments as to the relative cheapness of money to public and private ownership. In this connection information as to the present financial condition of federal, state and municipal governments is pertinent.

Rural electrification has attracted much attention in recent years. The government has embarked upon a program of extension of electricity to the farms of the country. Rate comparisons are always brought into any argument of public versus private ownership. The progress of the industry in the adoption of more promotional rates, particularly exemplified in the recent development of the so-called objective rate plans, are matters which the student should familiarize himself with. All these matters have been treated in various papers and discussions and are available to the student and need his attention.

#### UTILITIES FACE NEW ATTACK

(An article by J. S. Lawrence in the *Review of Reviews and World's Work*, volume 89, pages 21-22, January, 1934.)

The New York Stock Exchange lists the stock of 1211 corporations. They include not only the greatest in the United States but the corporate leviathans of the world. Their total value on December 1, after the severe buffeting of four years of economic and financial adversity sweetened during latter months by a partial recovery, was approximately thirty-two and a half billion dollars. A little less than one-tenth of this great total is accounted for by the shares of nineteen gas and electric operating companies and sixteen holding companies of the same genus. It is difficult to say how many individual shareholders are interested in these utilities. Their securities may be found in every investment trust and in the portfolios of every bank and insurance company in the land. If we acknowledge the secondary interest of vicarious investors, such as policy holders and savings depositors whose funds have been invested in part in the

securities of these companies, it is safe to say that those with a proprietary stake in the utilities exceed those who consume the service of the utilities.

It is well to bear that fact in mind as we follow the course of these investments during the past two months. Between October 1 and December 1 the aggregate value of all the securities listed on the big board outside of the thirty-five utilities mentioned above remained practically stationary, the slight rise of \$19,000,000 being of no consequence when compared to the total magnitude involved. Yet the utilities during the same period lost \$306,000,000 of their market value, a loss of 10.3 per cent. The decline cannot be attributed to any failure of electric power consumption to keep pace with the mild tide of recovery. Power output has made a creditable showing. It is one of the few remaining business weather-vanes for which the statistician must make a growth allowance. This means that it is still in the adolescent stage, has not reached maturity, and carries the prospect of added growth as an inducement to the investor. It has no serious competitors and those that remain are rapidly bending knee in acknowledgment of its infinite superiority. It is a necessity which may tolerate economy but not denial. Almost without exception utilities are legally affirmed monopolies. State commissions exist to limit excessive profits but they bear at the same time the correlative obligation to assure a fair return on property. How may we explain the \$306,000,000 loss in value at a time when other securities at least hold their own?

Some utility executives whose intelligence and patriotism have been questioned by public officials claim that government competition is the answer. On the other hand, Dr. Arthur E. Morgan, chairman of the Tennessee Valley Authority, in an address to the American Institute of Electrical Engineers, asserted that the agitation of investors is groundless and due entirely to the "propaganda" of the private companies. As a well known statesman is wont to say: "Let us look at the record."

When Congress passed the act creating the Tennessee Valley Authority it appropriated \$50,000,000 as an initial ante and defined the purposes as flood control, navigation, fertilizer production, national defense and power. The scene of operations was the Tennessee valley, with Muscle Shoals, of war-time fame as the nucleus. An administrative body of three men was provided whose sole mandatory qualification was "a belief in the feasibility and wisdom of this act." David E. Lillenthal who received his training as a member of the Wisconsin utility commission, is a member of this power triumvirate and its general counsel.

He at once proceeded to define the policies of the TVA. The basic rules are three in number. The first is to make "power available at the lowest rate consistent with sound financial policy and the accomplishment of the social objectives which low cost power makes possible. *The authority cannot decline to take action solely on the ground that to do so would injure a privately owned utility.*" The italics are the writer's. The second may be paraphrased as follows: The authority will go out of its jurisdiction whenever it feels that rates charged are unreasonable or appointed regu-

latory bodies fail to protect the public. Finally—"where existing lines are required to accomplish the authority's objectives a genuine effort will be made to purchase such facilities from the private utilities on an equitable basis."

Briefly, the TVA repudiates the profit motive, will go out of its way to assure abused consumers what it conceives to be fair treatment and will acquire existing facilities or construct new ones whenever necessary to assure such fair treatment. Of what precisely does this justice to the consumer consist? On September 14, Mr. Lilienthal announced the conditions under which the TVA would sell power to distributors. The wholesale price would be 7 mills per kilowatt hour which is low but possible. Some private rates are lower. Even in New York City power generated by steam costs less than a cent to produce.

The rub comes in distribution. A careful study based on the annual reports of utility companies in the state of New York shows that the average cost of distributing power to the domestic consumer is about 2.36 cents per kwh. In that part of the south where the TVA operates the various taxes paid by the distributor amount to about 2 cents per kwh. Assuming, therefore, that a city like Birmingham buys its power from the TVA it must receive at least 5.06 cents in order to break even. Nevertheless, the TVA said that it would sell no power unless the wholesale buyer, a municipality or a private utility, agreed to resell it to the consumer at a price not exceeding 3 cents for the first block with reductions for added consumption until a charge of 4 mills, 3 mills less than the wholesale rate, is reached on all power in excess of 300 kwh. per month. The average rate, Mr. Lilienthal calculated, should not exceed 2 cents.

The obvious question is—how can the distributor under these conditions make any money? And the equally obvious answer is that he cannot. The first city to vote on the TVA privilege was Birmingham. The taxpayers of this city gave the Lilienthal formula the paper and pencil treatment. They decided that the city would have to increase its debt in order to acquire the facilities of the local private utility. In addition to meeting the service on this debt it would lose the taxes which the private utility is now paying. Finally, a part of the revenue paid by other taxpayers would be required to meet the operating deficit which the TVA rates made inevitable. It is not surprising, therefore, that they said: "no thank you." If other cities followed suit the generators of the TVA would be condemned to futile revolutions.

Education of the voters in other cities was, therefore, more thorough. Besides ringing all the changes on the undeniable social virtues of cheap power, certain practical incentives were held out. To any city undertaking the construction of power facilities the Public Works Administration would make an outright grant of 30 per cent. This would come from funds ultimately paid by taxpayers of the country, who are actually the owners of the plants which the new construction would render null and void. The remaining 70 per cent would be raised by a bond issue. The generous WPA, again using the funds of utility owners, would buy the

entire issue with no questions asked regarding the debt limits of the city, its financial condition or previous debt record. Furthermore, the securities act, designed to assure non-shrinkable stocks and bonds, does not apply to municipalities.

Knoxville presents an excellent example of the TVA technique. It has just approved a bond issue of \$3,225,000 for the construction of municipal power facilities. The existence of such facilities operated by the Tennessee Public Service Company which has a perpetual franchise did not prevent the enthusiastic approval of the bond issue. The private utility, a subsidiary of Electric Bond and Share, tried to buy the TVA power and act as the distributing agent but was unsuccessful. The city is in poor financial condition and has no more business increasing its indebtedness than Camden, N. J., which also succumbed to the lure of socially distributed power. The chief difference between power distributed on a social basis and that distributed on a private basis is that the former is sure to lose money for the distributor.

The Tennessee Public Service Company in a series of full page advertisements has appealed to the city of Knoxville to purchase its facilities rather than undertake the cost of constructing a duplicate plant. It is the spectacle of a private enterprise about to be strangled to death by a public competitor, ruthless and equipped with every possible advantage to accomplish its destruction. There are other peculiar circumstances attending this case. Knoxville is the headquarters of the TVA. The impression prevailed before the election that the failure of the city to vote the bond issue would result in removal of the TVA headquarters. It was also hinted that the Civil Works Administration, the eleemosynary department of the PWA, might make a more generous allotment of funds to the city and thus ease the burden on local relief rolls.

As the utility investor sees the matter the federal government is violating in the most flagrant manner its own widely heralded rules of fair play in business. In the cotton textile field, in oil and now in alcohol, the principle has been laid down that plant facilities must be kept within those limits which current demand justified. To that end the installation of new machinery and the construction of new capacity must await the approval of the federal government. This in turn will be granted only if the government authority can reasonably issue a certificate of necessity.

When Leonor F. Loree some years ago proposed the construction of a new railroad line to the west, which would reduce time and cost as compared with other routes, the I. C. C. categorically rejected the proposal on the ground that it would offer undue competition to existing routes and injure the equities of investors in established properties.

The power production projected by the TVA, assuming a growth of demand in the Tennessee basin in the future equal to that in the past and no further increase in output, will take care of growth for the next half century. The only way it can utilize this enormous capacity is to displace private power, which it is doing in the most unconscionable fashion. Out in the state of Washington government projects now under way are calcu-

lated to produce power equal to the entire present consumption of the Pacific coast. If this is to be used what will happen to present privately owned facilities which provide power? The federal government has already appropriated \$63,000,000 for this project known as the Grand Coulee. In Wyoming another \$22,700,000 has been set aside for the Seminoe dam which will add to the power facilities of an area that is already served by private utilities and irrigate some 66,000 acres of land in a country which is harassed by an excess of such land.

Agitation for the immediate development of the St. Lawrence river to give the Empire State the benefit of socially distributed power is increasing, although there is no plea of insufficiency of power plants already established.

While the government is thus subsidizing a competitor which knows no rules it is imposing a code upon the utilities calling for the usual higher wages and shorter hours. No governmental unit—federal, state, or local—is required to fly the Blue Eagle any more than it is required to conform to the securities act.

The government has spent a great deal of effort during recent weeks in the investigation of financial malpractices. Senators exuded magnificent indignation in measured periods when they discovered that Dillon Read had sold American investors Brazilian bonds in 1920 at a price above 98 which now could be purchased for 16. The violation of investors' rights in privately operated utilities for some peculiar reason does not come within the pale of governmental solicitude. They must bow before the relentless juggernaut of the "social objective." Yet three billions in common stocks, not to mention bonds, are at stake.

#### PUBLIC VERSUS PRIVATE OWNERSHIP OF ELECTRIC POWER

(Excerpts from an article by Floyd L. Carlisle in *Current History*, volume 32, pages 894-897, August, 1930.)

Municipal operations in the United States produce less than 5 per cent of the total. The greater number of municipal plants are in very small villages, where no real comparison is available. It is almost impossible to make comparisons between municipal and private operation, owing to the fact that municipalities do not pay taxes, and there are no figures available to ascertain the amount of operating expenses borne directly by the city and not charged to the electrical operating department.

The amount of taxes of all kinds paid by the public utility corporations varies from 10 to 20 per cent of their gross income. This amount is so large that municipal operations would have to be subject to the same charges in order to make a comparison valuable, for, after all, taxes paid by the power plants reduce the burden to the general taxpayer to that extent.

The Hydroelectric Power Commission of Ontario and its allied municipalities furnish the nearest basis for comparison. The writer has the highest personal regard for the ability and honesty of its members and for the government of Ontario. Our companies transact business with the

Hydro satisfactorily to us and we hope to continue it, for the arrangement is mutually beneficial. The commission is, in the writer's opinion, the best managed and operated government enterprise in the world.

Assuming a 10 per cent loss of energy in transmission, a very conservative estimate upon the energy sold by the Hydro, and deducting the kilowatt hours passing to the United States, in 1928 the Hydro sold within its own borders 3,061,545,371 kilowatt hours for \$32,431,648. In that same year the Buffalo, Niagara and Eastern group of companies, being quite comparable with the Hydro as to location, sold 4,436,403,784 kilowatt hours for \$32,911,782; yet, during that year, the latter companies paid in taxes \$4,546,413. These sales include all power sold to householders, to farmers and to industry.

The Hydro commission and its associated municipalities paid substantially no taxes to the government. Deducting taxes to make the figures comparable, the American companies in the Buffalo, Niagara and Eastern group received 6.4 mills per kilowatt hour sold, whereas the Canadian commission received 10.04 mills. The Hydro commission generated all its energy from waterpower, largely at Niagara Falls, while 20 per cent of the Buffalo, Niagara and Eastern energy was produced by steam at a much higher cost owing to lack of waterpower.

The figures are all conclusive on an overall comparison of the two systems, but the critic says to privately operated companies, "Your household rates are higher." This is true, and must necessarily be true in a system which pays taxes. In 1928, for the entire Niagara Hudson system, householders and farmers alone paid \$14,937,189.91 for their electricity. In that year the companies paid taxes of \$10,118,867. The Hydro commission paid substantially nothing. Obviously, the Niagara Hudson system could have sold this electricity to the householders and farmers for \$4,818,322.91 and made as much money for their stockholders, if no taxes had been paid.

The low power rates in New York state have resulted in enormous industrial expansion. In fact, they have made that state the greatest center for the use of power in the world. Additional capacity of 300,000 horsepower is being completed in Buffalo at the present time, and all this has been sold for industrial uses in the years 1930 and 1931.

If the state of New York were to take over the gas and electric properties within its borders and pay for them at their present values, the cost would be over \$4,000,000,000. These companies are expending for 1930 over \$150,000,000 for normal growth. If the state owned the companies it would require at least that additional capital per year. If the St. Lawrence river, Niagara Falls and the inland streams were to be further developed, the state would have to bond for billions more.

While no exact figures are available, the gas and electric companies of New York state are annually paying in all forms of taxation at least \$40,000,000 to the towns, villages, cities, counties, and state and federal government. Consolidated Gas of New York companies pay more than \$25,000,000, and the Niagara Hudson group more than \$10,000,000. In



addition, the companies are paying interest on bonds and dividends on preferred and common stocks of approximately \$150,000,000 per year, which sum, in turn, is subject to the payment of taxes by those who receive it. While no figures have been compiled, the revenues received by the various governments from this source may be estimated at approximately \$15,000,000. The amount which the governments receive from death dues or inheritance taxes varies from year to year, but is another very large sum, probably averaging \$10,000,000. Stock issue and stock transfer taxes constitute another large source of revenue to the state, which the writer estimates at \$5,000,000 per year. It is difficult to see how, under government ownership, the various governments can replace the loss of this \$65,000,000 in taxes annually without imposing it elsewhere. The advocates of government ownership are all advocates of much lower power rates than are now being charged. Lower rates will mean less income, and that can only be made up in the form of additional taxation.

If the state should take over the power companies and if science should evolve a new and cheaper means of generating and distributing electricity, the state or municipalities, bonded for \$4,000,000,000 plus, to take over the present companies, might well be in the position of paying for a dead horse. This is exactly what would have happened had the state taken over the interurban railways, whose economic status was changed by the automobile and truck.

In the event that the state or municipalities should take over the existing public utilities, the money would have to come from the same investors who now buy the public utilities. There could be no change in the sources from which the money comes. These sources will always be those who have available money with which to make the investments. Assuming that the state itself acquired the existing utilities and issued bonds free from taxation to the present owners of their securities, nothing would happen immediately, except that all the securities now outstanding would be no longer available to be taxed, and that the risk and hazard of the public utility business would be shifted from the investor himself to the state, and the state would have no means of paying such debt or the interest thereon, except through earnings of the properties and the ability of tax property and private incomes.

For centuries it has been believed that the function of governments was to engage only in such activities as the building of roads, schools and charities, providing for the health and policing for the security of their citizens. As a corollary of this principle, governments were restricted in the pledge of their credit for only these purposes. As soon as the credit of a government or subdivision thereof is extended into the legitimate fields of private business, the use of credit for proper functions is jeopardized.

It is, furthermore, difficult to see any compelling reason for a change in the present system of regulation. Against rising taxes, higher cost of labor and higher cost of materials, the electrical industries have in the

past twenty years been reducing the selling price of their product. The critics of the present form of regulation cannot deny the fact that the industry as a whole has done its job well and enormously increased the quality of its service at descending rates. This ordinarily would be the measure of success of an industry.

Rate cases and controversies between the companies and their consumers have almost entirely centered in the household rate, and the interest in government operation is also concentrated on this feature. In the Niagara Hudson group of companies only  $4\frac{1}{2}$  per cent of the kilowatt hours sold are used by the householder, the balance going almost entirely to industry. The proportion of gross revenue is approximately 20 per cent from the householder and the balance from industry. Government operation would therefore mean injecting the state into dealing with its basic industries and manufactures for 80 per cent of operating income, when its real purpose would be concerned with only 20 per cent. The intimate relation between the sale of electricity for industrial purposes and the manufacturer using it is such that it should be entirely divorced from any vestige of political control. As a matter of fact, manufacturers using large amounts of electricity would not dare to rely upon political operation for the basic element in their manufacturing cost. Changing political parties and doctrines might well mean changing rates on power to manufacturers. The great number of large purchasers of electricity cover their requirements by contract for twenty or more years at a fixed price. From the power company's standpoint this manufacturing load is the backbone of its business. Such sales of electricity are furthermore really competitive, because the industry using large quantities will only purchase more cheaply than they could generate the energy in their own plants. This phase of public ownership has never received its proper stress. Furthermore, to separate the household use and the manufacturing use would raise the cost of both classes of service. One dovetails into another.

Regulation limiting the earnings of companies to a reasonable return on the value of the property at the time the rate is fixed is a sound basis upon which enormous expansion has taken place and capital has freely flowed into the industry. To change this for public ownership would be an experiment warranted only by rising costs and inadequate service and not by any conditions existing today.

The hope of the consumer does not lie in any multiplicity of new statutes and new theories. It lies in the economic sources that we have, plus a standard of morality in the management of the corporation that truthfully has a public point of view as well as a private one. Sound economics and able, public-spirited management are the only things that can produce lower rates.

#### THE CAMPAIGN AGAINST THE COMPANIES

(An article by Wendell L. Willkie in *Current History*, volume 42, pages 118-121, May, 1935.)

In seeking the causes for agitation against privately owned electric utilities, it is not necessary to beat the bushes, employ staffs of private

detectives or summon the aid of skilled economists and research experts, for they are as obvious as a well-worn English jest and by this time have come to enjoy vintage equally as ancient.

The fact that Congress now has before it the public utility act of 1935, commonly called the Wheeler-Rayburn bill, which provides for the abolition of utility holding companies and places utility operating companies under the most onerous and restrictive regulation by the federal government, means nothing essentially new in the sustained campaign against utilities. Throughout its course that campaign has tended progressively to depreciate the value of utility securities and to penalize all companies and all investors, whatever their policies, intentions or business concepts.

For a correct appraisal and appreciation of the situation it is necessary to understand that the Wheeler-Rayburn bill, destructive and punitive as may be its consequences, is only a phase—and unless the public intervenes perhaps not even the culminating phase—of the anti-utility drive which has been characterized by misleading publicity filling the columns of the newspapers for many months with innuendoes and generalizations and imputations drawn from isolated instances that are in no way typical of an efficient and responsible industry. Nevertheless, the campaign receives the important attention of the executive and legislative branches of the federal government during a session of Congress which should be primarily devoted to the most energetic attempts to bring about business and industrial recovery.

However much it might be imagined that the destruction of one of the country's leading industries would fit into recovery plans, the reasons for the agitation against electric utilities are easily seen.

In the first place, the electric power industry, because of the noncompetitive nature of its operation, has been selected as the entering wedge for public operation by the school of thought which sincerely favors government ownership of all essential industries. This group has been augmented since the World War by those who have become enamored with European social and political nostrums and who are allured by some academic or European ideal, which they seek to apply to American life and industry, although upon examination it is found to be impracticable in application or nonexistent in fact. The beliefs of these ardent advocates of public ownership partake of a presumption of more extensive investigation and superior wisdom, against which no amount of experience or factual presentation can prevail.

In the next place, we find that many candidates for political preferment see in the exposed nature of the electric utility industry, which has long been under regulation by the states, political opportunities too tempting to be resisted. Many politicians in national, state and municipal life have appreciated the value of any industry which serves 25,000,000 to 30,000,000 customers with monthly bills, or the large preponderance of families in any state, district or municipality, as fair prey for political attack and demagoguery, despite the fact that the charge for electric current is one of the smallest in the family budget. In times of economic stress and suffer-

ing, the situation of a noncompetitive company serving virtually all families, even though it has improved that service continually at reduced rates, might readily be judged by the issue-seeing politician as one that could be capitalized for the advancement of individual political fortunes.

The utilities have offered a particularly obvious target during a prolonged depression, at a time when many other industries have been stagnant and the requirements for political issues correspondingly acute. Although new building operations of the utilities have been curbed somewhat during this period, the electric companies have, nevertheless, continued expansion. They have in general been successful and therefore subject to political attack.

Still another reason for the campaign is the vulnerability of the utilities because they are essentially a technical development, devoting their normal energies to engineering and construction work and possessing no natural means of articulation. The consumer rarely considers the service behind the light in his home or the fact that the electric utility is one of the few industries—if not unique in this respect—which can accumulate no inventory of its essential product and which must be ready to generate or obtain the current required when consumers, no matter how numerous, put in their order by turning on the switch.

Several years ago some of the important elements in the power industry undertook to advance more aggressively their side of the utility story. They were met by charges of propaganda and by the magnifying of isolated instances in this campaign on which the charges of propaganda were based. Thereafter the private utilities remained silent while the advocates of government ownership continued their campaign unabated. The latter had the advantage, from the news standpoint, of the much more spectacular side of the case, since it consisted of criticism and attack. And so for a considerable period the public and Congress got but one side of the utility story.

In many instances the case for public ownership was not presented on any basis either of logic or of a judicial weighing of the facts, but rather in terms of downright misrepresentation and the worst kind of political buncombe. Politicians who sought to make a career for themselves by distorting the issue were aided by theorists who had never had even the remotest connection with the operation of a utility business and who would have left the world in darkness, cities paralyzed and the industries of the nation stilled had they suddenly found their ideas accepted and themselves vested with the execution and control of this highly technical and expanding business.

To further their partisan campaign the opponents of the utilities ransacked the goblin-infested garrets of prejudice and brought out the ogre of the "power trust" and the spectre of Wall Street control. It is a fact that most of the money used in extending and improving this industry has been raised in New York City. The industry is, nevertheless, one of the most popularly owned in the world. Its shareholders number something like 5,000,000 members of the conservative classes of the country

and so are by no means confined to any select groups of New York bankers. Money has been obtained in New York, but it was money that came from all parts of the country to that market for investment.

This situation is not different from that obtaining in any other industry. The only reason it has assumed such importance at the present time is that the private utilities, more than any other industry, have been singled out for subversive propaganda and that until recently they have been for the most part silent in the face of continued misrepresentation and innuendo. Obviously one cannot go to a hamlet to raise money for the construction of great power systems.

General misunderstanding of the results of governmental operation of electric-power projects has also played its part. During the campaign against private utilities, much attention has been directed to the successful conduct of municipal plants. But, to understand the results of municipal operation, it is necessary to obtain a general picture rather than the record of some individual plant which may have had particular advantages of location, unusually capable management or other favorable factors. In the fifty years or more of the industry, 3,900 municipal plants have been established and more than half of them have been abandoned, leaving about 1,800 in existence today. In the last fifteen to twenty years, the mortality rate has increased.

Although municipal plants are free from taxes, their average rate for all classes of service is 15 per cent higher than the rate of privately owned utilities, which must pay an average of 15 per cent of their income in federal, state, county or municipal taxes. Few municipal plants undertake any work to promote the sale of appliances which would build up their power load. Instances where they may have extended their facilities into unprofitable rural regions are almost unknown. Except where their plants are connected with the coordinated systems of private utilities, interruptions of the service are frequent. Yet the alleged advantages of municipal operation have been put forward as one of the most important arguments in the drive against privately owned utilities. No more impressive story of the disadvantages of public operation is to be found than in the study of such a large scale enterprise as the Ontario Hydroelectric Power Commission. Nevertheless, this project has frequently been urged as an example to be followed in the United States.

Much has been made of certain cases of mismanagement in the private utility industry. Owing to the prolonged agitation against the private utility industry, there is danger that many people have been or are being misled into the belief that the industry is honeycombed with so many grave abuses that government ownership or the most restrictive type of regulation by the federal government is necessary to correct them. But it should be remembered that, although the utility industry has for years been gone over with a fine-tooth comb by investigators, almost every instance in which mismanagement is charged occurred before 1929, during a period when overconfidence and misjudgment were not extraordinary in business. Even so, the examples cited are no less distasteful to responsi-

ble utility management and have been eliminated from the industry. At the same time, mismanagement, excessive write-ups, imprudent investment and stock manipulation were far less prevalent in the electric utilities than in other important branches of business activity. It is therefore absurd to saddle the utilities with responsibility for all the ills of an economic era that was marked by imprudence and fantastic speculation.

These are the chief causes of the agitation against private utilities in the United States. The campaign is not new, but in its present phase, with consideration being given to the Wheeler-Rayburn bill to abolish the utility holding company, it presents a most dangerous threat to the utility investor, to the consumer and to the public generally.

#### GOVERNMENT IN BUSINESS

(Excerpts from an article by Albert W. Atwood in the Saturday Evening Post, volume 207, pages 23, 57-58, January 19, 1935.)

There is no more disturbing element these days than the steady encroachment of government upon the field of private enterprise. As the sovereign power enters one form of business after another, its action is widely deplored by those millions of thoughtful citizens who still distrust and fear such a tendency. Yet most of these doubts are expressed in generalities; even well-informed people have not come to grips with the problem or given it the careful attention to which it is entitled.

Even before the advent of the New Deal, a committee of Congress gathered nearly forty volumes of testimony on some 225 items of trade, industry and personal or professional services affected by government competition and for which redress was actively sought. Also about the same time, one of the national business organizations claimed that active and unfair competition by the government existed in the following lines:

Agriculture, amusements, architecture, baking, banking, livestock, ship chandlery, printing and binding, brickmaking, canning, brush and broom manufacture, canvas products, cement, chemicals, clothing, coal, coffee importation, contracting, cotton industry, creameries, animal and fowl feed, fruit and vegetable shipments, furs, grain trade, ice manufacture, laundries, mechanical shop and marine work, shoe factories, wool industry, dairy farming, engraving, envelopes and stationery, explosives, express industry, fertilizer products, furniture dealers and manufacturers, gasoline and oils, hotels and restaurants, insurance, lumber, saddlery and harness making.

No doubt many of the items in both these lists are trivial and the complaints unfounded. But there remains enough of such competition, in aggregate magnitude and diversity, to threaten the private initiative, curtail the opportunities and infringe upon the earning power of the very citizens whose contributions make government possible at all.

It is true that under certain circumstances government is entirely justified in entering the field of private industry. In fact, we may go so far as to say that if these circumstances are rigidly adhered to, the government is not in competition with private business but is performing its

proper and natural functions. Such activities, of course, should be engaged in quite openly, and the reasons therefor stated plainly.

In the first place, if private endeavor completely fails to function and society finds itself stalemated, then it may become necessary for government to enter a particular activity. But the obligation is to get out quickly, once private enterprise is in a position to resume.

In the second place, if the government cannot buy its necessary supplies at a fair price and finds itself faced at every turn with collusion and monopoly, it may be justified in setting up factories or other business enterprises on its own account. Obviously, the government must not allow itself to be robbed. But the fact that a private bidder makes a considerable profit on a public contract does not mean that extortion is being practiced. The government may lose less in the long run than by doing the work itself.

Nor must we assume that all business concerns make large profits from government contracts. Many factories take such business to absorb overhead and with the idea of making little if any profit. There should be no generalizing on such a broad subject. Bidders in great numbers have both profited and lost on public contracts. We must strike a happy mean between the danger of having the government bled and the equally great danger of visionaries forcing it into the manufacture of every commodity on the alleged and, perhaps, wholly mistaken plea that private industry is unduly profitable.

In the third place, the government must do a considerable amount of manufacturing for purposes of national defense. Obviously, navy yards and arsenals require a nucleus of trained men, and these must be kept busy. It does not particularly matter whether navy yards can build naval vessels for half as much or twice as much as private shipbuilders. A certain amount of this kind of work must be kept in navy yards for the reason stated; it should be segregated for that purpose, and private industry should be openly told that such work is not for it.

Unfortunately, many public business activities do not conform to any of the tests laid down. Consider the much-advertised recent federal adventure, said officially to be the forerunner of many others, into the business of generating and distributing electrical power. There was no failure on the part of private enterprise to generate and distribute power, and there was no question of national defense. Rather the motive, according to President Roosevelt, was to provide a "yardstick"—that is, to show whether the private companies are charging excessive rates, not to the government but to the people.

But from the very nature of the case, electric rates differ from section to section. Population density, consumer needs and many other factors determine rates. A Tennessee valley yardstick may not apply to Maine or California at all. Besides, some regions use water power and others use fuel for generation; it is a moot question whether power could not be generated more cheaply even in the Tennessee valley region from fuel than from Muscle Shoals or from any other water development.

Nor is the need of yardsticks apparent. There are literally hundreds, if not thousands, of engineers, accountants, statisticians, and other experts connected with the forty-odd state rate-making commissions, or with the hundreds of municipally owned plants, or in independent practice, who are perfectly capable of saying whether a given company is charging excessive rates, without the government itself going into the business.

Finally, the American people are not suffering from any lack of electrical energy. The danger is that we may be producing a great excess of it. European observers comment on its extraordinarily wide use in this country. Some rates may be high, but there are ample means of reducing them—they are constantly being reduced, as a matter of fact—and it is common knowledge that the average cost is a relatively small item in family budgets. To increase the generation and use of electrical energy is one of the least pressing social needs; better sanitation is far more of a problem.

There are those who say that, theoretically, the government might take over all the power companies and all natural resources without entering the field of manufacturing and retailing at all. In practice no such distinctions are likely to be drawn, and there are plenty of vocal and powerful groups who conceive of practically every business activity as a proper and necessary function of government.

Even Congress, excitable and easily moved as it was in the last session, perceived this danger when it was presented in the simple and concrete terms of an allocation of \$525,000 of public works money to build a postal furniture factory at Reedsville, West Virginia. The idea was that former coal miners who took up subsistence homesteads there could make equipment and furniture for the postoffice department. Also the plant was to serve as a yardstick, or laboratory, so administration spokesmen explained, for further experimentation.

The sum was small in comparison with other appropriations; the members were told that one private manufacturer who would suffer from the competition was in bad odor with organized labor; it was stated that the First Lady desired to have the plant built; and it was charged that certain manufacturers had profited unduly. Despite these powerful arguments, the bill was defeated twice by overwhelming majorities, mostly of Democrats.

The explanation is simple. What was to be gained, asked members from furniture districts, by building a furniture plant to put coal miners to work, considering that unemployment was already greater in the furniture than in the coal industry? The furniture code, which was approved by the government, prohibited expansion of plant, and yet here was the government doing that very same thing itself. As for the laboratory, or yardstick, idea, several members pointed out that if this were followed logically in other industries, it would take from twenty-five to thirty billion dollars just to build enough factories for yardsticks, and in doing so the government would incidentally close down all the private plants still operating.



But while this beautiful yardstick idea is largely a product of the New Deal, other intrusions of government in business under Republican administrations appear hardly more consistent. There is the Inland Waterways Corporation, operating barge lines to compete with the railroads, although another branch of government is helping to support the railroads. Just what these subsidized barge lines have to do with national defense is difficult to see, and yet the secretary of war is the incorporator of the Inland Waterways Corporation, it is run by an army officer, and he reports to the secretary of war.

#### YARDSTICKS AND THE CONSUMER

(Excerpts from an article by Charles H. Frazier, Jr., in the Review of Reviews, volume 93, pages 50-56, February, 1936.)

The most striking difference between conditions here and in Canada is in the extent to which electricity is used in the average household. In this connection it must be remembered that only 300 to 400 kilowatt hours a year are needed for lighting, small appliances such as the radio, iron, vacuum cleaner, and washing machine. When this is contrasted with some 6,000 kilowatt hours for range, refrigerator, and water heater, we see how closely average consumption will follow the extent of use of these major appliances.

This in turn depends on the price and availability of competitive fuels; for no matter how cheaply electricity is priced, it can be undersold where other products, such as gas, coal, oil and ice, are relatively cheap. Obviously, the citizen of average means is not going to pay three dollars for cooking with electricity, if he can do it as conveniently at half the cost. Nor is he going to pay three to six dollars for electric water heating, if, with the same or possibly a little more effort on his part, he can do it for two dollars or less.

Consequently, where natural gas exists, or cheap manufactured gas, and where anthracite is inexpensive, you may expect to find a relatively low use of electricity in the home. Where, on the other hand, those fuels are expensive, and where there is an abundance of easily harnessed water power, a larger use of electricity would be the case.

When this analysis is applied to Canada, the main reason for the difference in use becomes clear. There exists in that country no resource comparable with the natural gas and oil fields of Texas, Oklahoma, West Virginia, etc., nor with the anthracite deposits in Pennsylvania and the bituminous coal fields of the Appalachian mountains. Electricity in Canada can therefore compete on more nearly even terms with other fuels, and the average use of electricity should consequently be higher.

Examination of the figures shows this to be the case: the average residential and farm use in Canada is twice as high as the average for the whole of the United States; but in the Pacific northwest, where conditions are similar to those obtaining in Canada, the average (for private companies alone) exceeds the Canadian figure.

What has all this to do with Canadian rates? Simply this: the price

at which it is possible to sell electricity depends on this factor of average use. If the customer is using, let us say, 500 kilowatt-hours a year, the cost of serving him might be some thirty dollars; but if he doubled his use, it would not cost twice as much to serve him, but only five to ten dollars more. Therefore, it is clear that the road to lower prices is higher average use, and further that materially higher average use is found only when alternative fuels are relatively inexpensive.

It is simply a waste of time to envy Canadian home-owners their domestic service costs. The great majority of them still depend on gas and coal. So, for the average customer, what is saved on his electric bill is more than made up for by increased cost of other fuels—not to mention his increased tax burden, if he is served by a municipal utility.

Thus to look at Canada merely shows that economic factors, and particularly the competitive fuel situation, dominate in the setting of electric rates. Far from proving the existence of monopoly in the United States, it is fresh evidence that arbitrary rate-making is out of the question for power companies, even as it is for any other competitive business. It may safely be said that even if regulation ended tomorrow, rates would continue to decrease, as the market for electricity expands.

It is customary among yardstick advocates to use the phrase "cheap electricity" as though it were one word—even as the post-bellum southerner is supposed to have used "damyankee." This has helped create the impression that if electricity were reasonably priced, it would not cost more than other fuels. However, this is mostly illusion, for electricity, basically, is not a cheap fuel.

To illustrate, here is a rough comparison between the yearly operating costs of electricity and other fuels which can be used in automatic equipment. Using the lowest practicable levels of electric rates, (unsubsidized), and normal prices for gas, coal, and oil, the differentials are as follows:

For refrigeration, electricity at 3 cents a kwh, costs from two-and-a-half to one-and-a-quarter times as much as competing fuels;

For cooking, at  $2\frac{1}{2}$  cents, it costs from four to one-and-a-half times as much;

For water heating, at  $1\frac{1}{4}$  cents, it costs from two-and-a-half to one-and-a-half times as much;

For house-heating (in Norris, Tennessee, the model houses are electrically heated), at 1 cent, it costs from four to two-and-a-half times as much.

There is a fundamental reason for the higher cost of electricity. When coal is transformed into electricity, four-fifths of the heating value is lost before the customer's appliance is reached. With manufactured gas, less than half of the heat is thus lost; and with other fuels no heat is lost, although the actual appliance efficiency, for coal and oil, reduces the natural advantage they possess.

Stated bluntly, if electricity is to be any real boon to American householders, it must at least equal the prices of the alternative fuels. This

means average rates between three and seven mills a kilowatt hour, for full household use; or, omitting house-heating, between six mills and one and one-third cents.

Can such rates be attained, rates below even the present low wholesale rates? Not without spectacular government subsidies; which, reduced to simplest terms, means that the American householder, as taxpayer, would still have to shoulder the bill. The community cannot get electricity for less than it costs, no matter who owns the power plant.

Of course the wealthier customers, who have spare dollars to devote to the ultimate in household beautification, might benefit by the reductions in cooking and heating rates. But for those who work in factories or offices, and all the other people to whom each dollar saved is important, such electric rate reductions means little. Unless government subsidy provides the utilization equipment, the all-electric home is not economically feasible for them because of the cost of equipment. And even if this equipment were provided, wherever present services are displaced, the consumer would gain little advantage in service and would suffer some loss in cost.

Thus, in the ballyhoo of electrification possibilities, the facts have been obscured if not misstated. There is a popular anticipation of benefits that the most magnificent of governmentally-supported projects cannot make a reality.

Nor is the full extent of the social waste inherent in the yardstick program. To whatever extent electricity replaces gas, oil, and coal, workers in these industries will be thrown out of work, and the cost of these products to their remaining users will be increased. Here, surely, is no progress toward the more abundant life.

This consideration of the consumer's true interest points unmistakably to a really useful undertaking which the government could foster to better the lot of the average American housewife: improvement in present methods of using cheap fuels, and development of new domestic uses, so that convenient, modern appliances can be afforded by all.

Then, if some subsidy is held socially desirable, let the government finance the purchase, by people of limited means, of such appliances. The Electric Home and Farm Authority is a step in the right direction, but it would be far more useful if it were expanded to cover the cheap fuel fields. The Federal Housing Authority does a little of this financing, but it is not an important factor.

Unfortunately such a program would not be as spectacular as the building of great dams and transmission lines, nor has it the glamor which surrounds electricity, so it does not meet the requirements of those whose interest, perforce, centers in the householders' votes. Still, while it may be too much to expect the bare economic facts of the matter to be controlling, these facts serve as a real yardstick by which we can measure the judgment, if not the sincerity, of those who persist in riding the power issue.

## ELECTRICITY—MANKIND'S UNIVERSAL SERVANT

(Excerpts from an article by M. S. Sloan in the *Annals of the American Academy of Political and Social Science*, volume 159, pages 140-147, January, 1932.)

There is in this country a considerable body of opinion favoring government ownership and operation of electric utilities. Its advocates are by no means all communists or crackpots or patronage-grabbing politicians, as is sometimes alleged. Many of them are sincere and earnest in advocating this as a genuine public benefit, and some of them have studied the subject rather extensively. We have in the country a considerable number of municipal electric plants. Some of them, operated on business lines and not as political machines, do a creditable job. We have also certain water powers, like Muscle Shoals, or sources of water power to be developed, like Boulder Dam, the St. Lawrence, and the Columbia rivers, where government, state or federal, has some ownership rights. These present municipal plants and the power sources where government has rights would be used as centers from which to extend government owned and operated power systems. Private utilities would be driven out of business by government competition and taken over until the country-wide government power system was established. This is more than a hope of those who believe in and work for government operation. It is a definite plan for which organizations are working and toward which they are seeking, and in some measure obtaining, legislation.

In my judgment there are two reasons why our electrical future will not go that way. The first is that in spite of many breaches of the rule, our national policy and practice are opposed to government conduct of business which can be satisfactorily carried on by private enterprise. Assume that three-quarters—surely a liberal estimate—of all now said in criticism of utility operation and public regulation is accurate. Against that put the uncontested facts of the wide development of electric service by the utilities, the high technical standards, and the steadily increased use of current and decreased prices. It becomes hard to see where a case has been made requiring a shift to government ownership and operation.

The second reason is that this country, wealthy and powerful as it is, could not take over and operate the electric utilities on any basis of sound business. Government, which is essentially political, must and will handle matters differently from business. Business seeks only to continue successful and to grow, which on a long-term basis means serving customers to their satisfaction. It cannot buy success with patronage or cover up failures in the tax levy. It must root, hog, or die. Government is under no such necessity, and with its set-up of checks and balances and diffused authority and responsibility, it could not meet business requirements if it were under this necessity.

When the federal government took over the railroads during the war, we had a fair example of what would happen if all electric utilities were operated by government. The same men, please remember, operated the railroads under government control, that had run them previously. The

difference was government control, with all that such control implies in a business undertaking. Making due allowance for the stresses and dislocated circumstances of war, the venture was a colossal failure. It failed although the best railroad brains and experience in the country were on the job. It failed because the best brains and experience could not function successfully, hampered by government control and political interference. Government control of the railroads in a brief period accumulated an operating deficit of \$1,600,000,000, and half ruined the physical equipment of the railroads and the morale of their working forces. Then government backed out, leaving the taxpayers holding the bag.

The government could take over electric utilities, but what would happen to electric service and the people dependent on it in homes and workplaces is not pleasant to think of, in view of results of government control of the railroads. The financial side of the situation would not be its worst aspect, bad as that might be. Bureaucratic control of a necessity of modern life, unchecked power over a twelve-billion-dollar enterprise, with a quarter of a million employes—there we would have a power trust which would be something to really worry about.

Municipal plants, where the problems are simplest, now supply less than 5 per cent of the electricity of the country, and in recent years there has been a pronounced trend to sell small and struggling municipal plants to the utility companies. The American people make mistakes collectively as well as individually. Nevertheless, they are not inept in their handling of affairs. Consequently I expect a continuance of this trend away from government ownership and operation instead of a movement greatly increasing it. The waters of the Colorado, the St. Lawrence, and the Columbia will be harnessed, but I have no notion that the power they produce will be peddled by government. It will go into the great reservoir of power from company plants linked together and be distributed to markets over the lines of the utilities. Government, having ownership rights in such situations, will derive a revenue, but will not be directly in the power business and will not be driving its citizens out of the power business by government competition. Electricity supply will continue as it began—a manifestation of individual initiative and enterprise—and it will earn its way as it makes good and not otherwise.

Those who are engaged in the business of electricity supply are not unmindful of the responsibilities their jobs carry—responsibilities not alone to investors whose money makes the business possible, but also to the public dependent on these companies for a necessity of modern living. In no business with which I come in contact is there a higher or more genuine sense of this civic responsibility which all business bears. Ideas in this particular industry vary as to the best way in which its civic obligations shall be met, just as ideas in relation to government or any other phase of human activity vary. But there is no idea of not meeting them.

I look forward, therefore, to a future in which the electric utilities will develop and grow as businesses, remaining prosperous as they earn and deserve prosperity by increased usefulness to people and communities. I

look forward to a future in which the relations between this business and government agencies dealing with it will become more clearly defined and better adapted to furthering the well-being both of companies and customers—a future of laws and administration of laws based increasingly on sound economics rather than on political opportunism, despite the extremists on both sides of the so-called utility issue. I look ahead to a time, not too remote, when electricity will come close to being what it is now sometimes called, "mankind's universal servant."

#### SOME DOUBTS CONCERNING PUBLIC OWNERSHIP

(An article by H. C. Baldwin in the National University Extension Association's Debate Handbook for 1936-1937, pages 169-160.)

This organization believes in private ownership of utilities but with strict regulation by public service bodies that will eliminate many obvious evils in the industry which developed most markedly in the boom period.

Those who urge public ownership of utilities claim that social benefits are obtained which are of great value. This question of the social benefits is one that has been argued pro and con for many years. It is claimed that under public ownership the companies can aid the great mass of the lower income groups by quoting rates at or below cost and make up any loss by raising the rates to other classes of users, particularly to industry. This is the principle followed by the Ontario Hydroelectric Commission of which much has been said during the past two years. Now, distribution of burdens does not appeal to our sense of justice. Where municipal or federal government operation would permit charging for services below cost, it is obvious that such a power would be abused for political purposes.

We have heard advocates of public ownership claim that with the removal of heavy taxes on public utilities when they are publicly owned, that much lower rates can be quoted. This, of course, is not true because the tax item amounts for the average private utilities to from 10 per cent to 12 per cent of the gross revenue. Furthermore, it must be realized that if these taxes were eliminated from local budgets they must be assessed elsewhere; which means on the home owner and the owner of business property.

It is also frequently claimed that municipal plants can secure their capital at a much lower cost than private companies and that this would enable publicly owned companies to quote lower rates. As a matter of fact, the difference in cost of capital for the public and private companies is very small and it is doubtful if for the average situation it would amount to more than one-third of a cent a kilowatt hour. This added cost we believe is more than offset by the increased efficiency of privately operated companies which, of course, are operating for profit.

There is no denying the fact that the company which operates for profit will in almost every case operate more efficiently than the one that operates without profit. The experience of municipal ownership in hundreds of instances has shown that this is true. Of course, theoretically it need not be true if municipally owned plants were always directed by

people of exceptional ability who would not be answerable to politicians for any phase of their work. Unfortunately, however, we have not yet developed such a pronounced spirit of public service among able utility men that will furnish personnel for operating municipal public utilities; nor have we discovered any way to prevent politicians from tampering with municipally owned and operated companies. It furnishes too tempting a way for politicians to play part of their game.

Another criticism frequently leveled at private ownership of public utilities is the excess salaries that are paid. When these salaries are published in the newspapers the average man is astounded. He does not understand that to secure really capable men with great ability to operate utilities very good rewards must be offered. The history of the trend of the utility rates over a period of years would seem to indicate that our utility managers have been operating companies more and more efficiently. The big salaries in any utility company, if figured on the total output of the plant, are an infinitesimal part of the total cost of operating. Every board of directors of a utility knows from experience with human nature that to try to save a few thousand dollars a year on executive personnel will result in the loss of many thousands of dollars to the company and actually prevent any possibility of lowering rates to the public.

The bare truth of the matter is that the profit motive is still the underlying motive that urges men to perform their best. There may come a time when the service motive guides our big business men. That has not yet arrived. Our industrial development has been the envy of the world and it has been based largely on the giving of big rewards to leaders of vision and ability.

Some may argue that the developments in Russia, without giving big rewards to leaders, deny the impelling force of the profit motive. Those who follow Russian affairs know, however, that within the past two years it has been realized more and more that men must be paid according to their ability and the Russian industrial system, therefore, is no longer based entirely on the idea of service to humanity and every man equally paid regardless of his ability.

#### TURNING KILOWATTS INTO VOTES

(Excerpts from an article by Matthew S. Sloan in *Nation's Business*, volume 19, pages 21-23, 74-76, June, 1931.)

At this moment, when so many men are shouting loudly for the life blood of a monster they call the power trust, it is time to take a careful look around and see if there is such a monster. I have been in the electric business ever since I left school, and I have never seen a trace of the power trust. The reason is simple—there is no such thing as the power trust, at least in the field of business.

But in the field of politics—that is something else again. More monsters than you can count grow in that field. The passionate friend of the pee-pul needs them in his business. He creates them. Having nothing constructive to offer, he acts on the rule "when you have no

case, abuse your opponent," so he invents a monster, defies it, denounces it, raises a hue and cry after it. It is a great game—while it lasts.

Residential service in the Canadian government owned and operated system costs the users on the average from 1.5 cents a kilowatt hour in Toronto to 12 cents or more in small communities. But the current is of the 25-cycle alternating type, quite satisfactory for power use, but practically abandoned in the United States for general household use which includes lighting. In Toronto a certain amount of direct current and 60-cycle alternating current—the type of electricity used here for residential service—is supplied. The rates for this service are not published, but the price averages 3.2 cents a kilowatt hour—or more than twice the average for the 25-cycle current, which is the figure so much talked about when the critic compares the two systems. Do the advocates of government ownership ever mention this higher price? I have never heard it.

Nor do you ever hear much about the fact that the government loses money in any branch of the electric business. The mayor of Toronto, in 1928, declared that "one branch of the service, namely, the 25 cycle, alternating current, domestic service, has been operated at a loss because the cost thereof is greater than the proceeds."

Who pays that loss? The storekeeper and the manufacturer make it up in their rates if, as is claimed, the entire business pays for itself.

The fairest comparison between utilities service in Ontario and the United States is that between the systems on either side of the river, each drawing power from Niagara Falls. The companies on our side also operate a steam station which produces power at a higher cost than water power and have other costs higher than in Canada.

The provincial and municipal commissions in Ontario, in 1928, sold 3,280,574,009 kilowatt hours of electricity at an average price of .95 cent a kilowatt hour. That same year the American companies in the Niagara Hudson group, which sell Niagara power chiefly, sold 3,630,809,558 kilowatt hours, at an average of .77 cent a kilowatt hour. The Canadian system pays about \$300,000 a year in taxes; companies here pay taxes of more than \$4,500,000.

If this comparison is to be taken as a test, government ownership is not doing as good a job as privately owned utilities. Canadian householders get a lower rate than those in this country—which is made up in the taxes and in the higher rates charged to manufacturers, who, of course, get their money back in the prices of their products. The ultimate consumer pays the bill.

This situation deserves serious attention because the Ontario Hydro-electric Commission is the model, so far as there is one, for the government ownership advocates here. They know the voters will not sanction any plan for the immediate taking over of the electric utilities of the country even if such a plan could be worked out; but they hope for and are working for a series of developments, owned and operated by the government, at Muscle Shoals and Boulder dam, as well as on the St.



Lawrence and Columbia rivers. Such systems, government owned and operated, would gradually drive out private utility companies, and could be extended and eventually hooked up into a national system.

They could be—if the people really want to foot the bills for a real power trust, politically operated. President Coolidge has said that government once embarked in business must become a monopoly in that business. President Hoover, in his Muscle Shoals veto, says that such a project as this would break down the initiative and enterprise of the people, destroy equality of opportunity, and be a negation of the ideals upon which our civilization is based.

Yet, if the American people want it, they will get it. The power trust, as the politicians now discuss it, is a myth; but government owned utilities would be no myth: they would be a power trust under political operation, rendering a kind of service easier to imagine than to endure. It would be a political agency reaching into every town and hamlet in the country, dealing with every business and every home. What a machine for politicians to have under their hands! Can this country afford it?

I hope to see the issue decided. Not by way of smoke screens and impassioned speeches, but by exact statement and careful study of the facts.

#### IF INDUSTRY WERE GOVERNMENTALLY OPERATED

(An editorial in the Charlotte, N. C., Observer for September 11, 1936.)

If you were employed in the textile industry, conceivably you would not see much wrong with the government owning and operating the railroads of the United States.

If you were getting your week's wages from the steel industry, you would probably have no concern should the government operate the textile industry.

And if you were in the hire of a power company, you would likely not be especially sensitive to the suggestion that the government own and operate the steel industry.

So on down the line.

All of us to a greater or lesser degree are so built that we measure principles in terms of how they impinge upon our personal situation.

That is not as it ought to be, but it is, nevertheless, pretty much as it is with the human species in general.

Political philosophies of government are good or bad as they happen individually to touch our own case.

A bad principle may in our limited and selfish sight be good when applied to somebody else.

A good principle, should it bear down with thorny impact upon our self-interest, would be bad.

But government operation of business and industry is foreign to the political conceptions of American patriots.

True such a political economy is favored in some of the mongrel creeds that have been built up out of the chaotic flux of our disordered times, but those who live close by the ancient traditions of Americanism find themselves inherently hostile to that kind of economic culture for their country.

So far as the operatives, the workers in American business and industry are concerned, what's wrong with governmental operation and ownership?

It is so easy to see its objectionableness from the standpoint of private capital and ownership that no time need be spent in delineating the hostility arising from that source, but what of the laborers in American industry—what's wrong with government ownership and operation from their angle?

The answer need not be all-inclusive nor long-drawn out.

It is sufficient to recite this only as a statement of why workers should frown upon such a political order—it would make politicians their bosses.

And that could not be otherwise than bad and mischievous and thwarting of and hostile to the best interests of the individual employe.

These bosses, under government ownership and operation, would be political favorites and upon that basis they would be established in their places of authority over the workers.

The Textorian, published by the Cone interests of Greensboro, properly remarks in this connection and on the same theme:

"The successful running of the various departments would be secondary to playing the game of politics. The selection of new employes, the assigning of jobs, the laying off of surplus help and the promotion system would be so contaminated with politics that true practical merit would hardly be recognized.

"As the political party in power would change so would most of the personnel of factories owned and operated by the government. Such industries might not be operated for the type of profit private enterprises strive for; but rest assured, they would be operated for the profit of political crack-pots. They might be operated for use; but that use would be for the benefit of partisan politics.

"The security of the workers would be remote, for political sentiment is indeed fickle, and workers' jobs would only be as secure as would be the permanency in power of their political bosses."

That, we submit, is sufficient to state the case adequately for the workers against government ownership of industry.

Much more could be summoned to refute the claims of those who espouse such folly, but what more needs be called to the witness box?

## THE POWER TRUST BUGABOO

(Excerpts from an article by Harold E. West in the American Mercury, volume 25, pages 238-244, February, 1932.)

This control of the utilities is something worth striving for. It would open up the possibility of creating perhaps the greatest political machine the world has ever seen, with millions of workers and their dependents, billions worth of property, and annual revenues running into the billions. The present governmental machine would be a toy alongside of it. In the power industry alone the value of plant and equipment as of June, 1931, was \$12,250,000,000 and it had gross operating revenues of \$2,125,000,000. It spent \$919,417,000, or almost a billion dollars, for new construction in 1930. It has, in round numbers, 275,000 employes, of whom 234,000 are men and 41,000 are women. These employes were paid \$435,000,000 in wages and salaries in 1930. The industry had in June last 24,555,730 customers, of whom 20,331,550 were domestic, 3,681,080 were commercial and 543,100 were industrial. Of the 124,000,000 people of this country 84,500,000 live in electrically lighted homes. The industry paid in taxes in 1930 almost exactly \$200,000,000, of which the federal government got approximately one-third, the remaining two-thirds going to the states, cities, and counties. So the power industry would be a good one to start with.

The socialists get active support from a number of so-called economists, most of them young men who have spent their lives in classrooms, and know little of the realities of life. They write textbooks full of absurdities, which they teach to the immature minds with which they deal. Ordinarily they are to be found in the state colleges and universities, supported largely by public taxation, seldom in such institutions as Harvard, Yale, or the Johns Hopkins. Public ownership is what they are driving at, but they seldom come out flatly for it. It is always presented as a mere alternative. Unless the utilities stop robbing the people there must be public ownership. Unless they behave themselves and accept prudent investment as their rate-base, the public will be compelled to take them over. There is no use, it appears, in looking to state regulation for relief, for the regulatory commissions supinely accept the decrees of the Supreme Court instead of trying to evade them in the interest of the people.

It is a fact that, when all the elements of cost are considered, no publicly operated enterprise operates as cheaply or can sell its product at as low a price as does one privately owned. Figures may be juggled and accounts so kept that the contrary may appear to be the case, but, nevertheless, the higher costs are there. Include in the operating expenses the items of interest on investment, along with depreciation and taxes, and the claim that the publicly owned power plant is a producer of cheap current goes by the board. Even with the most honest and skillful management and correct accounting, the power companies, if

publicly owned, still would fail to measure up to their fullest opportunities for serving the people at low rates for two very simple reasons.

First, the power industry is dependent on promotional effort. The only way in which rates may be reduced and profits made is by constantly developing and increasing output. Increase the volume of business, and the unit costs and rates go down. The volume is increased by finding new uses to which current can be put, and stimulating the sales of appliances which encourage its use. In effort of this sort no agency of government has ever been successful.

Second, there must be continuity of policy, management and effort if the business is to achieve its complete success. This is difficult, if not impossible, in publicly owned enterprises. Plans cannot be made for the future with any certainty that they will be carried out. There can be no assurance against the effects of changes of administration, Argue as one will, politics simply cannot be kept out. Either the publicly owned power enterprise becomes itself a great political machine, as has Hydro in Ontario, or it is operated for the benefit of a machine.

The fact is that our governments, whether national, state, county, or municipal, are not rigged to manage business enterprises. The function of government is to govern, to assure protection, to safeguard health, to regulate commerce, to administer justice and the like. It is not to supply the people with the necessities, the conveniences or the comforts of life.

#### IF HERE, WHY NOT EVERYWHERE

(Editorial in the Charlotte, N. C. Observer for July 9, 1936.)

Whatever one's view may be as to the practicality of the TVA experiment involving the competition of the federal government in the manufacture and transmission of power, one is obliged to see the ultimate possibilities of evil in the complaint of a suit filed by 19 private utilities operating in the reach of this governmental development.

In a word, this complaint of the companies bringing suit against the government points out that private investment in the light and power properties in TVA territory amounts to more than \$900,000,000—millions invested by stockholders living in all parts of the country. It says that if TVA is finally held legal this vast private investment will be destroyed.

The brief likewise shows why private utilities are unable to compete with the TVA.

The utilities pay over \$14,000,000 a year in taxes—TVA pays next to nothing. The private utilities must raise all their money without benefit of subsidies—the TVA has the federal treasury and the whole power of the federal credit behind it.

The private utilities must pay every cost of operation out of their own pockets—TVA receives preferential freight and passenger rates,

franks all its letters and other mail matter, pays no workmen's compensation costs, enjoys tax exemption on its gasoline and motor vehicles, etc. And, most important, private utilities are strictly regulated by the state, and must make an adequate allowance for depreciation.

Last year TVA accounting took no notice of depreciation whatsoever, and its operating expense ledger allowed nothing for return on investment.

There is place suggested here for solemn thinking on the part of citizens and taxpayers of the United States who are already facing the facts of an unparalleled deficit and public debt largely by reason of policies inaugurated within the last three and a half years.

If government can step into the electric industry and use its great powers to destroy private investment, it can do the same thing to the grocery business, automobile manufacturing, banking, insurance, farming or any other industry. TVA is socialism pure and simple. It is as incompatible with the principles on which the United States government was founded as is communism or facism.

Our nation can no more exist half socialistic and half private enterprise than it could exist half slave and half free.

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The H. W. Wilson Co. has published a 329-page number of the Reference Shelf, volume 10, number 9, on the subject, "Government Ownership of Electric Utilities." Julia E. Johnsen, compiler. Price, 90 cents. Address the H. W. Wilson Co., 958 University Ave., New York, N. Y.

A 17-page issue, for August 25, 1936, of Editorial Research Reports has been published on the subject, "Federal Experiments in Power Production." This number was prepared by Buel W. Patch. Price, 75 cents. Address Editorial Research Reports, 1013 Thirteenth Street, N. W., Washington, D. C.

Bower Aly has edited and published the National University Extension Association's tenth annual debate handbook, for 1936-1937, this entitled "Electric Utilities." The handbook is published in two volumes. It contains an annotated bibliography, a critical analysis of the national high school debate topic, articles prepared especially for the volume, and selected reprints from current sources. The two volumes contain 440 pages.

In addition to the two volumes of the handbook, Mr. Aly has available for free distribution a quantity of valuable materials provided by national organizations interested in the field of the debate.

Those wishing to obtain the debate handbook and the accompanying free materials should remit \$1.89 to the Debate Handbook, Box 209, Columbia, Mo., in full payment for the handbook and for postage charges on the free materials.

These free materials are as follows: (1) The World Power Conference number of "Public Utilities Fortnightly"; (2) Reference Materials on Private Ownership, a collection of fourteen pamphlets, bulletins and reprints, compiled by the Edison Electric Institute to supplement the debate handbook on the negative side; (3) "The Pride of Columbia, Missouri," a pamphlet sponsored by the Chamber of Commerce of Columbia, Mo.; (4) Bulletins on Coal versus Water Power, addresses reprinted by the National Coal Association; (5) "A Manual for Private Ownership," a pamphlet prepared for the negative by Public Service Magazine, Chicago; (6) "The American Economic System Compared with Collectivism and Dictatorship," a pamphlet provided by the Chamber of Commerce of the United States; (7) "How Not to Debate: a Lesson for High School Students," a short article by Bower Aly; and (8) Extracts from the August, 1936 (special debate number) of "Public Ownership of Public Utilities," the official organ of the Public Ownership League of America. This contains affirmative material.

Noble and Noble have published a 360-page debaters help book, entitled "Should the Government Own and Operate Electric Utilities?" E. C. Buehler, editor. Price, \$2.00. Address Noble and Noble Publishers, Inc., 100 Fifth Ave., New York, N. Y.

The October, 1936, number of the Congressional Digest is devoted to the topic, "Government Ownership of Electric Utilities." Price, 50 cents. Address the Congressional Digest, 2131 LeRoy Place, Washington, D. C.

The January, 1932 volume of the Annals of the American Academy of Political and Social Science is devoted to the subject, "Power and the Public." Ernest Minor Patterson, editor. 187 pages. Price, 50 cents. Address the American Academy of Political and Social Science, 3457 Walnut Street, Philadelphia, Pa.

The Library of Congress has prepared a list of references entitled, "A Brief List of References on Government Ownership of Electric Light and Power Utilities." For this bibliography, the principal or the debate coach should write the Library of Congress, Washington, D. C.

Copies of the radio debate on the national high school debate topic may be secured from the Committee on Debate Materials, Box 209, Columbia, Mo. The speakers who participated in the debate which was held on November 19, 1936, were: on the affirmative, Norman Thomas and Harry W. Laidler; and on the negative, G. W. Dyer and W. C. Mullendore. The price is 15 cents for one copy or 25 cents for two copies.

The Chamber of Commerce of the United States may be enabled to furnish some material on the debate topic. Inquiries should be addressed to the Chamber of Commerce of the United States, Washington, D. C.

The Federal Power Commission may be enabled to furnish some references or material on the debate topic. Inquiries should be made of the Federal Power Commission, Washington, D. C.

The Edison Electric Institute may be enabled to furnish some material on the debate topic. Inquiry as to available material, with price list, should be made of Edison Electric Institute, 420 Lexington Avenue, New York, N. Y.

The National Coal Association may be enabled to furnish some material dealing with the debate topic. Inquiry regarding available material, with price list, should be made of the National Coal Association, 803-813 Southern Building, Washington, D. C.

The Tennessee Valley authority will probably be able to furnish some publications of interest to debaters. Request for these publications should be made of the Director of Information, Tennessee Valley Authority, Knoxville, Tenn.

The Public Ownership League of America may be enabled to furnish some material dealing with the debate topic. Inquiry as to available material, with price list, should be made of the Public Ownership League of America, 127 North Dearborn Street, Chicago, Ill.

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UNIVERSITY OF NORTH CAROLINA  
EXTENSION BULLETIN

VOL. XVI

OCTOBER, 1936

NO. 3

ACADEMIC CONTESTS  
FOR  
NORTH CAROLINA  
HIGH SCHOOLS



ANNOUNCEMENT FOR THE YEAR  
1936-1937

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ADDRESS: UNIVERSITY EXTENSION DIVISION,  
CHAPEL HILL, N. C.



# ACADEMIC CONTESTS FOR NORTH CAROLINA HIGH SCHOOLS

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## ANNOUNCEMENT

Announcement is made in this number of the University of North Carolina Extension Bulletin of the regulations which will govern the following academic contests for North Carolina high schools, to be conducted in the spring of 1937: the thirteenth annual high school Latin contest, the twelfth annual high school French contest, the twelfth annual high school Spanish contest, and the twelfth annual high school Mathematics contest.

By means of these contests the University Extension Division and the several departments concerned of the University of North Carolina hope to render a service to the high schools through an increase in the interest of North Carolina high school students in the field of scholarship, particularly in the study of the designated subjects, Latin, French, Spanish, and Mathematics. Since these contests were inaugurated, with the first annual high school Latin contest held on February 18, 1925, they have met with a very cordial reception on the part of the high schools of the State. The central committee at the University hopes that the contests will be found helpful by the high schools and that they will prove generally successful this year.

The dates for the holding of these different contests are as follows: Latin contest, February 19; French contest, March 5; Spanish contest, March 19; and Mathematics contest, April 30.

All accredited North Carolina public high schools are invited to enter the contests. The school officials whose schools plan to enter the contests should notify E. R. Rankin, Secretary, at Chapel Hill, at their earliest convenience regarding the number of pupils whom they will have to enter the different contests.

The attention of school officials and teachers is called to the following general regulations, which will apply to all four of the high school academic contests, and to the special regulations which will govern each particular contest.

## GENERAL REGULATIONS

1. The University Extension Division and the several departments concerned of the University of North Carolina will conduct, with the cooperation of participating high schools, contests in the spring of 1936 in Latin, French, Spanish, and Mathematics for high school students, participation in these contests being open to accredited North Carolina public high schools.

2. The contests will be conducted in all cases under the direct supervision of the superintendents, high school principals, or teachers in the schools.

3. No student who has already been graduated from a high school shall be eligible to participate in the academic contests.

4. It is necessary for all students to be regularly enrolled in their high schools at the time of their participation in the academic contests.

5. The tests in all of these contests will be forwarded from Chapel Hill to the individual schools in sealed envelopes, which are not to be opened until the time when the examinations are given.

6. It will be necessary in each case that the individual student give a pledge stating that no help has been given or received on the test.

7. Superintendents, principals, or teachers in charge of the contests will give assurance to the committee that the contests have been properly conducted and that all of the regulations and conditions pertaining to the contests have been observed.

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### THE HIGH SCHOOL LATIN CONTEST

1. The contest will take place throughout the State on February 19, 1937.

2. Students who may take part in the Latin contest are limited to members of the sophomore, junior, and senior classes.

3. This examination will require (1) an ability to translate passages of comparatively easy Latin, will include (2) questions on form and syntax based on such passages, and will include (3) questions involving a general knowledge of grammar.

4. The individual school will select the best three papers from the total of the papers submitted in the local contest and will send these three papers to the Secretary of the Latin Contest Committee at Chapel Hill by February 26, 1937.

5. The papers, as they are sent in by the various high schools, will be graded by faculty members of the department of Latin of the University. Announcement will be made of the school whose student wins first place. Honorable mention will be given to several schools whose students submit next best papers.

6. All schools deciding to enter the contest will notify the committee at Chapel Hill not later than February 15 of their plan to participate and will also notify this committee as to the number of students of the particular high school who will wish to enter the contest.

---

### THE HIGH SCHOOL FRENCH CONTEST

1. The contest will take place throughout the State on March 5, 1937.

2. The high school French contest is intended only for students in second year French who have had no special advantages nor private instruction in the language.

3. The scope of the contest will include: (1) a vocabulary test, (2) the conjugation of several representative verbs, (3) the composing of French sentences illustrating different grammatical points, and (4) a reading test.

4. The individual school will select the best three papers from the total of papers submitted in the local contest and will send these three papers to the secretary of the French Contest Committee at Chapel Hill by March 12, 1937. *The high school teacher is expected to score and to record the number of errors in each paper which is sent to Chapel Hill. Papers which have not been scored and on which the errors have not been recorded will be automatically disqualified.*

5. The papers from the various high schools will be graded by faculty members of the department of French of the University. Announcement will be made of the three best individual papers in order of excellence, with honorable mention to the next twelve. Announcement will also be made of the three schools whose three-student teams make the best showing.

6. All schools deciding to enter the contest will notify the committee at Chapel Hill not later than March 1 of their plan to participate and will also notify this committee as to the number of students of the particular high school who will wish to enter the contest.

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### THE HIGH SCHOOL SPANISH CONTEST

1. The contest will take place throughout the State on March 19, 1937.

2. Students who may take part in the Spanish contest are limited to the sophomore, junior, and senior classes. The contest will be of a practical nature, enabling the student to show what facility he has acquired in handling Spanish verbs, grammar, and reading.

3. The individual school will select the best three papers from the total of the papers submitted in the local contest and will send these three papers to the Secretary of the Spanish Contest Committee at Chapel Hill by March 26, 1937. *The high school teacher is expected to score and to record the number of errors in each paper which is sent to Chapel Hill. Papers which have not been scored and on which the errors have not been recorded will be automatically disqualified.*

4. The papers from the various high schools will be graded by faculty members of the department of Spanish of the University. Announcement will be made of the school whose student wins first place. Honorable mention will be given to several schools whose students submit next best papers.

5. All schools deciding to enter the contest will notify the committee at Chapel Hill not later than March 15 of their plan to participate and will also notify this committee as to the number of students of the particular high school who will wish to enter the contest.

---

### THE HIGH SCHOOL MATHEMATICS CONTEST

1. The high school Mathematics contest will take place throughout the State on April 30, 1937.

2. Students who may take part in the mathematics contest are limited to members of the sophomore, junior, and senior classes.

3. The scope of the contest will include: (1) an arithmetic test, (2) an algebra test, and (3) a plane geometry test.

4. The individual school will select the best paper from the total of papers submitted in the local contest and will send this paper to the Secretary of the Mathematics Contest Committee at Chapel Hill by May 7, 1937. Only one paper is to be sent to Chapel Hill from each school. Each paper submitted in the contest must carry the name of the writer, the name and address of the school, and the name of the principal.

5. The papers, as they are sent in by the various schools, will be graded by faculty members of the department of Mathematics of the University. Announcement will be made of the school whose student wins first place. Honorable mention will be given to several schools whose students submit next best papers.

6. All schools deciding to enter the contest will notify the committee at Chapel Hill not later than April 26 of their plan to participate and will also notify this committee as to the number of students of the particular high school who will wish to enter the contest.

## WINNERS OF ACADEMIC CONTESTS IN THE PAST

## THE LATIN CONTEST

The Charlotte High School, 1925  
The Lillington High School, 1926  
The Wilson High School, 1927  
The Roxboro High School, 1928  
The Durham High School, 1929  
The Durham High School, 1930  
The Durham High School, 1931  
The Roxboro High School, 1932  
The Wilson High School, 1933  
The Durham High School, 1934  
The Wilson High School, 1935  
The Statesville High School, 1936

## THE FRENCH CONTEST

The Raleigh High School, 1926  
The Davidson High School, 1927  
The Forest City High School, 1928  
The Lenoir High School, 1929  
The Greensboro High School, 1930  
The Fayetteville High School, 1931  
The Louisburg High School (tie), 1932  
The Sylva High School (tie), 1932  
The Oxford High School, 1933  
The Louisburg High School, 1934  
The Louisburg High School, 1935  
The Louisburg High School, 1936

## THE SPANISH CONTEST

The Statesville High School, 1926  
The Statesville High School, 1927  
The Reidsville High School, 1928  
The Albemarle High School, 1929  
The Albemarle High School, 1930  
The Fayetteville High School, 1931  
The Gastonia High School, 1932  
The Gastonia High School, 1933  
The Gastonia High School, 1934  
The Gastonia High School, 1935  
The Gastonia High School, 1936

## THE MATHEMATICS CONTEST

The Ayden High School, 1926  
The Charlotte High School, 1927  
The Ahoskie High School, 1928  
The Rocky Mount High School, 1929  
The Greensboro High School, 1930  
The Greensboro High School, 1931  
The Durham High School, 1932  
The Durham High School, 1933  
The Broughton High School, 1934  
The Albemarle High School, 1935  
The Durham High School, 1936

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The University of North Carolina offers, through the Extension Division, the following services to the people of the State:

**Correspondence Instruction.** One hundred and thirty university courses are offered by mail. These courses carry college and certification credit. High school graduates and others unable to attend college find home-study an economical and satisfactory method of continuing their education.

**Extension Class Instruction.** Late afternoon, evening, and Saturday classes are organized wherever enough enrollments to cover expenses are secured. Courses of both a vocational and cultural nature are offered, with college credit, if desired.

**Library Service.** Reading courses, books, and reference materials are loaned to individuals and groups interested in the systematic study and discussion of literary, historical, social, and other subjects. There are available about fifty outlines for study suitable for women's clubs or other groups.

**Lectures.** Popular and technical lectures and readings by members of the faculty are arranged for schools, clubs, and other community organizations. Lecture courses either on a particular subject or a series of topics may be obtained. Short courses and institutes are held at the University for groups interested in intensive training and instructional programs.

**Dramatic Arts.** Assistance is given in organization for dramatic activities, in play selection and production, and in the loan of playbooks and other library material. An annual tournament is conducted in coöperation with the Carolina Dramatic Association.

**Interscholastic Activities.** In coöperation with several University departments and state agencies, the Division conducts annual contests in debating, athletics, and academic subjects. A coaching school is held each summer for high school coaches and athletic directors.

**Publications.** *The University News Letter*, containing the results of studies made of economic and social conditions in North Carolina, is sent free to residents of the State. There are also issued annually several numbers of *The Extension Bulletin* containing information of interest to general readers.

For information concerning any of these services, write to the UNIVERSITY EXTENSION DIVISION, Chapel Hill, N. C.

UNIVERSITY OF NORTH CAROLINA  
EXTENSION BULLETIN

VOL. XVI

NOVEMBER, 1936

NO. 4

PLAYS

FOR SCHOOLS AND LITTLE THEATRES

*A New Descriptive List*

By FREDERICK H. KOCH

*Director of The Carolina Playmakers*

BETTY SMITH

ROBERT FINCH

*of the Faculty Theatre Project*



EDITED BY THE

BUREAU OF COMMUNITY DEVELOPMENT

CHAPEL HILL

MCMXXXVII

THE UNIVERSITY OF NORTH CAROLINA PRESS









TWO OUTDOOR PRODUCTIONS BY THE CAROLINA PLAYMAKERS:

☐ (Above) *ANDROCLES AND THE LION* by George Bernard Shaw, directed by Frederick H. Koch. The setting designed by Russell Smith and executed by Harry Davis.

☐ (Below) *HAMLET*, directed and staged by Samuel Selden with Professor Koch in the title role.

☐ Costumes for both plays by Ora Mae Davis. Lighting by Harry Davis. Photographs by Wootten-Moulton.

UNIVERSITY OF NORTH CAROLINA  
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VOL. XVI

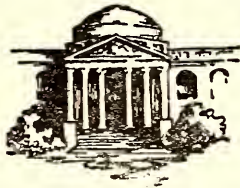
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ISSUED BY THE  
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CHAPEL HILL

MCMXXXVII

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## PLAY-ACTING

By FREDERICK H. KOCH

☐ ONE DAY on the sidewalks of New York I came upon three small boys marching in strange formation. I stopped to watch them. "What are you boys doing?" I queried.

"We're *playing!*" from the first boy.

"What are you playing?"

"Choo-choo engine, of course."

Sure enough there they were chugging down the sidewalk like a regular engine, emitting a staccato choo-choo, choo-choo, each following closely on the heels of the other.

"Well, what are you?" I asked the first boy of the little human chain.

"I's de *ingine.*"

And the second boy, "I's de coal car."

And the last one, a tiny sooty-faced lad not more than three years old, "I's de *smoke!*"

Down the street they went chugging away—choo-choo, choo-choo, choo-choo.

The impulse to play-act is born in every child and every child creates a stage in his own imagination whereon he may play his little scene, as if his whole vocation were endless imitation.

For the dramatic is the most vital of all the arts. Its medium, the actor, is the human being himself, and the theatre presents the life of man in action.

It is now twenty years since we initiated the Bureau of Community Drama at the University of North Carolina with a view to assisting school and community groups in the selection and production of plays. In that time we have witnessed a remarkable renaissance toward a new theatre—a theatre which the people have created for themselves. And we have seen evidences on every side of this popular theatre which are heartening indeed. Not only the leading universities and colleges but also the schools everywhere, throughout the length and breadth of our American states, are coming more and more to realize the importance of cherishing the dramatic impulse.

Until recent years the educative values of the play have been vaguely comprehended and all but completely neglected. Our approach has been almost entirely an intellectual one. Shakespeare has been lost to the theatre of life for which he wrote. Last winter on tour with The Carolina Play-makers we were discussing the choice of a play for our annual Forest Theatre production. Shakespeare was mentioned and one of the boys ventured, "Let's do *Julius Caesar!*"

"Heck, no," from another, "not *that*—I had that in high school."

Perhaps we have forgotten in our teaching that Shakespeare was an actor and producer first of all, that he wrote his plays for the stages of his Globe and Blackfriars Theatres, that his works were not published in a volume until seven years after his death. And that perhaps he died bliss-

fully ignorant of the fact that he had created an enduring literature. I fear we have forgotten the real Shakespeare who wrote for the house of life. That he wrote his plays to be acted, and that the sound of his lines is the soul of his poetry.

We are coming at last to realize that the play instinct, rightly directed, may become a powerful instrument for training the emotions and for moulding character. Long ago a great teacher, Frederick Froebel, held play to be "the purest and most spiritual activity of mankind and the source of all that is good."

Toward such a millennium we are striving.

*Chapel Hill, North Carolina*  
*October 7, 1937*



## HOW TO USE THE INDEX

### THE CHART

¶ THE CHART is designed to show at a glance important production details of all plays listed. For example: A director interested in producing a comedy need only glance down the column under the heading "Type of Play" and examine all plays marked "C." Non-royalty plays may be isolated immediately by simply noting all plays marked "0" in the column listed "Royalty." In the same way, number in the cast and number of sets may be ascertained quickly by examining columns so listed. Costume plays are noted and an attempt has been made to classify those plays that are simple of production and those more difficult. If a play is suitable for outdoor production, it is so indicated by a mark in the column devoted to settings. In the one-act plays approximate playing time is given. The chart will be found extremely useful in specialized play selection.

### ROYALTIES

¶ THE ROYALTY quoted on any play is the maximum one per single performance where admission is charged. Often by writing to publishers or agents and stating details of production (number of performances planned, price of admission, number of seats in theatre, etc.), special royalty rates may be obtained. The royalty given in the chart is the most recent quotation.

### NON-ROYALTY PLAYS

¶ THERE are many excellent plays listed as royalty free. In many cases these are fine plays falling into three categories: (1) Plays of historical and literary value, such as the Greek plays, Shakespearean plays, Restoration plays, etc. (2) Plays on which the royalty paying time has run out, such as the plays of Ibsen, Oscar Wilde, Boucicault; old melodramas such as "The Drunkard," etc. (3) Good plays expressly written for inexperienced and beginning groups in which the only restriction or "cost" is the purchase of a certain number of copies of the play. A letter of inquiry to the agent or publishers of a play being considered for production will elicit a friendly response concerning royalties or production rights.

### FURTHER INFORMATION

¶ THE Bureau of Community Drama is always glad to give advice concerning the selection and staging of plays. For any further information on plays or production, address the Bureau of Community Drama, Chapel Hill, North Carolina.



## THE BUREAU OF COMMUNITY DRAMA

### PLAYS LOANED

¶ THE Bureau of Community Drama of the University Extension Division will be glad to send for examination to any one in North Carolina copies of any of the plays listed in this bulletin. The play-books must be returned within two weeks from the date on which they are received. There is no charge for the use of these plays, but the borrower pays the postage both ways. The Bureau of Community Drama will be glad to give advice concerning the selection and staging of plays.

### CAROLINA FOLK-PLAYS

#### FOUR VOLUMES

¶ THIS LIST includes a number of *Carolina Folk-Plays* written in the playwriting courses at the University of North Carolina. The first three volumes are published by Henry Holt and Company and the latest, *Carolina Folk Comedies*, is published by Samuel French, Inc.

These volumes offer a wide range—from the Great Smoky Mountains on the western border of the Carolina country to the treacherous shoals of Hatteras. Here are plays of heroic highland people, strange tales of folk superstition, the struggling lives of work-worn tenant farmers, romances of plantation days, class conflict in mill villages—a colorful variety of folk comedy and tragedy to imagination and beauty. Most of them have simple setting and they are not difficult to produce.

A nominal royalty fee of \$5.00 for a production of any of these plays is payable to Samuel French, as agent for The Carolina Playmakers, and goes to the author in every case.

Upon application to The Carolina Playmakers, the royalty may be waived when the plays are used as educational experiments and no admission fee is charged.

All four books are illustrated with photographs of the original productions of the plays in Chapel Hill and with interesting scenes of The Playmakers in their workshop and on tour.

### ACKNOWLEDGMENTS

¶ WE WISH to thank the play publishers all of whom were most helpful in giving requested information and in making available books and collections of plays for examination for this Play List.

¶ WE ARE particularly grateful to John W. Parker of the University of North Carolina Drama Extension Department for his invaluable aid and advice in the compiling of this material.

THE AUTHORS.



# Index of One-Act Plays

Code: v—in volume; †—played outdoors; ?—royalty or price on application;  
C—Comedy; D—Drama; T—Tragedy; Fa—Farce; M—Melodrama; F—Fantasy

<i>Title and Author</i>	<i>Page</i>	<i>Type</i>	<i>Price Printed Copy</i>	<i>Royalty</i>	<i>Sets</i>	<i>Male</i>	<i>Female</i>	<i>Playing Time in Minutes</i>	<i>Costume Play</i>	<i>Not Difficult</i>	<i>Advanced Groups</i>
Abraham and Isaac Samuel A. Eliot	19	D	\$2.00v	0	int.	7	0	40m.	*	*	
Across the Border Colin Clements	19	D	\$5.00v	\$5.	int.	2	1	20m.		*	
Action Holland Hudson	19	C	\$.50	\$10.	int.	12	1	20m.		*	
Affected Young Ladies, The Moliere	19	C	\$.35	0	int.	3	6	30m.	*		*
Afternoon Philip Johnson	19	C	\$.50	\$10.	int.	1	3	30m.			*
Agatha Jane Toy	19	C	\$2.50v	\$5.	int.	4	4	30m.	*	*	
All on a Summer's Day Ryerson & Clements	19	F	\$1.50v	\$5.	ext.	0	4	15m.	*	*	
Allison's Lad Beulah Marie Dix	19	D	\$1.60v	\$5.	int.	6	0	30m.	*	*	
America Passes By Kenneth Andrews	19	C	\$.25	\$5.	int.	2	2	30m.			*
And He Came to His Father Erna Kruckmeyer	19	D	\$.35	0	ext.	4	2	40m.		*	
And There Was Light Chas. O'B. Kennedy	19	C	\$.30	\$10.	int.	1	3	30m.			*
Anniversary, The Anton Tchekoff	19	Fa	\$2.50v	0	int.	2	2	15m.			*
Another Way Out Lawrence Langner	19	C	\$5.00v	?	int.	2	3	25m.			*
Aria Da Capo Edna St. V. Millay	20	F	\$.50	\$15.	int.	4	1	30m.	*	*	
Art and Mrs. Palmer Glenn Hughes	20	Fa	\$3.00v	\$5.	int.	3	3	30m.		*	
Artist, The H. L. Mencken	20	C	\$.50	\$5.	int.	5	8	25m.		*	
As Good as Gold Lawrence Housman	20	D	\$.35	\$5.	ext.	7	0	25m.	*	*	
Ashes of Roses C. D'Arcy Mackay	20	D	\$1.50v	?	int.	2	5	40m.	*		*
Atlanta in Wimbledon Lord Dunsany	20	C	\$.50	\$10.	int.	5	1	25m.		*	
Autumn Fires Gustav Wied	20	C	\$5.00v	?	int.	8	0	25m.			*
Baby Carriage, The Bosworth Crocker	20	C	\$5.00v	?	int.	2	2	30m.			*
Back of the Yards K. S. Goodman	20	D	\$1.50v	?	int.	3	2	30m.		*	

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Balanced Diet											
Elizabeth L. Green	20	C	\$.30	0	int.	5	3	30m.		*	
Bank Account, The											
Howard Brock	20	D	\$1.25v	?	int.	1	2	30m.			*
Bardell vs. Pickwick											
Chas. Dickens	20	Fa	\$.15	0	int.	5	2	30m.	*	*	
Beaded Buckle, The											
Frances Gray	21	C	\$2.00v	\$5.	int.	2	4	35m.		*	
Bear, The											
Anton Tchekoff	21	C	\$.35	0	int.	2	1	25m.		*	
Beau of Bath, The											
C. D'Arcy Mackay	21	D	\$1.50v	\$5.	int.	2	1	10m.	*	*	
Beauty and the Jacobin											
B. Tarkington	21	D	\$.75	\$25.	int.	3	2	80m.	*	*	
Bedside Manners											
Nicholson & Behrman	21	C	\$.30	\$5.	int.	2	3	30m.			*
Before Breakfast											
Eugene O'Neill	21	T	\$2.50v	\$10.	int.	0	1	10m.			*
Behind a Watteau Picture											
R. E. Rogers	21	F	\$1.00	\$10.	2 ext.	14	2	60m.	*		*
Betsy Anne											
Phyllis Chapman	21	C	\$.30	0	int.	3	3	20m.		*	
Between the Soup and the Savoury											
C. Jennings	21	Fa	\$.30	\$5.	int.	0	3	25m.		*	
Bimbo the Pirate											
Booth Tarkington	21	C	\$.50	\$10.	int.	4	1	30m.	*	*	
Birthday of the Infanta, The											
Stuart Walker	21	D	\$2.50v	\$10.	int.	5	2	35m.	*	*	
Bishop's Candlesticks, The											
Norman McKinnel	21	D	\$.30	\$5.	int.	3	2	20m.	*	*	
Blackbeard											
Paul Green	21	D	\$2.00v	\$5.	int.	6	0	30m.	*		*
Blackberryin'											
H. F. Smith	21	C	\$3.00v	?	int.	0	5	20m.			*
Blue and Green Hat of Abdul Hassan											
Constance Wilcox	22	C	\$.50	?	int.	5	2	40m.	*	*	
Boccaccio's Untold Tale											
Harry Kemp	22	T	\$5.00v	?	int.	2	3	25m.	*		*
Bottled in Bond											
Glenn Hughes	22	Fa	\$.50	?	int.	2	2	35m.			*
Bound East for Cardiff											
Eugene O'Neill	22	T	\$.95v	?	int.	11	0	25m.		*	
Bound for Mexico											
Babbette Hughes	22	M	\$.30	\$5.	int.	4	1	25m.		*	
Box and Cox											
J. M. Morton	22	Fa	\$.25	0	int.	2	1	35m.		*	
Boy Comes Home, The											
A. A. Milne	22	C	\$.30	\$10.	int.	2	3	35m.		*	
Boy on the Meadow, The											
E. Van Der Veer	22	D	\$.35	\$5.	int.	1	3	30m.	*	*	

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Boy Who Discovered Easter, The Eliz beth McFadden -----	22	D	\$ .35	\$10.	int.	2	2	40m.		*	
Boy Will, The R. E. Rogers -----	22	F	\$2.25v	?	int.	3	2	15m.	*	*	
Bracelet, The Alfred Sutro -----	22	C	\$ .30	\$5.	int.	4	4	30m.			*
Brains Martin Flavin -----	22	C	\$1.50v	\$10.	ext.	3	0	30m.		*	
Bread Fred Eastman -----	23	D	\$ .30	\$5.	int.	2	4	30m.		*	
Breaking of the Calm, The Dan Totheroh -----	23	T	\$ .35	\$5.	ext.	5	1	30m.	*		*
Brink of Silence, The E. E. Galbraith -----	23	D	\$ .75v	?	int.	4	0	15m.		*	
Brothers Lewis Beach -----	23	C	\$ .75v	\$10.	int.	3	0	20m.			*
Bumblepuppy J. W. Rogers -----	23	C	\$ .30	\$5.	ext.	3	0	25m.		*	
Bumbo, the Clown Lawrence Gibson -----	23	F	\$5.00v	\$5.	int.	3	1	25m.		*	
Burglar, The M. Cameron -----	23	Fa	\$ .30	0	int.	0	5	30m.		*	
By Their Words Ye Shall Know Them S. & J. A. Quintero -----	23	C	\$3.00v	0	int.	2	1	15m.			*
Cabbages Edward Staadt -----	23	C	\$ .50	\$5.	int.	3	4	50m.		*	
Cajun, The Ada Jack Carver -----	23	D	\$ .50	\$10.	int.	4	2	30m.	*		*
Caleb Stone's Death Watch Martin Flavin -----	23	C	\$ .50	\$10.	int.	6	4	45m.			*
Camberly Triangle, The A. A. Milne -----	23	C	\$ .30	\$10.	int.	2	1	30m.		*	
Casualties Martin Flavin -----	23	T	\$1.50v	\$10.	int.	2	1	30m.		*	
Cathleen Ni Hoolihan W. B. Yeats -----	24	D	\$2.50v	?	int.	2	3	20m.	*		*
Changing Places I. L. Ehrlich -----	24	Fa	\$ .35	\$5.	2 int.	2	2	25m.		*	
Charming Leandre T. De Banville -----	24	C	\$ .35	0	ext.	2	1	20m.	*	*	
Checkmate M. La Prade -----	24	C	\$ .30	\$5.	int.	2	2	20m.	*	*	
China Pig, The E. E. Mellon -----	24	D	\$ .75	?	int.	1	2	15m.		*	
Choir Rehearsal, The C. Kummer -----	24	C	\$ .30	\$10.	int.	4	2	20m.	*	*	
Christmas Carol, A Charles Dickens -----	24	C	\$ .25	0	int.	4	3	60m.	*	*	
Christmas Miracle Play, A Samuel A. Eliot -----	24	D	\$2.00v	?	int.	13	1	45m.	*	*	

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Cinderella Married Rachel Lyman Field -----	24	C	\$1.60v	\$10.	int.	2	4	30m.	*	*	
Clod, The Lewis Beach -----	24	D	\$1.00v	\$10.	int.	4	1	20m.	*		*
Cloy Loretto Carroll Bailey -----	24	C	\$2.50v	\$5.	int.	1	3	40m.	*	*	
Columbine Reginald Arkell -----	24	C	\$.60	\$8.	ext.	5	1	20m.	*	*	
Columbine in Business R. L. Field -----	24	C	\$1.25v	\$10.	int.	3	1	35m.		*	
Come Michaelmas Keble Howard -----	25	C	\$.30	\$5.	int.	2	2	30m.		*	
Companion-Mate Maggie Helen Dortch -----	25	C	\$2.50v	\$5.	int.	3	2	30m.		*	
Confetti Virginia Petersen -----	25	C	\$.50	?	int.	2	2	30m.	*	*	
Conflict, The C. V. McCauley -----	25	D	\$3.00v	?	int.	1	3	20m.			*
Constant Lover, The St. John Hankin -----	25	C	\$.30	\$5.	ext.	1	1	20m.			*
Cooks and Cardinals N. C. Lindau -----	25	C	\$1.25v	?	int.	4	2	25m.	*	*	
Counsel Retained Constance Mackay -----	25	C	\$1.50v	?	int.	2	1	30m.	*	*	
Crabbed Youth and Age Lennox Robinson -----	25	C	\$.50	\$10.	int.	3	4	30m.			*
Cross-Stitch Heart, The Rachel Field -----	25	F	\$1.25v	\$10.	int.	2	3	35m.	*	*	
Crow's Nest, The William Manley -----	25	C	\$1.25v	?	ext.	3	0	15m.		*	
Curtain, The Hallie Flanagan -----	25	D	\$.35	\$5.	int.	4	2	30m.			*
Daggers and Diamonds K. P. Moseley -----	25	C	\$2.00v	\$5.	int.	2	2	25m.		*	
Dancing Dolls K. S. Goodman -----	25	C	\$.50	?	int.	4	3	25m.	*	*	
Dark Lady of the Sonnets G. B. Shaw -----	26	C	\$.75	?	ext.	2	2	20m.	*		*
Dave Lady Gregory -----	26	D	\$3.00v	\$5.	int.	3	2	25m.	*		*
Dawn Percival Wilde -----	26	T	\$.35	\$10.	int.	2	2	30m.			*
Day's Work, The E. Wehner Smith -----	26	D	\$1.80v	\$5.	ext.	3	0	25m.			*
Deacon's Hat, The Jeannette Marks -----	26	C	\$2.00v	?	int.	3	3	30m.	*		*
Dear Departed, The Stanley Houghton -----	26	C	\$.30	\$5.	int.	3	3	30m.		*	
Delta Wife Walter McClennan -----	26	T	\$.50	?	int.	1	1	30m.			*

## INDEX OF ONE-ACT PLAYS

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Devil's Lane Louise S. Perry -----	26	C	\$ .50	\$10.	int.	2	1	30m.			*
Diabolical Circle, The Beulah Bomstead -----	26	Fa	\$1.00v	0	int.	3	1	30m.	*	*	
Discovery, The Herman Ould -----	26	D	\$ .30	\$5.	ext.	7	0	30m.	*	*	
Doctor Faustus Samuel Eliot -----	26	T	\$2.00v	0	int.	?	?	45m.	*		*
Dod Gast Ye Both! Hubert Heffner -----	26	C	\$2.00v	\$5.	ext.	6	1	30m.		*	
Dogwood Bushes Wilbur Stout -----	27	C	\$2.50v	\$5.	int.	3	2	20m.		*	
Dollar, A David Pinski -----	27	C	\$ .35	\$5.	ext.	5	3	25m.	*	*	
Domestic Problem, A L. Worrall -----	27	C	\$ .35	\$5.	int.	1	3	20m.		*	
Double Demon A. P. Herbert -----	27	Fa	\$2.00v	?	int.	2	11	40m.		*	
Dragon's Glory G. Knevels -----	27	Fa	\$ .50	?	ext.or†	4	2	30m.	*	*	
Drums of Oude Austin Strong -----	27	M	\$ .50	\$10.	int.	7	1	35m.	*	*	
Duchess Says Her Prayers, The Mary C. Canfield -----	27	D	\$5.00v	?	int.	1	2	30m.	*		*
Duke and the Dices Holworthy Hall -----	27	C	\$ .50	\$10.	ext.	5	1	35m.			*
Dumb and the Blind Harold Chapin -----	27	D	\$ .50	\$10.	int.	2	2	20m.			*
Dust of the Road K. S. Goodman -----	27	D	\$ .50	\$10.	int.	4	2	20m.		*	
Eldest, The Edna Ferber -----	27	D	\$ .50	?	int.	3	4	30m.			*
Eligible Mr. Bangs, The R. Housum -----	27	C	\$ .35	\$5.	int.	2	2	30m.		*	
Emergency Case, An Martin Flavin -----	28	D	\$1.50v	\$10.	int.	2	2	30m.			*
End of the Rainbow, The J. Webber -----	28	C	\$ .35	0	ext.	2	1	15m.	*	*	
End of the Rope, The L. Thanhouser -----	28	T	\$1.25v	\$5.	int.	2	0	20m.			*
Engagement Ring, The R. Hillyer -----	28	C	\$ .50	\$10.	ext.	3	2	30m.			*
Enter the Hero Theresa Helburn -----	28	C	\$ .35	\$10.	int.	1	3	25m.		*	
Evening Dress Indispensable R. Pertwee -----	28	Fa	\$ .30	\$10.	int.	2	2	25m.		*	
Ever' Snitch Irene Fussler -----	28	C	\$2.50v	\$5.	int.	3	2	40m.		*	
Ever Young Alice Gerstenburg -----	28	D	\$1.50v	\$10.	int.	0	4	25m.			*

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Everybody's Husband G. Cannan .....	28	C	\$ .50	\$10.	int.	1	5	30m.	*		*
Exchange, The Althea Thurston .....	28	D	\$1.50v	\$10.	int.	4	1	25m.		*	
Exile Arthur C. Doyle .....	28	D	\$ .50	?	int.	3	1	30m.			*
Faithful Admirer Elizabeth Baker .....	28	C	\$5.00v	\$5.	int.	2	1	20m.		*	
Falcon, The Lord Tennyson .....	29	D	\$ .30	0	int.	2	2	25m.	*	*	
Fame and the Poet Lord Dunsany .....	29	D	\$ .50	\$10.	int.	2	1	20m.			*
Fan and Two Candlesticks, A Mary MacMillan .....	29	D	\$ .50	?	int.	2	1	25m.	*	*	
Fancy Free Stanley Houghton .....	29	C	\$ .35	\$5.	int.	2	2	20m.			*
Far-Away Princess, The Hermann Sudermann .....	29	C	\$ .75	0	ext.	2	7	30m.			*
Feed the Brute George Paston .....	29	C	\$ .30	\$5.	int.	1	2	30m.		*	
Fennel Francois Coppée .....	29	C	\$ .25	0	int.	3	1	30m.	*	*	
Fiat Lux F. Van Valkenburgh .....	29	D	\$ .35	?	int.	3	1	30m.			*
Fifteenth Candle, The R. L. Field .....	29	D	\$1.40v	\$10.	int.	2	3	25m.		*	
Fifth Commandment, The S. Houghton .....	29	D	\$ .75v	\$5.	int.	2	2	30m.			*
Figureheads Louise Saunders .....	29	F	\$1.50v	\$10.	int.	3	2	25m.	*	*	
Finders-Keepers George Kelly .....	29	C	\$ .50	?	int.	1	2	40m.		*	
Finger of God, The Percival Wilde .....	30	D	\$ .35	\$10.	int.	2	1	25m.		*	
First Dress Suit, The R. Medcraft .....	30	C	\$ .50	\$10.	int.	2	2	30m.		*	
Fixin's Paul & Erma Green .....	30	D	\$2.00v	\$5.	int.	2	1	30m.			*
Flattering Word, The George Kelly .....	30	C	\$1.50v	\$10.	int.	2	3	30m.		*	
Fleurette and Co. Essex Dane .....	30	C	\$ .75v	\$5.	int.	0	2	20m.		*	
Florist Shop, The W. N. Hawkrige .....	30	C	\$ .50	\$10.	int.	4	2	40m.		*	
Flower of Yeddo, A Victor Mapes .....	30	C	\$ .30	\$5.	int.	1	3	30m.	*	*	
Flying Prince, The Peggy & E Wood .....	30	C	\$ .35	\$5.	int.	3	3	30m.		*	
Folk Stuff Betty Smith .....	30	C	\$ .35	\$5.	int.	3	3	30m.		*	



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Fool of a Man, A E. Finnegan .....	30	C	\$ .35	\$10.	int.	2	1	30m.		*	
For All Time Rita Wellman .....	31	T	\$5.00v	?	int.	1	3	20m.			*
For Distinguished Service F. C. Knox .....	31	C	\$3.00v	\$10.	int.	0	3	20m.			*
Forfeit, The T. B. Rogers .....	31	D	\$1.48v	\$10.	int.	3	2	30m.		*	
Fourteenth Guest, The C. Barrett .....	31	C	\$ .30	\$5.	int.	0	16	25m.		*	
Free Speech W. L. Prosser .....	31	Fa	\$1.25v	?	ext.	7	0	20m.	*	*	
Gaius and Gaius Jr. L. M. Cobb .....	31	C	\$2.00v	\$5.	int.	5	1	30m.	*	*	
Game of Chess, The K. S. Goodman .....	31	M	\$ .50	?	int.	4	0	25m.	*	*	
Gammer Gurton's Needle Colin Clements .....	31	C	\$ .35	0	ext.or†	6	4	60m.	*	*	
Gazing Globe, The E. Pillot .....	31	T	\$1.50v	?	ext.	1	2	15m.		*	
Gettysburg Percy MacKaye .....	31	D	\$1.50v	\$10.	int.	1	1	20m.		*	
The Ghost of Jerry Bundler, The Jacobs & Rock .....	31	M	\$ .30	\$5.	int.	7	0	30m.		*	
Ghost Story, The Booth Tarkington .....	31	C	\$ .50	\$10.	int.	5	5	40m.		*	
Giant's Stair, The Wilbur D. Steele .....	32	D	\$ .50	\$10.	int.	2	2	25m.			*
Gift, The Marie A. Foley .....	32	D	\$ .35	0	int.	2	4	40m.	*	*	
Girl, The Edward Peple .....	32	D	\$ .50	\$10.	int.	3	0	15m.			*
Girl in the Coffin, The T. Dreiser .....	32	D	\$2.00v	\$15.	int.	4	3	45m.		*	
Glittering Gate, The Lord Dun any .....	32	D	\$ .50	\$10.	ext.	2	0	20m.		*	
Gloria Mundi Patricia Brown .....	32	D	\$ .50	\$10.	int.	2	4	35m.			*
Glory of the Morning Ellery Leonard .....	32	D	\$1.50v	?	ext.	3	2	30m.	*	*	
Goal, The Henry Arthur Jones .....	32	D	\$1.25v	?	int.	4	2	25m.			*
Gods of the Mountain, The Lord Dunsany .....	32	D	\$ .50	?	ext.-int.	10	0	40m.	*		*
Golden Doom, The Lord Dun any .....	32	C	\$ .50	\$10.	ext.or†	9	1	30m.	*	*	
Good Bargain, A Lord Dunsany .....	32	D	\$ .50	\$10.	int.	5	0	30m.	*		*
Good Medicine Arnold & Burke .....	32	Fa	\$ .50	\$10.	int.	1	2	30m.		*	

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Good Provider, A E. S. Carrington -----	32	D	\$ .50	?	int.	3	2	25m.		*	
Good Theatre Christopher Morley -----	33	C	\$ .50	\$10.	int.	4	1	30m.			*
Good Vintage Dan Totheroh -----	33	T	\$2.00v	\$5.	int.	2	6	25m.		*	
Good Woman, A Arnold Bennett -----	33	Fa	\$ .35	\$5.	int.	2	1	20m.			*
Grand Cham's Diamond A. Monkhouse -----	33	C	\$ .35	\$5.	int.	3	2	30m.		*	
Grandma Pulls the String Carb & Delano -----	33	C	\$ .50	\$10.	int.	1	5	40m.		*	
Gray Overcoat, The W. R. Randall -----	33	M	\$ .30	\$5.	int.	3	0	25m.		*	
Greasy Luck Rachel Field -----	33	C	\$ .35	\$10.	int.	2	2	30m.	*		*
Green Coat, The De Musset & Augier -----	33	C	\$ .35	0	int.	3	1	20m.	*		*
Gringoire, The Ballad-Monger T. De Banville -----	33	C	\$ .25	0	int.	4	2	30m.	*		*
Groove, The George Middleton -----	33	D	\$ .35	\$5.	int.	0	2	20m.		*	
Half-Way Jimmy T. Schwartz -----	33	D	\$ .35	\$5.	int.	5	1	30m.		*	
Hand of Siva K. S. Goodman & Hecht -----	34	M	\$1.50v	\$10.	int.	5	0	30m.		*	
Hanrahan's Oath Lady Gregory -----	34	C	\$ .50	\$5.	ext.or†	3	3	35m.		*	
Hans Bulow's Last Puppet G. D. Ruthenburg -----	34	D	\$2.00v	\$5.	int.	3	1	35m.	*		*
Happy Returns Essex Dane -----	34	Fa	\$ .50	\$10.	int.	0	10	40m.		*	
Harbor of Lost Ships, The Louise W. Bray -----	34	D	\$1.25v	?	int.	3	1	35m.		*	
Hard Heart M. A. Kister -----	34	T	\$1.25v	?	int.	7	2	25m.			*
Hattie Elva DePue -----	34	T	\$3.00v	?	int.	2	3	30m.			*
He Came Seeing M. P. Hamlin -----	34	D	\$ .35	\$10.	int.	3	2	30m.	*		*
He Failed But Succeeded N. Balch -----	34	C	\$ .35	0	int.	3	1	30m.		*	
Heart of a Clown C. P. Anderson -----	34	C	\$ .50	\$8.	ext.	2	2	25m.	*		*
Heart of Frances, The C. Wilcox -----	34	C	\$ .50	\$10.	2 int.	6	5	30m.		*	
Helena's Husband Philip Moeller -----	34	C	\$1.75v	?	int.	3	2	25m.	*		*
Her Tongue Henry Arthur Jones -----	35	C	\$1.25v	?	int.	3	2	30m.		*	

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Hero of Santa Maria Goodman & Hecht -----	35	C	\$ .50	?	int.	6	1	30m.			*
Hero Worship Frances Hargis -----	35	D	\$ .50	\$10.	int.	2	2	30m.			*
Hint to Brides Kenyon Nicholson -----	35	Fa	\$ .50	\$5.	int.	2	2	25m.			*
Holly Tree Inn Charles Dickens -----	35	C	\$ .30	\$5.	int.	3	4	30m.	*		*
Hot Lemonade Ryerson & Clements -----	35	C	\$3.00v	\$5.	int.	3	1	30m.			*
Hour-Glass, The William B. Yeats -----	35	D	\$2.50v	?	int.	6	2	30m.	*		*
House Across the Way, The K. Kavanaugh -----	35	C	\$ .25	0	int.	1	1	20m.			*
How He Lied to Her Husband George B. Shaw -----	35	Fa	\$ .75	\$10.	int.	2	1	25m.			*
Hunger Eugene Pillot -----	35	D	\$3.00v	?	ext.	4	1	30m.			*
Hyacinth Halvey Lady Gregory -----	35	C	\$ .50	\$5.	ext.	3	2	45m.			*
Ici On Parle Francais T. J. Williams -----	36	Fa	\$ .25	0	int.	3	4	25m.			*
Ideal Spot, The T. H. Gibson -----	36	Fa	\$ .50	\$10.	int.	2	2	30m.			*
If Shakespeare Lived Today Lord Dunsany -----	36	C	\$ .50	\$10.	int.	5	0	20m.			*
Ile Eugene O'Neill -----	36	T	\$ .95v	\$10.	int.	5	1	25m.	*		*
I'm Going T. Bernard -----	36	C	\$ .35	0	int.	1	1	15m.			*
Importance of Being a Roughneck, The Robert Garland -----	36	Fa	\$ .35	\$5.	int.	3	1	25m.			*
Indian Summer Meilham & Halévy -----	36	C	\$ .35	0	int.	2	2	30m.			*
In Dixon's Kitchen Wilbur Stout -----	36	C	\$2.50v	\$5.	int.	4	2	30m.			*
In the Library Jacobs & Sargent -----	36	M	\$ .30	\$5.	int.	5	0	25m.			*
In the Net Percival Wilde -----	36	M	\$ .35	\$10.	int.	4	0	30m.			*
In the Shadow of the Glenn J. M. Synge -----	36	C	\$ .75	\$10.	int.	3	1	30m.			*
In the Zone Eugene O'Neill -----	36	D	\$ .95v	\$10.	int.	9	0	25m.			*
Intruder, The M. Maeterlinck -----	36	T	\$ .50	?	int.	4	3	20m.			*
Jack and Jill and a Friend C. Hamilton -----	37	C	\$5.00v	\$5.	int.	3	1	25m.			*
Jackdaw, The Lady Gregory -----	37	C	\$ .50	\$5.	int.	4	2	30m.			*

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Jazz and Minuet R. Giorloff -----	37	C	\$ .50	\$10.	int.	2	3	30m.	*	*	
Jean Marie A. Theuriet -----	37	D	\$ .35	0	int.	2	1	30m.	*	*	
Jepth's Daughter Elma E. Levinger -----	37	D	\$ .35	0	ext.	6	5	25m.	*	*	
Joan the Maid Herman Ould -----	37	D	\$ .30	\$5.	ext.	4	3	30m.	*	*	
Job's Kinfolks Loretto Carroll Bailey -----	37	D	\$2.50v	\$5.	int.	1	4	30m.		*	
Joint Owners in Spain Alice Brown -----	37	C	\$ .35	\$5.	int.	0	4	30m.			*
Judge Lynch J. W. Rogers Jr. -----	37	D	\$ .50	\$10.	ext.	2	2	20m.			*
Just Neighborly Alexander Dean -----	37	D	\$ .30	\$10.	int.	2	2	30m.			*
Just Two Men Eugene Pillot -----	37	T	\$ .30	\$10.	ext.	2	0	20m.			*
Kelly Kid E. Norris & D. Totheroh -----	37	C	\$ .50	\$10.	int.	3	4	40m.			*
King and the Commoner, The Louise Saunders -----	37	C	\$1.50v	\$10.	†	4	3	40m.	*	*	
King Rene's Daughter Henrik Hertz -----	38	D	\$ .25	0	ext.	6	2	60m.	*	*	
King's Great Aunt Sits on the Floor, The Stuart Walker -----	38	C	\$ .50	?	int.	10	5	45m.	*	*	
Knave of Hearts, The Louise Saunders -----	38	C	\$ .50	\$10.	int.	8	2	40m.	*	*	
Knight of the Piney Woods Arthur MacLean -----	38	D	\$ .50	?	int.	4	1	40m.			*
Knives from Syria Lynn Riggs -----	38	D	\$ .35	\$5.	int.	2	2	30m.			*
Lady of Destiny, The Phoebe Hoffman -----	38	C	\$ .30	\$5.	int.	0	8	30m.			*
Lady of Pain B. Delano & D. Carb -----	38	C	\$ .50	\$10.	int.	3	6	30m.			*
Land of Heart's Desire, The W. B. Yeats -----	38	F	\$ .25	\$5.	int.	3	3	30m.			*
Last Cache, The I. E. Mackay -----	38	D	\$ .50	\$5.	int.	8	1	40m.			*
Last of the Lowries, The Paul Green -----	38	T	\$2.00v	\$5.	int.	1	3	30m.			*
Last Straw, The B. Crocker -----	38	T	\$1.50	?	int.	2	1	20m.			*
Leap Year Bride, A Leslie M. Hickson -----	38	C	\$5.00v	?	int.	2	1	30m.			*
Lecture E. P. Conkle -----	38	C	\$ .30	\$5.	int.	5	1	20m.			*
Lie, The Wilkeson O'Connell -----	38	D	\$2.50v	\$5.	int.	6	1	40m.	*	*	

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Lighted Candles M. Bland & L. Dule -----	38	D	\$2.50v	\$5.	int.	2	3	30m.	*		
Lima Beans Alfred Kreyborg -----	39	C	\$.50	\$10.	int.	2	1	20m.	*		
Little Father of the Wilderness A. Strong & L. Osbourne -----	39	D	\$.50	\$10.	int.	6	1	30m.	*	*	
Little King, The Witter Bynner -----	39	T	\$1.28v	?	int.	4	1	25m.	*	*	
Little Man, The John Galsworthy -----	39	Fa	\$1.50v	?	ext.-int.	9	2	40m.			*
Little Shepherdess, The Andre Rivoire -----	39	C	\$.35	0	†	1	2	30m.	*	*	
Little Stone House, The George Calderon -----	39	D	\$5.00v	?	int.	5	2	30m.	*		*
Locked Chest, The John Masefield -----	39	D	\$1.50	?	int.	3	1	40m.	*		*
Londonderry Air, The Rachel Field -----	39	C	\$1.25	\$5.	int.	2	2	35m.	*	*	
Lonesome Like Harold Brighthouse -----	39	C	\$.50	\$5.	int.	2	2	30m.			*
Long Voyage Home, The Eugene O'Neill -----	39	D	\$.95v	\$10.	int.	8	2	30m.	*		
Loolie E. P. Conkle -----	39	C	\$.75v	\$5.	int.	2	0	20m.	*		
Lord's Prayer, The Francois Coppée -----	39	D	\$.35	\$3.	int.	3	3	15m.	*	*	
Lord's Will, The Paul Green -----	39	T	\$2.00v	\$5.	int.	1	2	25m.			*
Lost Princess, The Dan Totheroh -----	39	C	\$.35	\$5.	int.	10	4	30m.	*	*	
Lost Silk Hat, The Lord Dunsany -----	40	C	\$.50	\$10.	ext.	5	0	25m.			*
Magnolia's Man Gertrude W. Coffin -----	40	C	\$2.50v	\$5.	int.	2	2	30m.	*	*	
Maizie Ruth Giorloff -----	40	D	\$3.00v	\$5.	int.	1	3	30m.	*		
Maker of Dreams Oliphant Down -----	40	F	\$.50	\$8.	int.	2	1	30m.	*	*	
Man in the Bowler Hat, The A. A. Milne -----	40	M	\$.50	\$10.	int.	5	2	30m.	*		
Man on the Kerb, The Allred Sutro -----	40	D	\$.30	\$5.	int.	1	1	20m.			*
Man Upstairs, The Augustus Thomas -----	40	C	\$.35	\$10.	int.	2	3	25m.	*		
Man Who Died at 12 O'clock, The Paul Green -----	40	C	\$.50	\$5.	int.	2	1	30m.	*		
Man Who Married a Dumb Wife, The Anatole France -----	40	Fa	\$1.25v	?	int.	7	2	60m.	*		*
Man Without a Head, The Lloyd Thanhauser -----	40	M	\$1.25v	\$5.	int.	3	0	25m.			*

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Manikin and Minikin Alfred Kreymborg	40	F	\$ .50	\$10.	int.	1	1	20m.	*	*	
Mansions Hildegarde Flanner	40	D	\$ .50	?	int.	1	2	30m.			*
Marching Men James H. O'Brien	40	F	\$ .30	\$10.	ext.	7	1	30m.	*		*
Marriage, The Douglass Hyde	40	C	\$4.00v	?	int.	2	1	25m.			*
Marriage Has Been Arranged, A Alfred Sutro	40	C	\$ .30	\$5.	int.	1	1	20m.			*
Marriage of Little Eva Kenyon Nicholson	41	C	\$5.00v	?	int.	3	3	30m.			*
Marriage Proposal, A Anton Tchekoff	41	Fa	\$ .35	0	int.	2	1	20m.		*	
Marse Covington George Ade	41	D	\$ .50	\$5.	int.	5	0	30m.		*	
Martha's Mourning Phoebe Hoffman	41	D	\$ .35	\$5.	int.	0	3	30m.		*	
Marvelous Romance of Wen Chun Chin Cheng-Chin Hsiung	41	F	\$1.50	\$5.	int.	8	3	20m.	*		*
Masks George Middleton	41	D	\$ .75v	\$10.	int.	2	2	35m.			*
Mayor and the Manicure, The George Ade	41	C	\$ .50	\$5.	int.	2	2	30m.		*	
Medicine Show, The Stuart Walker	41	C	\$ .50v	?	ext.	3	0	15m.		*	
Merry, Merry Cuckoo, The Jeannette Marks	41	T	\$2.00v	?	ext.	3	2	25m.			*
Might Have Beens, The Robert W. Sneddon	41	F	\$ .30	\$5.	int.	2	2	20m.			*
Minnie Field E. P. Conkle	41	D	\$1.50v	\$5.	int.	5	0	15m.			*
Miracle of St. Anthony, A Maurice Maeterlinck	41	C	\$ .95v	?	int.	9	4	40m.		*	
Mirage George Baird	41	D	\$ .50	?	ext.	2	4	30m.	*		*
Miss Tassey Elizabeth Baker	41	T	\$ .50	\$5.	int.	0	5	25m.			*
Mistress, The Maurice Gnesin	41	D	\$1.00v	\$10.	int.	3	1	35m.			*
Modesty Paul Hervieu	42	C	\$ .35	0	int.	2	1	30m.		*	
Monkey's Paw, The W. W. Jacobs & Louis N. Parker	42	T	\$ .30	\$10.	int.	4	1	60m.		*	
Morality Play for the Leisured Class, A J. L. Balderston	42	C	\$5.00v	?	int.	2	0	30m.			*
Mrs. Pat and the Law Mary Aldis	42	D	\$ .35	\$5.	int.	3	2	30m.			*
My Lady Dreams Eugene Pillot	42	C	\$ .30	\$10.	int.	0	6	30m.		*	

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Nance Oldfield Charles Reade -----	42	C	.?	?	int.	3	2	40m.	*		*
Napoleon's Barber A. Caesar -----	42	C	\$ .30	\$10.	int.	3	1	20m.	*	*	
Nativity and Adoration Cycle of the Chester Mysteries F. Conroy & R. Mitchell -----	42	D	\$ .35	?	int.	10	1	45m.	*		*
Neighbors, The Zona Gale -----	42	C	\$ .50	\$10.	int.	2	6	40m.		*	
Nevertheless Stuart Walker -----	42	C	\$2.50v	?	int.	2	1	30m.		*	
New Moon, The Telfair Peet -----	42	F	\$2.50v	\$5.	int.	13	4	40m.	*	*	
Night at an Inn, A Lord Dunsany -----	42	M	\$ .50	\$10.	int.	8	0	30m.			*
No 'Count Boy, The Paul Green -----	42	C	\$ .35	\$5.	ext.	2	2	35m.			*
Noble Lord, The Percival Wilde -----	42	C	\$ .35	\$10.	ext.	2	1	15m.		*	
Off Nag's Head D. Macmillan -----	42	T	\$2.00v	\$5.	int.	2	4	30m.		*	
Old Lady Shows Her Medals, The J. M. Barrie -----	42	C	\$1.25v	\$25.	int.	2	5	75m.		*	
Old Peabody Pew, The Kate Douglas Wiggin -----	43	C	\$ .35	\$5.	int.	1	8	60m.	*		*
Old Wash Lucas Paul Green -----	43	T	\$2.00v	\$5.	int.	3	1	30m.			*
On Bail George Middleton -----	43	D	\$ .35	\$5.	int.	2	1	30m.		*	
One of Those Things George Kelly -----	43	T	\$3.00v	\$10.	int.	3	2	30m.			*
'Op-O'-Me-Thumb F. Fenn & R. Pryce -----	43	D	\$ .30	\$10.	int.	1	5	35m.		*	
Outclassed Carl Glick -----	43	C	\$ .35	\$5.	int.	4	0	25m.		*	
Overtones Alice Gerstenberg -----	43	F	\$1.00v	\$10.	int.	0	4	25m.			*
Owl and Two Young Men E. P. Conkle -----	43	C	\$ .35	\$5.	ext.	2	0	20m.		*	
Pan in Ambush Marjorie Patterson -----	43	F	\$ .40	\$10.	†	3	4	30m.	*		*
Pantaloon J. M. Barrie -----	43	F	\$1.25v	\$25.	int.	3	2	30m.	*		*
Panurge's Sheep Meilhac & Halevy -----	43	Fa	\$ .35	0	int.	2	2	30m.		*	
Patelin Samuel A. Eliot -----	43	Fa	\$2.00v	0	ext.	4	3	45m.	*	*	
Pearls Dan Totheroh -----	43	C	\$2.25v	\$5.	int.	2	2	40m.		*	

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Peggy Harold Williamson .....	43	T	\$2.00v	\$5.	int.	5	2	35m.			*
Picnic, The Paul Green .....	43	D	\$2.50v	\$5.	ext.	4	4	30m.		*	
Pierrot of the Minute Ernest Dowson .....	43	F	\$ .35	0	ext.or†	1	1	30m.	*		*
Pierrot's Mother Glenn Hughes .....	44	F	\$ .50	?	int.	1	2	30m.	*		*
Pink and Patches Margaret Bland .....	44	C	\$ .50	\$10.	ext.	1	3	30m.		*	
Playgoers Arthur W. Pinero .....	44	C	\$ .30	\$5.	int.	2	6	25m.			*
Playing With Fire Percival Wilde .....	44	C	\$ .35	\$10.	int.	1	2	30m.			*
Poor Aubrey George Kelly .....	44	C	\$1.50v	\$10.	int.	1	3	40m.		*	
Poor Maddalena Louise Saunders .....	44	F	\$1.50v	\$10.	ext.-int.	2	1	40m.	*	*	
Popcastle Inn Betsy Smith & Robert Finch .....	44	M	\$ .35	\$5.	int.	13	0	40m.	*	*	
Post Office, The R. Tagore .....	44	D	\$2.00v	?	2 int.	9	1	60m.	*	*	
Postscript, The Emile Augier .....	44	C	\$ .35	0	int.	1	2	25m.			*
Pot Boiler, The Alice Gerstenberg .....	44	C	\$2.00v	\$10.	int.	5	2	30m.		*	
Pot of Broth, A Wm. B. Yeats .....	44	C	\$2.50v	?	int.	2	1	30m.		*	
Prayer Meeting, The Paul Green .....	44	C	\$2.00v	\$5.	int.	5	7	40m.		*	
Prayers for Passel Dennis O'Harrow .....	44	D	\$1.00v	\$5.	int.	5	5	30m.		*	
Princess Marries the Page, The Edna St. V. Millay .....	44	F	\$2.00	?	int.	6	1	45m.	*	*	
Proposal, The Anton Tchekoff .....	44	C	\$2.50v	0	int.	2	1	30m.			*
P'taters in the Spring E. P. Conkle .....	44	D	\$2.50v	\$5.	int.	3	0	25m.		*	
"Q" S. Leacock & B. Hastings .....	45	Fa	\$ .30	\$5.	int.	3	1	25m.		*	
Quare Medicine Paul Green .....	45	C	\$2.50v	\$5.	int.	3	1	25m.			•
Reckless Lynn Riggs .....	45	C	\$3.00v	\$5.	ext.	4	1	25m.		*	
Rector, The Rachel Crothers .....	45	C	\$ .30	0	int.	1	6	25m.			*
Return of Buck Gavin, The Thomas Wolfe .....	45	D	\$2.00v	\$5.	int.	2	1	30m.		*	
Riders to the Sea J. M. Synge .....	45	T	\$ .75	\$10.	int.	1	3	20m.			*



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Rising of the Moon, The Lady Gregory -----	45	C	\$ .50	\$5.	ext.	4	0	20m.			*
Roadhouse in Arden, The Philip Moeller -----	45	C	\$1.75v	?	int.	4	2	30m.	*		*
Romancers, The Edmond Rostand -----	45	C	\$ .35	0	ext.or†	4	1	40m.	*	*	
Rosalie Max Maurey -----	45	Fa	\$ .35	0	int.	1	2	20m.			*
Rosalind J. M. Barrie -----	45	C	\$1.25	\$25.	int.	1	2	30m.			*
Rose, The Mary MacMillan -----	45	C	\$ .50	?	int.	2	1	30m.	*		*
Ryland T. W. Stevens & K. S. Goodman	45	D	\$3.00v	?	int.	5	2	35m.	*		*
Sam Average Percy Mackaye -----	45	F	\$1.50v	\$10.	ext.	3	1	30m.	*	*	
Saturday Night Paul Green -----	45	D	\$2.50v	\$5.	ext.	5	2	25m.			*
Scuffletown Outlaws Wm. N. Cox -----	45	D	\$2.50v	\$5.	int.	5	2	40m.			*
Shadow of the Glen, In the J. M. Synge -----	46	D	\$ .75	\$10.	int.	3	1	30m.			*
Shall We Join the Ladies? J. M. Barrie -----	46	D	\$1.00	\$25.	int.	7	7	45m.			*
Short Way With Authors, A Gilbert Cannon -----	46	Fa	\$ .50	\$10.	int.	7	1	30m.			*
Shot Gun Splicin', A Gertrude W. Coffin -----	46	C	\$2.50v	\$5.	int.	4	2	35m.			*
Silver Lining, The Constance D. Mackay -----	46	C	\$1.50v	?	int.	2	1	30m.	*	*	
Sir David Wears a Crown Stuart Walker -----	46	F	\$ .50	?	ext.	13	4	40m.	*	*	
Six Who Pass While the Lentils Boil Stuart Walker -----	46	F	\$ .50	?	int.	8	2	40m.	*		*
Slave With Two Faces, The Mary C. Davies -----	46	F	\$ .35	\$10.	ext.	4	3	30m.	*		*
So's Your Old Antique Clare Kummer -----	46	C	\$ .50	\$10.	int.	4	2	30m.			*
Sparkin' E. P. Conkle -----	46	C	\$ .35	\$5.	int.	1	3	25m.			*
Spreading the News Lady Gregory -----	46	C	\$ .50	\$5.	ext.	7	3	25m.			*
Square Pegs Clifford Bax -----	46	C	\$ .75v	\$5.	ext.	0	2	30m.			*
Stepmother, The Arnold Bennett -----	46	C	\$ .30	\$10.	int.	3	1	30m.			*
Submerged H. S. Cottman & L. Shaw -----	46	D	\$ .50	?	int.	6	0	25m.			*
Sunny Morning, A Alvarez-Quintero -----	46	C	\$ .30	\$10.	ext.	2	2	15m.	*		*

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Suppressed Desires Cook & Glaspell -----	46	Fa	\$ .50	\$10.	int.	1	2	40m.		*	
Swan Song Anton Tchekoff -----	47	D	\$2.50v	0	int.	2	0	25m.			*
Sweetmeat Game, The Ruth C. Mitchell -----	47	D	\$ .50	\$10.	int.	3	1	30m.	*	*	
Sweet Will Henry Arthur Jones -----	47	C	\$ .25	0	int.	1	4	50m.	*	*	
Ten Days Later Carl Glick -----	47	C	\$ .35	\$5.	ext.	4	2	35m.		*	
Tents of the Arabs, The Lord Dunsany -----	47	C	\$ .50	\$10.	ext.	5	1	30m.	*		*
Terrible Meek, The Chas. Rann Kennedy -----	47	D	\$2.00	?	ext.	3	0	25m.			*
Things Is That-a-Way E. P. Conkle -----	47	C	\$1.50v	\$5.	ext.	2	0	20m.		*	
Three Pills in a Bottle Rachel L. Field -----	47	F	\$1.25v	\$5.	int.	5	3	30m.	*	*	
Three Players, a Fop and a Duchess Babbette Hughes -----	47	C	\$3.00v	\$5.	int.	3	2	40m.	*		*
Thrice Promised Bride, The Cheng-chin Hsiung -----	47	C	\$ .50	\$5.	int.	6	4	20m.	*	*	
Thursday Evening Christopher Morley -----	47	C	\$ .50	\$10.	int.	1	3	30m.		*	
Tickless Time Susan Glaspell -----	47	C	\$ .50	\$10.	ext.or†	2	4	30m.			*
Tinker's Wedding, The J. M. Synge -----	47	C	\$ .75	?	ext.	2	2	60m.	*		*
Torches Kenneth Raisbeck -----	47	D	\$1.25v	?	ext.	3	2	30m.	*		*
Town Marie Baumer -----	47	C	\$5.00v	\$5.	int.	4	3	20m.		*	
Tradition George Middleton -----	47	D	\$ .35	\$5.	int.	1	2	30m.			*
Tragedian in Spite of Himself, A Anton Tchekoff -----	48	C	\$2.50v	0	int.	2	0	20m.			*
Travellers, The Booth Tarkington -----	48	C	\$ .50	?	int.	7	4	30m.		*	
Travelling Man, The Lady Gregory -----	48	D	\$ .50	\$5.	int.	2	1	20m.		*	
Trees of His Father, The Betty Smith -----	48	D	\$ .35	\$5.	int.	3	2	25m.		*	
Trifles Susan Glaspell -----	48	D	\$ .50	\$10.	int.	3	2	40m.			*
Triplet, The Stuart Walker -----	48	F	\$2.50v	?	†	4	2	25m.		*	
Trista Elizabeth Lay -----	48	D	\$2.00v	\$5.	int.	3	2	30m.		*	
Trysting Place, The Booth Tarkington -----	48	C	\$ .50	\$10.	int.	4	3	45m.		*	

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Turtle Dove, The Margaret Oliver	48	C	\$.35	\$5.	int.	6	1	20m.	*	*	
Twelve Pound Look, The J. M. Barrie	48	C	\$1.25v	\$25.	int.	2	2	30m.			*
Twig of Thorn, The Marie J. Warren	48	C	\$.75	0	int.	6	7	60m.		*	
Twilight Saint, The Stark Young	48	D	\$.30	\$5.	int.	2	2	25m.	*		*
Two Crooks and a Lady E. Pilot	48	M	\$.30	\$10.	int.	3	3	30m.		*	
Two Slatterns and a King Edna St. V. Millay	48	F	\$.50	?	int.	2	2	10m.	*	*	
Undercurrent, The Fay Ehlert	48	D	\$.50	\$10.	int.	2	4	45m.		*	
Unto Such Glory Paul Green	49	C	\$2.50v	\$5.	int.	3	1	45m.			*
Valiant, The H. Hall & R. Middlemass	49	D	\$.50	\$10.	int.	5	1	25m.		*	
Vanishing Princess, The John Golden	49	F	\$.35	\$10.	int.	3	1	40m.	*	*	
Very Naked Boy, The Stuart Walker	49	C	\$2.50v	?	int.	2	1	30m.		*	
Violet, The Ferenc Molnar	49	C	\$3.50v	?	int.	3	5	50m.			*
Voice of the Snake, The Doris H. Halman	49	C	\$3.00v	\$10.	ext.	4	1	40m.	*	*	
Warter Wucks E. P. Conkle	49	C	\$1.50v	\$5.	int.	5	0	30m.		*	
Washington's First Defeat C. F. Nirdlinger	49	C	\$.30	0	int.	1	2	25m.	*	*	
Waterloo Arthur Conan Doyle	49	D	\$.30	\$10.	int.	3	1	35m.	*		*
Weak Spot, The George Kelly	49	C	\$1.50v	\$10.	int.	1	2	25m.		*	
Wealth and Wisdom Oliphant Down	49	C	\$3.00v	\$5.	int.	1	1	30m.		*	
Weathervane Elopes, The Alice C. D. Riley	49	F	\$3.00v	\$5.	ext.	2	2	40m.	*	*	
Wedding, A John Kirkpatrick	49	C	\$.50	\$5.	int.	4	3	35m.		*	
Well of the Saints, The J. M. Synge	49	C	\$1.25	\$25.	2 ext.	4	3	75m.			*
Well Remembered Voice, A J. M. Barrie	49	D	\$1.25v	\$25.	int.	4	2	30m.			*
Welsh Honeymoon Jeannette Marks	49	C	\$2.00v	?	int.	3	2	30m.			*
What's a Fixer For? H. C. Potter	50	C	\$3.00v	\$10.	ext.	4	2	40m.		*	
When Did They Meet Again? H. Brighouse	50	C	\$3.00v	\$10.	int.	2	3	30m.		*	

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When Witches Ride Elizabeth Lay -----	50	D	\$2.00v	\$5.	int.	3	1	30m.		*	
Where But in America? Oscar M. Wolff -----	50	C	\$ .35	\$5.	int.	1	2	20m.			*
Where the Cross Is Made Eugene O'Neill -----	50	M	\$ .95v	\$10.	int.	6	1	50m.		*	
White Dresses Paul Green -----	50	D	\$2.00v	\$5.	int.	2	2	30m.			*
Why the Chimes Rang Elizabeth McFadden -----	50	F	\$ .35	\$5.	int.	3	1	60m.	*	*	
Widdy's Mite, The Dan Totheroh -----	50	C	\$2.00v	\$5.	int.	2	2	25m.		*	
Will, The J. M. Barrie -----	50	D	\$1.25v	?	int.	4	1	30m.			*
Will o' the Wisp Doris F. Halman -----	50	F	\$ .35	\$10.	int.	0	4	25m.			*
Window to the South, A Mary K. Reely -----	50	D	\$1.00v	?	int.	5	3	30m.		*	
Wives-in-Law E. W. Smith -----	50	C	\$1.80v	\$5.	int.	2	2	40m.		*	
Wonder Hat Ben Hecht & K. S. Goodman ----	50	F	\$1.75v	\$10.	ext.	3	2	30m.	*	*	
Workhouse Ward Lady Gregory -----	50	C	\$ .50	\$5.	int.	2	1	15m.		*	
Wurzel Flummery A. A. Milne -----	50	C	\$ .50	\$10.	int.	3	2	30m.		*	
Young America F. Ballard & P. Franklin -----	50	C	\$ .35	\$10.	int.	4	1	30m.		*	

# One-Act Plays

- ABRAHAM AND ISAAC**—Samuel A. Eliot—(Little, Brown). This is an excellent arrangement of the ancient miracle play which can be made very impressive and beautiful if well produced. It requires simple but careful direction, but may be produced well by high school groups.
- ACROSS THE BORDER**—Colin Clements—(D. Appleton-Century Co.). The wife of a rancher learns that her husband is a thief. To save her son the disgrace of having his father hanged, she shoots her husband. A vivid short play which is very effective.
- ACTION**—Holland Hudson—(D. Appleton-Century). Adventures in a warehouse demonstrate to the son of a silk merchant that his father's business is not as dreary and prosaic as he had thought. A very simple and amusing little comedy, excellent for high schools.
- AFFECTED YOUNG LADIES, THE**—Moliere—(Les Precieuses Ridicules)—(Samuel French). Two young gentlemen cure their ladies of offensive affectation by sending their servants to call on the ladies, pretending to be gentlemen. A lively and amusing satire which may be presented by an all-girl cast.
- AFTERNOON**—Philip Johnson—(Samuel French). Major Wing finds a suspicious letter in his daughter's room. In order to absolve the girl the wife takes the blame for it, later clearing herself with her husband. A highly subtle play, excellent for mature actors.
- AGATHA**—Jane Toy—(Samuel French). A "Carolina Folk Comedy" of Carolina plantation days; of a recalcitrant Confederate officer who proposed to rename his three charming daughters after generals in the Southern army . . . and failed!
- ALL ON A SUMMER'S DAY**—Florence Ryerson & Colin Clements—(Samuel French). Three maiden ladies are conversing and sewing in a garden. Each one makes a wish which immediately comes true. A very charming little fantasy, to be played in a stylized manner.
- ALLISON'S LAD**—Beulah M. Dix—(Walter H. Baker). A serious play which offers opportunity for emotional acting. It has an all-male cast and is recommended for high school boys especially.
- AMERICA PASSES BY**—Kenneth Andrews—(Walter H. Baker). The varying atmospheres of Japan and Chicago have a contrasting effect upon a love affair. A very good comedy with strong dramatic interest.
- AND HE CAME TO HIS FATHER**—Erna Kruckmeyer—(Samuel French). A prodigal son returns home to be welcomed by his father, but he remains unforgiven by his younger brother and by his sweetheart. Suitable play for younger groups.
- AND THERE WAS LIGHT**—Charles O'Brien Kennedy—(Samuel French). A doctor and his actress friend convince a complaining lady that her nerves are all right, making her a much more pleasant woman. An excellent comedy.
- ANNIVERSARY, THE**—Anton Tchekoff—(Charles Scribner's Sons). One of the best of the Russian one-act farce comedies, which offers a variety of good characters.
- ANOTHER WAY OUT**—Lawrence Langner—(D. Appleton-Century Co.). A couple who are "living in sin" in Greenwich Village get married rather than endure the

complacent manner in which their friends regard them as man and wife. A clever and sophisticated comedy.

**ARIA DA CAPO**—Edna St. Vincent Millay—(D. Appleton-Century Co.). A fantastic, satiric drama presenting a picture of the futility of war. Highly imaginative, and requiring considerable skill in production and acting.

**ART AND MRS. PALMER**—Glenn Hughes—(Samuel French). A clever and amusing satire on the familiar character of the club woman who energetically pursues "art," merely as a fad.

**ARTIST, THE**—H. L. Mencken—(Samuel French). A clever farce concerned with the spoken thoughts of a pianist as he plays in recital, and the reactions of his audience. Easily produced, but the play requires a pianist with ability.

**AS GOOD AS GOLD**—Lawrence Housman—(Samuel French). The conversion, by Saint Francis of Assisi, of three robbers. They give up their greedy pursuit of money for love of beautiful, living things. A pastoral scene in the Middle Ages. Not difficult, but effective.

**ASHES OF ROSES**—Constance D'Arcy Mackay—(Henry Holt). A pleasant little romantic play in verse. Easily produced and very popular with audiences.

**ATLANTA IN WIMBLETON**—Lord Dunsany—(Samuel French). A sensational ad appears in a newspaper, advertising for a partner in a game of ping-pong, the loser to die. For printing it, a girl is arrested, but her scheme to win her indifferent lover succeeds. An easy and amusing comedy for high schools.

**AUTUMN FIRES**—Gustav Wied—(D. Appleton-Century). A comedy about two quarrelling and spiteful inmates of an old-men's home. It develops that Krakan was the lover of Helms' wife, and the real father of her son. Highly effective, and recommended for experienced groups.

**BABY CARRIAGE, THE**—Bosworth Crocker—(D. Appleton-Century). A poor Jewish tailor's wife resolves to buy a fine, pretty baby carriage for her expected child, even though she has never been able to afford nice things for her other children. A human and appealing play.

**BACK OF THE YARDS**—Kenneth Sawyer Goodman—(Stage Guild). An erring and wayward boy, who is not essentially wicked, is brought to confess his part in a crime by a kind-hearted sergeant and a priest. A dramatic and well-written play of city life.

**BALANCED DIET**—Elizabeth L. Green—(Samuel French). A well-balanced meal has a fine effect on Pa, who is rabidly against these new-fangled vitamins. Soothed by food, he gives the children a holiday and removes any obstacles to the engagement of his daughter by giving her and her young man his blessing.

**BANK ACCOUNT, THE**—Howard Brock—(Brentano). A poignant and moving drama of a serious and hard-working husband whose life is ruined because of the extravagance of his wife. Rather difficult in acting and production, but well worth doing.

**BARDELL VS. PICKWICK**—Charles Dickens—(Dramatic Pub. Co.). An excellent and amusing sketch of the breach of promise trial between Mr. Pickwick and Mrs. Bardell, the landlady.

- BEADED BUCKLE, THE**—Frances Gray—(Henry Holt). A delightful sketch of a fascinating aristocratic woman who could audaciously bluff out any situation. In the "Carolina Folk-Plays."
- [**BEAR, THE**—Anton Tchekoff—(Samuel French). See "The Boor."]
- BEAU OF BATH, THE**—Constance D'Arcy Mackay—(Henry Holt). A simple fantasy in verse in which Beau Nash dreams that he is once more a young man. Very well written and not too difficult for most experienced groups.
- BEAUTY AND THE JACOBIN**—Booth Tarkington—(Samuel French). A man and two women are attempting to escape from the terror of the French Revolution and succeed through the wiles of one of the ladies. Easily done and very exciting play.
- BEDSIDE MANNERS**—Kenyon Nicholson and Samuel N. Behrman—(Samuel French). A plotting sick man manages to get into his room his former wife, her lover and his wife. For this he is severely punished. Good play for advanced groups.
- BEFORE BREAKFAST**—Eugene O'Neill—(Liveright). A monologue by a nagging wife, delivered as her husband shaves, in the next room. When she looks in, she sees he has killed himself. Powerful drama, if well acted.
- BEHIND A WATTEAU PICTURE**—Robert E. Rogers—(Walter H. Baker). A Marquis and Marquise in a picture by Watteau come to life. A poetic and graceful fantasy, rather difficult to stage, but offering an excellent opportunity to designers.
- BETSY ANNE**—Phyllis Chapman—(Samuel French). A simple little comedy in which Betsy Anne and her sweetheart get rid of their defeatist complex, and convince the family that they should be allowed to marry. For high schools.
- BETWEEN THE SOUP AND THE SAVOURY**—Gertrude Jennings—(Samuel French). An excellent English farce with a cook, kitchen maid and parlor maid as characters.
- BIMBO, THE PIRATE**—Booth Tarkington—(D. Appleton-Century Co.). A very amusing little romantic comedy concerning three young people who are captured by Bimbo and his crew. Alarmed, they are reassured by discovering that the pirates are very religious and high-minded men. For high schools.
- BIRTHDAY OF THE INFANTA**—Stuart Walker—(D. Appleton-Century Co.). A dramatization of the moving story by Oscar Wilde. The tragedy of a little hunchback who pleases the little Infanta. Seeing himself in a mirror he realizes his ugliness is comical to others, his heart breaks and he dies.
- BISHOP'S CANDLESTICKS, THE**—Norman McKinnel—(Samuel French). An escaped felon is sheltered and befriended by the old Bishop, but nevertheless robs him in the night of his beloved candlesticks. Apprehended later by the police, he is converted when the old Bishop lies to save him.
- BLACKBEARD**—Paul Green—(Samuel French). The husband of a woman taken by the ship's captain, puts his curse upon the ship. The frightened crew rebels and all are killed by the avengers of the woman. One of the "Carolina Folk-Plays."
- BLACKBERRYIN'**—H. F. Smith—(Little, Brown). The comic difficulties of a girl who has trouble proving her marriage to be legal, due to the fact that the ceremony was performed secretly in the pasture, while she was milking the cow. Very amusing, and not at all difficult to produce.

- BLUE AND GREEN HAT OF ABDUL HASSAN**—Constance Wilcox—(D. Appleton Co.). A colorful and exciting Arabian adventure, for experienced players.
- BOCCACIO'S UNTOLD TALE**—Harry Kemp—(D. Appleton-Century). Florio loves Olivia, who returns his love. When she is stricken by the plague and her beauty marred by the disease, another woman tries to win Florio's love, but he blinds himself so that he will always remain true to Olivia, and cannot ever see her blighted beauty. Excellent for skilled actors.
- BOOR, THE** (Listed in Index as "The Bear")—Anton Tchekoff—(Samuel French). A charming comedy of peasant life in Russia. It concerns the vows taken by the widow Popoff to remain faithful to her dead husband, and how the braggart Smernoff causes her to break them. Not difficult, and especially recommended.
- BOTTLED IN BOND**—Glenn Hughes—(D. Appleton-Century). Henry, while visiting his brother and sister-in-law, learns that there is some whiskey in the house. He goes through elaborate and comical manoeuvrings to get them off to prayer meeting so that he can get the liquor. An easy and amusing comedy.
- BOUND EAST FOR CARDIFF**—Eugene O'Neill—(Modern Library). A tragic and moving study of seamen on a tramp steamer. Yank and Driscoll plan to leave the sea at the end of the voyage, but Yank dies. Difficult, but offering opportunities to advanced groups.
- BOUND FOR MEXICO**—Babette Hughes—(Samuel French). A good melodrama taking place in a small town railroad station. The sheriff and the girl station-agent each capture a man they think is the notorious pearl thief. The surprise ending is furnished by a detective, who captures the real criminal. Very thrilling and not difficult to do.
- BOX AND COX**—J. M. Morton—(Samuel French). Mrs. Bouncer, landlady, has rented one room to two men, one to use it by day, the other at night. Her efforts to keep them from finding this out are the basis for hilarious comedy. Easily produced, and extremely funny comedy.
- BOY COMES HOME, THE**—A. A. Milne—(Samuel French). A domineering business man who insists that his nephew go into the business with him is considerably humbled by a dream, in which the nephew is the boss, and he the slave. Well-written and amusing, suitable for high schools and others.
- BOY ON THE MEADOW, THE**—Ethel Van Der Veer—(Samuel French). Roschen, who is an abused orphan girl, generously gives her new shoes to a boy she meets on the meadow on Xmas Eve. Next morning her shoes have been returned, full of presents. An excellent little Christmas play.
- BOY WHO DISCOVERED EASTER, THE**—Elizabeth McFadden—(Samuel French). A religious play which carries a beautiful Easter message. Very effective drama, excellent for church groups, high schools.
- BOY WILL, THE**—Robert Emmons Rogers—(Harcourt Brace). An historical fantasy in which Shakespeare leaves home to begin his career. Excellent, but requiring experienced actors.
- BRACELET, THE**—Alfred Sutrö—(Brentano). A brilliant and sophisticated comedy for mature players.
- BRAINS**—Martin Flavin—(Samuel French). An ironic comedy of a battle of wits between three brutish derelicts on an island. The cleverest man is victorious, and



- leaves the others to die. Well-written and effective, if well produced. Requires experienced actors.
- BREAD**—Fred Eastman—(Samuel French). The women of a family save laboriously to buy a piano, only to lose the money when the wastrel son gambles it away. A farm-house setting.
- BREAKING OF THE CALM, THE**—Dan Totheroh—(Samuel French). A sailing ship is in a desperate condition, due to a prolonged calm. Food and water are hoarded. When the wife of the captain steals from the provisions, she has to suffer the punishment the captain decreed for all. A dramatic and effective tragedy.
- BRINK OF SILENCE, THE**—E. E. Galbraith—(Dodd, Mead & Co.). An explorer who has been believed dead, has always remained in the Antarctic wilderness because he heard of his wife's remarriage. His son, also an explorer, accidentally meets him, but the father keeps his secret.
- BROTHERS**—Lewis Beach—(Samuel French). The dastardly sons of a dying man callously divide his belongings without a thought of his wishes. An effective ironic comedy, for experienced groups.
- BUMBLEPUPPY**—John William Rogers—(Samuel French). By his extreme laziness and shiftlessness, Hamlet Prinnel loses his big chance to get away from the farm, and make a success of his life. A very amusing comedy for all groups.
- BUMBO, THE CLOWN**—Lawrence Gibson—(D. Appleton-Century). A fantasy with a great deal of charm and appeal. An excellent play for high school groups.
- BURGLAR, THE**—Margaret Cameron—(Samuel French). The "burglar," rumours of which have caused the female guests of a hotel to organize for battle, is found to be a rat. A very entertaining and easy farce.
- BY THEIR WORDS YE SHALL KNOW THEM**—S. & J. A. Quintero—(Little, Brown). A witty and amusing comedy with Spanish locale. Manolita does not like it because a certain man does not try to speak with her, but when he does make her acquaintance, she decides she was better off before. An excellent comedy for little theatres, colleges.
- CABBAGES**—Edward Staadt—(Samuel French). The difficulties and complications which begin when a German family find there is oil on their property. Farm setting, good characters, suitable for high schools.
- CAJUN, THE**—Ada Jack Carver—(Samuel French). Pierre and Julie cannot marry because the law forbids the marriage of first cousins. A tragic situation results when Julie reveals that she is going to have a child. A tense and moving play of the Acadians in Louisiana.
- CALEB STONE'S DEATH WATCH**—Martin Flavin—(Samuel French). A grimly amusing satire revealing the thoughts of a family around the death-bed of an old man. Recommended for advanced amateurs.
- CAMBERLY TRIANGLE, THE**—A. A. Milne—(Samuel French). A young couple has been separated for four years, the husband being in India. In his absence the young wife is wooed by an ardent and experienced suitor, but the husband returns in time to have her for himself. Sophisticated English comedy for advanced groups.
- CASUALTIES**—Martin Flavin—(Samuel French). Grim tragedy of three unhappy people, their lives completely ruined beyond redemption by the war. Effective and gripping drama, but very difficult.

- CATHLEEN NI HOOLIHAN**—William Butler Yeats—(Macmillan). A young Irish lad, under the influence of Cathleen, symbolic of Ireland, devotes himself to the Irish cause, and gives up his sweetheart. Dramatic and effective, not too difficult for most amateur groups.
- CHANGING PLACES**—I. L. Ehrlich—(Samuel French). A married couple have a quarrel, and each thinking that the other has an easy time of it, they exchange their jobs at the office and in the home. Very amusing, not too difficult for high schools.
- CHARMING LEANDRE**—Theodore de Banville—(Samuel French). A charming little poetic comedy by the author of **GRINGOIRE**, romantic and pleasing. Easily produced.
- CHECKMATE**—Malcolm La Prade—(Samuel French). The setting is a chess-board. The King, having dallied with a beautiful lady, must make some explanations to the Queen. A very amusing little comedy for high schools and others.
- CHINA PIG, THE**—Evelyn E. Mellon—(Walter H. Baker). A mother has long wanted to be a writer some day. She has saved money in order to help fulfill this ambition, but when her son has a longing to become an explorer, she sacrifices her savings to aid him. Quite effective, recommended for high school groups.
- CHOIR REHEARSAL, THE**—Clare Kummer—(Samuel French). A vivid young girl, Esmeralda, has been sacrificed to the puritanical members of the church and dismissed from the choir. The new minister, a young man, convinces the members that the "ungodly" song she sang which offended them was a hymn, and the girl is reinstated. An excellent comedy, and easy to do.
- CHRISTMAS CAROL, A**—Charles Dickens—(Walter H. Baker.) An excellent adaptation by George M. Baker of the famous story. Highly recommended for high school groups. Music and tableaux may be arranged.
- CHRISTMAS MIRACLE-PLAY, A**—Samuel A. Eliot—(Little, Brown). An arrangement of the old miracle-play, a religious play with beauty in its simplicity, but not difficult, and highly recommended.
- CINDERELLA MARRIED**—Rachel Lyman Field—(Charles Scribner's Sons). "A charmingly humorous satire in a Dresden China setting." A new version of the old story with a conjecture about what followed after the happy-ever-after ending. Well-written and amusing. Recommended for high schools.
- CLOD, THE**—Lewis Beach—(Doubleday, Doran). A Civil War drama concerned with an illiterate country woman who refuses to take sides in the struggle. In a violent outburst, she tells why she acts this way; hating both sides. Thrilling little play, requiring one good actress for the role of The Clod.
- CLOEY**—Loretto Carroll Bailey—(Samuel French). A dramatic comedy of quaint old Salem, North Carolina; of a sinister old lady, Mrs. Motsinger, and her successful matrimonial conquest of a fourth husband. One of the "Carolina Folk-Plays."
- COLUMBINE**—Reginald Arkell—(Walter H. Baker). A pierrot comedy in which two field workers are discussing fairies. Harlequin and Pierrot enter and contend for the heart of Columbine, Pierrot promising love, and Harlequin offering her pleasure. Graceful and charming fantasy.
- COLUMBINE IN BUSINESS**—Rachel L. Field—(Charles Scribner's Sons). A modern harlequinade set in a factory office. Pantaloon runs the soap factory, Columbine

is his secretary. Harlequin, the clerk, and Scarpino, the villain, love Columbine, but she is true to Harlequin. Amusing and not hard to produce.

**COME MICHAELMAS**—Keble Howard—(Samuel French). When Michaelmas arrives, the Cogbills will retire and let son, Bill, run the farm alone. His mother tries to help John in his wooing of Charlotte. Embarrassment results. But all turns out well.

**COMPANION-MATE MAGGIE**—Helen Dortch—(Samuel French). One of the "Carolina Folk Comedies." Maggie's venture in companion-made marriage.

**CONFETTI**—Virginia Petersen—(Row Peterson). A charming and very easy fantasy about Columbine and her suitors, Harlequin and Clown. Harlequin's faithfulness wins him the love of Columbine.

**CONFLICT, THE**—Clarice V. McCauley—(Little, Brown). The mistaken advice and urging of a mother who is really a fine woman places her daughter in danger, which she would have averted if left to herself. A very effective drama, if acted by experienced players.

**CONSTANT LOVER, THE**—St. John Hankin—(Samuel French). A clever little play based on the idea that a constant lover may love constantly, but not in the same place. Recommended for experienced actors.

**COOKS AND CARDINALS**—N. C. Lindau—(Brentano). Besides the thousand other tasks of his establishment, the cardinal manages his irritable cook, and finds time to unite a boy and girl whose differing faiths have stood in the way of their marriage. Easily produced, and very entertaining comedy with good characters.

**COUNSEL RETAINED**—Constance D'Arcy Mackay—(Henry Holt). A charming little play telling the story of the first client of Edmund Burke, a beautiful actress.

**CRABBED YOUTH AND AGE**—Lennox Robinson—(Samuel French). A light and amusing comedy about Mrs. Susan, a lady with three young daughters. Despite her age, the young men find her more pleasing than her daughters, because she seems more youthful. Excellent dialogue, recommended for advanced groups with good actors available.

**CROSS-STITCH HEART, THE**—Rachel Field—(Charles Scribner's Sons). A charming and delicate fantasy in the pattern of an old-fashioned sampler. Highly recommended for production by schools, and beginning groups.

**CROW'S NEST, THE**—William Manley—(Brentano). On watch in the crow's nest of a ship at sea, the "Kid" longs for an adventurous life in which he would be a hero. Awakening from his romantic dream he is back in the harsh life of shipboard. A splendid imaginative play for high school boys.

**CURTAIN, THE**—Hallie Flanagan—(Samuel French). Philip Norton has been made a fugitive because of his lies, so he exacts a promise from his daughter that she will always tell the truth. Her faith is sorely tested when the police search for her father. A tense and dramatic play for capable groups.

**DAGGERS AND DIAMONDS**—Katherine P. Moseley—(Walter H. Baker). A satirical comedy in which a girl who has been sent to kill a prince, is converted by his charm and promises "from daggers to diamonds." For high school groups and others.

**DANCING DOLLS**—Kenneth Sawyer Goodman—(D. Appleton-Century). A number of people who are with a circus believe they lead an unhappy life there, and finding

a man from the country who is attracted by a circus performer's life, they trade places with him, only to learn that they had been better off than they thought. For high school players especially.

- DARK LADY OF THE SONNETS, THE**—Bernard Shaw—(Brentano). An English costume comedy with a very clever situation and excellent dialogue. The characters are Shakespeare, the Dark Lady, Queen Elizabeth. The setting is the terrace of a palace. Excellent material for experienced actors.
- DAVE**—Lady Gregory—(Samuel French). A very effective and touching drama of peasant life in Ireland. It is always successful in production, and is admirably suited for high school and young people's groups.
- DAWN**—Percival Wilde—(Samuel French or Walter H. Baker). A drama with a supernatural element, in which a drunken husband threatens to demolish the cottage because the Doctor will not absolve him of suspicion of blowing up a mine. An impressive tragedy of unusual interest, but too difficult for any but experienced amateurs.
- DAY'S WORK, THE**—E. Wehner Smith—(George Wahr). A tense drama of the conflict between a cruel realistic doctor and his ambulance driver, who is an impractical idealist. Excellent situation, highly recommended for college groups, other experienced groups.
- DEACON'S HAT, THE**—Jeannette Marks—(D. Appleton-Century). A highly amusing comedy of Welsh country life. The characters and dialogue are excellent. Requires skillful acting and direction, but is well worth-while.
- DEAR DEPARTED, THE**—Stanley Houghton—(Samuel French). Quite an effective comedy with a good situation. The old grandfather has passed away and his family is busily arranging the shares of his earthly goods. It happens that he is not really dead, and enters unexpectedly, with amusing results. Excellent, if well acted.
- DELTA WIFE**—Walter McClennan—(D. Appleton-Century). Mathes, who has lived with Cora, kills Chris, with whom Cora intended to run away. When Mathes goes to dispose of the body Cora traps him in the path of the rushing floodwaters. A grim and realistic tragic drama, good material for ambitious actors.
- DEVIL'S LANE**—Louise S. Perry—(Samuel French). After quarrelling with her husband, a wife is about to leave the house forever with their little boy. A man appears who tells the child a story which affects them, and alters the case. Easily produced and suitable for almost any group except very young people.
- DIABOLICAL CIRCLE, THE**—Beulah Bomstead—(Walter H. Baker). An entertaining comedy about the Puritan days. Story centers about the daughter of Cotton Mather who loves a man not of her father's choosing. The one she does love, proves his worth and wins the girl. Very easy to produce.
- DISCOVERY, THE**—Herman Ould—(Samuel French). A little historical drama, having to do with the mutiny which faced Columbus after the long voyage, and how the sighting of land ended it. Easily produced. For boys' groups.
- DOCTOR FAUSTUS**—Samuel A. Eliot—(Little, Brown). An arrangement in one act of the famous old play which is well known and very effective. The settings are difficult but groups with good facilities for scenery construction will find the play well worth doing.
- DOD GAST YE BOTH**—Hubert Heffner—(Henry Holt). A comedy about moonshiners. Funny and easy to produce. In "Carolina Folk-Plays."

- DOGWOOD BUSHES**—Wilbur Stout—(Samuel French). A delightful comedy of youth and a country boy. Bert Perry abandons the spring plowing to fall in love and "write" poetry. By the author of the successful "Dixon's Kitchen." In "Carolina Folk Comedies."
- DOLLAR, A**—David Pinski—(Samuel French). Some wandering minstrels lucky enough to find a dollar are not clever enough to dispose of it to the satisfaction of all. Eventually, it is irretrievably lost to all of them. A fantastic stylized comedy of interest to college groups and other advanced players.
- DOMESTIC PROBLEM, A**—Lechmere Worrall—(Samuel French). Three sisters cannot bear to lose their faithful butler who intends to become his own master. The sisters scheme successfully to keep him by proposing that he marry one of them. He chooses the youngest and all are happy again. Light comedy, easy to do.
- DOUBLE DEMON**—A. P. Herbert—(D. Appleton-Century). An amusing farce in which the female members of a jury trick the one male juror into voting "guilty." When he gives in, all the women change their mind and vote against him.
- DRAGON'S GLORY**—Gertrude Knevels—(D. Appleton-Century). A Chinese mandarin tests his wife's loyalty by pretending death and being placed in a coffin. Ironically, when he is later killed in reality, his wife elopes with her husband's poetic gardener. A good farce for advanced groups.
- DRUMS OF OUDE**—Austin Strong—(Samuel French). A stirring melodrama of India in 1857 during a Sepoy rebellion. The chief character, Captain McGregor, saves the day with his bravery and resourcefulness.
- DUCHESS SAYS HER PRAYERS, THE**—Mary Cass Canfield—(D. Appleton-Century). A beautiful little play of a sweet duchess who drops into a church to say her prayers and is overheard and her prayers answered.
- DUKE AND THE DICES**—Holworthy Hall—(Longmans, Green). Because of his sweetheart's objections, a gambler decides to reform. But first he outwits two gunmen who are trying to rob the gambling establishment. A comedy melodrama. Good for groups having capable actors.
- DUMB AND THE BLIND**—Harold Chapin—(Walter H. Baker). A barge worker, Joe, is a rough and dominating man. He gets a job that will allow him to remain at home and his humble gentle wife offers thanks to God. Joe is immensely touched by this, so much so that he thinks about the hereafter. If well acted, this is a very tender little drama, and very effective.
- DUST OF THE ROAD**—Kenneth Goodman—(Longmans, Green). A morality play of the Christmas season in a modern setting. The central character is a mysterious wanderer, who is committed to unending expiation of a crime he had committed a very long time ago. An intense and interesting drama, presenting no great problem; it can be done by school groups or others.
- ELDEST, THE**—Edna Ferber—(D. Appleton-Century). A serious and appealing drama about the eldest sister of a family who is committed to serving others, including an invalid mother. Her hopes of romance are blighted when the man she cares for returns, but prefers her younger sister to her. A very human play, especially recommended.
- ELIGIBLE MR. BANGS, THE**—Robert Housum—(Samuel French). A woman who loves a bachelor who is unalterably opposed to marriage determines to alter his opinions. Naturally, she is successful in her plans. A bright and entertaining comedy, adaptable to any group, including schools.

- EMERGENCY CASE, AN**—Martin Flavin—(Samuel French). An operating surgeon is called to do an emergency operation, although he has just learned of the death of his son. Nearly finished with the case, he discovers that the patient is guilty of the murder of his son. A tense and startling situation, brilliantly handled. Extremely effective when skillfully performed.
- END OF THE RAINBOW, THE**—James Webber—(Walter H. Baker). A Pierrot fantasy in a wooded glade. Pierrot and Pierrette are hunting gold, but Pierrot leaves in a temper when Pierrette becomes tired. He returns to tell her that she is his treasure, his love, he is happy with her alone. Charming and easily produced little play.
- END OF THE ROPE, THE**—Lloyd Thanouser—(Walter H. Baker). A young man is about to destroy himself, but is talked out of the idea by an older man, who then uses the rope to die by hanging himself. A grim but effective tragedy, too difficult for any but experienced actors.
- ENGAGEMENT RING, THE**—Robert Hillyer—(Haylofters Co.)—A girl who is looking for a discarded engagement ring on the heath, meets a young man bent on the same search. An old man who passes proves the inconsequence of lovers' quarrels, because he has a whole sack of such rings. A well-written comedy, for advanced groups.
- ENTER THE HERO**—Theresa Helburn—(Samuel French). An entertaining comedy about a romantic young girl who invents a romance between herself and a boy who has been absent for some time. When he returns, there are amusing complications. A very good comedy for high schools.
- EVENING DRESS INDISPENSABLE**—Roland Pertwee—(Samuel French). Finding her daughter's interest in young men and romance seems sadly lacking, an attractive widow feigns interest in the daughter's young man. This plan has the desired effect. Pleasant and easy comedy.
- EVER' SNITCH**—Irene Fussler—(Samuel French). A comedy of the picturesque Fisher Folk of Nag's Head, a remote settlement of the Carolina coast. In "Carolina Folk Comedies."
- EVER YOUNG**—Alice Gerstenberg—(Brentano). An unusual drama with an all women cast, concerning a little old lady who dreams of her early romance which has been the greatest thing in her life. To preserve her dreams, the other women lie to her about the man she loved.
- EVERYBODY'S HUSBAND**—Gilbert Cannan—(Samuel French). A pleasant little fantasy in which a romantic bride-to-be discovers that in her dashing lover, as in all men, there is a good deal of the ordinary prosaic husband. Easy to produce.
- EXCHANGE, THE**—Althea Thurston—(Charles Scribner's Sons). A fantastic comedy in which a judge allows a number of people to have their desires on condition that they also take a share of another's personal misery. All discover that their original afflictions were easier to stand but cannot get them back as the judge has disappeared. Good for schools.
- EXILE**—Arthur C. Doyle—(D. Appleton-Century). A play of the Christmas season in which a lonely old couple receive an unexpected guest. Simple of production and very effective.
- FAITHFUL ADMIRER**—Elizabeth Baker—(D. Appleton-Century). A touching sketch of an incident occurring back-stage at a music-hall when the unknown admirer is presented to "The Daisy," a famous favorite in variety-shows. Very well written, and easily played. Can be done by high school actors.

- FALCON, THE**—Lord Tennyson—(Fitzgerald). Count Federigo has wasted all his possessions in a vain quest of the love of Lady Giovanna. He at last kills his beloved falcon for her. This sacrifice so touches her that she falls in love with Federigo. A very well written drama in poetic form and excellent for ambitious, skillful actors.
- FAME AND THE POET**—Lord Dunsany—(Samuel French). A brilliant satire on literary fame. The fickle goddess Fame won't grace the altar the poet has built until he has despaired of achieving success, and is about to destroy the altar. When he does see her, she is so far from his ideal that the poet no longer desires her, but she has come to stay, nevertheless. Easily done, but requires clever actors.
- FAN AND TWO CANDLESTICKS, A**—Mary MacMillan—(D. Appleton-Century). A picturesque and entertaining little romance in poetic form. Not difficult in acting, but careful and sure direction is an essential. Suitable for school production.
- FANCY FREE**—Stanley Houghton—(Samuel French). Fancy, a young wife, had made an agreement with her husband that she might leave him any time she preferred another man. She elopes with Alfred, but is disturbed to find her husband at the same hotel with a lady. Eventually Fancy snatches her husband away, leaving Alfred with the other woman. Clever and sophisticated comedy, for mature groups and audiences.
- FAR-AWAY PRINCESS, THE**—Hermann Sudermann—(Samuel French). An entertaining comedy which presents no problems in production or acting, and always pleases audiences. Excellent material for high school actors.
- FEED THE BRUTE**—George Paston—(Samuel French). An amusing comedy in which a rough laborer-husband is tamed and domesticated by his wife, who was formerly a cook. She succeeds by "feeding the brute" and meeting his brutishness with gentleness. Cockney dialect, but otherwise easy to do, with excellent dialogue and characters.
- FENNEL**—Francois Coppée—(Samuel French). An excellent dramatic version by Jerome K. Jerome of the famous story of the crippled musician. Easily produced, it is actable and an interesting little play with a pathetic strain.
- FIAT LUX**—Faith Van Valkenburgh—(Samuel French). A well written little mystery play of modern times. Suitable for high school production.
- FIFTEENTH CANDLE, THE**—Rachel Lyman Field—(Houghton Mifflin Co.). An unselfish Italian girl of an immigrant family makes it possible for her talented younger sister to have training in art by struggling valiantly against the selfishness of their father. Effective and interesting drama, but easy enough to be produced by high school groups.
- FIFTH COMMANDMENT, THE**—Stanley Houghton—(Samuel French). A thoughtless and selfish mother wishes so strongly to keep her daughter at home forever that she ruins the girl's life and chances for happiness. Affords opportunity for emotional acting; very effective drama, but quite difficult for beginning groups.
- FIGUREHEADS**—Louise Saunders—(Charles Scribner's Sons). A charming and romantic fantastic comedy concerning a disagreeable princess and a fisherman who is really a prince. It is written to appeal especially to school groups.
- FINDERS-KEEPERS**—George Kelly—(D. Appleton-Century). A woman who has been fortunate in finding some money finds plenty of excuses for not trying to

find the owner. Her attitude changes in a remarkable way when she discovers the money had been taken from her. Highly amusing comedy and easy enough for high schools.

**FINGER OF GOD, THE**—Percival Wilde—(Samuel French or Walter H. Baker).

A broker is about to become a criminal when he is brought face to face with his conscience, his better self in the person of a girl whom he mistakes for one of his secretaries. A tense and vivid drama with a strong tinge of the supernatural.

**FIRST DRESS SUIT, THE**—Russell Medcraft—(Samuel French). The trials and tribulations of a young lad on the occasion of wearing his first dress suit. Very amusing comedy, and not difficult; may be done well by high schools.

**FIXIN'S**—Paul and Erma Green—(Henry Holt & Co.). A sensitive young woman, wife of a farmer, leaves her stolid husband when she finally realizes that he will never be able to understand her desire for "fixin's," which symbolize her pathetic desire for a little beauty in life. A touching and sincerely human play, excellent material for advanced casts. In "Carolina Folk-Plays."

**FLATTERING WORD, THE**—George Kelly—(Little, Brown Co.). A brilliant satiric comedy in which an actor proves that the most confirmed theatre-hater would change his opinions about the stage if people told him he should be an actor. An excellent study in flattery, but requiring skillful acting and direction.

**FLEURETTE AND CO**—Essex Dane—(Walter H. Baker). The owner of a dress-making shop finds a letter of a compromising nature in the gown worn by a customer who owes the firm a long over-due bill. With this weapon the woman is forced to pay and is taught a valuable lesson. Good dialogue and situation, easily produced by high schools and beginners.

**FLORIST SHOP, THE**—Winifred Hawkrige—(Walter H. Baker Co.). An amusing comedy in which a girl employed in the florist shop brings about the marriage of a couple who have delayed for many years, merely by sending flowers without a card attached to them. Entertaining and suitable for high schools and other groups.

**FLOWER OF YEDDO, A**—Victor Mapes—(Samuel French). A charming and delicate fantasy in poetic style, with the setting in Japan. Well suited for high school production.

**FLYING PRINCE, THE**—Peggy and Eugene Wood—(D. Appleton-Century Co.). A fantastical comedy in which a young American aviator meets a mediaeval princess. High school groups will have no difficulty in producing this play.

**FOLK STUFF**—Betty Smith—(Samuel French). A farce comedy in which two serious-minded girls determine to make their summer art colony aware of the folk material about them. The Story Teller and the Old Fiddler obligingly are true to type. But the handsome young dulcimer player, aided by the prettiest of the art teachers, gives a clinching demonstration of the most authentic folk stuff in all the world. Good for large groups as any number of extras may be used.

**FOOL OF A MAN, A**—Edward Finnegan—(Walter H. Baker Co.). A young man is unable to become a success at business, even with the constant prodding and urging of his mother. A great opportunity comes his way, but he refuses it to pursue his own desires for a life of peace. Comedy of a serious turn, well-written and not difficult.



- FOR ALL TIME—Rita Wellman—(D. Appleton-Century Co.). An old maid, related to a boy who is now dead, kills the girl with whom he had been deeply in love. Her purpose is to enable the lovers to be together for all time. Very effective tragic drama, but too grim for any but mature groups.
- FOR DISTINGUISHED SERVICE—Florence Clay Knox—(Little, Brown). A cleverly developed little play about a lady who looks with tolerance and even approbation upon her friend's affection for a married man. When she discovers that the gentleman in question is her own husband, she is taught a needed lesson. All women cast.
- FORFEIT, THE—T. B. Rogers—(Henry Holt). A stenographer saves her fiancé, who has stolen a ring from their employer, from detection. But he has forfeited her love, and the engagement is broken. For advanced actors.
- FOURTEENTH GUEST, THE—Clyde Barrett—(Samuel French). A comedy which revolves about the inability of a luncheon-party, waiting for a speaker, to arrive at any number except thirteen. Amusing and easy.
- FREE SPEECH—William L. Prosser—(Brentano). A squad of Bolshevik soldiers, ordered to execute a captured spy, argue with their corporal. They maintain that the prisoner is right when he claims that he should be heard before his death. During this confusion the prisoner escapes, and the blame for it is placed on the corporal by the soldiers. A good farce for high school boys.
- GAIUS AND GAIUS, JR.—Lucy Cobb—(Henry Holt). A comedy with a surprise, showing the curious circumstances that tamed a harsh master in plantation days. One of the favorites in the "Carolina Folk-Plays."
- GAME OF CHESS, THE—Kenneth Sawyer Goodman—(Stage Guild). A clever Russian nobleman outwits a would-be assassin by tricking him as one would an opponent in chess. Melodrama of great effectiveness, suitable for high schools and more advanced groups.
- GAMMER GURTON'S NEEDLE—Colin Campbell Clements—(Samuel French). The famous old English farce, admirably adapted to modern production. May be presented out of doors.
- GAZING GLOBE, THE—Eugene Pillot—(Charles Scribner's Sons). Ohano is enchanted by the globe and becomes unhappy with the life she leads on an island. Her brave and strong husband wishes to settle down with her, and in his anxiety to dispel her day dreams, he breaks the globe. Ohano drowns herself in the sea.
- GETTYSBURG—Percy MacKaye—(Samuel French). A veteran of the Civil War dramatically relives the Battle at Gettysburg, and becomes so intense and excited that he is able to use his crippled limbs once more. Excellent vehicle for a good character actor.
- GHOST OF JERRY BUNDLER, THE—W. W. Jacobs and Charles Rock—(Samuel French). Several men are in a "haunted" inn. One of them makes a bet that a ghost could not frighten him; one of the others outfits himself as a ghost and wins the wager. However, he is shot in the excitement. Rather difficult but entertaining melodrama.
- GHOST STORY, THE—Booth Tarkington—(D. Appleton-Century). An amusing comedy revolving about a ghost story which has a remarkable result. High school groups will have no difficulty in presenting this play.

- GIANT'S STAIR, THE**—Wilbur Daniel Steele—(D. Appleton-Century). A powerful and effective drama. A sheriff tries to pin the blame for a murder on the crazy wife of the dead man, but his plan is spoiled by the woman who reveals that the sheriff is the real culprit. Requires experienced actors.
- GIFT, THE**—Marie A. Foley—(Samuel French). A symbolic, religious drama of great beauty and simplicity. Excellent play for church groups, and very easily produced.
- GIRL, THE**—Edward Peple—(Samuel French). An interesting drama of situation in which the young rivals for a girl's hand get into a duel, which the older and less worthy man brings about in order to frighten the younger lad away. There is an unexpected ending, excellently handled. For advanced players.
- GIRL IN THE COFFIN, THE**—Theodore Dreiser—(Liveright). During a serious strike of workmen, their leader declares that he will drop everything until he can punish the lover of his daughter, who brought about her death. One man, who is the guilty one, convinces him that the strike should go on. Well-written, actable drama.
- GLITTERING GATE, THE**—Lord Dunsany—(Samuel French). An unusual and difficult drama of two burglars who have died and try to get into the gates of Heaven, only to find nothing there but vast space. Opportunities are afforded for clever acting and direction.
- GLORIA MUNDI**—Patricia Brown—(Samuel French). An effective drama, written as a parable of life. The principal character, a young girl, goes to work in a hospital, and the play is based on her struggles to become reconciled to being surrounded by insane people.
- GLORY OF THE MORNING**—Ellery Leonard—(Viking Press). An Indian drama of great power and beauty. Excellent for high school groups.
- GOAL, THE**—Henry Arthur Jones—(Little, Brown). A vivid portrayal of the indomitable character of a great engineer. Fine material for experienced amateur actors.
- GODS OF THE MOUNTAIN, THE**—Lord Dunsany—(Samuel French). A company of beggars perpetrate a hoax in which they pretend to be gods. As a punishment they are turned into stone. Poetic drama, picturesque and effective fantasy.
- GOLDEN DOOM, THE**—Lord Dunsany—(Samuel French). A child scribbles on the king's gate, and his marks are taken by the prophets to be an omen of doom. The king leaves his crown as a peace-offering and it is taken by a boy who wanted a hoop.
- GOOD BARGAIN, A**—Lord Dunsany—(Samuel French). A monk who is envied by his fellows for the halo he has mysteriously acquired, cheerfully exchanges it at Satan's behest for the sight of youthful femininity.
- GOOD MEDICINE**—Jack Arnold and Edwin Burke—(Longmans, Green). An excellent farce for capable players. The principal characters are a young couple, a struggling doctor and his wife.
- GOOD PROVIDER, A**—Elaine Sterne Carrington—(D. Appleton-Century). The "good provider," Samuel Merrill, almost loses his mind, before his family discover his true character, which they have hitherto not suspected. Recommended for almost any group.

**GOOD THEATRE**—Christopher Morley—(Longmans, Green). A clever and entertaining comedy. The play comments on modern drama from various points of view, and mixes modern slang and speech with Elizabethan blank verse. For advanced groups.

**GOOD VINTAGE**—Dan Totheroh—(Samuel French). A young girl, Julia, who is dressed to be the beautiful Queen of the grape celebration, admired by everyone who sees her, is shot by an enemy of her father. A tragedy which is made vivid by its locale and characters, who are Italian grape growers.

**GOOD WOMAN, A**—Arnold Bennett—(Little, Brown). An amusing farce about a girl who virtuously and melodramatically breaks her engagement with James, feeling that she must marry Gerald, returning from the war. Her plans are changed by the fact that Gerald has fallen in love with someone else. Gerald will be only a witness at her wedding.

**GRAND CHAM'S DIAMOND**—Allan Monkhouse—(Walter H. Baker). Mrs. Perkins has always led a stupid and uneventful life. It seems to be brightening up when a diamond flies in her window one day. She makes great plans for travel and luxury, which are overcome with some difficulty by her own innate honesty and the wishes of her prospective son-in-law.

**GRANDMA PULLS THE STRING**—Edith Delano and David Carb—(Walter H. Baker). Grandma, who is deaf, wishes Willy to be successful in wooing her granddaughter, so she tells him how Grandpa proposed to her. During his proposal Willy is aided by the prompting of Grandma.

**GRAY OVERCOAT, THE**—William R. Randall—(Samuel French). There is bad blood between Mortimer Curtis, a gentleman detective, and his inspector. The inspector assigns Curtis to a case in which he suspects that the detective is the criminal. A surprising solution to the crime puts an end to their enmity. An easy and absorbing mystery play.

**GREASY LUCK**—Rachel Field—(Charles Scribner's Sons). Even though David has not been able to make money enough to marry Eunice after seven years of effort, he can not bear to give up his dream of a successful whaling voyage. Rather than submit to a safe and prosaic life on shore, he signs once more for a three-year voyage. An interesting and colorful play of the old whaling days in Nantucket. For advanced players.

**GREEN COAT, THE**—Alfred de Musset and Emile Augier—(Samuel French). A delightful sketch of life among a group of young artists. Henri and Raoul, painters, are in dire straits until Marguerite tricks a cheat into buying an old coat, furnishing them with money for a fine meal. Amusing and easy to do.

**GRINGOIRE, THE BALLAD-MONGER**—T. DeBanville—(Adapted by Arthur Shirley)—(Dramatic Publishing Co.). A charming serious comedy with excellent roles. Poetic treatment, but not at all difficult.

**GROOVE, THE**—George Middleton—(Samuel French). A young woman gives up her opportunities for happiness so that her younger sister may never know the monotony of a dull and prosaic life. Not too difficult for most groups and very effective.

**HALF-WAY JIMMY**—T. Schwartz—(Dramatic Publishing Co.). Jimmy has promised Jean that he would reform, but he double-crosses his gang and attempts to get the plunder for himself. He is caught, and Jean's efforts to save him are fruitless. An exciting play, with lots of action, and not difficult.

- HAND OF SIVA**—Kenneth Sawyer Goodman and Ben Hecht—(D. Appleton-Century). An exciting spy-melodrama in which a German agent is trapped by a French secret-service man through the brand of the Hand of Siva. Easily produced and very exciting.
- HANRAHAN'S OATH**—Lady Gregory—(Samuel French). Hanrahan is a poet who believes that his loose talk has betrayed his friend, and swears not to talk again. His sweetheart, with the aid of several complications and developments, causes him to be released from the oath. A fine Irish comedy, with humor and pleasing dialogue.
- HANS BULOW'S LAST PUPPET**—Grace Dorcas Ruthenburg—(Samuel French). A unique and original play that lends itself to production either by puppets or living actors.
- HAPPY RETURNS**—Essex Dane—(Walter H. Baker). Mrs. Halliday has a birthday party and is particularly pleased with one of the presents given her. However she returns it to the donor when she learns who gave it and the reason for it. A well-written and easy farce.
- HARBOR OF LOST SHIPS, THE**—Louise W. Bray—(Brentano). A tender and pathetic drama of the Labrador fishing people. Adapted from the story of Ellen P. Huling.
- HARD HEART**—M. A. Kister—(Coward-McCann). A mother has taught her son to cultivate a hard heart, as she has always done. When the son is killed during a strike Mamere sings and dances, refusing to give way to her breaking heart. A difficult and unusual play, highly interesting to produce.
- HATTIE**—Elva DePue—(Little, Brown). Hattie protects Mina and her infant child from the hard-hearted landlady. In revenge the landlady turns her son, Hattie's sweetheart, against Hattie. Mina's husband takes Mina and the baby away, and Hattie is left alone and miserable. A tragedy of tenement life, human and moving, for experienced actors only.
- HE CAME SEEING**—Mary P. Hamlin—(Samuel French).—Joab has had his sight restored by the kindness of Jesus. There are complications when he learns that he will be cast out if he reveals the identity of the miracle-worker. A fine religious drama.
- HE FAILED BUT SUCCEEDED**—Norman Balch—(Eldridge). One salesman talks a great deal about ways of succeeding in business. Another man is promoted because of his hard work, which confuses and bewilders the first young man. A girl helps him find himself. Amusing and easy comedy for almost any group.
- HEART OF A CLOWN**—Constance Powell Anderson—(Walter H. Baker). The Clown loves Columbine dearly, but is afraid he is too old for her, so he tries to persuade a fortune-teller to suggest to Columbine that she marry Harlequin instead. Through the fortune-teller a happier conclusion is brought about. A sentimental and appealing Harlequinade, and not difficult to produce.
- HEART OF FRANCES, THE**—Constance Wilcox—(D. Appleton-Century). Frances' heart is revealed to the audience. Frances dreams and in the dream learns that the man with whom she thought herself to be in love is not worthy of her. A charming fantasy.
- HELENA'S HUSBAND**—Philip Moeller—(Alfred Knopf). A sophisticated and brilliant satire burlesquing the old tale of Helen's elopement with Paris. In this

play Menelaus is glad to be quit of her, but must go to war with Troy nevertheless, to save the honor of his country. Excellent material for experienced and talented actors.

**HER TONGUE**—Henry Arthur Jones—(Little, Brown). A lively and amusing comedy in which a young girl, Patty, is given an opportunity to marry a rich and attractive planter from the Argentine, but loses it because of her uncontrollable garrulousness.

**HERO OF SANTA MARIA**—Kenneth Sawyer Goodman and Ben Hecht—(Stage Guild). A wayward son who had robbed his father sneaks back home. During his absence, through a mistake in identity, the townspeople believed that he died a hero at Santa Maria. The father gives the worthless boy a sum of money to keep his identity a secret. A very well-written and effective comedy.

**HERO WORSHIP**—Frances Hargis—(Samuel French). In order that her great ambitions for her grandson may be realized, Mrs. Robbins is forced to expose her husband, a Civil War veteran, as a foolish and garrulous old braggart. An interesting and well written little drama, with excellent characterization. Not at all difficult.

**HINT TO BRIDES**—Kenyon Nicholson—(Samuel French). A couple who are engaged to each other make an attempt to rob a pair of newly-weds of their wedding-gifts. They are caught, but are gladly presented with the gifts, and not punished in any way. An hilarious farce, easily done.

**HOLLY TREE INN**—Charles Dickens—(Samuel French). An excellent acting version of the familiar story by Dickens.

**HOT LEMONADE**—Florence Ryerson and Colin Clements—(Samuel French). A foolish and romantic young wife elopes with a man for a trip to the South Seas. The sight of the man in the violent throes of an attack of sea-sickness causes her to lose her romantic ideas and return to her husband. A very amusing comedy for adult actors and audiences.

**HOUR-GLASS, THE**—William Butler Yeats—(Macmillan). A morality play of the Wise Man who must die unless he can find, ere the hour-glass runs out, someone who has a true belief in Heaven. His family and intimates and acquaintances all fail him, but his pardon in Heaven is earned by a Fool, who believes. Not difficult and of high literary and dramatic quality.

**HOUSE ACROSS THE WAY, THE**—Katherine Kavanaugh—(Dramatic Publishing Co.). A woman goes to a house across the way to get her diamond bracelet. She discovers a burglar and calls the police. However she falls in love with the marauder and so that he may have another chance, she deliberately misleads the local police.

**HOW HE LIED TO HER HUSBAND**—George Bernard Shaw—(Brentano). The theme of the eternal triangle given an unexpected and thoroughly amusing treatment. An excellent and rather easy farce.

**HUNGER**—Eugene Pillot—(Little, Brown). An allegorical play, in which a universal truth is strikingly presented. Young players will not find this play too difficult.

**HYACINTH HALVEY**—Lady Gregory—(Samuel French). An excellent example of the Irish comedies. Hyacinth, a not-too-bright youth, has a glowing reputation which follows him constantly. This irritates him to the point of attempting a

crime in order to destroy it. The scheme fails, and even makes him a hero. Highly recommended.

- ICI ON PARLE FRANCAIS**—Thomas J. Williams—(Samuel French). An amateur student of the French language who pursues his studies before breakfast, places a sign in his window, "Ici on parle francais," in order to catch some distinguished foreign people as boarders.
- IDEAL SPOT, THE**—Thelma H. Gibson—(Row Peterson). Two young couples get into difficulties because of the "Ideal Spot," but all ends happily.
- IF SHAKESPEARE LIVED TODAY**—Lord Dunsany—(Samuel French). The Olympus Club Members do not want to have Shakespeare admitted as a member, because they have never heard anything about the man. Amusing, but quite difficult, except for talented and experienced actors.
- ILE**—Eugene O'Neill—(Modern Library). A powerful tragedy of a whaling captain and his wife, who is on the verge of insanity because of the loneliness of the sea. Finally she convinces her husband that they should start home without the coveted "ile." But when the captain sights a whale, he forgets the promise, and the wife is driven into insanity. Excellent characterizations and unusual situation.
- I'M GOING**—Tristan Bernard—(Translated by Barrett H. Clark)—(Samuel French). The difficulties of Henri and his wife in deciding whether or not she is going to accompany him on his trip to the races, against his wishes.
- IMPORTANCE OF BEING A ROUGHNECK, THE**—Robert Garland—(Remington). A burlesque comedy in which a girl hires a truck-driver to kill her lover, Eustace, who has disappointed her. Eustace prevails over the truck-driver, and punches Clorilla, the girl. She then takes Eustace back. Clever and sophisticated, for mature actors.
- INDIAN SUMMER**—Meilhac and Halevy—(Samuel French). An easy and pretty little French comedy. Excellent material for college and little theatre groups.
- IN DIXON'S KITCHEN**—Wilbur Stout—(Henry Holt). A refreshing comedy of a country courtship interrupted by various members of the family. A great favorite in "Carolina Folk-Plays."
- IN THE LIBRARY**—W. W. Jacobs and Herbert Sargent—(Samuel French). A thriller concerning a murderer who is exposed in the act of trying to fasten the crime on a burglar by the victim, who is not quite dead. Clever melodrama, and very easily produced.
- IN THE NET**—Percival Wilde—(Walter H. Baker). Satirical melodrama. A cracksmen opens a safe with the aid of ventriloquism, while the office is watched by secret-service men. Easily done; recommended.
- IN THE SHADOW OF THE GLENN**—J. M. Synge—(Luce). Deceived by her aged husband, who pretended to be dead, Nora leaves the cottage with a romantic young wanderer. Poetic and beautiful, highly recommended for advanced actors.
- IN THE ZONE**—Eugene O'Neill—(Modern Library). A realistic serious comedy of the life of a seaman on an ammunition ship during the World War. Difficult. The setting is in the forecabin of a tramp steamer.
- INTRUDER, THE**—Maurice Maeterlinck—(Walter H. Baker). An old blind grandfather is the only member of the family who feels the presence of Death the Intruder hovering about the ailing mother. A very affecting and moving tragedy, well worth while.

- JACK AND JILL AND A FRIEND**—Cicely Hamilton—(D. Appleton-Century). Two young writers are in love. The girl becomes successful, and although the young man's pride is very strong and rebels against the situation, the girl wins him over to the idea of marrying her despite her success.
- JACKDAW, THE**—Lady Gregory—(Samuel French). A delightful comedy concerned with Mrs. Broderick, whose shop is rapidly going into bankruptcy. When all seems lost, her brother, who has not been seen for many years, buys a worthless bird, but does not reveal his identity. The ten pounds he pays her saves her shop. Soon all the villagers are bringing in jackdaw eggs, hoping their fortunes will be made also. Especially recommended.
- JAZZ AND MINUET**—Ruth Giorloff—(Longmans, Green Co.). The modern and old fashioned combined in a charming and picturesque romantic comedy.
- JEAN MARIE**—André Theuriet—(Samuel French). Jean Marie is lost in the ocean and Thérèse, his lover, marries another man, because by so doing she can help her mother. When Jean Marie returns alive, she nevertheless remains true to her husband.
- JEPHTHA'S DAUGHTER**—Elma E. Levinger—(Samuel French). A Biblical drama vividly presented. May be produced simply and with a small cast or elaborately, as a pageant play, with choruses and scenic effects, dances. Oriental costumes.
- JOAN THE MAID**—Herman Ould—(Samuel French). Joan of Arc turns a cowardly and vicious enemy into a valiant fighter for her own cause. A simple and dramatic play.
- JOB'S KINFOLKS**—Loretto Carroll Bailey—(Henry Holt). One of the "Carolina Folk-Plays," Vol. III. A remarkable play of three generations of a family of mill workers in the piedmont section of North Carolina. Highly recommended.
- JOINT OWNERS IN SPAIN**—Alice Brown—(Walter H. Baker Co.). A delightful comedy with an underlying serious tone, especially recommended for young girls' groups.
- JUDGE LYNCH**—J. W. Rogers Jr.—(Samuel French). The lynching of a negro who has supposedly murdered a white man. In the play the true innocence of the negro is established.
- JUST NEIGHBORLY**—Alexander Dean—(Samuel French). An old couple long for the return of their son, gone thirty years. When he does return, a neighbor causes them to suspect him of being an imposter, and he is again driven away.
- JUST TWO MEN**—Eugene Pillot—(Samuel French). Two sailors talking on board ship learn that they are father and son. The son has stolen to help his mother, and the father insists that he, and not the boy, should take the blame for the theft. A moving tragedy, but not very difficult.
- KELLY KID**—E. Norris and Dan Tothoroh—(Walter H. Baker). A comedy about a bad boy who should be arrested and how he is helped to escape by the daughter of one of his ill wishers. A very good comedy for beginners.
- KING AND THE COMMONER, THE**—Louise Saunders—(Charles Scribners Sons). An outdoor comedy, picturesque and amusing, with a sly wink at royalty. Mediaeval costumes.

- KING RENE'S DAUGHTER**—Henrik Hertz—(Translated by T. Martin)—(Walter H. Baker). A Danish poetic drama which is not very difficult, and of great beauty and effectiveness. Especially adapted for production by girls' groups.
- KING'S GREAT AUNT SITS ON THE FLOOR, THE**—Stuart Walker—(D. Appleton-Century). A gay fantasy, another sequel to *Six Who Pass While the Lentils Boil*.
- KNAVE OF HEARTS, THE**—Louise Saunders—(Longmans Green). Fanciful comedy giving an explanation of why the knave stole the famous tarts. May be performed by a cast of girls. Picturesque and fanciful costumes necessary.
- KNIGHT OF THE PINEY WOODS, THE**—Arthur McLean—(D. Appleton-Century). A story of a man who is carrying out the dying request of a friend, proves that he is really a gallant knight. Dramatic and well worth doing.
- KNIVES FROM SYRIA**—Lynn Riggs—(Samuel French). A farm woman loves her hired man. A peddler appears and she consents to his marrying her daughter because she is afraid he will kill the hired man. An intensely dramatic play easy to produce, but recommended for advanced actors only.
- LADY OF DESTINY, THE**—Phoebe Hoffman—(Samuel French). A shrewd saleswoman working at the ribbon counter is able by clever manipulation, to swing a city election. Simple to produce and recommended for any beginning group.
- LADY OF PAIN**—Bernard Delano and David Carb—(Walter H. Baker). A girl gets the man she wants away from more popular girls by being languid and exotic. Extremely easy to do and recommended for high schools.
- LAND OF HEART'S DESIRE, THE**—William Butler Yeats—A beautiful little play of Irish fairy-lore. Especially recommended for schools. (Samuel French).
- LAST CACHE, THE**—Isabel E. Mackay—(Samuel French)—A traitorous prospector, having deserted his partner, tells a tragic story of his death. But at the last moment, the partner appears. Good drama, rather difficult to produce.
- LAST OF THE LOWRIES, THE**—Paul Green—(Henry Holt). A very effective little play about a Croatan outlaw who came home. In "Carolina Folk-Plays."
- LAST STRAW, THE**—Bosworth Crocker—(D. Appleton-Century). A good family man, misunderstood and hated by his neighbors is arrested for killing a cat. The disgrace robs him of courage to go on living in the hated neighborhood. He kills himself. A most effective drama with a colorful city background.
- LEAP YEAR BRIDE, A**—Leslie M. Hickson—(D. Appleton-Century). A breezy comedy of an office-girl's romance.
- 'LECTION**—E. P. Conkle—(Samuel French). A good folk comedy about a mountaineer who, having already cast his ballot tries to revote in order to have himself elected sheriff. Very amusing and good for beginning groups.
- LIE, THE**—Wilkeson O'Connell—(Samuel French). One of the "Carolina Folk-Comedies." (Fourth Series). A vivid and highly colorful play of Revolutionary Carolina, of a patriot parson and his pretty wife, and her ruse in evading a ravaging band of British soldiers. Highly recommended.
- LIGHTED CANDLES**—Margaret Bland and Louisa Duls—(Henry Holt). One of the "Carolina Folk-Plays." An unusual tale of the Carolina Highlands, presented with poignant reality. Very skillfully written, and excellent dramatic material.



- LIMA BEANS—Alfred Kreymborg—(Samuel French). A clever burlesque of extravagant humor, offering excellent opportunity for pantomime. Easily produced.
- LITTLE FATHER OF THE WILDERNESS, THE—Austin Strong and Lloyd Osborne—(Samuel French). A historical drama concerned with the visit of a French missionary to America to his King, Louis XV. Difficult to produce, requiring skillful acting, but worth-while.
- LITTLE KING, THE—Witter Bynner—(Houghton Mifflin Co.). A difficult play in blank verse about the boy King Louis XVII. The boy has been taken prisoner, but a plot has been laid to spirit him away, leaving another boy in his place. The boy King vetoes this plan, rather than submit another boy to such dangers.
- LITTLE MAN, THE—John Galsworthy—(Chas. Scribner's Sons). A Little Man, waiting with other passengers for a train, gets into difficulties through his kindness to a friendless lady and her baby. Difficult, but interesting little play.
- LITTLE SHEPHERDESS, THE—André Rivoire—(Samuel French). A charming, dainty little pastoral play, which needs skillful direction and acting, but finds great favor with audiences.
- LITTLE STONE HOUSE, THE—George Calderon—(D. Appleton-Century Co.). A tragic drama of a mother's disillusionment. "What's a man compared to an idea?" Russian costumes. Setting: living room of a lodging house in a small Russian town.
- LOCKED CHEST, THE—John Masefield—(Macmillan Co.). A serious, "literary" play, at the same time an excellent theatre piece. Suggested for rather mature players, with experience and insight.
- LONDONDERRY AIR, THE—Rachel Field—(Charles Scribner's Sons). The longing for something beyond mere existence is woven into a romantic little play of quaint charm. Costumes of the early 19th century. Setting: a new England kitchen.
- LONESOME-LIKE—Harold Brighouse—(Samuel French). Character comedy with a touch of pathos. Good situation, fine characterization, human appeal. Setting: room of a poor cottage.
- LONG VOYAGE HOME, THE—Eugene O'Neill—(Samuel French). A colorful story showing how a poor sailor is robbed of his savings in a London sailors' dive and must ship to sea again instead of going home. A fine play for all groups.
- LOOLIE—E. P. Conkle—(Samuel French). A hilarious incident in the life of a small town community. Easily produced and very inexpensive.
- LORD'S PRAYER, THE—Francois Coppée—(Walter H. Baker Co.). An Abbé is killed by a soldier. His sister, out of love for her slain brother, offers shelter to a soldier who is in a dangerous position. Effective and easy play.
- LORD'S WILL, THE—Paul Green—(Samuel French). Tragedy in the family of a self-satisfied country preacher of the "faith-without-works" type. Setting: kitchen-dining room. One of the "Carolina Folk-Plays."
- LOST PRINCESS, THE—Dan Totheroh—(Samuel French). A good one-act play for girls' clubs and high schools, using a large cast and blending poetry, fantasy and comedy. Especially recommended for beginning groups.

- LOST SILK HAT, THE—Lord Dunsany—(Samuel French). A clever little comedy, not difficult for mature actors.
- MAGNOLIA'S MAN—Gertrude Wilson Coffin—(Samuel French). Mountain comedy of a spinster who "orders a husband by mail." Unusually clever dialogue. In "Carolina Folk Comedies."
- MAIZIE—Ruth Giorloff—(Samuel French). An appealing little drama of crowded life and the piteous search for happiness in a big city. Effective, not difficult.
- MAKER OF DREAMS, THE—Oliphant Down—(Samuel French). A charming fantasy, moderately easy. Especially recommended. Traditional Pierrot and Pierrette costumes.
- MAN IN THE BOWLER HAT, THE—A. A. Milne—(Samuel French). A couple find themselves surrounded by thieves and detectives while the man in the bowler hat sits by and does nothing. However he is the director of the play which is being rehearsed. Easy to produce and recommended for all groups.
- MAN ON THE KERB, THE—Alfred Sutro—(Samuel French). A serious play of an impoverished family in the slums of London and the struggle to escape the poorhouse.
- MAN UPSTAIRS, THE—Augustus Thomas—(Samuel French). A man enters the wrong apartment. The new cook thinks he is the rightful master until the real master returns home.
- MAN WHO DIED AT TWELVE O'CLOCK, THE—Paul Green—(Samuel French). "A delightful bit of grotesque horse-play" in which old Uncle January believes he has died and come to life again. Negro characters.
- MAN WHO MARRIED A DUMB WIFE, THE—Anatole France—(Samuel French). A very successful modern French comedy in the mediaeval manner. Especially recommended to more advanced amateurs. Mediaeval costumes.
- MAN WITHOUT A HEAD, THE—Lloyd Thanouser—(Walter H. Baker Co.). A man tells two companions that his dead and headless master returns at nine o'clock. One of the companions pretends to be the ghost and scares his friend to death. When the real ghost is heard, the pretended one leaps to his death.
- MANIKIN AND MINIKIN—Alfred Kreymborg—(Samuel French). Comedy in porcelain. The romance of two bisque figures on a mantel shelf is revealed in delightful, rhythmical dialogue. Colonial costumes.
- MANSIONS—Hildegard Flanner—(D. Appleton-Century Co.). Divergent ideas of "heaven" are the basis of conflict in this thoughtful and well-written drama. Sincere and touching. Setting: living room of an old family mansion.
- MARCHING MEN—James H. O'Brian—(Samuel French). Unusual and impressive play in which a group of soldiers realize that they are no longer under human military control, but are marching into the Great Beyond. Army costumes. Setting: pastoral section of Chateau Thierry.
- MARRIAGE, THE—Douglass Hyde—(Samuel French). A newly married couple give their last food to a blind fiddler who is a famous poet of Ireland. His music brings success to the couple. But the poet had died three days before. The visitation is a miracle. A charming, quiet play, suitable for any group of players.
- MARRIAGE HAS BEEN ARRANGED, A—Alfred Sutro—(Brentano's). A clever little play, not very difficult. Setting: a conservatory of a London house.

- MARRIAGE OF LITTLE EVA**—Kenyon Nicholson—(D. Appleton-Century). Entertaining comedy behind the scenes of an "Uncle Tom's Cabin" troupe. Setting: dressing room of the opera house.
- MARRIAGE PROPOSAL, A**—Anton Tchekoff—(Samuel French). A Russian peasant comes to propose marriage. The purpose of the visit is forgotten in quarrelling. The marriage is arranged, which starts a new argument. For experienced actors.
- MARSE COVINGTON**—George Ade—(Samuel French). An old southern aristocrat is about to be evicted from a gambling house because he never spends money. The club attendant, who used to be his slave, saves his pride. An old-fashioned, but easy play.
- MARTHA'S MOURNING**—Phoebe Hoffman—(Walter H. Baker Co.). A mean old aunt hears her niece defend her against a gossipy neighbor. In gratitude, she plans an attractive mourning gown so the niece may win a good husband.
- MARVELOUS ROMANCE OF WEN CHUN CHIN**—Cheng-Chin Hsiung—(Poet Lore). A charming love tale which ends in a perfect manner. Permission from Frederick H. Koch, Chapel Hill N. C.
- MASKS**—George Middleton—(Samuel French). A successful playwright is accused by the souls of his characters of distorting them to win commercial success. Somewhat difficult play with sophisticated lines. For advanced groups.
- MAYOR AND THE MANICURE, THE**—George Ade—(Samuel French). A small-town politician outwits a would-be blackmailer. Clever characterization and dialogue. Setting: mayor's office.
- MEDICINE SHOW, THE**—Stuart Walker—(D. Appleton-Century Co.). Excellent little comedy for skilled character actors. A simple setting.
- MERRY, MERRY, CUCKOO, THE**—Jeannette Marks—(D. Appleton-Century Co.). A beautifully tragic and human play, requiring naturalness and restraint in acting. Setting: a rather difficult exterior scene.
- MIGHT-HAVE-BEENS, THE**—Robert W. Sneddon—(Samuel French). A childless couple are visited by their dream children. A sentimental and effective play. Easily produced, but needs skilled actors.
- MINNIE FIELD**—E. P. Conkle—(Samuel French). A heart-breaking play of a sweet woman, now lying in death, and her practical husband. The grim humour of the neighbors forms a background for the poignancy of the woman's character. An excellent little play.
- MIRACLE OF SAINT ANTHONY, A**—Maurice Maeterlinck—(Modern Library). A delightful little comedy of high literary excellence. Effective and easily produced. Settings: two easy interiors.
- MIRAGE**—George Baird—(D. Appleton-Century Co.). Colorful drama of the Hopi Indian country. Indian costumes. Setting: roof of an abode house.
- MISS TASSEY**—Elizabeth Baker—(Walter H. Baker Co.). Two girls dressing for a ball discuss the unhappiness of a spinster who is apparently asleep in the room. They find at the end of the play that she is really dead. Fine characterization and moving dialogue, but difficult to act.
- MISTRESS, THE**—Martin Gnesin—(Samuel French). A dramatic folk play of

- Russian immigrants settled in a mining section of upper New York. Suitable for advanced amateurs.
- MODESTY—Paul Hervieu—(Samuel French). A romantic comedy, humorous and cleverly satirical. Setting: an easy interior.
- MONKEY'S PAW, THE—W. W. Jacobs and Louis N. Parker—(Samuel French). Tense and gripping tragedy in three scenes. Supernatural element combined with human truth.
- MORALITY PLAY FOR THE LEISURED CLASS, A—John L. Balderston—(D. Appleton-Century Co.). A satire in four short scenes. Clever and unusual play with a startling climax. Setting: An imaginary room.
- MRS. PAT AND THE LAW—Mary Aldis—(Walter H. Baker Co.). Excellent comedy with underlying seriousness. Not very difficult and especially recommended for experienced actors.
- MY LADY DREAMS—Eugene Pillot—(Samuel French). Excellent play for an all women cast, concerning the choice between marriage and a career. Setting: a boudoir.
- NANCE OLDFIELD—Charles Reade—(Walter H. Baker Co.). A romantic comedy of stage life, dramatic and effective, but very difficult. Requires a skilled actress for Nance.
- NAPOLEON'S BARBER—Arthur Caesar—(Samuel French). Napoleon, incognito, is shaved by a barber who has vowed to kill him. Napoleon converts the barber to his cause. A clever and dramatic play, suitable for all groups.
- NATIVITY AND ADORATION CYCLE OF THE CHESTER MYSTERIES, THE—Edited by Frank Conroy and Roy Mitchell—(Samuel French). Produced with simplicity and dignity, this group of mediaeval mysteries is effective and impressive. Not difficult.
- NEIGHBORS, THE—Zona Gale—(Viking Press). Excellent comedy with underlying serious tone. Good character parts. Setting: a kitchen.
- NEVERTHELESS—Stuart Walker—(D. Appleton-Century Co.). Delightful whimsical comedy, not difficult. Especially recommended.
- NEW MOON, THE—Telfair Peet—(Samuel French). A little boy, crying for the moon, is cured of his desire by Doctor Spankster. A Carolina folk-comedy.
- NIGHT AT AN INN, A—Lord Dunsany—(Samuel French). Excellently written play of mystery, offering an opportunity for powerful acting. Difficult.
- NO 'COUNT BOY, THE—Paul Green—(Samuel French). A fanciful Negro comedy, exquisitely imaginative and poetic. Negro rural costumes.
- NOBLE LORD, THE—Percival Wilde—(Baker or French).—An easy and laughable comedy in which a girl feigns drowning in order to be rescued by a lord and he escapes by pretending to be his own valet. Setting: a wood scene.
- OFF NAG'S HEAD, or THE BELL BUOY—Dougald Macmillan—(Henry Holt). A tragedy about an old woman, a portrait, a mad storm, and land pirates. A Carolina folk drama.
- OLD LADY SHOWS HER MEDALS, THE—J. M. Barrie—(Samuel French). A pathetic and tender comedy, not too difficult for experienced amateurs.

- OLD PEABODY PEW, THE—Kate Douglas Wiggin—(Samuel French). A quaint and delightful romance, not difficult, and especially suited to performance in church or school. Old-fashioned simple costumes.
- OLD WASH LUCAS—Paul Green—(Samuel French). An effective character study of a tragic old miser. For advanced groups only. A "Carolina Folk-Play."
- ON BAIL—George Middleton—(Samuel French). A powerful portrayal of the effect of a gambler's life on his family.
- ONE OF THOSE THINGS—George Kelly—(Samuel French). A tragic triangle play in which a doctor makes an appointment with a woman but his wife arrives first. When the husband arrives, the doctor's wife saves the situation. For expert actors only.
- 'OP-O'-ME-THUMB—Frederick Fenn & Richard Pryce—(Samuel French). A laundry waif pretends a customer calling for a shirt is a prince. Very moving and wistful.
- OUTCLASSED—Carl Glick—(Samuel French). Two boys, stealing from the church, are caught, but allowed a day in which to return the stolen candlesticks. A real thief appears and is caught by the boys, thus redeeming themselves.
- OVERTONES—Alice Gerstenberg—(Doubleday, Doran). A rather sophisticated satire on society manners, in which two women, each with a dual self, are the characters.
- OWL AND TWO YOUNG MEN, THE—E. P. Conkle—(Samuel French). A hilarious comedy of young manhood in a small community. All male cast and easily produced.
- PAN IN AMBUSH—Marjorie Patterson—(Longmans Green). "A delightful phantasia of spring." A medley of satire, sentiment and humor; poetic and rather sophisticated. Costumes according to character.
- PANTALOOON—J. M. Barrie—(Samuel French). Beautiful and whimsical fantasy. Requires skillful acting, suitable for advanced amateurs. Pierrot and Pierrette costumes.
- PANURGE'S SHEEP—Meilhac and Halevy—(Samuel French). A provincial French girl refuses to marry a man because he is ordinary. Another girl, by a series of romantic stories, makes an exciting individual out of him. A very fine non-royalty play recommended for all groups.
- PATELIN—Samuel A. Eliot—(Little, Brown Co.). A classic farce arranged as a one-act play. Poetic and amusing, and not too difficult for experienced amateurs. Mediaeval costumes.
- PEARLS—Dan Totheroh—(Harcourt, Brace). "A little comedy of youth." Setting: living room of a flat.
- PEGGY—Harold Williamson—(Henry Holt). The tragedy of the daughter of a North Carolina tenant farmer. One of the "Carolina Folk-Plays."
- PICNIC, THE—Paul Green—(Samuel French). Under proper stimulus, a young man is made to propose to a girl. A fairly easy play to produce, and very entertaining.
- PIERROT OF THE MINUTE—Ernest Dowson—(Samuel French). An exquisitely poetic fantasy, beautifully written. Characters: Pierrot and a moon maiden. Setting: a garden.

- PIERROT'S MOTHER**—Glenn Hughes—(D. Appleton-Century Co.). Quaint and charming fantasy. Setting: room in Pierrot's home.
- PINK AND PATCHES**—Margaret Bland—(Samuel French). A folk play of the South touched with humor and pathos. Setting: outside a mountain home.
- PLAYGOERS**—Arthur Wing Pinero—(Samuel French). English comedy showing the unexpected response of the household servants to a philanthropic proposal to send them to the theatre.
- PLAYING WITH FIRE**—Percival Wilde—(Samuel French). A tenderly humorous romantic comedy, not difficult for actors who will appreciate the humor of a fifteen-year-old in love.
- POOR AUBREY**—George Kelly—(Little, Brown Co.). Domestic comedy from which "The Show-Off" was developed. Entertaining and not very difficult.
- POOR MADDALENA**—Louise Saunders—(Chas. Scribner's Sons). A tender, ironic fantasy in three scenes. Costumes according to character. Settings: land of fantasy and house of Maddalena.
- POPECASTLE INN**—Betty Smith and Robert D. Finch—(Samuel French). A swashbuckling comedy melodrama based on a well-known Vance County, North Carolina legend. The story goes that a large, bearded stranger took over a log mansion and turned it into an Inn where he dispensed lavish hospitality without charge and encouraged all sports; notably cock fighting. The settlers, suspicious at first, finally took him to their heart and even made him a deacon in the church. During a terrific thunderstorm when the Captain is boisterously entertaining his guests, the King's soldiers appear and arrest him. It seems he was a notorious pirate! An excellent play for an all male cast.
- POST OFFICE, THE**—Rabindranath Tagore—(Macmillan Co.). A beautiful and poetic play, not too difficult for high schools. East Indian costumes.
- POSTSCRIPT, THE**—Emile Augier—(Samuel French). A brilliant French comedy, one of the best one-act plays. Recommended especially for older, experienced actors.
- POT BOILER, THE**—Alice Gerstenberg—(Brentano's). A hilarious satire on play writing. The author conducts a rehearsal. Setting: the stage of a theatre.
- POT OF BROTH, A**—William B. Yeats—(Macmillan Co.). A deliciously quaint and humorous comedy, easy and especially recommended.
- PRAYER MEETING, THE**—Paul Green—(Samuel French). A highly amusing comedy of Negro life. Recommended especially for experienced actors.
- PRAYERS FOR PASSEL**—Dennis O'Harrow—(Samuel French). A group of religious fanatics try to pray old man Passel into heaven, but he defeats them.
- PRINCESS MARRIES THE PAGE, THE**—Edna St. Vincent Millay—(Harper and Bros.). A very pretty story of a petulant princess who befriends a page who later turns out to be a neighboring king. Rather difficult.
- PROPOSAL, THE**—Anton Tchekoff—(Samuel French). A very amusing comedy of Russian peasants, not difficult aside from the reproduction of the local atmosphere. Especially recommended.
- P'TATERS IN THE SPRING**—E. P. Conkle—(Samuel French). A young man goes courting and receives opposition from the girl's father, who does not wish his daughter to marry. Easily produced and very entertaining.

- "Q"—Stephen Leacock and Basil McDonald Hastings—(Samuel French). A hilarious satire with excellent situations. A young man, finding himself financially insolvent, turns to spiritualism as a solution to his troubles. Disguising himself as a "medium," he takes advantage of a superstitious acquaintance.
- QUARE MEDICINE—Paul Green—(Henry Holt). A lively farce of a shrewish young wife and a down-trodden husband who, becomes the master of his household through the remarkable remedy of a quack doctor. A "Carolina Folk-Play."
- RECKLESS—Lynn Riggs—(Samuel French). Some picturesque tramps and farm people of the colorful southwest get into trouble, with hilarious results. An excellent comedy if well-acted by experienced players.
- RECTOR, THE—Rachel Crothers—(Samuel French). A church committee tries to make their rector marry the girl it has chosen for him. The rector, however, has a mind of his own. Not difficult and highly recommended.
- RETURN OF BUCK GAVIN, THE—Thomas Clayton Wolfe—(Henry Holt). An excellent little play showing the tender side of a feared mountain outlaw. In "Carolina Folk-Plays."
- RIDERS TO THE SEA—J. M. Synge—(Luce). An Irish folk tragedy, highly dramatic and effective, but requiring exceptionally skillful acting. Setting: a cottage of an Irish fisherman with nets and fishing equipment.
- RISING OF THE MOON, THE—Lady Gregory—(Putnam's). A little sketch of the Irish rebels who long for the freedom of their country. Setting: the side of a quay; requires some ingenuity, but may be effectively contrived.
- ROADHOUSE IN ARDEN, THE—Phillip Moeller—(Alfred Knopf). A clever but somewhat sophisticated satire on the characters of Shakespeare's plays and the controversy over Shakespeare and Bacon. Costumes of the period.
- ROMANCERS, THE—Edmond Rostand—(Samuel French). The first act of the delightful romantic comedy makes an excellent and complete one-act play with a clever ending. Picturesque French costumes. Setting: garden with a high wall.
- ROSALIE—Max Maurey—(Samuel French). A clever, lively farce of society manners. Excellent characterization. Translated by Barrett H. Clark.
- ROSALIND—J. M. Barrie—(Chas. Scribner's Sons). A delightful comedy, especially recommended for experienced actors.
- ROSE, THE—Mary MacMillan—(D. Appleton-Century Co.). A poetic romance of Elizabethan times, not difficult, yet very effective. Costumes of the period.
- RYLAND—Thomas Wood Stevens and Kenneth S. Goodman—(Stage Guild). A serious play concerning historical personages of the 18th century. Sir Joshua Reynolds and others are represented. Costumes of the period.
- SAM AVERAGE—Percy MacKaye—(Samuel French). A fantasy of patriotic appeal, excellent literary quality, easily produced. Especially recommended. Costumes of the Revolutionary period. Setting: an intrenchment.
- SATURDAY NIGHT—Paul Green—(Samuel French). A quiet play full of atmosphere and writing that approaches poetry. Well worth producing.
- SCUFFLETOWN OUTLAWS—Wm. N. Cox—(Samuel French). An exciting drama based on the historical Croatan outlaws of old Carolina days. For all groups. In "Carolina Folk-Plays."

- SHADOW OF THE GLEN, IN THE—John Millington Synge—(Samuel French). A powerful play of Ireland. The Irish atmosphere is essential. For advanced groups, and skillful actors.
- SHALL WE JOIN THE LADIES?—James M. Barrie—(Chas. Scribner's Sons). This is a very clever mystery play which has no solution. A little difficult to do but well worth the trouble. For experienced actors.
- SHORT WAY WITH AUTHORS, A—Gilbert Cannan—(Samuel French). A clever farcical satire on struggling dramatists. Little plot, but effective with lively acting. Recommended.
- SHOT-GUN SPLICIN' A—Gertrude Wilson Coffin—(Henry Holt). An authentic mountain comedy of vivid characterization and racy vernacular. One of the "Carolina Folk-Plays."
- SILVER LINING, THE—Constance D'Arcy Mackay—(Henry Holt). A charming and poetic comedy of the writing of Evelina by Fanny Burney. Costumes of the period.
- SIR DAVID WEARS A CROWN—Stuart Walker—(D. Appleton-Century Co.). A sequel to *Six Who Pass While the Lentils Boil*, written with equal charm. Costumes according to character. Setting: gateway to the king's castle.
- SIX WHO PASS WHILE THE LENTILS BOIL—Stuart Walker—(D. Appleton-Century Co.). Fantastic comedy in the naive and charming style of a fairy tale. Requires childlike sincerity in acting. Costumes according to character.
- SLAVE WITH TWO FACES, THE—Mary C. Davies—(Samuel French). A serious fantasy possible for experienced amateurs. Setting: a wood scene.
- SO'S YOUR OLD ANTIQUE—Clare Kummer—(Samuel French). Light modern comedy about a young man interested in antiques and his wife who hates them. Setting: an antique shop.
- SPARKIN'—E. P. Conkle—(Samuel French). Rural comedy, excellent characterization and dialogue. Setting: a kitchen.
- SPREADING THE NEWS—Lady Gregory—(Samuel French). A finely human comedy of village gossip. Especially recommended for amateurs as offering an unusual opportunity for characterization. Setting: the outskirts of a country fair.
- SQUARE PEGS—Clifford Bax—(Walter H. Baker Co.). A dainty and delicate satire in which lovers of today are contrasted and burlesqued.
- STEPMOTHER, THE—Arnold Bennett—(Walter H. Baker Co.). A very clever social comedy.
- SUBMERGED—H. S. Cottman and L. Shaw—(Row, Peterson). A tense and gripping drama, in which six men face death in a disabled submarine. Setting: compartment in the submarine.
- SUNNY MORNING, A—Alvarez-Quintero—(D. Appleton-Century Co.). A quaint and delicate comedy, gracefully written. Setting: a city park. Spanish costumes. Excellent, but requires subtle acting.
- SUPPRESSED DESIRES—George Cook and Susan Glaspell—A travesty on Freudian psychology, in which a preoccupation with psychoanalysis leads to an interpretation of a dream which nearly separates a married couple. Very cleverly written and recommended highly for more experienced actors. (Walter Baker).



- SWAN SONG, THE—Anton Tchekoff—(Charles Scribner's Sons). A simple dramatic episode of serious tone. Requires skillful playing but is easy to stage. Highly recommended. Setting: a deserted country theatre stage.
- SWEETMEAT GAME, THE—Ruth C. Mitchell—(Samuel French). A novel Chinese play requiring sympathetic playing and artistic production. Chinese costumes and setting.
- SWEET WILL—Henry Arthur Jones—(Samuel French). A sweet and gracious little comedy, a bit old-fashioned but very effective if well produced.
- TEN DAYS LATER—Carl Glick—(Samuel French). A very funny comedy satirizing the return of the prodigal. Modern language and dress.
- TENTS OF THE ARABS, THE—Lord Dunsany—(G. P. Putnam's Sons). A picturesque and romantic comedy about a king who prefers to live in the desert with his gypsy sweetheart rather than to assume his royal duties. Requires experienced actors.
- TERRIBLE MEEK, THE—Chas. Rann Kennedy—(Harper and Bros.). An episode of the crucifixion, to be played on a dark stage by three voices. Very impressive if well done.
- THINGS-IS-THAT-a-WAY—E. P. Conkle—(Samuel French). A folk comedy of two grave diggers which turns into melodrama at the end. Recommended for experienced players.
- THREE PILLS IN A BOTTLE—Rachel L. Field—(Brentano's). An actable little fantasy of high quality, moderately easy. Setting: street scene, glimpsed through a window from an interior.
- THREE PLAYERS, A FOP, AND A DUCHESS—Babette Hughes—(Samuel French). Sophisticated and cleverly written comedy of character and intrigue. English eighteenth century costumes. Setting: greenroom of the Theatre Royal.
- THRICE PROMISED BRIDE, THE—Cheng-Chin Hsiung—(Carolina Play-Book, Dec. 1928). An authentic folk-play of old China. Written with a naiveté of imagination, freshness of phrase, and a charming sense of humor. Chinese costumes. Permission from Frederick H. Koch, Chapel Hill, N. C.
- THURSDAY EVENING—Christopher Morley—(Walter H. Baker Co.). An entertaining domestic sketch. Good situation and very human dialogue.
- TICKLESS TIME—Susan Glaspell—(Walter H. Baker Co.). A bright and amusing comedy concerning a husband and wife who attempt to discard clocks and live by the "true time" of the sun. Setting: a garden.
- TINKER'S WEDDING, THE—J. M. Synge—(Luce). Irish comedy of high literary quality. Recommended for skillful actors.
- TORCHES—Kenneth Raisbeck—(Brentano's). A colorful costume drama. A tragedy of 15th century Italy. Italian costumes of the period. Setting: terrace of a palace.
- TOWN—Marie Baumer—(Samuel French). An appealing comedy about a little country girl who makes her first Saturday night visit to town. Recommended highly, not difficult.
- TRADITION—George Middleton—(Samuel French). A serious play with excellent characterization and tense situation, though there is little action. Difficult to act.

- TRAGEDIAN IN SPITE OF HIMSELF, A**—Anton Tchekoff—(Chas. Scribner's Sons). The situation of a commuting husband with packages for his family is very amusing. The main actor must be excellent at characterizing, as the play is almost a monologue.
- TRAVELLERS, THE**—Booth Tarkington—(D. Appleton-Century Co.). American tourists spend a terrifying night in a Sicilian hotel. An amusing situation and humorous dialogue.
- TRAVELLING MAN, THE**—Lady Gregory—(Samuel French). A beautiful miracle play. Played with simplicity and feeling, it is remarkably effective. Especially recommended.
- TREES OF HIS FATHER, THE**—Betty Smith—(Samuel French). Newton Rollins, a hard-bitten farmer has made preparations for his own burial. For years, he has had fine walnut boards which he inherited from his father, seasoning behind the kitchen stove. His wife, Lucy would use the lumber to make a dressing table for their daughter who has grown into a beautiful young woman. Newton refuses. How his wife gets her way and the daughter gets the dressing table and Newton his coffin form the tragic denouement of this tensely dramatic tragedy.
- TRIFLES**—Susan Glaspell—(Walter H. Baker Co.). A drama most skillfully constructed. Bits of evidence reveal the story of a woman driven to desperation by accumulation of little incidents—"trifles."
- TRIMPLET, THE**—Stuart Walker—(D. Appleton-Century Co.). A poetic fantasy, rather difficult. Simple setting.
- TRISTA**—Elizabeth Lay—(Henry Holt). A quaint, wistful episode of a lovely young woman suspected of witchcraft by the colonial Carolinians. In "Carolina Folk-Plays."
- TRYSTING PLACE, THE**—Booth Tarkington—(Samuel French). An entertaining farce with amusing situations. Setting: lounging room of a hotel.
- TURTLE DOVE, THE**—Margaret Oliver—(Walter H. Baker Co.). Whimsical little comedy acted in the Chinese manner. May be easily played by an all-girls' cast. Chinese costumes and setting.
- TWELVE POUND LOOK, THE**—J. M. Barrie—(Chas. Scribner's Sons). An excellent serious comedy, requiring skillful acting.
- TWIG OF THORN, THE**—Marie J. Warren—(Walter H. Baker Co.). A charming Irish fairy play, especially adapted to high school players with some acting experience.
- TWILIGHT SAINT, THE**—Stark Young—(Samuel French). A poetic drama of Italy in the 13th century. St. Francis of Assisi teaches a lesson in love and sacrifice to the young poet, Guido. Recommended for experienced actors.
- TWO CROOKS AND A LADY**—Eugene Pillot—(Samuel French). An exciting melodrama about a crippled old lady, who outwits two crooks, although unable to move from her chair.
- TWO SLATTERNS AND A KING**—Edna St. Vincent Millay—(D. Appleton-Century Co.). The king who wishes to marry the tidiest maid in the world, meets a tidy girl on the one day she is slovenly, and meets an untidy girl on the only day that she is clean. He discovers his mistake after marriage.
- UNDERCURRENT, THE**—Fay Ehlert—(Samuel French). A tense and realistic drama. Opportunity for strong characterization. Setting: basement in a New York apartment house.

- UNTO SUCH GLORY—Paul Green—(Samuel French). A revivalist tries to take a woman away from her husband. This is a moving character play of rural types. Recommended for experienced actors only.
- VALIANT, THE—Holworthy Hall & Robert Middlemass—(Samuel French). A man goes to his death concealing his identity from his family, who believe he died nobly in France. This is one of the most effective of all one-act plays, and probably more often produced than any other. It is always effective and may be produced by any group.
- VANISHING PRINCESS, THE—John Golden—(Samuel French). A delightful fantasy with a fairy-tale atmosphere. Fantastic costumes. Setting: a magic-shop.
- VERY NAKED BOY, THE—Stuart Walker—(D. Appleton-Century Co.). A little comedy interlude which may be played before the curtain, easy and amusing, the teasing by a young brother of a young couple "half way to a proposal."
- VIOLET, THE—Ferenc Molnar—(Vanguard Press). A very sophisticated and amusing play about the trials of a stage manager who has to keep his head in the face of bold and shameless tactics of actresses seeking jobs. For adult and experienced groups only.
- VOICE OF THE SNAKE, THE—Doris H. Halman—(Samuel French). Unusual little comedy whose characters are actors of a guild producing religious plays during the middle ages. Mediaeval costumes. Setting: a two-story cart on wheels.
- WARTER WUCKS—E. P. Conkle—(Samuel French). This is a farcical sketch of Nebraska small town folk. Very funny and easy to produce except for dialect.
- WASHINGTON'S FIRST DEFEAT—C. F. Nirdlinger—(Samuel French). A delightful comedy of Washington's first love affair at the age of sixteen.
- WATERLOO—Arthur Conan Doyle—(Samuel French). An excellent serious play, requiring expert acting, especially in the male role. Costumes of the period.
- WEAK SPOT, THE—George Kelly—(Little, Brown Co.). "Everybody's superstitious—that's the weak spot in us all."
- WEALTH AND WISDOM—Oliphant Down—(Samuel French). A pretty little comedy, the characters of which are a wealthy young Englishman and an Irish dairy maid. Setting: a dairy.
- WEATHERVANE ELOPES, THE—Alice C. D. Riley—(Samuel French). A little romance of a weathervane and the figures of a fountain, presented in dainty fantasy. Costumes according to character. Setting: a garden.
- WEDDING, A—John Kirkpatrick—(Samuel French). A bright, amusing, and very entertaining comedy. Setting: room in a country house.
- WELL OF THE SAINTS, THE—J. M. Synge—(Luce). A comedy of Irish life and characters, recommended for experienced actors only.
- WELL REMEMBERED VOICE, A—J. M. Barrie—(Samuel French). A touching play about a young boy killed in the War who comes back to his father, who is supposed to be unsympathetic rather than to his mother, who always "understood" him.
- WELSH HONEYMOON—Jeannette Marks—(D. Appleton-Century Co.). An appealingly humorous little comedy requiring skill in the portrayal of the well-drawn characters. Setting: a cottage interior.

- WHAT'S A FIXER FOR—H. C. Potter—(Samuel French). A fine and humorous drama of carnival and side-show life. Highly recommended for all groups.
- WHEN DID THEY MEET AGAIN?—H. Brighthouse—(Samuel French). A romantic girl meets a romantic young man in Paris and the play answers its own title.
- WHEN WITCHES RIDE—Elizabeth Lay—(Henry Holt). Of three men and a witch on the night of a wild storm. In "Carolina Folk-Plays."
- WHERE BUT IN AMERICA—Oscar M. Wolff—(Walter H. Baker Co.). A little domestic comedy of the servant problem. Clever, and easy to produce. Setting: a dining room.
- WHERE THE CROSS IS MADE—Eugene O'Neill—(Modern Library). A strong portrayal of the mad obsession of an old man's mind by a hunt for pirate treasure. Difficult to act, but very well worth while. Setting: a room fitted as a ship's pilot house.
- WHITE DRESSES—Paul Green—(Samuel French). A swiftly moving incident of a Negro girl in love with a white man. Tragic situation sympathetically portrayed. Setting: interior of a Negro cabin. A "Carolina folk play."
- WHY THE CHIMES RANG—Elizabeth McFadden—(Samuel French). A very beautiful Christmas play. The production may be simple or as elaborate as desired, and full staging directions are given. Especially recommended for schools.
- WIDDY'S MITE, THE—Dan Totheroh—(Samuel French). A quiet little Irish character play which is effective in production but requires good acting.
- WILL, THE—J. M. Barrie—(Chas. Scribner's Sons). A serious play in three scenes. Especially recommended to experienced amateurs.
- WILL O' THE WISP—Doris F. Halman—(Walter H. Baker Co.). A serious play of poetic quality, with excellent characterization and strong appeal to the imagination. Rather difficult. Setting: a farmhouse interior.
- WINDOW TO THE SOUTH, A—Mary K. Reely—(Walter H. Baker Co.). Serious, sympathetic drama of rural life. Interesting material and well written.
- WIVES IN LAW—E. Wehner Smith—(George Wahr). A clever blackguard of a woman wins out in a battle of wits with an unscrupulous man. A plot that is full of unexpected complications and a surprise ending. For adult groups.
- WONDER HAT, THE—Ben Hecht and Kenneth S. Goodman—(D. Appleton-Century Co.). An ingenious farce of the Pierrot and Columbine story, picturesque but rather difficult to act. Costumes in character.
- WORKHOUSE WARD, THE—Lady Gregory—(Samuel French). A very humorous little comedy which requires good acting, but is worthy of careful production. Recommended.
- WURZEL-FLUMMERY—A. A. Milne—(Samuel French). Satiric English comedy. An amusing situation, clever lines. Setting: morning room in a London house.
- YOUNG AMERICA—Fred Ballard and Pearl Franklin—(Samuel French). Special arrangement of the court scene from the full length play. Good character material for two boys.





# Index of Full-Length Plays

Code: v—in volume; †—played outdoors; ?—Royalty or price on application;  
C—Comedy; D—Drama; T—Tragedy; Fa—Farce; M—Melodrama; F—Fantasy.

<i>Title and Author</i>	<i>Page</i>	<i>Type</i>	<i>Price Printed Copy</i>	<i>Royalty</i>	<i>Exteriors</i>	<i>Interiors</i>	<i>Male</i>	<i>Female</i>	<i>Costume Play</i>	<i>Not Difficult</i>	<i>Advanced Groups</i>
Abraham Lincoln John Drinkwater .....	71	D	\$1.50	\$50.	0	6	30	4	*		*
Absent Minded Judy Wilbur Braun .....	71	C	\$.30	\$10.	0	1	5	6		*	
Across the Street Richard K. Purdy .....	71	C	\$.75	\$15.	0	3	7	3		*	
Adam and Eva G. Bolton & G. Middleton .....	71	C	\$.75	\$25.	1	1	6	4		*	
Adding Machine, The Elmer Rice .....	71	D	\$.75	\$50.	2	5	15	9			*
Admirable Crichton, The James M. Barrie .....	71	C	\$1.00	?	1	2	12	9		*	
Advertising April Farjeon & Horsnell .....	71	C	\$.75	\$25.	1	1	6	6			*
Agamemnon Aeschylus .....	71	T	\$1.00	0	†	0	4	2	*		*
Ah Wilderness Eugene O'Neill .....	71	C	\$2.50	?	1	3	9	6	*		*
Alcestis Euripides .....	71	T	\$.35	0	†	0	7	3	*	*	
Alice-Sit-By-The-Fire James M. Barrie .....	71	C	\$1.00	\$50.	0	2	4	5			*
Alison's House Susan Glaspell .....	71	D	\$2.00	?	0	2	5	6	*		*
All-of-a-Sudden Peggy Ernest Denny .....	71	C	\$.75	\$25.	0	2	6	5		*	
Amazons, The Arthur W. Pinero .....	72	Fa	\$.75	\$10.	1	1	7	5		*	
Androcles and the Lion G. B. Shaw .....	72	C	\$2.50v	?	2	1	16	2	*		*
Andromache Euripides .....	72	T	\$.90	0	†	0	4	5	*		*
Animal Kingdom Philip Barry .....	72	C	\$2.00	\$50.	0	2	5	4			*
Anna Christie Eugene O'Neill .....	72	D	\$2.50v	?	1	3	10	2			*
Anne of Old Salem C. B. Batchelder .....	72	D	\$.35	0	0	2	5	8	*	*	
Another Language Rose Franken .....	72	C	\$.75	\$35.	0	2	6	5			*
Antigone Sophocles .....	72	T	\$.35	0	†	0	6	3	*		*
Apple Blossom Time Eugene Hafer .....	72	C	\$.50	\$10.	0	1	5	7		*	

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Applesauce Barry Connors -----	72	C	\$ .75	\$25.	0	2	4	3		*	
Apron Strings Dorrance Davis -----	72	C	\$ .75	\$25.	0	1	3	4			*
Aren't We All? Frederick Lonsdale -----	72	C	\$ .75	\$50.	0	2	8	4			*
Argyle Case, The O'Higgins & Ford -----	72	M	\$ .75	\$15.	0	3	14	5			*
Arms and the Man G. B. Shaw -----	72	C	\$ .75	?	1	2	4	3			*
Arraignment of Paris George Peele -----	72	C	\$ .85	0	†	0	17	24	*		*
Arrival of Kitty Norman Swartout -----	73	C	\$ .75	\$10.	0	1	5	4			*
Arrow-Maker, The Mary Austin -----	73	D	\$1.35	?	3	0	7	9	*		*
Art and Opportunity Harold Chapin -----	73	C	\$ .75	\$25.	2	1	5	2			*
Art of Being Bored E. Pailleron -----	73	C	\$ .50	0	0	2	11	9			*
As Husbands Go Rachel Crothers -----	73	C	\$2.00	?	0	3	7	5			*
As You Like It William Shakespeare -----	73	C	\$ .35	0	†	0	17	4	*	*	
At the Bottom Maxim Gorky -----	73	D	\$1.50	\$25.	0	1	12	5			*
Attorney for the Defense Eugene G. Hafer -----	73	D	\$ .50	0	0	1	6	4			*
Bab E. C. Carpenter -----	73	C	\$ .75	\$25.	0	2	7	4			*
Bad Man, The P. E. Browne -----	73	C	\$ .75	\$25.	0	1	13	2	*		*
Bankrupt, The B. Bjornson -----	73	C	\$ .85	?	1	2	15	3			*
Barker, The Kenyon Nicholson -----	73	D	\$ .75	\$25.	1	1	9	4			*
Bat, The Rinehart & Hopwood -----	73	M	\$ .75	\$25.	0	2	7	3			*
Beau Brummel Clyde Fitch -----	74	C	\$ .75	\$25.	1	2	10	7	*		*
Beggar on Horseback, The Connelly & Kaufman -----	74	F	\$2.00	?	1	8	22	7	*		*
Belinda A. A. Milne -----	74	C	\$ .75	\$50.	1	1	3	3			*
Bellamy Trial, The Hart & Carstarphen -----	74	M	\$ .75	\$25.	0	1	13	4			*
Beneficent Bear, The Carlo Goldoni -----	74	C	\$ .35	0	0	1	5	3	*	*	
Bérénice Racine -----	74	T	\$2.50	0	0	1	5	2	*		*



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Berkeley Square John Balderston .....	74	F	\$ .75	\$50.	0	2	7	8	*		*
Beyond the Horizon Eugene O'Neill .....	74	D	\$2.50v	?	2	1	6	4			*
Big Idea, The Thomas & Hamilton .....	74	C	\$ .75	\$25.	0	2	7	4		*	
Big Lake Lynn Riggs .....	74	T	\$1.25	\$25	1	1	7	3		*	
Bill of Divorcement Clemence Dane .....	74	D	\$1.00	\$50.	0	2	5	4			*
Bird in Hand John Dinkwater .....	74	C	\$1.50	\$35.	0	2	6	2			*
Bishop Misbehave, The Frederick Jackson .....	74	Fa	\$ .75	?	0	2	7	3		*	
Black Pearl, The Victorien Sardou .....	74	C	\$ .35	0	0	3	7	3	*		*
Blue Bird, The Maurice Maeterlinck .....	74	F	\$2.00	?	3	5	?	?	*		*
Bluffers, The R. M. George .....	75	C	\$ .30	0	0	2	8	6	*		*
Boomerang, The W. Smith & V. Mapes .....	75	C	\$ .75	\$25.	0	2	6	5		*	
Boy Through the Window Celia Clements .....	75	C	\$ .30	\$10.	0	1	3	3		*	
Bride the Sun Shines On, The Will Cotton .....	75	C	\$ .75	\$25.	0	1	8	5			*
Brignol and His Daughter Alfred C. Pope .....	75	C	\$ .75	0	0	1	5	4	*	*	
Broken Dishes Martin Flavin .....	75	C	\$ .75	\$25.	0	1	6	4		*	
Bunt Pull the Strings G. H. Moffat .....	75	C	\$ .75	\$25.	1	1	5	5		*	
Butter and Egg-Man, The George S. Kaufman .....	75	C	\$ .75	\$50.	0	3	8	5			*
Camille Alexander Dumas, Fils .....	75	D	\$1.00	?	0	3	11	6	*		*
Canary Murder Case, The Butterfield & Morrison .....	75	M	\$ .75	\$25.	0	3	8	4		*	
Candida George B. Shaw .....	75	C	\$ .75	\$50.	0	1	4	2			*
Centenary Pilgrims, The Percy McKaye .....	75	D	\$1.25	\$25.	2	2	46	7	*		*
Cuppy Ricks Edward E. Rose .....	75	C	\$ .75	\$25.	1	1	6	3		*	
Captain Applejack Walter Hackett .....	75	C	\$ .75	\$25.	0	2	6	5	*	*	
Captain Brasbound's Conversion G. B. Shaw .....	75	C	\$2.50v	\$50.	1	2	12	1			*
Captain Jinks of the Horse Marines Clyde Fitch .....	76	C	\$ .75	\$50.	1	1	13	13	*		*

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Captain Letterblair M. Merington .....	76	C	\$.75	\$25.	1	3	8	3	*	*	
Cassilus Engagement, The St. John Hankin .....	76	C	\$.30	\$25.	1	3	6	8			*
Caste T. W. Robertson .....	76	C	\$.35	0	0	2	4	3	*		*
Cat and the Canary, The John Willard .....	76	M	\$.75	\$25.	0	2	6	4		*	
Celebrity, The Jerome K. Jerome .....	76	C	\$.75	\$25.	0	2	5	4		*	
Charity That Began at Home St. John Hankin .....	76	C	\$.30	\$25.	0	2	6	6			*
Charley's Aunt Brandon Thomas .....	76	Fa	?	?	0	2	6	4		*	
Charm John Kirkpatrick .....	76	C	\$.75	\$50.	0	2	7	7		*	
Charm School, The Miller & Milton .....	76	C	\$.75	\$25.	1	2	7	10		*	
Cherry Orchard, The Anton Tchekoff .....	76	D	\$1.00	0	1	2	11	5			*
Children of the Moon Martin Flavin .....	77	T	\$.75	\$25.	0	1	5	3			*
Chinese Lantern, The Lawrence Housman .....	77	C	\$.75	\$25.	0	1	12	2	*	*	
Christmas Carol, A Charles Dickens .....	77	C	\$.25	0	0	1	6	3		*	
Church Mouse, A Ladislaus Fodor .....	77	C	\$.75	\$25.	0	2	5	2			*
Cinderella Man, The Edward C. Carpenter .....	77	C	\$.75	\$25.	0	2	8	3		*	
Circle, The Somerset Maugham .....	77	C	\$1.00	?	0	1	5	3			*
Clarence Booth Tarkington .....	77	C	\$.75	\$25.	0	2	5	5		*	
Climbers, The Clyde Fitch .....	77	D	\$.75	\$25.	1	2	12	9			*
Clouds, The Aristophanes .....	77	Fa	\$2.50v	0	†	0	10	0	*		*
Cock Robin Elmer Rice & Philip Barry .....	77	D	\$.75	\$50.	0	1	8	4	*		*
Comedy of Errors William Shakespeare .....	77	C	\$.25	0	†	0	11	5	*		*
Contrast, The Royall Tyler .....	77	C	\$3.25v	0	1	3	5	4	*		*
Copperhead, The Augustus Thomas .....	77	D	\$.75	\$25.	0	1	9	6	*	*	
Coquette G. Abbott & A. Bridges .....	77	T	\$.75	\$25.	0	1	7	4			*
Cousin Kate H. H. Davies .....	78	C	\$.75	?	0	2	3	4			*

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Cradle Song, The Martinez-Sierra	78	D	\$2.00	?	0	2	4	10	*		*
Craig's Wife George Kelly	78	D	\$.75	\$50.	0	1	5	6			*
Crainquebille Anatole France	78	C	\$.35	0	1	1	12	6			*
Cricket on the Hearth, The Charles Dickens	78	D	\$.25	0	0	2	7	8	*	*	
Criminal at Large Edgar Wallace	78	M	\$.75	?	0	3	11	2			*
Critic, The Richard Sheridan	78	C	\$.85	0	0	2	14	5	*		*
Cyclops Euripides	78	D	\$2.50v	0	†	0	3	0	*		*
Cyrano de Bergerac Edmond Rostand	78	D	\$.75	0	3	2	26	10	*		*
Daddy Long-Legs Jean Webster	78	C	\$.75	\$25.	0	4	6	7		*	
Dangerous Corner J. B. Priestley	78	D	\$.75	\$25.	0	1	3	4		*	
David Garrick T. W. Robertson	78	C	\$.25	0	0	2	8	3	*	*	
Dear Brutus J. M. Barrie	78	C	\$1.00	?	1	1	5	6			*
Death Takes a Holiday Alberto Cassella	78	D	\$.75	\$50.	0	1	7	6			*
Desire Under the Elms Eugene O'Neill	78	T	\$2.50v	?	1	0	4	1			*
Detour, The Owen Davis	79	D	\$.75	\$25.	1	1	6	3			*
Devil in the Cheese, The Tom Cushing	79	F	\$.75	\$25.	3	3	7	2			*
Devil Passes, The Benn W. Levy	79	C	\$2.00	\$35.	0	2	5	4			*
Devil's Disciple, The G. B. Shaw	79	D	\$.75	?	1	4	10	3	*		*
Distant Drums Dan Totheroh	79	D	\$.75	\$25.	1	0	12	7	*		*
Doctor in Spite of Himself Moliere	79	Fa	\$.35	0	1	0	2	3	*		*
Doctor Knock Jules Romains	79	C	\$1.25	\$50.	1	2	9	5			*
Doll's House, A Henrik Ibsen	79	D	\$.50	0	0	1	3	4			*
Dolly Reforming Herself Henry A. Jones	79	C	\$.75	\$25.	0	1	6	3			*
Don Caesar De Bazan Dumanois & Dennery	79	D	\$.75	?	2	3	9	2	*		*
Double Door E. McFadden	79	D	\$.75	\$25.	0	1	7	5			*

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Dover Road, The A. A. Milne	79	C	\$ .75	\$50.	0	1	6	4			*
Dragon, The Lady Gregory	79	C	\$ .75	\$25.	0	1	7	6	*	*	
Drunkard, The William H. Smith	79	M	\$ .25	0	?	?	13	5	*		*
Dulcy Kaufman & Connelly	79	C	\$ .75	\$25.	0	1	8	3		*	
Easter August Strindberg	80	D	\$2.50v	?	0	1	3	3			*
East Lynne Mrs. Henry Wood	80	D	\$ .25	0	?	?	7	7	*	*	
Electra Euripides	80	T	\$ .90	0	1	0	7	2	*		*
Eliza Comes to Stay H. V. Esmond	80	Fa	\$ .75	\$25.	0	1	5	4		*	
Emperor Jones, The Eugene O'Neill	80	D	\$ .50	?	6	1	7	1			*
Enchanted Cottage, The Arthur Wing Pinero	80	C	\$ .75	\$25.	1	1	5	4		*	
Enemy, The Channing Pollock	80	D	\$ .75	\$25	0	1	7	3		*	
Enemy of the People, An Henrik Ibsen	80	D	\$ .50	0	0	4	9	2			*
Enter Madame Gilda Varesi & Dolly Byrne	80	C	\$ .75	\$25.	0	1	5	5			*
Erstwhile Susan Marion de Forest	80	C	\$ .75	\$25.	0	1	9	8		*	
Everyman Anonymous	80	D	\$ .35	0	†	0	5	12	*	*	
Expressing Willie Rachel Crothers	80	C	\$ .75	\$25.	0	2	6	5			*
Eyvind of the Hills Johann Sigurjonsson	80	T	\$2.00v	?	2	2	7	4	*		*
Fall Guy, The Gleason & Abbott	80	C	\$ .75	\$25.	0	1	7	2		*	
Family Upstairs, The Harry Delf	80	C	\$ .75	\$25.	0	1	4	5		*	
Fan, The Carlo Goldoni	81	C	\$ .50	0	1	0	10	4	*		*
Fanny's First Play G. B. Shaw	81	C	\$1.00	?	0	3	12	5			*
Fashion Anna Cora Mowatt	81	C	\$ .25	0	0	6	8	5	*		*
Faustus Christopher Marlowe	81	T	\$ .85	0	?	?	16	2	*		*
Field God, The Paul Green	81	T	\$5.00v	\$25.	1	1	5	5			*
First Mrs. Fraser, The St. John Irvine	81	C	\$ .75	\$35.	0	1	4	4			*

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First Year, The Frank Craven -----	81	C	\$ .75	\$25.	0	2	5	4		*	
Fool, The Channing Pollack -----	81	D	\$ .75	\$50.	0	2	13	8			*
Fortune Hunter, The Winchell Smith -----	81	C	\$ .75	\$25.	1	2	17	3		*	
Friend Hannah Paul Kester -----	81	C	\$ .75	\$25.	1	1	7	4	*		*
Frogs, The Aristophanes -----	81	Fa	\$ .90	0	2	0	9	3	*		*
Furies, The Aeschylus -----	81	T	\$ .80	0	1	0	2	3	*		*
Furnace, The Young & Armstrong -----	81	D	\$2.50	?	0	3	6	5			*
George Dandin Moliere -----	81	C	\$ .50	0	1	0	5	3	*		*
Ghosts Henrik Ibsen -----	81	T	\$ .50	0	0	1	3	2			*
Girl With the Green Eyes Clyde Fitch -----	82	C	\$ .75	\$25.	0	3	10	17			*
Goodbye Again Scott & Haight -----	82	C	\$1.50	?	0	1	8	4			*
Good Hope, The H. Heijermans -----	82	D	\$1.60	\$25.	0	2	11	7	*		*
Goose Hangs High, The Lewis Beach -----	82	C	\$ .75	\$50.	0	1	7	6			*
Granite Clemence Dane -----	82	D	\$2.00	\$50.	0	1	4	2	*		*
Great Divide, The William V. Moody -----	82	D	\$1.25	?	1	2	10	3	*		*
Great God Brown, The Eugene O'Neill -----	82	D	\$2.50v	?	1	5	9	5			*
Green Goddess, The William Archer -----	82	M	\$1.50	?	1	3	5	1	*		*
Green Grow the Lilacs Lynn Riggs -----	82	D	\$2.00	\$25.	2	3	10	4	*		*
Green Stockings A. E. W. Mason -----	82	C	\$ .75	\$25.	0	1	7	5			*
Grumpy Hodges and Percyval -----	82	C	\$ .75	\$25.	0	2	9	3			*
Gypsy Trail, The Robert Housum -----	82	C	\$ .75	\$25.	1	1	5	4			*
Hairy Ape, The Eugene O'Neill -----	82	D	\$2.50v	?	2	5	6	2			*
Happiness J. H. Manners -----	82	C	\$ .75	\$25.	0	2	5	7			*
Harlequinade, The Cathrop & Barker -----	82	F	\$1.50	?	3	1	6	2	*		*
Haunted House, The Owen Davis -----	83	C	\$ .75	\$25.	0	1	8	3			*

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Hay Fever Noel Coward .....	83	C	\$ .75	\$50.	0	1	4	5			*
He Alfred Savoir .....	83	C	\$ .75	\$25.	0	1	12	3			*
He and She Rachel Crothers .....	83	C	\$ .75	?	0	1	3	4			*
He Who Gets Slapped Leonid Andreyev .....	83	D	\$ .75	?	0	1	9	2	*		*
Hedda Gabler Henrik Ibsen .....	83	D	\$ .50	0	0	1	3	4			*
Hell-Bent Fer Heaven Hatcher Hughes .....	83	D	\$ .75	\$25.	0	1	5	2			*
Henry V William Shakespeare .....	83	D	\$ .50	0			28	4	*		*
Her Husband's Wife A. E. Thomas .....	83	C	\$ .75	\$25.	0	1	3	3		*	
High Road, The Frederick Lonsdale .....	83	C	\$ .75	\$50.	0	1	8	4			*
Hippolytus Euripides .....	83	T	\$ .90	0	1	0	4	4	*		*
His Majesty Bunker Bean Lee Wilson Dodd .....	83	Fa	\$ .75	\$25.	0	4	12	6		*	
Holiday Philip Barry .....	83	C	\$ .75	\$50.	0	2	7	5			*
Holy Night Martinez-Sierra .....	83	D	\$2.50	\$25.	2	1	12	6	*	*	
Hotel Universe Philip Barry .....	83	D	\$2.00	\$50.	1	0	5	4			*
Icebound Owen Davis .....	84	D	\$ .75	\$25.	0	1	5	6			*
If Booth Had Missed Arthur Goodman .....	84	D	\$ .75	\$25.	0	4	17	2	*		*
Imaginary Invalid, The Moliere .....	84	C	\$ .50	0	0	1	8	4	*		*
Importance of Being Earnest, The Oscar Wilde .....	84	C	\$ .75	0	1	2	5	4		*	
In a Garden Philip Barry .....	84	D	\$ .75	\$50.	0	1	4	2			*
Intimate Strangers, The Booth Tarkington .....	84	C	\$ .75	\$25.	0	2	4	4		*	
Iphigenia in Tauris Euripides .....	84	D	\$ .90	0	†	0	5	2	*		*
It Pays to Advertise Megruce & Hackett .....	84	Fa	\$ .75	\$25.	0	2	8	4		*	
Ivory Door, The A. A. Milne .....	84	F	\$ .75	\$50.	2	1	12	4	*	*	
Janice Meredith E. E. Rose & P. L. Ford .....	84	D	\$ .75	\$25.	1	3	21	4	*	*	
John Ferguson St. John Ervine .....	84	T	\$1.25	?	0	1	9	2			*

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Journey's End R. C. Sheriff -----	84	D	\$2.00	?	0	1	10	0	*	*	
Julius Caesar William Shakespeare -----	84	T	\$1.50	0	?	0	31	2	*		*
Justice John Galsworthy -----	84	T	\$1.00	\$25.	0	5	17	1			*
Just Suppose A. E. Thomas -----	84	C	\$.75	\$25.	1	1	6	2		*	
Kempy J. C. & E. Nugent -----	84	C	\$.75	\$25.	0	1	4	4		*	
Kiss for Cinderella, A J. M. Barrie -----	85	F	\$1.00	\$40.	0	4	19	7	*		*
Ladies of Cranford, The Mary B. Horne -----	85	C	\$.35	0	0	2	0	13	*	*	
Lady of Lyons, The Bulwer-Lytton -----	85	D	\$.25	0	5	3	12	5	*		*
Lady of the Weeping Willow Tree Stuart Walker -----	85	F	\$2.50v	?	2	0	2	4	*	*	
Lady Windermere's Fan Oscar Wilde -----	85	C	\$.75	0	0	3	7	9			*
Lafayette Alice J. Walker -----	85	D	\$1.75	0	1	3	24	7	*	*	
Laff That Off Don Mullally -----	85	C	\$.75	\$25.	0	1	4	3		*	
Lamp and the Bell, The Edna St. V. Millay -----	85	D	\$.50	\$25.	5	6	17	29	*		*
Lantern to See By, A Lynn Riggs -----	85	T	\$2.00v	\$25.	1	2	12	4			*
Last of Mrs. Cheney, The Frederick Lonsdale -----	85	C	\$.75	\$50.	1	3	8	4			*
Late Christopher Bean, The Sidney Howard -----	85	C	\$.75	\$35.	0	1	5	4			*
Lightnin' Winchell Smith & Frank Bacon --	85	C	\$.75	\$50.	0	3	13	12			*
Lilies of the Field John H. Turner -----	85	C	\$.75	\$25.	0	2	4	7		*	
Liliom Ferenc Molnar -----	85	D	\$2.00	?	4	2	20	9			*
Little Eyolf Henrik Ibsen -----	86	D	\$2.00v	0	2	1	3	3			*
Little Women Louisa Alcott -----	86	C	\$.75	\$25.	0	2	5	7	*	*	
London Assurance Dion Boucicault -----	86	C	\$.35	0	1	2	9	3		*	
Lost Pleiad, The Jane Dransfield -----	86	F	\$.50	\$15.	1	0	10	8	*	*	
Love Chase, The James S. Knowles -----	86	D	\$.25	0	0	7	11	6	*		*
Love in a Mist Amelie Rives and Gilbert Emery	86	C	\$.75	\$50.	0	1	3	4			*

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Love's Comedy Henrik Ibsen .....	86	C	\$2.00v	0	1	0	17	5			*
Love's Labor Lost William Shakespeare .....	86	C	\$ .25	0	†	?	13	7	*		*
Loyalties John Galsworthy .....	86	D	\$1.00	\$50.	0	5	17	3			*
Lysistrata Aristophanes .....	86	C	\$ .35	0	†	0	5	4	*		*
Mad Hopes, The Romney Brent .....	86	C	\$ .75	\$25.	0	1	8	5		*	
Magistrate, The Arthur W. Pinero .....	86	Fa	\$ .75	\$10.	0	3	12	4			*
Makropoulos Secret, The Karel Capek .....	86	D	\$ .75	\$25.	0	3	8	4			*
Man With a Load of Mischief, The A-hley Dukcs .....	86	C	\$ .75	\$50.	0	1	3	3	*		*
Man Without a Country, The Elizabeth McFadden & A. Crimmins	86	D	\$ .35	\$10.	1	2	20	2	*	*	
March Hares Harry W. Gribble .....	87	C	\$2.00	?	0	1	4	5			*
Marlowe Josephine Preston Peabody .....	87	D	\$1.75	?	1	1	17	4	*		*
Marriage of Convenience, A Alexander Dumas .....	87	C	\$ .30	\$25.	0	1	4	2	*		*
Mary Goes First Henry A. Jones .....	87	C	\$ .75	\$25.	0	1	8	4			*
Mary, Mary Quite Contrary St. John Ervine .....	87	C	\$ .75	\$35.	1	1	5	5			*
Mary Rose J. M. Barrie .....	87	F	\$1.00	?	1	1	5	3			*
Mary The Third Rachel Crothers .....	87	C	\$ .75	\$25.	0	2	5	5	*		*
Master Builder, The Henrik Ibsen .....	87	D	\$ .50	0	2	1	4	3			*
Master Pierre Patelin Guillien Alexis .....	87	Fa	\$ .75	0	0	2	5	1	*	*	
Medea Euripides .....	87	T	\$ .85	0	1	0	5	2	*		*
Melting Pot, The Israel Zangwill .....	87	D	\$1.50	\$25.	1	2	5	5		*	
Merchant Gentleman, The Moliere .....	87	C	\$ .75	0	0	1	12	5	*		*
Merchant of Venice, The William Shakespeare .....	87	C	\$ .35	0	†	?	14	3	*		*
Merry Wives of Windsor, The William Shakespeare .....	87	C	\$ .75	0	†	?	16	4	*	*	
Merton of the Movies Geo. Kaufman & Marc Connelly	88	C	\$ .75	\$25.	2	2	7	4		*	
Mice and Men Madeline L. Ryley .....	88	C	\$ .75	\$25.	1	3	7	5	*	*	



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Michael and Mary A. A. Milne -----	88	C	\$ .75	?	0	3	10	6			*
Midsummer Night's Dream, A William Shakespeare -----	88	C	\$ .35	0	†	?	11	10	*	*	
Milestones Arnold Bennett & E. Knoblock --	88	D	\$1.50	\$25.	0	1	9	6	*		*
Minick Geo. Kaufman & Edna Ferber ---	88	C	\$ .75	\$25.	0	1	6	9			*
Miss Hobbs Jerome K. Jerome -----	88	C	\$ .75	\$25.	0	3	5	4		*	
Miss Lula Bett Zona Gale -----	88	C	\$2.10	?	1	2	4	5			*
Mistress of the Inn Carlo Goldoni -----	88	C	\$ .75	0	0	4	5	1	*		*
Monsieur Beaucaire Booth Tarkington -----	88	C	\$ .75	\$10.	3	1	14	7	*		*
Monsieur Poirier's Son-in-Law Emile Augier & Jules Sandeau --	88	C	\$2.00	0	0	1	10	1		*	
Moor Born Dan Totheroh -----	88	D	\$1.50	?	0	1	3	5	*		*
Mr. Pim Passes By A. A. Milne -----	88	C	\$ .75	\$50.	0	1	3	4			*
Mrs. Moonlight Benn W. Levy -----	89	F	\$ .75	?	0	1	4	4			*
Mrs. Partridge Pre ents Mary Kennedy & Ruth Hawthorne	89	C	\$ .75	\$25.	0	2	6	7		*	
Mrs. Wiggs of the Cabbage Patch Anna Flexner -----	89	C	\$ .75	\$25.	1	1	17	11		*	
Much Ado About Nothing William Shakespeare -----	89	C	\$ .35	0	†	?	15	4	*		*
Nathan Hale Clyde Fitch -----	89	D	\$ .75	\$10.	2	4	15	4	*		*
Ned McCobb's Daughter Sidney Howard -----	89	D	\$1.00	\$50.	0	2	8	2			*
Nervous Wreck, The Owen Davis -----	89	Fa	\$ .75	\$25.	2	1	9	2		*	
Nice People Rachel Crothers -----	89	D	\$2.00	?	1	2	6	4			*
Night Over Taos Maxwell Anderson -----	89	D	\$2.00	\$25.	0	1	18	11	*		*
Ninth Guest, The Owen Davis -----	89	M	\$ .75	\$25.	0	1	7	3		*	
Nothing But The Truth James Montgomery -----	89	C	\$ .75	\$25.	0	2	5	6		*	
Nut Farm, The John C. Brownell -----	89	C	\$ .75	\$25.	0	1	6	4		*	
Old Lady 31 Rachel Crothers -----	89	C	\$ .75	\$25.	2	1	4	10		*	
Old Soak, The Don Marquis -----	89	C	\$ .75	\$25.	0	3	5	4			*

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Once in a Lifetime Geo. S. Kaufman & Moss Hart	90	C	\$ .75	\$50.	0	5	24	14			*
Once There Was a Princess Julia W. Tompkins	90	C	\$ .75	\$25.	0	1	4	11		*	
One Sunday Afternoon James Hagen	90	C	\$1.50	\$25.	1	1	12	7			*
Outward Bound Sutton Vane	90	D	\$1.75	\$50.	0	1	6	3			*
Overtones Alice Gerstenberg & Lorin Howard	90	D	\$ .75	\$25.	0	3	8	6			*
Paris Bound Philip Barry	90	C	\$2.00	\$50.	0	2	5	5			*
Passing of the Third Floor Back Jerome K. Jerome	90	D	\$ .75	\$25.	0	1	7	6			*
Patsy, The Barry Connors	90	C	\$ .75	\$25.	0	1	3	3		*	
Penrod E. E. Rose	90	C	\$ .75	\$25.	1	0	13	5		*	
Perfect Alibi, The A. A. Milne	90	C	\$ .75	\$50.	0	1	8	3			*
Peter Ibbetson John N. Raphael & Constance Collier	90	D	\$ .75	\$25.	0	4	17	13	*		*
Phormio Terence	90	C	\$ .35	0	1	0	11	2	*		*
Pigeon, The John Galsworthy	90	D	\$1.00	\$25.	1	1	8	2			*
Pillars of Society Henrik Ibsen	90	D	\$ .50	0	0	1	10	9	*		*
Piper, The Josephine Preston Peabody	91	D	\$ .65	\$25.	2	1	13	6	*		*
Playboy of the Western World, The John M. Synge	91	C	\$1.25	\$25.	0	1	7	5		*	
Play's the Thing, The Ferenc Molnar	91	C	\$2.00	?	0	1	8	1			*
Pomander Walk Louis N. Parker	91	C	\$ .75	\$25.	1	0	10	8	*		*
Poor Little Rich Girl, The Eleanor Gates	91	C	\$ .75	\$25.	4	2	14	10	*		*
Poor Nut, The J. C. & E. Nugent	91	C	\$ .75	\$25.	1	3	11	5		*	
Pride and Prejudice Mrs. Steele MacKaye	91	D	\$ .75	\$25.	1	3	10	10	*		*
Prince Chap, The Edward Peple	91	C	\$ .75	\$25.	0	2	6	6			*
Princess, The Alfred Tennyson	91	D	\$ .35	0	1	0	7	4	*		*
Private Secretary, The Charles Hawtrey	91	Fa	\$ .30	\$25.	0	2	9	4			*

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Professor's Love Story, The J. M. Barrie -----	91	C	\$1.00	?	2	1	7	5			*
Prunella Laurence Housman & Granville Barker -----	91	C	\$1.50	\$50.	1	0	12	10	*	*	
Pygmalion and Galatea W. S. Gilbert -----	92	C	\$ .25	0	0	1	5	4	*	*	
Quality Street James M. Barrie -----	92	C	\$1.00	?	0	2	6	8	*		*
Queen's Husband, The Robert E. Sherwood -----	92	C	\$ .75	\$25.	0	1	11	4	*	*	
Rain From Heaven S. N. Behrman -----	92	D	\$2.00	?	0	1	6	4			*
Ralph Roister Doister Nicholas Udall -----	92	C	\$ .50	0			9	4	*	*	
Rebecca of Sunnybrook Farm Kate Douglas Wiggin & Charlotte Thompson -----	92	C	\$ .75	\$25.	3	2	4	9		*	
Rebound Donald Ogden Stewart -----	92	C	\$ .75	\$25.	0	2	7	5			*
Rejuvenation of Aunt Mary, The Anne Warner -----	92	Fa	\$ .75	\$25.	0	3	7	6		*	
Return of Peter Grimm, The David Belasco -----	92	D	\$ .75	\$25.	0	1	8	3		*	
Richelieu Bulwer-Lytton -----	92	D	\$ .35	0	1	3	16	2	*		*
Riddle Me This Daniel N. Rubin -----	92	M	\$ .75	\$25.	0	2	9	5		*	
Right You Are Luigi Pirandello -----	92	C	\$2.00v	?	0	2	7	7			*
Rip Van Winkle Washington Irving -----	92	D	\$ .25	0	†	?	11	3	*	*	
Rivals, The Richard Sheridan -----	93	C	\$ .35	0	4	5	8	4	*	*	
Road to Rome, The Robert Sherwood -----	93	C	\$ .75	\$35.	1	1	22	3	*		*
Robin Hood Owen Davis -----	93	D	\$ .50	\$25.	1	1	10	5	*	*	
Rock, The Mary P. Hamlin -----	93	D	\$ .50	?	3	0	8	3	*	*	
Rollo's Wild Oat Clare Kummer -----	93	C	\$ .75	\$25.	0	3	7	5	*	*	
Romancers, The Edmond Rostand -----	93	C	\$ .35	0	1	0	5	1	*	*	
Romantic Age, The A. A. Milne -----	93	C	\$ .75	\$50.	1	1	5	4		*	
Romantic Young Lady, The G. Martinez-Sierra -----	93	C	\$ .75	\$50.	0	2	6	5	*	*	
Romeo and Juliet William Shakespeare -----	93	T	\$ .25	0	?	?	13	4	*		*

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Rose o' Plymouth Town, The B. M. Dix & Sutherland -----	93	C	\$ .75	0	1	1	4	4	*	*	
Royal Family, The Geo. Kaufman & Edna Ferber ---	93	C	\$ .75	\$50.	0	1	11	6		*	
R. U. R. Karel Capek -----	93	F	\$1.00	\$25.	0	3	13	4			*
Russian Honeymoon, A Eugene Scribe -----	93	C	\$ .35	0	0	2	4	3	*		*
Sad Shepherd, The Ben Jonson -----	94	C	\$ .80	0	†	?	17	6	*	*	
Sakuntala Kalidasa -----	94	D	\$ .80	0	?	?	27		*		*
Saturday's Children Maxwell Anderson -----	94	C	\$2.00	\$35.	0	3	3	4			*
Scarecrow, The Percy MacKaye -----	94	M	\$1.50	\$25.	0	2	10	6	*		*
School for Scandal, The Richard Sheridan -----	94	C	\$ .35	0	0	7	12	4	*		*
Schoolmistress, The Arthur W. Pinero -----	94	Fa	\$ .75	\$10.	0	3	9	7		*	
Scrap of Paper, A Victorien Sardou -----	94	C	\$ .35	0	0	3	6	6	*	*	
Second Mrs. Tanquery, The Arthur W. Pinero -----	94	C	\$3.75v	?	0	3	7	4	*		*
Secret Service William Gillette -----	94	D	\$ .75	\$25.	0	1	23	5	*	*	
Servant in the House, The Chas. Rann Kennedy -----	94	D	\$2.00	\$50.	0	1	5	2			*
Seven Keys to Baldpate Geo. M. Cohan -----	94	M	\$ .75	\$50.	0	1	9	4		*	
Seventeen Booth Tarkington -----	94	C	\$ .75	\$25.	1	1	8	6		*	
Seventh Heaven Austin Strong -----	94	D	\$ .75	\$25.	1	1	11	4	*		*
Shenandoah Bronson Howard -----	94	D	\$3.00	0	2	2	15	7	*	*	
Sherwood Alfred Noyes -----	94	D	\$1.75	\$25.	†	0	16	6	*	*	
She Stoops to Conquer Oliver Goldsmith -----	95	C	\$ .35	0	1	3	7	4	*	*	
Shining Hour, The Keith Winter -----	95	D	\$ .75	\$25.	0	1	3	3			*
Ship, The St. John Ervine -----	95	D	\$1.25	?	1	2	4	4			*
Shoemaker's Holiday Thomas Dekker -----	95	C	\$1.25	0	†	?	17	4	*		*
Shore Acres Jas. A. Herne -----	95	C	\$2.50v	\$50.	2	2	19	11	*	*	
Show-Off, The George Kelly -----	95	C	\$ .75	\$50.	0	1	6	3			*

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Silver Box, The John Galsworthy	95	D	\$1.00	\$25.	0	3	11	7			*
Silver Cord, The Sidney Howard	95	D	\$ .75	\$50.	0	2	2	4			*
Six Characters in Search of an Author Luigi Pirandello	95	F	\$2.00v	?	0	1	11	5			*
Skin Game, The John Galsworthy	95	D	\$1.00	\$25.	0	3	11	4			*
Skinner's Dress Suit Dodge, Marston & Paulton	85	C	\$ .75	\$15.	0	2	6	5		*	
Smilin' Through Allan Langdon Martin	95	D	\$ .75	?	1	0	5	5	*		*
So This Is London Arthur Goodrich	95	C	\$ .75	\$25.	0	3	7	4			*
Spooks Robert J. Sherman	95	Fa	\$ .75	\$25.	0	1	7	4		*	
Springtime for Henry Benn Levy	96	C	\$2.00	?	0	1	2	2			*
S. S. Tenacity Charles Vildrac	96	D	\$5.00v	\$50.	0	1	5	2	*		*
Streets of New York Dion Boucicault	96	D	\$ .25	0	?	?	9	4	*	*	
Strife John Galsworthy	96	D	\$1.00	\$25.	1	3	23	7			*
Successful Calamity, A Clare Kummer	96	C	\$ .75	\$25.	0	1	8	4		*	
Sumpin' Like Wings Lynn Riggs	96	D	\$2.00v	\$25.	0	4	8	6			*
Sunup Lulu Vollmer	96	D	\$1.00	\$25.	0	1	7	2			*
Swan, The Ferenc Molnar	96	C	\$ .75	\$25.	0	1	12	8	*		*
Tailor Made Man, A Harry J. Smith	96	C	\$ .75	\$25.	0	3	16	8		*	
Taming of the Shrew, The William Shakespeare	96	C	\$ .25	0	†	?	13	3	*		*
Tempest, The William Shakespeare	96	D	\$ .90	0	†	1	13	1	*		*
Ten Minute Alibi Anthony Armstrong	96	M	\$ .75	?	0	1	6	1			*
Ten Nights in a Bar Room T. S. Arthur	97	M	\$ .25	0	2	3	11	5	*	*	
There's Always Juliet John Van Druten	97	C	\$ .75	\$35.	0	1	2	2			*
There's a Moon Tonight Alfred Kreymborg	97	C	\$1.25	\$25.	1	1	9	3			*
They Knew What They Wanted Sidney Howard	97	C	\$ .75	\$25.	0	1	9	4			*
Thirteenth Chair, The Bayard Veiller	97	M	\$ .75	\$25.	0	1	10	7		*	

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Thousand Years Ago, A Percy Mackaye -----	97	F	\$ .75	\$50.	1	3	9	2	*		*
Three Live Ghosts Frederick Isham -----	97	C	\$ .75	\$25.	0	1	6	4		*	
Tomorrow and Tomorrow Philip Barry -----	97	D	\$2.00	\$50.	0	1	5	6			*
To the Ladies Geo. Kaufman & Marc Connelly	97	C	\$ .75	\$25.	0	3	11	3		*	
Tommy Howard Lindsay & Bert Robinson	97	C	\$ .75	\$25.	0	1	5	3		*	
Tom Pinch Charles Dickens -----	97	D	?	?	1	2	6	5	*	*	
Torch Bearers, The George Kelly -----	97	C	\$.75	\$50.	0	2	6	6		*	
Tragedy of Nan, The John Masefield -----	97	D	\$2.00	?	0	1	8	5	*		*
Treasure Island R. P. Kimball -----	97	M	\$ .35	0	3	1	20	1	*	*	
Trelawney of the Wells Arthur W. Pinero -----	98	C	\$ .75	?	0	3	14	9	*		*
Trial of Mary Dugan, The Bayard Veilier -----	98	D	\$1.50	\$25.	0	1	20	7			*
Trojan Women, The Euripides -----	98	T	\$ .90	0	†	0	3	5	*		*
Truth, The Clyde Fitch -----	98	D	\$ .75	\$25.	0	2	5	4			*
Truth About Blayds, The A. A. Milne -----	98	C	\$ .75	\$50.	0	1	4	4			*
Turn to the Right Winchell Smith & John E. Hazzard	98	C	\$ .75	\$50.	1	2	9	5		*	
Tweedles Booth Tarkington -----	98	C	\$ .75	\$25.	0	1	5	4		*	
Twelfth Night William Shakespeare -----	98	C	\$ .35	0	†		12	3	*	*	
Twins, The Plautus -----	98	Fa	\$ .35	0	1	0	6	4	*		*
Vicar of Wakefield, The Oliver Goldsmith -----	98	D	\$1.50	0	0	3	13	7	*	*	
Vikings at Helgeland Henrik Ibsen -----	98	D	\$1.25v	0	†	0	?	?	*		*
Vinegar Tree, The Paul Osborn -----	98	C	\$ .75	\$50.	0	1	4	3			*
Washington Percy MacKaye -----	98	D	\$2.50	\$25.	†	0	?	?	*		*
Wedding Bells Salisbury Field -----	99	C	\$ .75	\$25.	0	1	5	4		*	
What Every Woman Knows J. M. Barrie -----	99	C	\$1.00	?	0	4	5	3			*
What Happened to Jones Geo. Broadhurst -----	99	Fa	\$ .75	\$25.	0	1	7	6		*	

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Whistling in the Dark Laurence Gross & Edward C. Carpenter -----	99	M	\$ .75	?	0	1	10	2			*
White Collars Edith Ellis -----	99	C	\$ .75	\$25.	0	3	5	4		*	
Whiteheaded Boy, The Lennox Robinson -----	99	C	\$ .75	\$50.	0	1	5	7			*
Whole Town's Talking, The John Emerson & Anita Loos ----	99	Fa	\$ .75	\$25.	0	1	5	7		*	
Why Marry? Jesse Lynch Williams -----	99	C	\$2.00	?	0	1	7	3		*	
Wild Duck, The Henrik Ibsen -----	99	D	\$ .50	0	0	2	12	3			*
Witching Hour, The Augustus Thomas -----	99	M	\$ .75	\$25.	0	2	11	3			*
Women Have Their Way, The Serafin & Joaquin Alvarez-Quintero	99	C	\$2.50	?	0	1	6	8			*
World and His Wife, The Charles F. Nirdlinger -----	99	D	\$4.00v	0	0	2	6	2			*
Wren, The Booth Tarkington -----	99	C	\$ .75	\$25.	0	1	4	3			*
Yellow Jacket, The George C. Hazelton & Benrimo _	100	C	?	?	0	1	14	12	*		*
You and I Philip Barry -----	100	C	\$ .75	\$50.	0	2	4	3			*
You Never Can Tell Bernard Shaw -----	100	C	\$ .75	?	1	2	8	4			*
Youngest, The Philip Barry -----	100	C	\$ .75	\$25.	1	1	4	5		*	
Young Woodley John Van Druten -----	100	D	\$ .75	\$25.	0	1	7	2			*
Your Uncle Dudley H. Lindsay & Bertrand Robinson	100	C	\$ .75	\$50.	0	1	4	4		*	





# Full-Length Plays

- ABRAHAM LINCOLN**—John Drinkwater—(Samuel French). The high points of the President's career, treated episodically. Requires skillful acting and direction.
- ABSENT MINDED JUDY**—Wilbur Braun—(Samuel French). Judy Joyce subs for her brother in a cross-country flight. Her absent-mindedness wins her fame and love. Not difficult.
- ACROSS THE STREET**—Richard K. Purdy—(Samuel French). Two boys, one a newspaperman and the other a drygoods store operator, decide to trade jobs. This situation, with the romances of the two boys, makes an amusing and easy comedy.
- ADAM AND EVA**—Guy Bolton and George Middleton—(Samuel French). A wealthy business man leaves for South America, placing his young business manager in charge of his selfish, spendthrift family. The reforming efforts of this young man make a clever comedy.
- ADDING MACHINE, THE**—Elmer Rice—(Samuel French). The life, death and reincarnation of a repressed bookkeeper. A powerful impressionistic play, suitable for very capable amateurs.
- ADMIRABLE CRICHTON, THE**—James M. Barrie—(Samuel French). An aristocratic English family is cast on a desert island. They revert to Nature, and their former butler becomes the lord and master. Returning to civilization the situation is reversed.
- ADVERTISING APRIL**—Herbert Farjeon and H. Horsnell—(Samuel French). The marital difficulties of Hobart, who is a combination of husband and press-agent for an actress. Excellent comedy with an English background.
- AGAMEMNON**—Aeschylus—(Oxford Press). Agamemnon returns at last from the war in Troy. During his absence his wife Clytemnestra has betrayed him and now treacherously murders him. One of the most beautifully written and effective classic dramas.
- AH WILDERNESS**—Eugene O'Neill—(Random House). A sentimental and nostalgic comedy of youth in New England thirty years ago. A difficult play, but highly recommended for advanced groups.
- ALCESTIS**—Euripides—(Walter H. Baker Co.). Admetus must die unless another will die for him. Some amusing comedy, and some beautifully written passages. Admetus' wife Alcestis gladly dies for her husband, but Hercules descends to the nether regions and brings her back to life.
- ALICE-SIT-BY-THE-FIRE**—J. M. Barrie—(Chas. Scribner's Sons). A delightful humorous comedy, best suited to older players. Requires delicacy in the characterizations. Two interior settings.
- ALISON'S HOUSE**—Susan Glaspell—(Samuel French). The house of Alison Stanhope, dead poetess, is being sold. Her aged sister dies there, leaving a revelation as to Alison. A very tender and moving play; rather difficult, but worth the care necessary to produce it well.
- ALL-OF-A-SUDDEN PEGGY**—Ernest Denny—(Samuel French). Peggy, an impulsive young lady, plans to arrange a marriage between her mother and Lord Anthony Crackenthorpe, rather than marry him herself. The plan works but Peggy falls in love with Anthony's younger brother.

- AMAZONS, THE—Arthur W. Pinero—(Walter H. Baker Co.). An amusing farce, which is deserving of more frequent production. Not difficult to do.
- ANDROCLES AND THE LION—George Bernard Shaw—(Coward McCann). An extremely clever satire on persecutions. A Christian named Androcles removes a thorn from the foot of a lion. When Androcles is thrown in the arena at Rome, that lion is there to save his life.
- ANDROMACHE—Euripides—(E. P. Dutton and Co.). Hermione attempts to murder the former mistress of her husband, Neoptolemus. She fails, but Orestes kills Neoptolemus. Hermione marries Orestes. Suitable for college groups.
- ANIMAL KINGDOM, THE—Philip Barry—(Samuel French). The story of a young man who is physically married to one woman, but spiritually and by inclination is the husband of another. Sophisticated comedy which requires very good actors and director.
- ANNA CHRISTIE—Eugene O'Neill—(Samuel French). A drama of the rehabilitation of a young girl under the influence of the sea. Highly recommended for advanced casts.
- ANNE OF OLD SALEM—Clara Burbank Batchelder—(Dramatic Publishing Co.). Mistress Hardman wishes to control her son's marriage, so contrives to have the girl he loves accused of witchcraft. The truth is learned, and the mother repents of her folly.
- ANOTHER LANGUAGE—Rose Franken—(Samuel French). A comedy of family life and troubles in a middle-class family of New York City. There are several finely drawn character parts.
- ANTIGONE—Sophocles—(Oxford Press). King Creon has decreed that the dead brother of Antigone shall not be given a fit burial. Antigone defies this edict, and is killed. Destruction for the house of Creon ensues. A fine classic Greek tragedy, and highly recommended for experienced groups.
- APPLE BLOSSOM TIME—Eugene Hafer—(Walter H. Baker Co.). A young man, Bob Mathews, disguises his identity and flees to a small village. There he finds himself the guardian of a young and pretty girl. There is much intrigue and merriment in the village. Very amusing comedy, and easily produced.
- APPLESAUCE—Barry Conners—(Samuel French). A typical American comedy of small-town folk, in which it is shown that "applesauce" (the ability to tell other people how nice they are) will surmount most obstacles. Excellent play for high school actors.
- APRON STRINGS—Dorrence Davis—(Samuel French). A clever farce of situation. The shyness of a young groom, still his mother's good boy even after his mother has passed on, is hilariously overcome. Easily produced, but intended only for sophisticated audiences.
- AREN'T WE ALL?—Frederick Lonsdale—(Samuel French). An excellent modern social comedy of manners, dealing with the sympathetic and natural foibles of a likable group of English people. Admirably suited to capable and mature players.
- ARGYLE CASE, THE—H. J. O'Higgins and Harriet Ford—(Samuel French). One of the most thrilling of mystery plays. A good thriller for high school groups.
- ARMS AND THE MAN—George Bernard Shaw—(Dodd, Mead). A fleeing Servian officer, Captain Bluntschi, is given shelter by Raina Petchoff, a Bulgarian lady, fiancée of Sergius. At the end of the war Bluntschi returns to take Raina from Sergius.

- ARRAIGNMENT OF PARIS, THE**—George Peele—(Oxford Press). A masque, to be done with music and dances. Excellent for outdoor production. A romantic comedy of Paris' awarding the golden apple to Venus. For college groups.
- ARRIVAL OF KITTY, THE**—Norman Lee Swartout—(Walter H. Baker Co.). Bobby Baxter has occasion to disguise himself as a young woman. He is mistaken for an actress, and when the real actress arrives in person there is some hilarious confusion. For high schools.
- ARROW-MAKER, THE**—Mary Austin—(Houghton Mifflin). Simwa pretends love for the medicine woman in order to gain her help. She discovers this, but is persuaded to ask the blessing of the gods. Simwa fears their anger and kills the medicine-woman. Quite difficult.
- ART AND OPPORTUNITY**—Harold Chapin—(Samuel French). Algernon's aristocratic family disapprove of his fiancée, a charming young widow. She visits them, and all of them love her. However, she decides to accept the proposal of the secretary, Bentley.
- ART OF BEING BORED**—Edouard Pailleron—(Samuel French). A French social comedy in which the rebels against pseudo-intellectualism are vindicated. An interesting play for capable college groups.
- AS HUSBANDS GO**—Rachel Crothers—(Samuel French). Sophisticated comedy of manners. A middle-western woman, infatuated with a young Englishman in Paris, invites him to visit her in the States. As a result, American men are contrasted favourably with Europeans.
- AS YOU LIKE IT**—William Shakespeare—(Walter H. Baker Co.). A charming and romantic play of atmosphere ideally suited to outdoor production.
- AT THE BOTTOM**—Maxim Gorky—(Samuel French). A naturalistic picture of a group of Russian outcasts of various types. The fine character of Luka, who dominates the play requires an experienced and subtle actor. For advanced amateurs.
- ATTORNEY FOR THE DEFENSE**—Eugene G. Hafer—(Dramatic Pub. Co.). Through some extraordinary circumstances, the defense counsel for a girl on trial for theft discovers that his young client is the missing daughter of the prosecuting attorney. An interesting comedy suitable for high school production.
- BAB**—Edward Childs Carpenter—(Samuel French). Based on novel by Mary Rinehart. Comedy having to do with efforts of Bab Archibald to make her family and friends take her seriously.
- BAD MAN, THE**—Porter Emerson Browne—(Samuel French). A colorful and romantic drama of the Mexican border country.
- BANKRUPT, THE**—Bjornsterne Bjornson—(E. P. Dutton). A comedy with serious side, of a family which, having lost sight of higher values in life, is regenerated through a business failure.
- BARKER, THE**—Kenyon Nicholson—(Samuel French). A vivid drama of the life of a boy in a tent show. A highly successful play on Broadway, and recommended for capable groups.
- BAT, THE**—Mary Roberts Rinehart and Avery Hopwood—(Samuel French). A mystery comedy having to do with the solution of a bank robbery. A good melodrama and not difficult to produce.

- BEAU BRUMMEL**—Clyde Fitch—(Samuel French). A drama of manners, 18th century. The leading character is an excellent one, though quite difficult.
- BEGGAR ON HORSEBACK**—Marc Connelly and George S. Kaufman—(Samuel French). A fantastic play having to do with the dream of a young composer that he is to marry a homely girl for her money. The adventures which come to him through this money.
- BELINDA**—A. A. Milne—(Samuel French). Belinda has been deserted by her husband for nineteen years. When he returns without his beard, she does not recognize him and falls in love once more. A delightful little comedy.
- BELLAMY TRIAL, THE**—F. N. Hart and F. E. Carstarphen—(Samuel French). A courtroom melodrama. The accused did commit murder, but for a good reason, consequently escaping punishment. For advanced groups.
- BENEFICENT BEAR, THE**—Carlo Goldoni—(Samuel French). In spite of his outward gruffness, Monsieur Geronte is kind. He finally saves his nephew from financial troubles and his niece from an undesirable marriage.
- BERENICE**—Racine—(Macmillan). The Emperor Titus loves Bérénice deeply, but bows to the will of the Roman people and gives her up. Interesting poetic tragedy for college groups.
- BERKELEY SQUARE**—John L. Balderston—(Samuel French). A fantasy concerning a young Englishman who becomes so closely allied with an ancestral romance through study of the glamorous past that he gives up all his connections with the modern present.
- BEYOND THE HORIZON**—Eugene O'Neill—(Samuel French). A tragedy of a young dreamer, bound irrevocably to a drab life for which he is ill-adapted. His unhappy circumstances finally bring him to welcome death.
- BIG IDEA, THE**—A. E. Thomas and Clayton Hamilton—(Samuel French). A young man considers committing an insurance suicide to replace funds misused by his father. He is saved by an inspiration to write a play about it.
- BIG LAKE**—Lynn Riggs—(Samuel French). An innocent country boy and his girl are the unhappy victims of a brutal plot. In dying they achieve a certain glory denied to them in their lives.
- BILL OF DIVORCEMENT**—Clemence Dane—(Macmillan). Sidney learns of her father's insanity, a fact previously kept from her. She feels closely drawn to him and breaks her engagement in order to care for him always.
- BIRD IN HAND**—John Drinkwater—(Houghton Mifflin). The chance lodgers at an English Inn make it possible for the landlord's daughter to marry the young Lord. An extremely clever and amusing comedy.
- BISHOP MISBEHAVES, THE**—Frederick Jackson—(Samuel French). A delightful mystery-comedy in which the Bishop, a dabbler in detective work, solves the crime, to his own great satisfaction.
- BLACK PEARL, THE**—Victorien Sardou—(Samuel French). A famous mystery-comedy of intrigue. A young girl, Christiane, is accused of stealing some pearls. She is cleared of suspicion by the discovery that a bolt of lightning had destroyed the pearls.
- BLUE BIRD, THE**—Maurice Maeterlinck—(Dodd, Mead). A difficult, but charming fantasy. The settings and costumes present some difficulty in execution. For advanced amateurs.

- BLUFFERS, THE**—R. M. George—(Samuel French). Two families who are arranging a marriage between them, misrepresent their social status. When they are exposed, they find they like each other nevertheless.
- BOOMERANG, THE**—Winchell Smith and Victor Mapes—(Samuel French). A physician undertakes to "cure" a friend of a violent case of love, then proceeds to fall a prey to the same ailment.
- BOY THROUGH THE WINDOW, THE**—Colin Clements—(Samuel French). Into the prosaic life of Reverend Bumble and family comes Peter Alsais, a modern counterpart of Pan. An amusing comedy, not difficult.
- BRIDE THE SUN SHINES ON, THE**—Will Cotton—(Samuel French). A delightful comedy in which the organ-player at the wedding gains the bride. Recommended for advanced players.
- BRIGNOL AND HIS DAUGHTER**—Alfred Capus—(Samuel French). Brignol is in debt, but does not worry. At the right moment his daughter marries money to extricate him from his troubles. Bright, easy comedy.
- BROKEN DISHES**—Martin Flavin—(Samuel French). A hen-pecked husband is criticized by his wife, who holds up a former suitor as a perfect model. The former suitor turns up and is a penniless fugitive. Amusing, easily produced.
- BUNTY PULLS THE STRINGS**—Graham Moffat—(Samuel French). A comedy concerning a canny Scotch family. Bunty, the daughter, controls the destinies of everyone, her brother, sweetheart and her dominating father. Scotch dialect.
- BUTTER-AND-EGG MAN, THE**—George S. Kaufman—(Samuel French). A satirical comedy about a young country boy who comes to New York and becomes a play producer. Apparently simple, he is clever enough to turn a failure into a smashing success. Highly recommended.
- CAMILLE**—Alexandre Dumas Fils—(Samuel French). The fine acting version of the immortal drama of Armand and Margeurite used by Eva Le Gallienne at the Civic Repertory Theatre. Difficult, but highly recommended.
- CANARY MURDER CASE, THE**—Walton Butterfield and Lee Morrison—(Samuel French). Fascinating melodrama in which the detective Philo Vance solves the murder of a famous Follies girl. Thrilling and amusing.
- CANDIDA**—George Bernard Shaw—(Brentano). Candida, the wife of a clergyman, is romantically wooed by a young poet, Marchbanks. She decides to stay with her husband because, although he seems strong and willful, she knows he is weak and needs her.
- CANTERBURY PILGRIMS, THE**—Percy MacKaye—(Macmillan). A fine adaptation of Chaucer's Canterbury Tales which is admirably suited for outdoor production.
- CAPPY RICKS**—Edward E. Rose—(Samuel French). A comedy about a weather-beaten old sea captain and his attempts to humble young Matt Peasley, mate of one of his ships. An entertaining comedy and easily produced.
- CAPTAIN APPLEJACK**—Walter Hackett—(Samuel French). A bored young man determines to seek adventure. He finds it, both in the form of a fantastic Arabian Nights dream and in reality.
- CAPTAIN BRASSBOUND'S CONVERSION**—George Bernard Shaw—(Dodd, Mead). The burly and outspoken Captain is escort to Lady Cecily in Algeria.

Her charm destroys his ruffianism, but although he has fallen victim to her, he is saved at last from proposing.

**CAPTAIN JINKS OF THE HORSE MARINES**—Clyde Fitch—(Samuel French). The Captain is a very devil with women, and wagers that he will win the heart of the famous singer, Mme. Tretoni. He regrets this when he loses his own heart to her.

**CAPTAIN LETTERBLAIR**—Marguerite Merington—(Samuel French). Captain Letterblair is in love with Fanny, an heiress. Believing himself financially ruined, he departs, but the truth is discovered, and he is able to woo his love honourably.

**CASSILUS ENGAGEMENT, THE**—St. John Hankin—(Samuel French). The aristocratic and clever Mrs. Cassilus contrives to rescue her son from marriage with an unsuitable girl by inviting the girl and her mother for a visit. An amusing comedy of manners for advanced groups.

**CASTE**—T. W. Robertson—(Walter H. Baker Co.). The William Warren acting version of the famous romantic comedy. Excellent characters and not too difficult.

**CAT AND THE CANARY, THE**—John Willard—(Samuel French). A clever and tricky thriller based on attempts to prove Annabelle insane by frightening her, thus voiding a will which has been made in her favor.

**CELEBRITY, THE**—Jerome K. Jerome—(Samuel French). John Parable rebels against a life devoted to humanitarianism and takes a holiday. He meets a girl, has a fight and is thrown into jail. This frees him from his fiancée, who does not fit in with the new life, and enables him to marry his new-found friend, who turns out to be his cook.

**CHARITY THAT BEGAN AT HOME, THE**—St. John Hankin—(Samuel French). Influenced by Basil, a liberal preacher, Margery becomes engaged to an unworthy man. Basil loves her himself and causes the engagement to be broken. An interesting comedy of manners.

**CHARLEY'S AUNT**—Brandon Thomas—(Samuel French). The famous farce, now published for the first time. English college background, it revolves around the love affairs of a group of students, and a visit from "Charley's Aunt," from Brazil, "where the nuts come from." She is fabulously rich. When her visit is deferred for a few days, the students coerce one of their group, Lord Fancourt Babberley, into impersonating her. The ensuing complications are hilarious beyond description. One of the most popular plays ever written.

**CHARM**—John Kirkpatrick—(Samuel French). Joe Pond, a drug store clerk, is losing his girl because of the charm the city holds for her, with its fine ways. He studies "The Book of Charm" with uproarious results.

**CHARM SCHOOL, THE**—Alice Duer Miller and Robert Milton—(Samuel French). A young man inherits a girls' boarding school and causes the school to teach "charm," as the dominant feature in education of girls. He falls in love with his best pupil and has to give up the school.

**CHERRY ORCHARD, THE**—Anton Tchekoff—(Brentano). Tragic and poignant drama of the decline of the old aristocracy with its decadence and impotence. A beautiful and moving play. Although difficult in acting, its production will vastly repay any ambitious group.

- CHILDREN OF THE MOON**—Martin Flavin—(Samuel French). A tragic play concerning the Atherton family, cursed by a "moon-madness." This trait enables the mother to ruin the love affair of her daughter, thus keeping her at home.
- CHINESE LANTERN, THE**—Laurence Housman—(Samuel French). A witty and charming costume comedy, with the romantic and poetic atmosphere of China. Rather difficult, but extremely amusing.
- CHRISTMAS CAROL, A**—Charles Dickens—(Walter H. Baker Co.). A good dramatic version of the famous tale of the conversion of the hard-hearted Scrooge.
- CHURCH MOUSE, A**—Ladislaus Fodor—(Samuel French). A very plain and business-like little stenographer becomes the wife of a bank president by managing a Cinderella-like change of clothing and manner.
- CINDERELLA MAN, THE**—Edward Childs Carpenter—(Samuel French). A wealthy girl poses as a servant in order to overcome the pride of a poor young writer whom she loves. Suitable for high schools.
- CIRCLE, THE**—Somerset Maugham—(American Play Co.). Elizabeth is temporarily detained from deserting her husband by the sight of another deserting wife who has since disintegrated. A sophisticated social comedy for mature players.
- CLARENCE**—Booth Tarkington—(Samuel French). Clarence, a returned and undistinguished young soldier, gets a job with the Wheeler family. He becomes guide, friend and teacher to this distracted family, does odd jobs such as plumbing and typing. He falls in love, wins the girl, and eventually turns out to be quite noted, and in "Who's Who." An amusing American comedy.
- CLIMBERS, THE**—Clyde Fitch—(Samuel French). A dramatic play concerning an American family of social climbers.
- CLOUDS, THE**—Aristophanes—(E. P. Dutton & Co.). An hilarious farce which attacks the sophistical system of education prevalent in Greece at the time the play was written. Highly recommended for college groups.
- COCK ROBIN**—Philip Barry and Elmer Rice—(Samuel French). An unusual mystery play concerning a murder committed on-stage during a performance of a play by an amateur group. Recommended as an exciting play.
- COMEDY OF ERRORS, THE**—William Shakespeare—(Doubleday, Doran). The Ben Greet edition, with full stage directions. One street scene may be used throughout the play.
- CONTRAST, THE**—Royall Tyler—(E. P. Dutton & Co.). Maria is the unwilling fiancée of a fop. Her father discovers the superior quality of the man she herself prefers, so all ends well. An interesting play for college groups.
- COPPERHEAD, THE**—Augustus Thomas—(Samuel French). Milt Shanks, a Union patriot, incurs the hatred of his family and friends and neighbors rather than risk revealing the fact that he is a government agent. After forty years he reveals the truth for his daughter's sake. For college groups.
- COQUETTE**—George Abbott and Ann Preston Bridges—(Samuel French). A moving tragedy of a father who kills a suitor of his daughter's, believing him to be a menace to her happiness. The flirting daughter, who caused the tragedy, commits suicide.

- COUSIN KATE—H. H. Davies—(Walter H. Baker Co.). Cousin Kate falls in love with Amy's fiance, not knowing his identity. Luckily, Amy falls in love with someone else.
- CRADLE SONG, THE—Martinez-Sierra—(E. P. Dutton). A tender and effective play about an orphan girl who is reared to womanhood by the Dominican nuns in a Spanish convent.
- CRAIG'S WIFE—George Kelly—(Samuel French). The selfish Mrs. Craig in one evening destroys the affection of husband, friends and relatives for her. Her husband is forced to leave home. A satirical drama on human relations.
- CRAINQUEBILLE—Anatole France—(Samuel French). Crainquebille, a kindly old push-cart vendor, is about to commit suicide by drowning. A woman he once befriended comes to his aid and comforts him.
- CRICKET ON THE HEARTH, THE—Charles Dickens—(Samuel French). Adapted by Albert Smith, this is a tender little play and highly deserving of production. Capable actors are necessary. Victorian costumes.
- CRIMINAL AT LARGE—Edgar Wallace—(Samuel French). An expert and thrilling mystery melodrama centering about an attractive young madman in an English manor house. Needs expert direction.
- CRITIC, THE—Richard B. Sheridan—(E. P. Dutton Co.). An uproarious burlesque of high-sounding, pompous tragedies. This comedy offers great opportunities to director, actors and designer.
- CYCLOPS, THE—Euripides—(E. P. Dutton Co.). The only complete Greek "satyr" play. For college groups.
- CYRANO DE BERGERAC—Edmund Rostand—(Doubleday, Doran). Cyrano, the gallant but homely cavalier, loves Roxane, who loves the handsome and stupid Christian. Cyrano uses his wit to woo Roxane for Christian, who dies because he knows that it was Cyrano and not he who won her. Years later Cyrano learns that Roxane loves him.
- DADDY LONG-LEGS—Jean Webster—(Samuel French). Judy, a poor orphan, is given an education by a wealthy man and gains happiness and a rich husband. A sentimental comedy that is easily produced.
- DANGEROUS CORNER—J. B. Priestley—(Samuel French). A mystery-psychological play, showing how the truth concerning a murdered man disrupts family and friends, showing them to be despicable people.
- DAVID GARRICK—T. W. Robertson—(Dramatic Pub. Co.). An interesting romantic comedy which is worthy of revival. A good leading actor is needed for the title role.
- DEAR BRUTUS—J. M. Barrie—(Charles Scribner's Sons). A number of people most of them unhappy, are given "another chance" at life on midsummer's eve. There are scenes of great beauty if well staged.
- DEATH TAKES A HOLIDAY—Alberto Cassella—(Samuel French). A beautiful drama based on the conception of Death suspending activities for three days, appearing as a mortal man. He falls in love with a beautiful girl, who returns with him when his allotted time is up.
- DESIRE UNDER THE ELMS—Eugene O'Neill—(Liveright). Eben, who resents his young stepmother Abbie, is seduced by her. She kills their child to prove to Eben that she did not plan to rob him of his inheritance by that means.



- DETOUR, THE**—Owen Davis—(Samuel French). A very effective and sincere study of rural characters. The play concerns the efforts of a woman to be free, and the obstacles she must face. For advanced groups.
- DEVIL IN THE CHEESE, THE**—Tom Cushing—(Samuel French). An American family is taken by Greek bandits. The daughter is being urged into an unwelcome marriage, but the father has a dream in which he sees into his daughter's mind. The daughter gets the "right" young man.
- DEVIL PASSES, THE**—Benn W. Levy—(Samuel French). The Devil, in the guise of a parson, attends a week-end party. He contrives to offer the guests their pet ambitions, but all prove themselves servants of God, by refusing to accept his evil conditions.
- DEVIL'S DISCIPLE, THE**—George Bernard Shaw—(Dodd, Mead). A serious comedy of the American Revolution. Rather difficult of production.
- DISTANT DRUMS**—Dan Totheroh—(Samuel French). A picturesque and poignant play about a train of pioneers battling their way across the Oregon territory in 1848.
- DOCTOR IN SPITE OF HIMSELF, THE**—Moliere—(Samuel French). A clever satire on the medical profession of Moliere's day in France. Interesting to college groups and Little Theatres.
- DOCTOR KNOCK**—Jules Romains—(Samuel French). A French comedy about a quack physician who turns a worthless practice into a profitable one by disseminating spurious medical theories. For college groups.
- DOLL'S HOUSE, A**—Henrik Ibsen—(Samuel French). The famous problem play which foreshadowed the emancipation of women in the home. For college and Little Theatre groups.
- DOLLY REFORMING HERSELF**—Henry Arthur Jones—(Samuel French). A brilliant satirical comedy in which three people make New Year's resolutions which they are subsequently completely unable to keep.
- DON CAESAR DE BAZAN**—M. Dumanois and Dennery—(Walter H. Baker Co.). A cloak-and-sword drama which was very popular in the last century. It is suitable for revival by college groups. The exploits of the poor but gallant Don Caesar.
- DOUBLE DOOR**—Elizabeth McFadden—(Samuel French). The battle for power that goes on in an old New York family and ends on the verge of murder. A compelling thriller.
- DOVER ROAD, THE**—A. A. Milne—(Samuel French). Two eloping couples are aided in their problems by the philosophical owner of the "inn" where they stop overnight. They change their minds about their elopements. For college groups particularly.
- DRAGON, THE**—Lady Gregory—(Samuel French). An Irish fairy tale. The princess has refused all suitors, but when the dragon comes to devour her, Manus defeats it, and she marries Manus. Quite difficult in production.
- DRUNKARD, THE**—William H. Smith—(Samuel French). The famous temperance melodrama, very popular nowadays as a burlesque, but with a real appeal.
- DULCY**—George S. Kaufman and Marc Connelly—(Samuel French). Dulcy is a young bride and determined to aid her husband in a big deal with a capitalist.

She invites the rich man and his family for the week-end, during which there are numerous hilarious blunders. Her last error brings about the success of the plan.

- EASTER—August Strindberg—(D. Appleton Co.). A symbolic drama suggesting charity in judgment of men. Difficult.
- EAST LYNNE—Mrs. Henry Wood—(Samuel French). The old-time favorite concerning Lady Isabel, Cornelia and Mr. Carlyle is still tender and affecting when well produced and acted.
- ELECTRA—Euripides—(Oxford Press). The Greek tragedy of Orestes and Electra's murder of their mother, who had slain her husband Agamemnon. For the murder Orestes is banished. For college players.
- ELIZA COMES TO STAY—H. V. Esmond—(Samuel French). Sandy, a bachelor, becomes guardian of a gawky eighteen-year-old girl. She rids herself of her awkwardness at his request and ultimately marries him. A good farce for high schools.
- EMPEROR JONES, THE—Eugene O'Neill—(D. Appleton Co.). The negro emperor, a former pullman porter, flees from his revolting subjects. In the jungle he is overcome by panic fear and kills himself. For advanced amateurs.
- ENCHANTED COTTAGE, THE—Arthur W. Pinero—(Walter H. Baker). A war cripple and a homely girl are married, and living together, believe that he is becoming strong and she beautiful. Love has made their cottage enchanted, and they see each other differently.
- ENEMY, THE—Channing Pollock—(Longmans Green Co.). A pacifist play in which an ardent pacifist is drafted into the army and killed on the eve of his chance to return.
- ENEMY OF THE PEOPLE, AN—Henrik Ibsen—(Samuel French). An effective serious drama which has interesting possibilities for experimental groups.
- ENTER MADAME—Gilda Varesi and Dolly Byrne—(Longmans, Green). An amusing comedy which contrasts the artistic and scientific minds in marriage. Not difficult.
- ERSTWHILE SUSAN—Marian de Forest—(Samuel French). Juliet Miller, erstwhile Susan, answers a matrimonial advertisement in order to go to a backward town and uplift it. Her efforts work with both town and husband, to some extent.
- EVERYMAN—Edited by Clarence G. Child—(Houghton Mifflin). This early English morality play is admirably suited to outdoor production, and is not very difficult.
- EXPRESSING WILLIE—Rachel Crothers—(Walter H. Baker). A satirical comedy of a self-satisfied social group.
- EYVIND OF THE HILLS—Johann Sigurjonsson—An Icelandic tragedy of great beauty. Interesting to experimental organizations. (American-Scandinavian Foundation.)
- FALL GUY, THE—George Abbott and James Gleason—(Samuel French). Johnnie Quinlan is unemployed and easily tricked into taking a doubtful job. He redeems himself by helping to capture Nifty, a dope peddler. Excellent comedy.
- FAMILY UPSTAIRS, THE—Harry Delf—(Samuel French). Mrs. Heller, in trying to arrange a suitable marriage for her daughter Louise, nearly ruins the girl's secret engagement. A realistic comedy, recommended for high schools.

- FAN, THE—Carlo Goldoni—(Samuel French). A gay and romantic comedy concerning the breaking of a fan, and the difficulties resulting from its replacement by the owner's lover. Recommended.
- FANNY'S FIRST PLAY—George Bernard Shaw—(Dodd, Mead). Fanny invites the critics to see her play. It is about a family disgraced because their son is in jail. All comes out well because his fiancée is put in jail also, thus bringing the couple closer.
- FASHION, or LIFE IN NEW YORK—Anna Cora Mowatt—(Samuel French). A famous American comedy, based on the superiority of American rugged virtue to foreign fripperies. Highly recommended for revival.
- FAUSTUS—Christopher Marlowe—(E. P. Dutton). The well known play about the mediæval scholar who sold his soul to Satan in exchange for twenty years of youth and luxury, only to repent at his death. For college groups.
- FIELD GOD, THE—Paul Green—(Samuel French). The struggles of a North Carolina farmer gripped by tragic circumstances. A fine poetic drama for advanced groups and Little Theatres.
- FIRST MRS. FRASER, THE—St. John Ervine—(Walter H. Baker). A play about a very charming wife, whose divorced husband regrets his action. She will not take him back, as she realizes her strength when she stands alone. For mature groups.
- FIRST YEAR, THE—Frank Craven—(Samuel French). A comedy with serious side concerning a young couple in their first year of married life.
- FOOL, THE—Channing Pollack—(Samuel French). A moving play dealing with a young clergyman who experiments with the idea, "What would happen now-a-days to a man who lived like Christ?"
- FORTUNE HUNTER, THE—Winchell Smith—(Samuel French). A charming comedy which deals with the life of a small western town. A good play for school groups.
- FRIEND HANNAH—Paul Kester—(Samuel French). An early English romantic comedy, 1760-1810. Costumes of the period. For college groups.
- FROGS, THE—Aristophanes—(E. P. Dutton). One of the most hilarious of Greek farces. Bacchus, the god of wine, goes to Hades in order to bring back one of the great poets, and revive the drama to its old status. His adventures and comments form the plot of the play.
- FURIES, THE—Aeschylus—(Oxford Press). Orestes, who slew his mother, is punished by the furies; this play corresponds in many ways to the modern tragedy of conscience. Interesting for college and experimental groups.
- FURNACE, THE—Francis B. Young and William Armstrong—(Alfred Knopf). A tragedy dealing with a man who allows his passion for business to distort his soul. An interesting and dramatic industrial play.
- GEORGE DANDIN—Moliere—(Theatre Arts, Inc.). A clever comedy about the outwitted husband.
- GHOSTS—Henrik Ibsen—(Samuel French). One of Ibsen's best known plays, dealing with the tragic effects of heredity. Requires experienced actors and director.

- GIRL WITH THE GREEN EYES**—Clyde Fitch—(Samuel French). Jinny, who is a jealous girl, nearly ruins her husband's life, along with others, before she realizes that love should be above such things.
- GOODBYE AGAIN**—Allan Scott and George Haight—(Samuel French). A popular literary lecturer on a Mid-West tour gets into comic difficulties due to his involved personal life.
- GOOD HOPE, THE**—Herman Heijermans—(Samuel French). Eva Le Gallienne's acting version of this fine drama of the sea. An excellent play for semi-professionals or advanced amateurs.
- GOOSE HANGS HIGH, THE**—Lewis Beach—(Samuel French). An American comedy of family life, in which a more or less typical family comes through difficulties with flying colors. Not a difficult play, and an entertaining one.
- GRANITE**—Clemence Dane—(Macmillan). When Judith's cruel and stingy husband dies, she marries his brother Prosper, with hopes for happiness. Then a derelict she saved kills Prosper, and she is left with another hard-hearted man.
- GREAT DIVIDE, THE**—William Vaughn Moody—(Macmillan). A rather difficult American play, which shows the early influence of Ibsen on American dramatists. An interesting play for college groups.
- GREAT GOD BROWN, THE**—Eugene O'Neill—(Liveright, Inc.). A symbolic, fantastic drama of clashing personalities, the artistic and the practical. It requires skill in production, but is well worth-while.
- GREEN GODDESS, THE**—William Archer—(D. Appleton-Century). An exciting melodrama combining adventure and intrigue in the wilds of India.
- GREEN GROW THE LILACS**—Lynn Riggs—(Samuel French). A romantic and colorful folk-play of Oklahoma life on the range thirty years ago. Very highly recommended for college and experimental groups.
- GREEN STOCKINGS**—A. E. W. Mason—(Samuel French). An elder sister, sensitive of her lack of admirers, invents one. A man of the same name appears, with amusing complications. High school groups will like this comedy.
- GRUMPY**—Horace Hodges and T. W. Percyval—(Samuel French). A comedy dealing with the shrewd detective work of an amusing old man in recovering a stolen diamond.
- GYPSY TRAIL, THE**—Robert Housum—(Samuel French). Michael Rudder has been a wanderer for years, but he is brought into still waters by a lady. Primarily for high school groups, or beginning amateurs.
- HAIRY APE, THE**—Eugene O'Neill—(Liveright, Inc.). A symbolic drama of a brutish, animal-like man who is superior in his own way, but is overwhelmed by a complex society. Expert direction and acting is essential.
- HAPPINESS**—J. Hartley Manners—(Samuel French). A charming little comedy about a wistful little girl who has confidence and a sense of humor. Almost any group can produce this play with little difficulty.
- HARLEQUINADE, THE**—Dion C. Cathrop and Granville Barker—(Little, Brown). An elaborate and difficult fantasy about Harlequin, Columbine and their friends. If well produced, it is charming.

**HAUNTED HOUSE, THE**—Owen Davis—(Samuel French). Mr. Evans has a daughter who proposes to spend her honeymoon in a haunted house. She is detained by good evidence of real ghosts. For beginning groups.

**HAY FEVER**—Noel Coward—(Samuel French). Judith Bliss, a retired actress, and the oddest of an odd family entertains her guests in startling fashion, aided by her offspring.

**HE**—Alfred Savoir—(Samuel French). An escaped lunatic, isolated with other people at a Swiss hotel, convinces them he is God. Their reactions form interesting comments on human nature. This play will prove immensely entertaining and worth-while.

**HE AND SHE**—Rachel Crothers—(Samuel French). This modern comedy, concerned with a wife who nearly causes a domestic tragedy by her competition with her husband, has proved popular with Little Theatre groups.

**HE WHO GETS SLAPPED**—Leonid Andreyev—(Samuel French). A man whose life has been tragic, becomes a circus clown, known only as "He." A colorful and unusual drama, with great opportunities for experienced actors.

**HEDDA GABLER**—Henrik Ibsen—(Samuel French). The famous Ibsen drama, which is still an absorbing play, though quite difficult.

**HELL-BENT FOR HEAVEN**—Hatcher Hughes—(Samuel French). A highly imaginative drama of mountaineer life. A young mountaineer returns from the war to find his family in difficulties. A Pulitzer prize play.

**HENRY V**—William Shakespeare—(Prentice-Hall, Inc.). An admirable historical play, a continuation of Henry IV. A great deal of freedom is possible in settings and costumes.

**HER HUSBAND'S WIFE**—A. E. Thomas—(Samuel French). A spoiled wife, who fancies herself ill, chooses her husband's second wife. When she realizes the lady's charm, she quickly recovers senses and health. Well-suited to high-school players.

**HIGH ROAD, THE**—Frederick Lonsdale—(Samuel French). A highly diverting English comedy about an actress who proves herself worthy of a snobbish family, then snubs the family for the stage, her real love.

**HIPPOLYTUS**—Euripides—(Longmans, Green). Phaedra falls in love with her step-son, Hippolytus. She kills herself, accusing the innocent boy, who is slain. An interesting classic drama for college groups.

**HIS MAJESTY BUNKER BEAN**—Lee Wilson Dodd—(Samuel French). An amusing farce about a bashful stenographer who overcomes his inferiority complex. Popular play with high school groups.

**HOLIDAY**—Philip Barry—(Samuel French). A fine comedy about a young man who firmly believes that he needs a great deal beyond success in business for happiness. Clever acting is required for this play.

**HOLY NIGHT**—Gregorio Martinez-Sierra—(E. P. Dutton). This is a beautiful miracle play in which the Virgin and Child make a visit into the poor and wretched neighborhoods. For Xmas presentation.

**HOTEL UNIVERSE**—Philip Barry—(Samuel French). In the mystical atmosphere of an unreal house on the cliffs of the Mediterranean, several people solve their psychological dilemmas. A fine, poignant, but very difficult drama.

- ICEBOUND—Owen Davis—(Longmans, Green). A Pulitzer prize play. An excellent study in characters but which requires a good deal of skill in acting and direction.
- IF BOOTH HAD MISSED—Arthur Goodman—(Samuel French). An interesting drama based on the possible events that would have ensued had Lincoln lived.
- IMAGINARY, INVALID, THE—Moliere—(Samuel French). A clever and amusing satire on hypochondriacs in general. A justly famous play which proves interesting to advanced groups.
- IMPORTANCE OF BEING EARNEST, THE—Oscar Wilde—(Samuel French). The famous English society farce, which still proves immensely popular with audiences when well presented.
- IN A GARDEN—Philip Barry—(Samuel French). A young playwright is made the victim of a scheming friend, with serious consequences. The friend offers the suggestion that perhaps "Every wife in her heart is another man's mistress."
- INTIMATE STRANGERS, THE—Booth Tarkington—(Samuel French). A clever and easy comedy in which a confirmed bachelor is forced to capitulate.
- IPHEGENIA IN TAURIS—Euripides—(E. P. Dutton). Iphigenia breaks her oath to kill the first Greek to come to the Temple when her brother Orestes appears. They escape together. A fine drama for outdoor presentation.
- IT PAYS TO ADVERTISE—Roi Megrue and Walter Hackett—(Samuel French). An entertaining farce which is not difficult.
- IVORY DOOR, THE—A. A. Milne—(Samuel French). Lilia and Perivale find happiness and truth beyond the Door. This pleasing fantastic comedy is not at all difficult.
- JANICE MEREDITH—Edward E. Rose and Paul Leicester Ford—(Samuel French). A dramatization of the novel of Revolutionary times. Effective, and very popular with high school groups.
- JOHN FERGUSON—St. John Ervine—(MacMillan). An absorbing and tragic study in character. Of interest to experimental groups.
- JOURNEY'S END—R. C. Sheriff—(Coward-McCann). This immensely successful play is much the most effective of the war dramas. The one setting is simple, but the play requires capable acting.
- JULIUS CAESAR—William Shakespeare—(Doubleday, Doran). This vivid and dramatic Shakespearian drama needs considerable skill in direction and acting. The play may be presented in one setting.
- JUSTICE—John Galsworthy—(Samuel French). A tragedy showing the brutality and stupidity of technical "justice." A very effective and powerful drama, but quite difficult.
- JUST SUPPOSE—A. E. Thomas—(Samuel French). An amusing and very easy American comedy, concerning an imaginary visit by the Prince of Wales to Virginia.
- KEMPY—J. C. & Elliot Nugent—(Samuel French). An authoress, wishing to spite her family marries an understanding plumber. This is a simple comedy of small-town life, full of good acting types and very easy to do.

- KISS FOR CINDERELLA, A**—James M. Barrie—(Charles Scribner's Sons). A charming fantastic comedy in which a little servant girl has a Cinderella dream and finds a very real prince. Highly recommended.
- LADIES OF CRANFORD, THE**—M. B. Horne—(Walter H. Baker). An excellent dramatization of Mrs. Gaskell's novel, "Cranford." Recommended for production by girls' groups.
- LADY OF LYONS, THE**—Bulwer Lytton—(Samuel French). An historical romance which is very popular. The settings are difficult but offer great opportunities to the designer.
- LADY OF THE WEeping WILLOW TREE, THE**—Stuart Walker—(D. Appleton Co.). This is a poetic and beautiful Japanese fantasy, concerned with the beauty of faith.
- LADY WINDERMERE'S FAN**—Oscar Wilde—(Samuel French). Brilliant English comedy of society, which deals with the mistakes of Lady Windermere, and her salvation by her mother, who had made the same mistakes before her.
- LAFAYETTE**—Alice J. Walker—(Henry Holt). A play based on the difficulties Lafayette had in order to leave France and help the colonies. France decides to help Washington after Lafayette joins him. Good for high schools.
- LAFF THAT OFF**—Don Mullally—(Samuel French). Three nice boys adopt a charming "sister" to keep house for them. She falls in love with one of them who is unaware of her devotion. She wins him eventually. Strongly recommended for beginning groups.
- LAMP AND THE BELL, THE**—Edna St. Vincent Millay—(D. Appleton Co.). This is a very elaborate poetic drama dealing with the estrangement of two sisters who love the same man, and their subsequent reconciliation. The costumes are elaborate. Ideal play for all-women cast.
- LANTERN TO SEE BY, A**—Lynn Riggs—(Samuel French). Jodie murders his father to avenge the honor of a young girl. The girl does not appreciate Jodie's interference and the boy is left friendless in the hands of the law. Difficult.
- LAST OF MRS. CHENEY, THE**—Frederick Lonsdale—(Samuel French). This is a charming comedy about an attractive lady who takes up robbery as a profession but reforms to marry a lord. For experienced casts and intellectual audiences.
- LATE CHRISTOPHER BEAN, THE**—Sidney Howard—(Samuel French). An artist, unappreciated in life by all excepting his faithful friend, a housekeeper, becomes famous after death. The housekeeper reaps the reward of her loyalty. A well-liked play.
- LIGHTNIN'**—Winchell Smith and Frank Bacon—(Samuel French). A sentimental and human comedy dealing with the efforts of two crooked promoters to trick Lightnin' Bill Jones' wife out of her property. The leading role needs a skilful actor.
- LILIES OF THE FIELD**—John Hastings Turner—(Samuel French). A pleasing comedy dealing with the love affairs of twin sisters. English background. Charming and quite easy to produce.
- LILIOM**—Ferenc Molnar—(Liveright). The most famous of Molnar's plays, which has enjoyed tremendous popularity. A fantastic drama in many scenes. Highly recommended, but only for very capable players.

- LITTLE EYOLF**—Henrik Ibsen—(Charles Scribner's Sons). One of Ibsen's lesser known plays, but one of great interest to experimental and college groups. Difficult.
- LITTLE WOMEN**—Louisa Alcott—(Samuel French). Dramatization by Marian De Forest of the famous novel which loses none of the charm of the original story. May be performed by an all-women cast. Costumes of the Civil War period.
- LONDON ASSURANCE**—Dion Boucicault—(Walter H. Baker). The well-known comedy which is still often revived. Not too difficult.
- LOST PLEIAD, THE**—Jane Dransfield—(Samuel French). A poetic play in which the smallest of the Pleiades, Merope, comes to earth to be the bride of the King of Corinth, with whom she has fallen in love.
- LOVE-CHASE, THE**—James Sheridan Knowles—(Samuel French). A famous old English comedy which is very amusing if well acted. It is not too difficult for most groups.
- LOVE-IN-A-MIST**—Amelie Rives and Gilbert Emery—(Samuel French). A good play combining comedy with good dramatic material. Not difficult.
- LOVE'S COMEDY**—Henrik Ibsen—(Charles Scribner's Sons). A comedy-satire which contrasts married life with the sentimental romance of young people. It is quite easy and has only one setting.
- LOVE'S LABOUR'S LOST**—William Shakespeare—This romantic comedy is not difficult, and the settings and costumes are adaptable to the finances available.
- LOYALTIES**—John Galsworthy—(Charles Scribner's Sons). One of Galsworthy's most significant dramas concerning the clash of various loyalties. The five settings constitute a difficult production problem.
- LYSISTRATA**—Aristophanes—(Samuel French). The ancient play on suffrage for women which also offers a unique solution to the problem of war. Extremely colorful, and ideally suited to outdoor production. This modern stage version by Gilbert Seldes needs cutting in certain scenes for most audiences.
- MAD HOPES, THE**—Romney Brent—(Samuel French). This is a comedy about a charming and irrepressible family. It has witty lines and good comedy situations, nice acting types and is inexpensive to produce. For ambitious amateurs.
- MAGISTRATE, THE**—Arthur Wing Pinero—(Walter H. Baker). A magistrate marries a widow with a fourteen-year-old son. But the boy is really twenty! This is a good English society farce requiring good production and acting.
- MAKROPOULOS SECRET, THE**—Karel Capek—(Walter H. Baker). An interesting and provocative drama concerned with a beautiful woman whose secret of longevity has enabled her to live three hundred years. In a quarrel over its possession, it is lost irrevocably, by consent of the lady.
- MAN WITH A LOAD OF MISCHIEF, THE**—Ashley Dukes—(Samuel French). This comedy romance of a lady and her maid and a nobleman and his valet who meet at the inn, the name of which is the play's title, is always successful when played by groups with some production and acting experience. Costumes are required.
- MAN WITHOUT A COUNTRY, THE**—Elizabeth McFadden and Agnes Crimmins—(Samuel French). A fine adaptation of the story by Edward Everett Hale



that is familiar to all. It is not difficult and an excellent play for schools and patriotic occasions.

**MARCH HARES**—Harry Wagstaff Gribble—(D. Appleton Co.). An extremely brilliant satire, which needs clever acting and direction. Recommended for ambitious amateurs.

**MARLOWE**—Josephine Preston Peabody—(Houghton Mifflin). A literary and poetic drama of the great dramatist of Elizabethan times. Interesting for college groups.

**MARRIAGE OF CONVENIENCE, A**—Alexander Dumas—(Samuel French). A marriage of convenience gives the count the freedom to love elsewhere and his wife the same privileges. But he persists in falling in love with her and the countess in love with him. Very good for advanced groups.

**MARY GOES FIRST**—Henry Arthur Jones—(Samuel French). A society comedy with English background dealing with a family rivalry. The roles are difficult, the setting rather easy of execution.

**MARY, MARY, QUITE CONTRARY**—St. John Ervine—(Walter H. Baker). A delightful comedy centering about an attractive actress, whose whims and temperament form the plot of the play.

**MARY ROSE**—James M. Barrie—(Samuel French). A woman returns to her family after an absence of years on a fairy island where she has preserved her beauty. Her great charm influences all who come into contact with her. This is a play of great loveliness but requires skillful acting and production.

**MARY THE THIRD**—Rachel Crothers—(Walter H. Baker). Brilliant and human comedy taking place in three generations showing the triumph in all times of romantic love over other considerations in marriage. Costumes appropriate to each period.

**MASTER BUILDER, THE**—Henrik Ibsen—(Samuel French). A great social drama which makes an excellent play for revival. Requires competent actors and director. Recommended only for college groups and semi-professional actors.

**MASTER PIERRE PATELIN**—Guillien Alexis—(Walter H. Baker). This excellent French farce of many years ago has been translated by Richard T. Holbrook, making an ideal play for production by high schools.

**MEDEA**—Euripides—(Oxford Press). This classic tragedy dealing with the horrible revenge of Medea on her husband Jason for his lack of fidelity makes an excellent outdoor production. It is difficult but tremendously effective. One set only is necessary.

**MELTING POT, THE**—Israel Zangwill—(Samuel French). An expert American play with great appeal to nearly all audiences.

**MERCHANT GENTLEMAN, THE**—Moliere—(Samuel French). One of the most amusing of the comedies by Moliere, with great opportunities for character actors. Highly recommended.

**MERCHANT OF VENICE, THE**—William Shakespeare—(Walter H. Baker). Edwin Booth's Prompt-Book, with the stage directions. This romantic drama is one of the most effective, but most difficult in acting of Shakespeare's plays.

**MERRY WIVES OF WINDSOR, THE**—William Shakespeare—(Oxford Press). The amusing experiences of Falstaff, who is unable to keep his two loves separate, and is tricked considerably by them. A good comedy for schools.

- MERTON OF THE MOVIES**—George S. Kaufman and Marc Connelly—(Samuel French). The hilarious adventures of a simple country boy with cinema ambitions in Hollywood. A very popular play with high school groups.
- MICE AND MEN**—Madeline Lucette Ryley—(Samuel French). Quite a pleasant romantic comedy. A nobleman has educated his ward to become his wife, but is disappointed when he is forced to give her up in favour of a young nephew. A very easy play to produce and strongly recommended for high schools.
- MICHAEL AND MARY**—A. A. Milne—(Samuel French). Michael and Mary love each other with a great love that survives bitterness and disillusion. When their son grows up, it seems that the past would ruin them but they surmount that. Excellent for advanced groups.
- MIDSUMMER NIGHT'S DREAM, A**—William Shakespeare—(Doubleday, Doran). This beautiful romantic comedy is especially fitted for outdoor production. This edition used by Ben Greet and his company contains valuable stage directions.
- MILESTONES**—Arnold Bennett and E. Knoblock—(Doubleday, Doran). A serious drama of fine thoughtfulness, showing the changes in men in different phases of their lives. The play covers three generations, taking place in one setting, an interior.
- MINICK**—George Kaufman and Edna Ferber—(Samuel French). A tender and appealing comedy of character, concerning an old man who learns that he can not be happy in the home of his son and daughter-in-law, but must go to a home to be with friends of his own age. Highly recommended.
- MISS HOBBS**—Jerome K. Jerome—(Samuel French). A very entertaining comedy of English society in which Miss Hobbs gets into considerable difficulty with a man, although she despises the male sex. Quite easy to do.
- MISS LULU BETT**—Zona Gale—(Samuel French). A comedy of manners containing some very fine characterizations. Most groups are capable of performing this play adequately.
- MISTRESS OF THE INN, THE**—Carlo Goldoni—(Longmans, Green). This adaptation of an 18th century comedy known as *La Locandiera* is heartily recommended for performance by ambitious amateur groups. Costumes of the period.
- MONSIEUR BEAUCAIRE**—Booth Tarkington—(Walter H. Baker). A romantic comedy in which Prince Louis Philippe of France goes to England in search of romance. He is disappointed and gladly returns to marry and settle down as desired by his uncle, King of France.
- MONSIEUR POIRIER'S SON-IN-LAW**—Emile Augier and Jules Sandeau—(Alfred Knopf). A classic of French comedy, with splendid characterizations. Not too difficult for capable players.
- MOOR BORN**—Dan Totheroh—(Samuel French). The three talented Bronte sisters living on their moor sacrifice talent and life itself for their dissolute brother Bramwell. Emily dies tragically. A beautiful play with a lovely mood. Can be done only by advanced groups before an intellectual audience.
- MR. PIM PASSES BY**—A. A. Milne—(Samuel French). A clever and whimsical English comedy about an amiable and absent-minded old gentleman who, in passing by the home of a conservative man, confuses things almost irrevocably with his indiscriminate and assorted information. An excellent play which must be well and subtly acted.

**MRS. MOONLIGHT**—Benn W. Levy—(Samuel French). An affecting play about a woman who never grew old and who retained her charm and beauty through the years. An excellent play for advanced groups.

**MRS. PARTRIDGE PRESENTS**—Mary Kennedy and Ruth Hawthorne—(Samuel French). The story of Mrs. Partridge, whose passion is managing house, business and especially the lives of her children successfully. She intends they shall have what she would have liked, but her efforts are not necessary because of the ordinary, unexciting desires of her son and daughter. For colleges and Little Theatres.

**MRS WIGGS OF THE CABBAGE PATCH**—Ann Crawford Flexner, from the novel of Alice Hegan Rice—(Samuel French). This play is familiar to all. It is a pleasure to produce and always earns praise from audiences.

**MUCH ADO ABOUT NOTHING**—William Shakespeare—(Walter H. Baker). A splendid comedy which is well suited to production out-of-doors. It has to do with a slander of a lady, and its clearing-up, also the romance of Beatrice and Benedick, reluctant lovers.

**NATHAN HALE**—Clyde Fitch—(Walter H. Baker). The well-known play about the American patriot, hanged by the British through the machinations of his rival in love, a British officer. A good play for high schools.

**NED McCOBB'S DAUGHTER**—Sidney Howard—(Samuel French). A highly dramatic play of New England people. For advanced casts only.

**NERVOUS WRECK, THE**—Owen Davis—(Samuel French). This well-known farce seems to increase in popularity from year to year. The central character, a combination of nerves and imagination, is an ideal part for a talented amateur.

**NICE PEOPLE**—Rachel Crothers—(Charles Scribner's Sons). "The vital things of character don't belong to anybody's day—they are elemental and fundamental." A suitable play for Little Theatres.

**NIGHT OVER TAOS**—Maxwell Anderson—(Samuel French). A drama of the old, historic southwestern territory. The poetic dialogue is extremely beautiful. Highly recommended for colleges, little theatres and advanced groups and for readings.

**NINTH GUEST, THE**—Owen Davis—(Samuel French). This is a perfect mystery play. It has an original plot, many thrills and a wholly unexpected ending. The perfect play for any group.

**NOTHING BUT THE TRUTH**—James Montgomery—(Samuel French). In this immensely popular comedy, a young man wagers that he can tell nothing but the absolute truth for twenty-four hours. He wins the bet, but his trouble in doing so make three acts of hilarious comedy. Excellent play for high schools.

**NUT FARM, THE**—John C. Brownell—(Samuel French). This is a good dependable farce. Opportunity for fine character comedy acting. It has a good plot and fine farcical situations. Recommended for high schools, clubs and amateurs.

**OLD LADY 31**—Rachel Crothers—(Samuel French). A very good comedy with a rather pathetic side, especially adapted to women's clubs. It is not very difficult.

**OLD SOAK, THE**—Don Marquis—(Samuel French). A well-known character made into a play. It is always well received by audiences but requires a talented actor to play the leading role.

- ONCE IN A LIFETIME—George S. Kaufman and Moss Hart—(Samuel French). The best satire on the movies yet written. It should have excellent acting and a good production. A great favorite with little theatres and repertory companies.
- ONCE THERE WAS A PRINCESS—Juliet Wilbor Tompkins—(Samuel French). A tender little comedy about an American girl who married an Italian prince and returned to her small-town home many years later. It is quite easy and well adapted to high schools.
- ONE SUNDAY AFTERNOON—James Hagen—(Samuel French). A refreshing, romantic and tenderly humorous comedy about a small town dentist who thought he had married the wrong girl. Had a successful New York run. For advanced groups only.
- OUTWARD BOUND—Sutton Vane—(Liveright). A highly effective but difficult drama in which a company of travelers on shipboard gradually discover that they are dead and on their journey to the next world. Needs clever direction and acting.
- OVERTONES—Alice Gerstenberg & Lorin Howard—(Samuel French). An artist paints a picture of a woman and falls in love with her, but the woman stays with her own husband. A subtle and serious drama difficult of production.
- PARIS BOUND—Philip Barry—(Samuel French). This well known sophisticated comedy is a shrewd study of marriage. It is easy to produce and a proven favorite with audiences. Needs skilful acting and good directing.
- PASSING OF THE THIRD FLOOR BACK, THE—Jerome K. Jerome—(Samuel French). The lives of the unadmirable residents of a cheap lodging house are influenced for the better by a mysterious and kindly man who rents the third floor back. A fairly easy play, but not for school groups.
- PATSY, THE—Barry Connors—(Samuel French). A very popular play. Patricia, the patsy, is completely overshadowed by her elder sister. Her father, who favours Patricia, intervenes, and through him Patricia comes into her rights, and marries the man she wants. Excellent for high schools.
- PENROD—E. E. Rose from stories of Booth Tarkington—(Samuel French). Everyone knows Penrod, the small town American boy. This play of his trials and tribulations is very easy to produce and recommended for high schools.
- PERFECT ALIBI, THE—A. A. Milne—(Samuel French). A murder is committed in full view of the audience. The audience is then permitted to watch the solution being worked out. A clever mystery comedy for talented amateurs.
- PETER IBBETSON—John N. Raphael & Constance Collier—(Samuel French). This always popular play combines fantasy with drama and comedy. It has a complicated plot laid in a Victorian era. Very colorful and theatrical, difficult of production. Very worth while for advanced groups.
- PHORMIO—Terence—(Samuel French). A highly amusing Latin comedy translated by Barrett H. Clark. Phormio, the parasite, creates some formidable difficulties, which he unravels himself, all ending happily. Interesting to college players.
- PIGEON, THE—John Galsworthy—(Charles Scribner's Sons). A fine comedy with a serious side to it which is recommended for experimental and college groups. Rather difficult in acting, but one setting only is necessary, making it inexpensive.
- PILLARS OF SOCIETY—Henrik Ibsen—(Walter H. Baker). Drama of a man who has accepted blame for the wrong-doing of another man, but whose repu-

tation is finally cleared by the confession of the culprit. Difficult and only for experienced amateurs.

**PIPER, THE**—Josephine Preston Peabody—(Samuel French). An entrancing version of the famous story of the Pied Piper which is highly successful in high schools, although it is rather difficult.

**PLAYBOY OF THE WESTERN WORLD, THE**—John M. Synge—(John W. Luce). A poetic comedy about a boy who murders his father and almost becomes a national hero. When the father turns up alive, the boy loses his popularity but father and son go forth to tell the story of the "murder." Needs skilled actors.

**PLAY'S THE THING, THE**—Ferenc Molnar—(Brentano). One of Molnar's most brilliant sophisticated comedies, with fine dialogue and situations. For advanced casts only.

**POMANDER WALK**—Louis N. Parker—(Samuel French). A romantic costume comedy of a gentleman and a lady whose memories of their own thwarted love for each other leads them to tolerance of their children's love affair. The parents fall in love once more also. Can be done by an all-female cast, but best suited to high school groups.

**POOR LITTLE RICH GIRL, THE**—Eleanor Gates—(Samuel French). The poor little rich girl, who is neglected by parents and servants alike, becomes ill. Through this illness her parents are made less selfish, and more tender to the child. Not difficult and a good play for schools.

**POOR NUT, THE**—J. C. & Elliott Nugent—(Samuel French). A play about a college student who overcomes his "inferiority complex," is victorious in a track meet, and wins the girl he loves. An entertaining and easy comedy which is very popular.

**PRIDE AND PREJUDICE**—Mrs. Steele MacKaye—(Samuel French). Dramatized from the novel of Jane Austin, this charming comedy is concerned with Elizabeth's doubts of Mr. Darcy's character. She is influenced by slanderous tales of his cruelty, but in the end Mr. Darcy's true worth is established beyond doubt. An excellent play for young people.

**PRINCE CHAP, THE**—Edward Peple—(Samuel French). A rich and wholesome comedy which has proved highly popular with high school groups. It is not at all difficult.

**PRINCESS, THE**—Alfred Tennyson—(Edgar S. Werner Co.). A costume play which, though difficult, is adapted to production by girls' groups, and can be presented out-of-doors. Quite effective if well presented.

**PRIVATE SECRETARY, THE**—Charles Hawtrey—(Samuel French). A popular and entertaining comedy with an English background. It is concerned with a young Englishman who is expected to have his youthful fling, but instead falls violently in love.

**PROFESSOR'S LOVE STORY, THE**—J. M. Barrie—(Charles Scribner's Sons). An entertaining comedy which is very easy to do, if a good actor is available for the title role.

**PRUNELLA**—Laurence Housman and Granville Barker—(Little, Brown). The love story of Prunella, who falls in love with a wandering player, Pierrot. He leaves her, but returns in the end. A delightful play which is not difficult in acting, but requiring a capable director.

- PYGMALION AND GALATEA**—W. S. Gilbert—(Samuel French). A charming comedy of mythological origin, of the complications which ensue when a sculptor's statue, Galatea, comes vividly to life. Excellent.
- QUALITY STREET**—J. M. Barrie—(Charles Scribner's Sons). Charming and amusing costume comedy. Captain Brown, on his return from war, is the victim of a case of mistaken identity, and wavers between Phoebe and her niece until it turns out to be Phoebe he loves. Recommended for capable groups.
- QUEEN'S HUSBAND, THE**—Robert E. Sherwood—(Longmans, Green). A lively and entertaining comedy about a ruler, King Eric, who, after long domination by his wife, establishes himself as lord and master by controlling the marriage of his daughter, Anne. For advanced players.
- RAIN FROM HEAVEN**—S. N. Behrman—(Samuel French). This brilliant play of character is based on the theme of man's unhumanity towards man. It is extremely modern in dialogue and subject matter and recommended for semi-professional groups.
- RALPH ROISTER DOISTER**—Nicholas Udall—(Samuel French). One of the most entertaining of early English comedies in which a foolish young man who fancies himself greatly, is comically defeated in his rivalry for the hand of Dame Custance. For advanced groups, or college players.
- REBECCA OF SUNNYBROOK FARM**—Kate Douglas Wiggin and Charlotte Thompson—(Samuel French). The well-loved story of Rebecca is here presented in play form. The play invariably is well received by audiences. For any acting group.
- REBOUND**—Donald Ogden Stewart—(Samuel French). This clever and sophisticated comedy is based on the domestic difficulties of a modern, young married couple. The dialogue is witty, requiring skilled high comedy actors.
- REJUVENATION OF AUNT MARY, THE**—Anne Warner—(Samuel French). A well-known, always popular farce about a countrified woman who comes to the city to condemn its evil ways but stays to enjoy its glitter. It is very easy to produce and especially recommended for beginning groups.
- RETURN OF PETER GRIMM, THE**—David Belasco—(Samuel French). A lovable old man returns to earth after death, and unseen by his dear ones, he attempts to straighten out their lives. This play is a great favorite, suitable for advanced casts only.
- RICHELIEU**—Bulwer Lytton—(Walter H. Baker). The William Warren acting version of a fine old romantic drama. The settings and costumes are highly important and difficult but offer opportunities to experienced designers. The leading role is highly important and must be played by a skilled actor to be effective.
- RIDDLE ME THIS**—Daniel N. Rubin—(Samuel French). This is an excellent mystery drama of love and murder with the crime presented in an original way. For talented amateurs and more advanced groups.
- RIGHT YOU ARE! (IF YOU THINK SO)**. Luigi Pirandello—(E. P. Dutton). A vastly amusing but difficult comedy on the idea that thinking something is so, "makes it so." Excellent play for experimental groups.
- RIP VAN WINKLE**—Washington Irving—(Century). There are many versions of this famous play. The one used by Joseph Jefferson through so many successful years is the most playable, but demands a skilled actor for the leading role.

- RIVALS, THE**—Richard Brinsley Sheridan—(Walter H. Baker). The most amusing of the eighteenth-century English comedies. The story of the rivalry between Bob Acres and Captain Absolute for the hand of Lydia Languish. Highly recommended for little theatres and college groups.
- ROAD TO ROME, THE**—Robert E. Sherwood—(Samuel French). Why did Hannibal fail to capture Rome? This hilarious comedy presents an interesting answer to this puzzling and ancient question. A fine comedy for advanced groups.
- ROBIN HOOD**—Owen Davis—(Samuel French). A fine play for out-door presentation. The cast is flexible and any number of extras may be used. Highly recommended for schools, churches, clubs and beginning groups.
- ROCK, THE**—Mary P. Hamlin—(Pilgrim Press). An excellent Biblical drama, which is recommended for church groups. It is not at all difficult.
- ROLLO'S WILD OAT**—Clare Kummer—(Samuel French). The inherited money which comes to Rollo enables him to play Hamlet. This cherished ambition is the wild oat he has longed to sow. Mature and capable players will find this an excellent comedy which always is entertaining to audiences.
- ROMANCERS, THE**—Edmond Rostand—(Walter H. Baker). A charming comedy concerning two young people who make love over the garden wall, pleased that their fathers disapprove of this. As a matter of fact, the old men are greatly pleased, but do not show it. Admirably suited to production by high schools.
- ROMANTIC AGE, THE**—A. A. Milne—(Samuel French). Melisande, who has always wanted a story-book hero, thinks her ambition is realized when she falls in love with a knight she meets in the wood. When she discovers he is really a business man off for a masque ball she is disillusioned, but finally resigns herself to this.
- ROMANTIC YOUNG LADY, THE**—Martinez-Sierra, adapted by Helen and Harley Granville-Barker—(Samuel French). A charming little romance, with an unusual situation.
- ROMEO AND JULIET**—William Shakespeare—(Samuel French). An excellent acting edition of this romantic play, which contains directions for staging. The requirements for settings and costumes are quite flexible.
- ROSE O' PLYMOUTH TOWN, THE**—Beulah M. Dix and E. G. Sutherland—(Dramatic Publishing Co.). A romantic comedy of Puritan days. Rose, pretty ward of Miles Standish, has difficulty in marrying the man she loves, who is a ne'er-do-well and disapproved of by her elders. However, she reforms the young man and wins their consent.
- ROYAL FAMILY, THE**—George S. Kaufman and Edna Ferber—(Samuel French). An amusing comedy with some finely drawn characters, which is based on an old American family of the stage. A very good play for any group.
- R. U. R.**—(Rossum's Universal Robots)—Karel Capek—(Walter H. Baker). A fantastic melodrama of a world ruled by artificial beings with intelligence and ability, but without souls. Very difficult, but an excellent play for experimental groups.
- RUSSIAN HONEYMOON, A**—Eugene Scribe—(Dramatic Pub. Co.). An interesting comedy of Russian life, which is not too difficult for college or little theatre groups.

- SAD SHEPHERD, THE—Ben Jonson—(E. P. Dutton). A poetic version of the story of Robin Hood. It is not difficult, and is well adapted to outdoor production with natural forest settings.
- SAKUNTALA—Kalidasa—(E. P. Dutton). An Indian drama which may be produced out-of-doors. It is quite effective and not difficult of production. Translated by W. H. Ryder.
- SATURDAY'S CHILDREN—Maxwell Anderson—(Longmans, Green). A young couple who have much trouble making ends meet, quarrel and break up. They find that their love is superior to these troubles, and start together once more. A good drama for experienced casts.
- SCARECROW, THE—Percy MacKaye—(Macmillan). A fantastic drama from a story by Nathaniel Hawthorne. It deals with witchcraft in old Massachusetts. Very difficult, but effective if well done.
- SCHOOL FOR SCANDAL, THE—Richard Brinsley Sheridan—(Samuel French). A brilliant comedy by the master of high comedy. It has to do with the difficulties experienced by Sir Peter Teazle with his young wife. It demands a very able cast and director.
- SCHOOLMISTRESS, THE—Arthur Wing Pinero—(Walter H. Baker). A clever English society farce about a schoolmistress and her mysterious husband. Recommended highly for high school groups.
- SCRAP OF PAPER, A—Victorien Sardou—(Walter H. Baker). One of the best known and most effective of French romantic comedies. A good play for college and little theatre groups.
- SECOND MRS. TANQUERY, THE—Arthur Wing Pinero—(Walter H. Baker). This is the best known of all problem plays. It is an excellent play for revival. It requires careful production and skilled acting. Especially recommended for college and repertory groups.
- SECRET SERVICE—William Gillette—(Samuel French). A thrilling drama of the Civil War. It is quite easy to do, and may be produced by high schools.
- SERVANT IN THE HOUSE, THE—Charles Rann Kennedy—(Harper and Brothers). A symbolic drama in which Manson, a butler, embodies the spirit of Christ, and enters the home of a clergyman's family, and changes their lives and thoughts. Interesting to experimental groups.
- SEVEN KEYS TO BALDPATE—George M. Cohan—(Samuel French). One of the most thrilling of all melodramas, and one which is still immensely popular with audiences. It has numerous hilarious situations, and is not too difficult for high school production.
- SEVENTEEN—Booth Tarkington—(Samuel French). Everyone is familiar with the story of Willie Baxter, the small-town boy, and his difficulties in the throes of puppy-love. A very good American comedy which is popular with high-schools.
- SEVENTH HEAVEN—Austin Strong—(Samuel French). A well-known love story the scene of which is laid in Paris, with the War as a background. A strong sentimental drama. For groups with some experience in production.
- SHENANDOAH—Bronson Howard—(E. P. Dutton). A drama of the Civil War period that is difficult, needing four settings, but quite effective if well acted.
- SHERWOOD—Alfred Noyes—(F. A. Stokes Co.). A poetic drama of Robin Hood. It may well be played outdoors and is a charming play when well produced and costumed.



- SHE STOOPS TO CONQUER**—Oliver Goldsmith—(Walter H. Baker Co.). One of the best known of the romantic comedies, based on a case of mistaken identity which results in a young gentleman's wooing a barmaid instead of the heiress he is looking for. Highly recommended, and not very difficult.
- SHINING HOUR, THE**—Keith Winter—(Samuel French). A new kind of triangle play; striking and human. Has had a successful run in England and America. Inexpensive to produce but requires skilled acting.
- SHIP, THE**—St. John Ervine—(Macmillan). A rather effective play based on the idea that old people often exert too much influence over the lives of the young.
- SHOEMAKER'S HOLIDAY, THE**—Thomas Dekker—(Charles Scribner's Sons). A very pleasing Elizabethan comedy about a young gentleman who works as a shoemaker in order to win the love of Rose, the shoemaker's daughter. Recommended for college groups.
- SHORE ACRES**—James A. Herne—(Samuel French). The best-loved of all the old homestead type of plays. Fine characters and an excellent plot. Well liked by audiences. Strongly recommended for all groups.
- SHOW-OFF, THE**—George Kelly—(Samuel French). A brilliant comedy of character. It is the story of Aubrey, the egotist, and his struggles to satisfy his enormous egotism. Despite a great number of difficulties, he finally wins out. For experienced actors only.
- SILVER BOX, THE**—John Galsworthy—(Charles Scribner's Sons). A dramatic study of the injustices of the class system in the courts. A rich offender against the law is saved from prison, while a poor man has to go to jail. This play is not easy, but worth-while for experienced actors.
- SILVER CORD, THE**—Sidney Howard—(Samuel French). A highly interesting psychological play concerning the evils of too much mother-love. Mrs. Phelps almost ruins the lives of her two sons, Robert and David, by her resentment of anyone else who touches their lives. Often produced by experimental groups.
- SIX CHARACTERS IN SEARCH OF AN AUTHOR**—Luigi Pirandello—(E. P. Dutton Co.). A very unusual play about the making of a comedy. Difficult, but extremely interesting to produce.
- SKIN GAME, THE**—John Galsworthy—(Samuel French). A tragi-comedy based on the struggle between the old aristocracy and the newly rich in England. For intellectual audiences and college drama groups.
- SKINNER'S DRESS SUIT**—Dodge, Marston & Paulton—(Samuel French). A well-known comedy. The theme is the difficulty of fighting one's way out of a rut. Human characters and homely humour. For beginning groups.
- SMILIN' THROUGH**—Allan Langdon Martin—(Samuel French). Everyone is familiar with the story of this famous play. It is popular everywhere, and is frequently done by high schools.
- SO THIS IS LONDON**—Arthur Goodrich—(Samuel French). A very clever comedy of a young American who loves an English girl and their difficulties. Both parents object, having violent preconceived notions of each other's national traits. When they meet their ideas are changed and they like each other. Recommended highly for advanced groups.
- SPOOKS**—Robert Sherman—(Samuel French). A good mystery farce providing thrills for the audience and fun for the actors. Four heirs must remain in a

haunted house three days and nights in order to inherit an old man's fortune. For beginning groups and others.

- SPRINGTIME FOR HENRY—Benn W. Levy—(Samuel French). Entertaining farce of a wealthy blundering English bachelor and his prim secretary. Extremely successful when played in New York. Needs clever acting.
- S. S. TENACITY—Charles Vildrac—(Samuel French). Charming, gentle play. Easy to produce and act but requires fairly high standard of audience.
- STREETS OF NEW YORK, THE—Dion Boucicault—(Samuel French). A fine old melodrama of New York in 1837-57. This play is a pleasure to produce and it is hilariously received by audiences when played in the style of the "Drunkard" revivals. Played straight, it is still a fine old play.
- STRIFE—John Galsworthy—(Charles Scribner's Sons). A serious drama of social conflict between the workers and the owners, realistic in treatment. A famous modern English play which is quite difficult to produce and act, but it is well worth-while for ambitious groups.
- SUCCESSFUL CALAMITY, A—Clare Kummer—(Samuel French). A famous farce concerning a wealthy man who pretends poverty and finds out that his family and friends are true and loyal. This play has fine dialogue and excellent comedy situations. Excellent for beginning and other groups.
- SUMPIN' LIKE WINGS—Lynn Riggs—(Samuel French). A finely written drama about a young girl and her struggles to realize the full meaning of her own life. For semi-professional and advanced groups only.
- SUN-UP—Lulu Vollmer—(Longmans, Green). A moving drama of a Carolina mountain woman who loses her son in the war and has an opportunity to revenge herself upon his slayer when the man's son, a draft-dodger appears. She is prevented by the voice of her son, which causes her to allow the boy to leave unharmed. A fine American folk-play.
- SWAN, THE—Ferenc Molnar—(Longmans, Green). The conflict in the mind of a young princess who is torn between her duty, which is to marry someone of royal blood, and her love, which belongs to the tutor of her brother. A good play for advanced groups.
- TAILOR-MADE-MAN, A—Harry J. Smith—(Samuel French). "Clothes make the man." A tailor's helper proves this ancient axiom by borrowing the clothes of a customer and using his invitation to a reception. He is a huge success, and prospers in business and in love. Excellent for schools.
- TAMING OF THE SHREW, THE—William Shakespeare—(Samuel French). Tempestuous Katherine, the shrew, is overwhelmed and tamed by the valiant Petruchio, who makes her over into a gentle and obedient wife. This excellent farce comedy may be played outdoors, and can be produced by high schools.
- TEMPEST, THE—William Shakespeare—(Doubleday, Doran Co.). The story of the revenge of Prospero, Duke of Milan, upon his enemies, who banished him with his daughter Miranda to a desert island. Suited to outdoor production and not too difficult for high schools.
- TEN MINUTE ALIBI—Anthony Armstrong—(Samuel French). A gripping mystery play with a new method of presentation and an original twist. Fine for groups that have had some production experience and have one or two good actors available.

- TEN NIGHTS IN A BAR ROOM—T. S. Arthur—(Samuel French or Dramatic Publishing Co.). The famous old temperance play which is frequently revived nowadays, with great success. It should be presented as nearly as possible as it was originally done.
- THERE'S ALWAYS JULIET—John Van Druten—(Samuel French). A sophisticated and subtle comedy of love. This play has a small cast and only one set and is easy to produce, but it requires very skillful acting and direction.
- THERE'S A MOON TONIGHT—Alfred Kreyborg—(Samuel French). An experimental play of considerable interest to ambitious groups because of its treatment. It is a satirical and romantic comedy in rhythmical dialogue. Quite difficult.
- THEY KNEW WHAT THEY WANTED—Sidney Howard—(Samuel French). The Pulitzer prize play about the California wine grape grower and his mail order wife. This is a very sophisticated social comedy for advanced groups and audiences only.
- THIRTEENTH CHAIR, THE—Bayard Veiller—(Samuel French). An immensely successful mystery play which adeptly conceals the identity of the real murderer. An exciting play for high schools which is always well received.
- THOUSAND YEARS AGO, A—Percy MacKaye—(Samuel French). A fantastic romantic drama which takes place in China. If adequately presented it can be very beautiful in pictorial effect, but it is very difficult.
- THREE LIVE GHOSTS—Frederick Isham and Max Marcin—(Samuel French). A lively comedy with a mystery element about three soldiers who return from the War when they are supposed to be dead. This is always successful when produced and may be attempted by beginning as well as more advanced groups.
- TOMORROW AND TOMORROW—Philip Barry—(Samuel French). A profoundly moving love story with a somewhat daring theme. Very successful on the commercial stage. For advanced groups and skilled actors.
- TO THE LADIES—George S. Kaufman and Marc Connelly—(Samuel French). The story of a young married couple who achieve success because of the young wife. Her efforts even include making a speech for her husband. An amusing and easy comedy of American life.
- TOMMY—Howard Lindsay and Bert Robinson—(Samuel French). The story of a too-virtuous young man who is forced to stimulate wickedness in order to bring the girl he loves to his side. Highly recommended for high schools.
- TOM PINCH—Charles Dickens—adapted by J. J. Dillely from "Martin Chuzzlewit"—(Samuel French). A very good version of the famous story, easily played and very effective. Recommended.
- TORCH-BEARERS, THE—George Kelly—(Samuel French). The best of all satirical comedies on the Little Theatre movement. It deals with the efforts of Mr. Ritter to cure his wife of her delusions that she is another Duse. A very popular comedy, highly recommended.
- TRAGEDY OF NAN, THE—John Masefield—(Macmillan). A moving and powerful tragedy which is too grim for many audiences, but is often successfully produced by mature groups. Very difficult.
- TREASURE ISLAND—R. P. Kimball—(Walter H. Baker). Stevenson's famous story dramatized for use in schools. Also suitable for boys' clubs. It may be played outdoors, with many or few extras used.

- TRELAWNEY OF THE WELLS**—Arthur Wing Pinero—(Dramatic Pub. Co.). A sentimental but effective comedy of English life, in which an actress and her aristocratic fiance are opposed in their prospective marriage by his relatives, and have to leave each other. These difficulties are later overcome, and they can marry. Charming, but difficult comedy.
- TRIAL OF MARY DUGAN, THE**—Bayard Veiller—(Samuel French). The famous play consisting of the murder trial from beginning to end. Dramatic and thrilling, it is always successful when produced by stock companies and other experienced groups.
- TROJAN WOMEN, THE**—Euripides—(Oxford Press). A famous classic tragedy of tremendous power, concerning the fate of the women of Troy after the fall of the city. Very difficult to produce, but worth-while and often done by college groups.
- TRUTH, THE**—Clyde Fitch—(Samuel French). One of the best of the many plays by Fitch. A serious drama, it is adapted to production only by experienced players.
- TRUTH ABOUT BLAYDS, THE**—A. A. Milne—(Samuel French). A famous poet on his deathbed confesses he has used a dead poet's work as his own. The play shows the effects of the information on each member of the family. A fine play for little theatres and college groups.
- TURN TO THE RIGHT**—Winchell Smith and John E. Hazzard—(Samuel French). A well-known farce, repeatedly successful. Good comedy scenes and the theme is a lesson of brotherhood. Especially suitable for beginning groups.
- TWEEDLES**—Booth Tarkington—(Samuel French). Two young lovers plot successfully to get both sets of disapproving parents to agree to the match. Maine village background. A very amusing comedy, suitable for high schools and more mature groups as well.
- TWELFTH NIGHT**—William Shakespeare—(Walter H. Baker). This excellent romantic drama, replete with amusing comedy scenes, is often produced with great success. It is not too difficult for production by schools, and this acting edition contains full stage directions.
- TWINS, THE**—Plautus—(Samuel French). This famous Latin farce, from which Shakespeare based his *Comedy of Errors*, is hilariously funny in a broad manner. It is centered about the confusion resulting from the similar appearance of twin brothers.
- VICAR OF WAKEFIELD, THE**—Oliver Goldsmith—(Duffield & Co.). A good dramatization of the familiar story, by Marguerite Merrington. Easy to produce, and especially suited for high schools.
- VIKINGS AT HELGELAND, THE**—Henrik Ibsen—(Samuel French). A very difficult and ambitious play to produce and act. Requires skilled direction and a production would be expensive, but very worth-while.
- VINEGAR TREE, THE**—Paul Osborn—(Samuel French). Very sophisticated comedy of a middle-aged woman's attempt to recapture the romance of her youth. Brilliant dialogue and sensational situations. For sophisticated audiences.
- WASHINGTON**—Percy MacKaye—(Alfred Knopf). The life of Washington, treated episodically. Though a production of the play presents great difficulties, it contains several individual scenes that are effective when played alone.

- WEDDING BELLS—Salisbury Field—(Samuel French). A modern comedy of society that is often produced by college groups who are looking for a play that is easy but fairly effective. Settings, acting and direction present no problems.
- WHAT EVERY WOMAN KNOWS—J. M. Barrie—(Charles Scribner's Sons). A very charming and well-known English comedy which has met with great success for many years. It is based on the idea that a wife may be of the utmost importance to a successful husband. Quite difficult, but highly recommended.
- WHAT HAPPENED TO JONES—George Broadhurst—(Samuel French). An hilarious farce which is great fun for audience and actors as well. Suggested for beginning and high school groups.
- WHISTLING IN THE DARK—Laurence Gross and Edward Childs Carpenter—(Samuel French). One of the most successful of modern comedy melodramas. It concerns a mystery-story writer who is forced to plan a perfect crime for some gangsters but manages to plan an escape for himself. Needs experienced direction and acting.
- WHITE COLLARS—Edith Ellis—(Samuel French). An effective comedy of American types. It is extremely simple and easy, well suited to high school production.
- WHITE-HEADED BOY, THE—Lennox Robinson—(Samuel French). A clever and fascinating comedy of character concerning a pampered and spoiled boy who establishes himself as a decent and worthy person, winning the admiration of his critics. Highly effective when well produced.
- WHOLE TOWN'S TALKING, THE—John Emerson and Anita Loos—(Longmans, Green). Chester Binney claims a close acquaintance-ship with a movie actress in order to impress a young lady. Complications ensue when the star and her jealous husband appear on the scene. Very amusing comedy, often produced by high schools.
- WHY MARRY?—Jesse Lynch Williams—(Charles Scribner's Sons). A difficult, but extremely humorous and clever satire, recommended for advanced groups with a sophisticated audience.
- WILD DUCK, THE—Henrik Ibsen—(Samuel French). One of Ibsen's dramas which is seldom revived, but which makes an interesting production for college groups. It is a serious play based on the necessity of all men to have a lasting illusion.
- WITCHING HOUR, THE—Augustus Thomas—(Samuel French). An excellent and thrilling melodrama concerning the powers of mental telepathy. Highly recommended for experienced players.
- WOMEN HAVE THEIR WAY, THE—Serafin & Joaquin A. Quintero—(Samuel French). Because of gossip, a young man becomes engaged to a girl whom he doesn't want to marry at first. Later he falls in love with her. This play may be produced effectively by all excepting very beginning groups.
- WORLD AND HIS WIFE, THE—Charles F. Nirdlinger—(Little, Brown). A serious drama concerning the disastrous result of malicious gossip, and its wickedness. Inexpensive to produce, and with small cast, but requiring skillful actors.
- WREN, THE—Booth Tarkington—(Samuel French). Eusebia Olds, a young girl, can't help mothering and managing everyone with whom she comes in contact. About this character revolves a delightful comedy. Amusing, and easy to do.

**YELLOW JACKET, THE**—George C. Hazelton and Benrimo—(Bobbs-Merrill Co.). A charming and delightful play in the Chinese manner, concerning the adventures of the prince, Wu Hoo Git. It presents difficult problems, but is very worth-while.

**YOU AND I**—Philip Barry—(Samuel French). A pleasing and attractive comedy concerning a man who generously sacrifices his own ambitions to further those of his son. An excellent comedy, and not too difficult

**YOU NEVER CAN TELL**—Bernard Shaw—(Brentano). One of Shaw's most brilliant comedies. It is a study of involved interrelations among a group of people. Excellent material for skillful actors, but difficult.

**YOUNGEST, THE**—Philip Barry—(Samuel French). Richard, the youngest son, is dominated and imposed upon by the rest of the family. Nancy, who sees potentialities in him, causes Richard to assert himself in hilarious and effective fashion. A fine comedy for almost any group, very popular with high schools.

**YOUNG WOODLEY**—John Van Druten—(Samuel French). A young student believes himself in love with the young wife of the headmaster of his prep school. A skillful and delicate play with a subtle theme. May be done only by little theatres and advanced dramatic groups.

**YOUR UNCLE DUDLEY**—Howard Lindsay & Bertrand Robinson—(Samuel French). A famous farce based on the character of a natural-born glad-hander of a bachelor and his spry old mother. For any groups commanding the services of a good character actor and actress.







# Index of Children Plays

Code: v—in volume; \*\*—with music; ?—royalty or price on application; †—played outdoors;  
C—Comedy; H—Historical Play; F—Fantasy; D—Drama

<i>Title and Author</i>	<i>Page</i>	<i>Type</i>	<i>Price Printed Copy</i>	<i>Royalty</i>	<i>Acts</i>	<i>Interiors</i>	<i>Exteriors</i>	<i>Male</i>	<i>Female</i>	<i>Either Male or Female</i>	<i>Costume Play</i>
Alias Santa Claus Percival Wilde .....	107	D	\$1.25	?	1	1	0	2	1	15	
Alice in Wonderland Lewis Carroll .....	107	F	\$.25	\$25.	3	0	1			20	*
Bellman of Mons Dorothy Grogins .....	107	D	\$.35	\$10.	3	1	1	8	6		*
Birds' Christmas Carol Kate Wiggin .....	107	F	\$.65	\$10.	3	2	0	3	3	8	*
Blue Prince, The Alice Riley .....	107	F	\$1.50v	0	2	1	1			9	*
Christmas Flowers, The Esther Bates .....	107	D	\$.35	\$5.	1	1	0			19	?
Christmas Guest, The Constance Mackay .....	107	D	\$.30	0	1	1	0			8	*
Christmas Spirit, The F. and L. Rickaby .....	107	D	\$.35	\$10.	2	2	0			32	*
Clock Shop, The John Golden .....	107	C	\$1.35	\$10.	1	1	0			8	*
Dolls Louise Armstrong .....	107	F	\$.60	\$10.	3	1	0			11	*
Dyspeptic Ogre, The Percival Wilde .....	107	F	\$.35	\$10.	1	1	0	2	1	14	*
Elf Child, The Constance Mackay .....	107	F	\$.30	?	1	0	1			10	*
Enchanted Garden, The Constance Mackay .....	107	F	\$.30	?	1	0	1			10	*
End of the Rainbow James T. Webber .....	107	F	\$.35	?	1	0	1			3	*
First Thanksgiving Dinner M. B. Cooke .....	107	D	\$.25	?	1	1	0	6	6		*
Forest Princess Constance Mackay .....	107	F	\$1.75v	?	3		†			20	*
Golden Touch, the Marion Wentworth .....	107	F	\$.35v	?	4					9	*
Gooseherd and the Goblin, The Constance Mackay .....	108	F	\$.30	?	1		†		1	7	*
Hansel and Gretel Maclaren and Harvey .....	108	F	\$1.50v	?	3	1	2			40	*
Helga and the White Peacock C. Meigs .....	108	F	\$1.00	?	3	1	1			8	*
Kinfolk of Robin Hood Percy MacKaye .....	108	F	\$.50	\$10.	4	1	2	23	7		*
Little Princess, The Frances Hodgson Burnett .....	108	C	\$.30	\$10.	3	3		6	15		*
Little Robin Stay Behind Katherine Lee Bates .....	108	F	\$1.75v	?	1		1			12	*
Little Shadows, The Abbie Farwell Brown .....	108	C	\$1.75v	?	1	1				15	*

<i>Title and Author</i>	<i>Page</i>	<i>Type</i>	<i>Price Printed Copy</i>	<i>Royalty</i>	<i>Acts</i>	<i>Interiors</i>	<i>Exteriors</i>	<i>Male</i>	<i>Female</i>	<i>Either Male or Female</i>	<i>Costume Play</i>
Long Knives in Illinois, The Alice Johnstone Walker	108	H	\$1.35v	0	3	3		30			*
Make Believe ** A. A. Milne	108	F	\$.75	\$50.	3	1	1			50	*
Master Skylark John Bennett	108	C	\$1.50	\$15.	5	4	2	6	3	2	*
Mother Goose Garden Constance Wilcox	108	F	\$.30	\$5.	1		1	5	5	2	*
Mr. Dooley Jr. R. Franken & J. Lewin	108	C	\$.75	\$15.	3	2		5	5		
On Christmas Eve Constance D. Mackay	108	F	\$.30	\$2.	1	1				11	*
Over the Hills and Far Away Florence H. Frank	108	F	?	\$10.	2		1			16	*
Peddler of Hearts, The ** Gertrude Knevels	108	F	\$.25	0	3	2				21	*
Pinkie and the Fairies W. Graham Robertson	108	F	\$3.00v	?	3		2	2	6	10	*
Pinnocchio Adams T. Rice	109	F	\$.50	\$10.	3	5	3			20	*
Prince Goldenrod Katherine Lee Bates	109	F	\$1.75v	?	1		1			12	*
Princess and the Pixies, The Constance D. Mackay	109	F	\$.30	\$2.	1	1				8	*
Princess in the Fairy Tale, The Constance Wilcox	109	C	\$.30	\$5.	1	1		4	3		*
Punch and Judy of Long Ago Mary Stewart	109	F	\$1.25v	?	1	1				10	*
Racketty-Packetty House Frances H. Burnett	109	F	\$.30	\$10.	3	3	1	3	2	20	*
Snow Image, The E. Antoinette Luques	109	F	\$.40v	?	1	1				6	*
Snow White and the Seven Dwarfs Jessie Graham White	109	F	\$.75	\$25.	3	3	1			24	*
Steadfast Princess, The Cornelia Meigs	109	F	\$.75	0	2	1	1			?	*
Stolen Prince, The Dan Totheroh	109	F	\$.25	\$5.	1	1				12	*
Three Bears, The Alice E. Allen & L. E. Orth	109	F	?	?	3	1	1			4	*
Tinder Box, The Katherine Williams	109	F	\$.50	\$10.	1	1				12	*
Toy Shop, The Percival Wilde	109	F	\$.75	\$10.	1	1		3	1	9	*
Toymaker of Nuremberg, The Austin Strong	109	F	\$.75	\$25.	3	1	1			18	*
When the Sun Stayed in Bed Doris Holsworth	109	F	\$.25	0	1	1				10	*
Wizard of Oz, The Elizabeth Fuller Goodspeed	109	F	\$.75	\$25.	3	3	2	9	5		*





# Children's Plays

- ALIAS SANTA CLAUS**—Percival Wilde—(D. Appleton-Century). A Christmas play about a poor little rich boy for whom Christmas has lost much of its charm. A comedy kidnaping plot makes his holiday seem a good deal more exciting.
- ALICE IN WONDERLAND**—Lewis Carroll—(Dramatic Publishing Co.)—(Dramatized by Mrs. Burton Harrison). An excellent adaptation of the story of Alice's adventures. Well suited to large groups of children of varying ages.
- BELLMAN OF MONS, THE**—Dorothy Rose Grogins—(Walter H. Baker). The story of the search for someone who can recover the voice of the silent cathedral organ. It can only be played by one untouched by the selfishness of the world. A boy is found who causes the organ to be heard.
- BIRDS' CHRISTMAS CAROL**—Kate Douglas Wiggin—(Walter H. Baker). An excellent dramatic version of the story. Several older players are required for the play.
- BLUE PRINCE, THE**—Alice Riley—(Doubleday, Doran). A play which tells the old story of Hans and Gretel in a new and unique way. (In the volume "Ten Minutes by the Clock.")
- CHRISTMAS FLOWERS, THE**—Esther Bates—(Walter H. Baker). A Christmas mystery play, poetic, charming and easily produced.
- CHRISTMAS GUEST, THE**—Constance D'Arcy Mackay—(Samuel French). A "Miracle play after the manner of the 16th century." A very appropriate play for church programs.
- CHRISTMAS SPIRIT, THE**—Franz and Lillian Rickaby—(Walter H. Baker). One of the most beautiful Christmas plays, presenting the story of the birth of the Christmas spirit in picturesque fantasy.
- CLOCK SHOP, THE**—John Golden—(Samuel French). A musical diversion. A pretty idea worked out with charm.
- DOLLS**—Louise Armstrong—(Longmans, Green). "A Christmas nonsense play," in which the dolls come to life.
- DYSPEPTIC OGRE, THE**—Percival Wilde—(French or Baker). A modernized fairy tale. Its humor, action and suspense make it popular with children.
- ELF CHILD, THE**—Constance D'Arcy Mackay—(Samuel French). Story of an elf who longed to become a human child.
- ENCHANTED GARDEN, THE**—Constance D'Arcy Mackay—(Samuel French). A June play. Charming little fantasy for out of doors.
- END OF THE RAINBOW, THE**—James T. Webber—(Walter H. Baker). A Pierrot and Pierrette fantasy that can be played by children. Pierrot mistakes Pierrette's curls for the rainbow gold.
- FIRST THANKSGIVING DINNER, THE**—Marjorie B. Cooke—(Dramatic Publishing Co.). An historical play, easy and effective; intended for children between the sixth and twelfth grades.
- FOREST PRINCESS, THE**—Constance D'Arcy Mackay—(Henry Holt). (In "The Forest Princess and Other Masques.") A beautiful play for out-of-door performance with music and dancing, especially suited to schools.

- GOLDEN TOUCH, THE**—Marion Craig Wentworth—(Walter H. Baker). Effective dramatization of Hawthorne's story of King Midas.
- GOOSEHERD AND THE GOBLIN, THE**—Constance D'Arcy Mackay—(Samuel French). Little play for out-of-door presentation. A prologue also provided, making schoolroom production possible.
- HANSEL AND GRETEL**—Jane MacLaren and Edith Harvey—(Adapted)—(Frederick Stokes). A play for little children, following the story of Humperdinck's fairy opera.
- HELGA AND THE WHITE PEACOCK**—Cornelia Meigs—(Macmillan). A play of beauty and imagination well within the talents of a cast of children.
- KINFOLK OF ROBIN HOOD**—Percy MacKaye—(Samuel French). A delightful pastoral play, written originally for production by a boys' school and especially appealing to boys.
- LITTLE PRINCESS, THE**—Frances Hodgson Burnett—(Samuel French). The story of Sara Crewe, a little girl in a boarding school. Well suited to production by junior high schools.
- LITTLE ROBIN STAY BEHIND**—Katharine Lee Bates—(Women's Press). An autumn play about a robin who does not want to fly South. Delightful humor, quaint dialogue of crows, robins and other birds.
- LITTLE SHADOWS, THE**—Abbie Farwell Brown—(Houghton Mifflin). Described by a Children's Theatre director as "as delightful a play as any one could find."
- LONG KNIVES IN ILLINOIS, THE**—Alice Johnstone Walker—(Henry Holt). An interesting historical play of the frontiersmen who, during the Revolution, won the Illinois country for the United States.
- MAKE BELIEVE**—A. A. Milne—(Samuel French). A delightful fantasy with scenes played according to the different wishes of a group of children who want to "make-believe."
- MASTER SKYLARK**—John Bennett—(Dramatized by E. W. Burrill)—(D. Appleton-Century). A beautiful and elaborate play of Shakespeare's time. Suitable for junior high schools.
- MOTHER GOOSE GARDEN**—Constance Wilcox—(Samuel French). Wayfarers looking for the fountain of youth pass it by without recognizing it in Mother Goose's garden.
- MR. DOOLEY JR.**—Rose Franken and Jane Lewin—(Samuel French). A touching and entertaining little comedy for children who rescue an ill-treated dog from a wealthy woman who returns it to the dealer who had sold it to her. The children grow to love the dog, restore it to health, only to have the original purchaser claim it. However, the children win the dog in the end. Excellent little play for children, invariably meeting with success.
- ON CHRISTMAS EVE**—Constance D'Arcy Mackay—(Samuel French). Wendy gives a party for a lonely little girl on Christmas eve. The guests are a child's favorite story book characters.
- OVER THE HILLS AND FAR AWAY**—Florence H. Frank—(Longmans, Green). Picturesque play with Mother Goose characters.
- PEDDLERS OF HEARTS, THE**—Gertrude Knevels—(Walter H. Baker). An attractive folk-play, full-length. Music and songs and dances.

- PINKIE AND THE FAIRIES**—W. Graham Robertson—(Little, Brown). A little fairy play. The children see many things that the very grown-ups can not. Author describes this play as "an attempt to put on the stage the passing of the day and night in the mind of an imaginative child."
- PINOCCHIO**—Adams T. Rice—(Samuel French). A dramatized version of Collodi's famous Italian fairy tale. The beloved children's story of the puppet that wanted to become a boy. An amusing and touching play, highly recommended.
- PRINCE GOLDENROD**—Katharine Lee Bates—(Woman's Press). A charming wild flower play. Costumes suggesting flowers.
- PRINCESS AND THE PIXIES, THE**—Constance D'Arcy Mackay—(Samuel French). Playlet easily produced. "Who knows how many of the folk we meet may be royal?"
- PRINCESS IN THE FAIRY TALE, THE**—Constance Wilcox—(Samuel French). A different fairy tale play. Simple and effective.
- PUNCH AND JUDY OF LONG AGO**—Mary Stewart—(Revell). (From "The Land of Punch and Judy.") Three scenes, ten characters.
- RACKETTY-PACKETTY HOUSE**—Frances Hodgson Burnett—(Samuel French). An especially pleasing children's play. Quaint humor, delightful fairy tale atmosphere, and an attractive story.
- SNOW IMAGE, THE**—E. Antoinette Luques—(Walter H. Baker). A miracle play based on Hawthorne's story of the same name.
- SNOW WHITE AND THE SEVEN DWARFS**—Jessie Braham White—(Samuel French). Theatre version of the famous fairy tale.
- STEADFAST PRINCESS, THE**—Cornelia Meigs—(Macmillan). A charming play with sufficient adventure and imagination to make it thoroughly enjoyable for children.
- STOLEN PRINCE, THE**—Dan Totheroh—(Drama League). Play done in the Chinese manner. Suitable for junior high schools.
- THREE BEARS, THE**—Alice E. Allen and L. E. Orth—(Schmidt). An excellent version of the story, in three acts.
- TINDER BOX, THE**—Katherine Williams—(Samuel French). An excellent little fantasy for children, adapted from Anderson's famous folk tale concerning a soldier who, aided by his magic tinder box, outwits a witch and a king, queen, lady-in-waiting, drummer and guard and is crowned, with his princess.
- TOY SHOP, THE**—Percival Wilde—(Samuel French). The story of two children lost in a toy shop on Christmas eve.
- TOYMAKER OF NUREMBERG, THE**—Austin Strong—(Samuel French). A lovely fantasy woven around a quaint old toymaker who would rather make dolls than teddy-bears. Older actors required for some of the characters.
- WHEN THE SUN STAYED IN BED**—Doris Holsworth—(Walter H. Baker). A little play in which the sun decides he is entitled to a vacation.
- WIZARD OF OZ, THE**—Elizabeth Fuller Goodspeed—(Samuel French). The authorized dramatic version of the story of L. Frank Baum and one of the most widely produced of all children's plays. Highly recommended.

## ADDRESSES OF PUBLISHERS

- Abingdon Press, 150 Fifth Avenue, New York City.  
Allen & Unwin, Ltd., 40 Museum St., London, W. C. I.  
Allyn & Bacon, 11 E. 36th St., New York City.  
American Play Co., 33 W. 42nd St., New York City.  
American-Scandinavian Foundation, 25 W. 45th St., New York City.  
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Modern Library, Inc., 20 E. 57th St., New York City.  
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Nickerson (David D.) & Co., 212 Summer St., Boston, Mass.  
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Woman's Press (The), 600 Lexington, Ave., New York City.







UNIVERSITY OF NORTH CAROLINA  
EXTENSION BULLETIN

VOL. XVI

JANUARY, 1937

NO. 5

CORRESPONDENCE  
INSTRUCTION



ANNOUNCEMENTS FOR THE SESSIONS  
1937-1939

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\*\* Candidate for Ph.D. degree June 1937.



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gree. Some courses are credited toward S.B. degrees. No courses offered count toward the master's degree.

To work out a systematic plan for taking correspondence instruction toward the A.B. degree, study carefully the *Requirements for Bachelors' Degrees* found on pages 15-17. Courses marked with an asterisk (\*) are given by correspondence. The other courses listed in this catalogue are elective.

The State Department of Public Instruction at Raleigh will, in accordance with their regulations, credit all courses listed in this catalogue (except those listed as non-credit courses) toward state teachers' certificates. See page 7 regarding amount of credit allowed and distribution.

For credit toward a degree not more than the equivalent of one and one-half years of residence work, 45 semester hours or 67½ quarter hours, may be earned by extension. *Of this amount only 30 semester hours or 45 quarter hours may be taken by correspondence.* One-third of the total amount, 15 semester hours or 22½ quarter hours, is the maximum of correspondence work that may be completed in any twelve-month period. It is expected that the last year's work will be taken in residence. Special cases will be handled individually.

#### Entrance Requirements

*If degree credit* is desired an applicant for correspondence work must meet the University entrance requirements of at least fifteen acceptable units from an accredited high school. The high school record must be transferred to the University on a blank that will be furnished for the purpose. An applicant for advanced standing may be ranked as a sophomore, junior, or senior when credit for work taken at other colleges has been properly transferred to the University and accepted by the examining committee.

*If certification credit only* is desired, correspondence courses may be taken by any teacher who holds a Standard State Certificate.

#### Length of Courses

Each correspondence course has been developed by a member of the faculty so that it parallels a course given in residence in the same subject and covers an equal amount of work for which equal credit is given. Although it may vary, a correspondence course which gives two semester hours or three quarter hours credit has about sixteen assignments and one which gives three and one-third semester hours or five quarter hours credit has about twenty-seven assignments. Each assignment covers approximately two days of residence work. On such assignments a student is expected to put approximately six hours, or else sufficient time to do the work in the best possible manner. Where there is a small number of assignments in a course each assignment covers several days of residence work. The number of assignments in a course is really incidental, since the total amount of work for a unit of credit is always the same.

### Transferring Credit

A record of the extension work completed towards a degree will be transferred to another institution when this request is made by the student. For its own degrees the University of North Carolina makes no distinction between credit obtained in extension and that obtained in residence, except that there is a limit to the amount of extension work that can count towards a degree. But the University cannot determine the policy of other institutions in regard to accepting towards their degrees credit for work completed in extension elsewhere. There are very few standard colleges or universities at this time, however, that do not accept credit for work completed through extension instruction in other standard colleges or universities.

The Extension Division will transfer credit to the State Department of Public Instruction to be applied toward teachers' certificates on the dates nearest the completion of the work. The State Department has requested the Division to transfer credit for this purpose at only two stated times during the year—June 1st and September 1st. Unless the work is completed before September 1st, credit will not be allowed by the State Department as of the June preceding but will be carried forward to the June next succeeding.

### Special Notices to Teachers

Teachers who need *professional courses* must be sure to choose them in their own professional field. For instance, a primary teacher should not take a course in high school methods. If courses for *professional credit* are needed, this should be indicated on the application blank printed at the end of this catalogue.

Teachers who fail to complete the equivalent of one summer school unit of work while in summer school may finish the unit by extension, provided the credit earned is not in excess of the amount allowed by the State Department of Public Instruction. The following regulations have been adopted by the State Department:

1. No teacher in service shall be given credit for more than twenty semester hours during any one year between September 1st of that year and August 31st of the following year, a teacher in service being defined as one who teaches six or more months during the period. This, it must be understood, is the maximum total credit from all sources.
2. No teacher in service shall be given credit for more than twelve semester hours of extension class teaching or correspondence study instruction in any year between September 1st of that year and August 31st of the following year, with not more than eight semester hours permitted between September 1st and June 1st following.
3. Not more than forty per cent of the credit necessary to raise a certificate from one class to another may be earned through extension class teaching and/or correspondence study instruction.
4. The original professional credit necessary for an administrative or supervisory certificate may not be secured through extension class teaching and/or correspondence study instruction.
5. Not more than sixteen semester hours extension credit may be earned with the same instructor.
6. As of July 1, ~~1937~~ and thereafter, the Class A Certificate built up

1940

from a lower grade certificate will be based upon a satisfactory completion of the requirements for a degree from a standard college, along with, or in addition to, the specific certificate requirements. It is suggested that those teachers in service who may not reasonably be expected to qualify for the Class A Certificate prior to July 1, 1939, arrange their program of studies in cooperation with the institution from which they would like to obtain the degree. For the benefit of those who can complete all work for A Certificates by September 1, 1938, so as not to be required to secure their baccalaureate degrees to be eligible for such, we are listing below the work for A Certificates, as outlined by the State Department of Public Instruction:

#### HIGH SCHOOL TEACHERS' CERTIFICATES ISSUED AS OF JULY 1, 1931, AND THEREAFTER

Graduation from a standard four year college is assumed. With that understanding, the requirements are as follows:

##### I. The professional requirements common to all certificates shall be:

- |                                       |                  |
|---------------------------------------|------------------|
| ‡1. Educational Psychology .....      | 2 semester hours |
| 2. Principles of High School Teaching |                  |
| or                                    |                  |
| Problems in Secondary Education ..... | 2 semester hours |
| **3. Materials and Methods .....      | 2 semester hours |
| ‡4. Observation and Directed Teaching |                  |
| (one or both fields) .....            | 3 semester hours |
| 5. Electives .....                    | 9 semester hours |

##### II. The subject matter requirements for the teaching of any subject shall be:

- |                                       |                   |
|---------------------------------------|-------------------|
| 1. For English .....                  | 24 semester hours |
| This shall include:                   |                   |
| a. Grammar, Composition, and Rhetoric |                   |
| b. American Literature                |                   |
| c. English Literature                 |                   |

NOTE: It is recommended that each applicant present credit for at least six semester hours in each subdivision of English shown above with a total of not less than 30 semester hours in English.

- |                     |                   |
|---------------------|-------------------|
| 2. For French ..... | 18 semester hours |
|---------------------|-------------------|

This is based on two units of entrance credit in French. If no entrance credit is presented, the applicant must have 24 semester hours, or 18 hours in addition to Elementary French.

The requirements for certification in any other modern foreign language will be the same as to entrance and college credits as for the teaching of French.

NOTE: It is recommended that the applicant have from 6 to 12 semester hours more credit in the Language to be taught than that represented by the minimum.

- |  |                   |
|--|-------------------|
| 3. For History .....                     | 24 semester hours |
| This shall include:                      |                   |
| a. Ancient and Mediæval                  | } .....           |
| b. Modern European                       |                   |
| c. United States                         |                   |
| d. Political Science or Government ..... |                   |

NOTE: Students interested in fulfilling the requirements for a college degree should refer to pages 15-17.

\*\* Credit for Materials and Methods required only in one subject.

‡ General Psychology will not be accepted as a part of the professional work on any certificate.

‡ If all requirements except Observation and Directed Teaching are met, the Class B Certificate will be issued. The Class A Certificate may be issued whenever the applicant has had one year of successful teaching experience. It is understood that this teaching will have been done under the joint supervision of the head of the Education Department of the institution from which the student graduated and the superintendent of the school in which the applicant taught.

NOTE: In the Observation and Directed Teaching one shall have had not fewer than thirty hours of actual class teaching or not fewer than thirty full class exercises.

e. Electives from:

- (1) Economics
- (2) Sociology
- (3) North Carolina History
- (4) From a, b, c, and d above..... 9 semester hours

NOTE: It is recommended that the History teacher have not less than 36 semester hours, including 24 semester hours in History, with at least 6 semester hours in each subdivision in that subject, with 6 hours in Political Science and Economics and with 6 semester hours in Geography.

- 4. For Latin ..... 24 semester hours

This is based on two units of entrance credit in Latin, to be reduced six semester hours for each additional unit of entrance credit.

NOTE: It is recommended that each applicant for a Latin certificate show credit for at least three years of college work in that subject.

- 5. For Mathematics ..... 15 semester hours

NOTE: Additional credit for six semester hours in Mathematics would be desirable.

- 6. For Science ..... 30 semester hours

This shall include:

- a. Biology
- b. Chemistry
- c. Physics
- d. Geography or Geology

A certificate to teach any one science, e.g., Biology, may be secured by presenting credit for a minimum of 30 semester hours in science, including a major in the particular science in which the certificate is desired.

NOTE: It is recommended that the science teacher have credit for at least 36 semester hours, with not less than six semester hours in any one of the four sciences.

- 7. For Commerce ..... 36 semester hours

This shall include:

- a. Stenography
- b. Typewriting
- c. Bookkeeping
- d. Office Management

- 8. For Fine Arts ..... 30 semester hours

- 9. For Industrial Arts ..... 30 semester hours

- 10. For Public School Music ..... 30 semester hours

To be qualified to teach Public School Music, as a part of the 45 semester hours or in addition to it, the applicant must have credit for at least three semester hours in Voice. A certificate to teach instrumental music such as Piano or Violin will not require credit in Voice.

- 11. For Physical Education ..... 30 semester hours  
(Theoretical and Practical)

- 12. For Home Economics ..... 45 semester hours

This shall include:

- a. Chemistry ..... 6 semester hours
- b. Physiology and Bacteriology ..... 6 semester hours
- c. Physics ..... 2 semester hours
- d. Art ..... 3 semester hours
- e. Foods ..... 8 semester hours
- f. Clothing ..... 8 semester hours
- g. Management

- Home Management
  - Home Management Residence
  - Economics of the Home
- } ..... 6 semester hours

- h. Family
  - Child Development
  - Family and Social Relationships
  - Health and Home Nursing
- } ..... 6 semester hours

A certificate to teach foods only will be issued if applicant has credit for 18 semester hours in foods and has met all requirements for the

Home Economics Certificate except in Art and Design and Clothing. A certificate to teach Clothing only will be issued if applicant has credit for fifteen semester hours in Clothing and has met all requirements for the Home Economics Certificate except that in Foods.

### 13. For Agriculture

This certificate will be issued on the basis of a B.S. Degree in Agricultural Education from a recognized school, provided the applicant meets the Professional Requirements as outlined for the teachers of other high school subjects.

**VALIDITY AND RENEWAL.** The Class A Certificate will be valid for five years from date of qualifying for the certificate. At the termination of the five year period, it may be renewed for five years by presenting credit for six semester hours of graduate work in the field of the certificate earned during the five year period. Thereafter, it may be renewed for five-year periods by showing two years of successful teaching experience within the period or by presenting six semester hours of work earned during the period.

## CERTIFICATES FOR TEACHING IN THE ELEMENTARY SCHOOLS

### I. Grammar Grade or Primary Certificate Class A

These certificates issued as of July 1, 1931, will require graduation from a standard four year college, or the equivalent, embracing not less than 120 semester hours. As a part of the work, or in addition to it, the applicant shall have:

FOR PRIMARY CERTIFICATE CLASS A	FOR GRAMMAR GRADE CERTIFICATE CLASS A
1. English ..... 12 S.H.	1. English ..... 12 S.H.
a. Composition ..... 6 S.H.	a. Composition ..... 6 S.H.
b. Children's Literature (Primary Grades) ..... 2 S.H.	b. Children's Literature (Intermediate and Grammar Grade) ..... 2 S.H.
c. Elective ..... 4 S.H.	c. Elective ..... 4 S.H.
2. American History and Citizenship ..... 6 S.H.	2. American History and Citizenship ..... 6 S.H.
3. Geography, including Nature Study ..... 6 S.H.	3. Geography ..... 6 S.H.
4. Fine and Industrial Arts ..... 9 S.H.	4. Fine and Industrial Arts ..... 9 S.H.
This shall include:	This shall include:
a. Drawing	a. Drawing
b. Industrial Arts	b. Industrial Arts
c. Music	c. Music
5. Physical and Health Education ..... 6 S.H.	5. Physical and Health Education ..... 6 S.H.
This shall include a minimum of:	This shall include a minimum of:
a. Physical Education ..... 2 S.H.	a. Physical Education ..... 2 S.H.
b. Hygiene and Health Education ..... 2 S.H.	b. Hygiene and Health Education ..... 2 S.H.
6. Education ..... 21 S.H.	6. Education ..... 21 S.H.
This shall include:	This shall include:
a. Primary Methods (Reading, Language, Numbers)	a. Grammar Grade Methods (Reading, Language, Arithmetic, Social Science)
b. Classroom Management	b. Classroom Management
c. Child Study	c. Child Study
d. Educational Psychology	d. Educational Psychology
e. Observation and Directed Teaching	e. Educational Measurements
e. Observation and Directed Teaching	f. Observation and Directed Teaching
7. Electives ..... 57 S.H.	7. Electives ..... 57 S.H.

**VALIDITY AND RENEWAL.** The Class A Certificate will be valid for five years from date of qualifying for the certificate. At the termination of the five year period, it may be renewed for five years by presenting credit for six semester hours of graduate work in the field of the certificate earned during the five year period. Thereafter, it may be renewed for five-year periods by showing two years of successful teaching experience within the period or by presenting six semester hours of work earned during the period.

**NOTE:** Students interested in fulfilling the requirements for a college degree should refer to pages 15-17.

**SUGGESTED COURSES FOR THOSE NOT INTERESTED IN ACADEMIC CREDIT**  
(See Group Study plan, p 14)

Special arrangements will be made with instructors to meet the requirements of adult students who, for various reasons, desire to continue study without securing academic or professional credit. Any mature person or group of persons, regardless of previous education, may register for any of the subjects listed in this bulletin, and the instructor will endeavor to adjust the course to the individual or group needs and interests. The following courses are suggested as being suitable for the groups indicated:

**HOMEMAKERS**

Contemporary American Society  
General Introduction to the Study  
of Education  
Psychology of Childhood and  
Youth  
Book Selection for Children's Li-  
braries  
Natural Science  
Personal Hygiene  
School Hygiene and Health Edu-  
cation  
The Family  
Play and Recreation

**SOCIAL WORKERS**

General Introduction to the Study  
of Education  
School Hygiene and Health Educa-  
tion  
Personal Hygiene  
Regional Sociology of the South  
Contemporary American Society  
The Negro  
Social Problems  
The Family  
Crime and Its Social Treatment  
Play and Recreation  
Problems of Citizenship  
Rural Sociology

**LITERARY CLUBS**

Historic Foundations of Modern  
Education  
North Carolina History  
American History  
Introduction to the Short Story

Short Story Writing  
Modern Drama  
Dramatic Composition  
Shakespeare  
History of Music  
American Literature  
English Literature  
Spanish Literature  
French Literature

**PARENT-TEACHER GROUPS**

Introduction to Educational Psy-  
chology  
Introduction to Study of Education  
Classroom Management  
Psychology of Childhood and Youth  
All the materials and methods  
courses  
Book Selection for Children's Li-  
braries  
All the natural science courses  
Physical and Health Education  
Problems of Citizenship  
North Carolina History

**CIVIC GROUPS**

General Economics  
General Introduction to the Study  
of Education  
Social and Educational History of  
the United States  
Problems of Citizenship

Industrial and Commercial Geography	Rural Economics
Social Science	North Carolina: Economic and Social
American History	The Negro
North Carolina History	Social Problems
The Government of the United States	The Family
The Governments of Europe	Crime and its Social Treatment
American State Government	Regional Sociology of the South
	Contemporary American Society

## II. MUSICAL EDUCATION

Theory of Music  
History of Music  
Harmony

## III. CONTINUATION EDUCATION

The Contemporary American Short Story  
Modern Drama  
American Literature  
English Literature  
Social Science  
Natural Science Courses (1x, 2x)  
The Government of the United States  
The Governments of Europe  
American State Government

## FEEES

Unless otherwise stated, residents of North Carolina are charged a fee of seven dollars and fifty cents (\$7.50) for a two semester hour or three quarter hour course and twelve dollars and fifty cents (\$12.50) for a three and one-third semester hour or five quarter hour course. For non-residents the fees are ten dollars (\$10.00) for the former and seventeen dollars (\$17.00) for the latter, payable at the time of enrollment. No fees or parts of fees can be refunded after a course is once begun. In the event that no work has been done during the first three months and application is made within that time, a portion of the fee will be refunded, provided a good cause is given for discontinuing. A registration fee holds good for one year and five weeks only. If it is desired to continue a course not completed within that time, a renewal fee of two dollars (\$2.00) for a two semester hour or three quarter hour course and three dollars (\$3.00) for each three and one-third semester hour or five quarter course will be required in order to extend the time for six months. Only one renewal is allowed.

A certificate or diploma (9 x 12 inches, suitable to be framed) will be sent upon request to each student upon completion of a course, at a cost to the student of \$1.00. All students completing courses receive free of charge a small card (3 x 5 inches) giving all necessary information concerning these completed courses.

## BOOKS AND SUPPLIES

Textbooks are purchased by the students themselves, usually through the Extension Division. When a student has finished a course the Division will repurchase books that are in good condition if the student



desires to sell them, provided the course has not been discontinued and the Division is not sufficiently stocked.

The Bureau will not be responsible for books sent in for repurchase unless a three-cent envelope containing a letter giving the name of the student, address, name of the course for which the books were used, and reason for return is pasted on the package of books.

Upon application, reference books for supplementary reading may be borrowed from the University Library Extension Service at a slight expense to the student for postage and packing.

Light-weight paper suitable for typewriter or pen may be purchased from the Division. This is recommended in order to save postage.

#### RULES GOVERNING CORRESPONDENCE WORK

1. Not more than two enrollments may be had at one time, and it is advisable to complete one course before registering for another.

2. Students may enroll for correspondence work at any time during the year. However, it is important to register as early in the fall as possible (between September fifteenth and November first).

3. Work taken by correspondence must be completed within one year and five weeks from the date of registration or a renewal fee will be required.

4. No two semester hour or three quarter hour course may be completed in less than 30 days and no three and one-third semester hour or five quarter hour course in less than 60 days from the date the Extension Division receives the first assignment from the student.

5. Those who wish credit must take a final examination on completion of all assignments in a course. This may be taken either at the University or at home under conditions approved by the University. It should be taken no later than one month after the last assignment has been returned corrected. The examination must be passed if credit is to be allowed.

6. It is desirable that students send in at least one assignment a week. Only four assignments per week are accepted in a course.

7. A subject previously taken in any institution for which either degree or certification credit has already been given cannot be taken for credit by correspondence.

8. For credit toward a degree not more than the equivalent of one and one-half years of residence work, which is 45 semester hours or 67½ quarter hours, may be earned by extension. *Only 30 semester hours or 45 quarter hours may be taken by correspondence.* One-third of the total amount, 15 semester hours or 22½ quarter hours, is the maximum of correspondence work that may be completed in any twelve-month period. It is expected that the last year's work will be taken in residence. Special cases will be handled individually.

9. Correspondence work cannot be taken at the same time residence work is being taken without special permission.

10. Persons who are not bona fide residents of Chapel Hill must

secure the approval of University authorities to remain in town and take correspondence courses.

11. When a student has completed a correspondence course all assignments must be returned to the Extension Division before a final grade or credit will be given.

12. It is expected that students will not take work from more than one institution at a time.

#### THE HONOR SYSTEM

Correspondence courses, like residence courses, are on the honor basis. The student body of the University has through a century of traditions developed an honor spirit and an honor system. A student who plagiarizes, copies, cheats, or in any way does dishonest work is not only denied credit for the course but is also dismissed from the University by his fellow students. Work must be honest above all other qualities. Each correspondence student is on his honor to do only honest work.

To make certain that there is no semblance of dishonor it should be an unfailing habit *never* to use the textbook or any other materials or aids when writing answers to questions.

No credit will be given for a course in case the student has been false to the pledge of honor. No refund will be made in such case.

#### HOW TO REGISTER FOR CORRESPONDENCE WORK

Read carefully all the preceding pages. Then look through the list of courses and select one or two which you need or in which you are most interested. Next fill out the application blank in the back of this bulletin; detach and mail to the University Extension Division, Chapel Hill, N. C.

Before writing to the Division be sure to fill out *every line* of the application blank. If you are a school teacher, be certain to give exact information, where called for, concerning your teacher's certificate; i.e., *kind* (whether elementary, primary, grammar grade, or high school); *class* (whether A, B, or C); and *number*.

Textbooks will not be sent unless requested on line 9 of the blank.

#### HIGH SCHOOL COURSES BY CORRESPONDENCE

Plans are being made for offering courses in high school subjects by correspondence. An announcement of this work will be made later.

#### THE GROUP-STUDY PLAN For College Credit

High school graduates and others with some college credit desiring undergraduate degree credit at the University of North Carolina may form a group for study. There should be as many as six interested in the same course. Each individual desiring credit should send his previous school record to the University, unless it is already on file here, and

have it approved. Then he should send his application and fee to the Extension Division, upon the receipt of which material will be sent him. The various persons constituting the group may meet, under a local supervisor if desired, and discuss the work, but the assignments submitted for correction must be written by each individual independently of the others. In case a supervisor is secured and charges for his services, he will be paid by the group and not by the Extension Division. His duties will be to arrange a convenient meeting place, set the time for group meetings, and be present to lead the discussions and clear up difficulties which may arise. Members of the faculty at State College in Raleigh also teach correspondence courses carrying credit at that institution. If credit is desired there, or elsewhere, the authorities should be consulted to determine whether the course selected will fit into the curriculum and give the credit desired.

#### Without Academic Credit

Persons not interested in college credit but desiring to follow a directed plan of study for educational and cultural purposes are advised to proceed as follows: if six or more persons wish to study the same course with little expense, one member of the group should send his application and fee to the Extension Division. This will entitle that person to one set of assignments and the consideration of his papers by an instructor at the institution. (Additional sets of assignments may be secured at a nominal amount, the cost of mimeographing.) The person enrolled may discuss the material with the group, letting the other members have the benefit of the information given and of the instructor's comments on his papers when they are returned corrected. This will be without cost to the group unless the members decide to select a local supervisor who may make a charge for his services. If the group is composed of ten or more, it is advisable for more than one person to enroll so that there will be more of the instructor's comments and suggestions for discussions. Persons need not be high school graduates in order to join the non-credit group.

#### REQUIREMENTS FOR THE BACHELORS' DEGREES

The work of the first two years is the same for all students except those in the Schools of Engineering, Applied Science, and Pharmacy. This means that they have the same choices, not that they must take identical work.

The matter below, taken from the University catalog, is inserted so that correspondence students may select their courses in line with the requirements for the degree of Bachelor of Arts, should they desire to do so. The course leading to this degree is designed to provide a general, well-rounded, liberal education.

In order to be recommended for the degree a student must pass satisfactorily and in accordance with the qualitative standard in force the work prescribed for the lower division and at least ninety (90) quarter

hours in the upper division, including the prescribed subjects listed below and elective subjects in accordance with the requirements stated. In his senior year each student must also pass a comprehensive examination in the department of his major study. At least three quarters within twelve months must be spent in residence before a degree will be granted.

In his first two years the student pursues a more or less definite curriculum, according to the following plan:

#### Freshman Year

Required:	{ *English 1-2-3 *Social Science 1-2-3 *Hygiene 1-2-3	Choose one:	{ Natural Science 1-2-3 Chemistry 1-2-3 Physics 1-2-3 ‡Geology 11-12-13
Choose one:	{ **Mathematics 1-2-3 Greek 11-12-13 Latin 11-12-13	Choose one:	{ French 11-12-13 *German 11-12-13 Greek 11-12-13 Latin 11-12-13 Spanish 11-12-13

#### Sophomore Year

Required:	{ *English 21-22-23 Foreign Language (Continuing the one chosen in the first year.)
Choose one:	{ *Economics 21-22-23 ‡Political Science 31-32-33 *History 21-22-23 *History 44-45-46 Philosophy 21-22-23 Philosophy 24-25-26 Sociology 21-22-23
Choose one:	{ Botany 41 and Zoology 41 Botany 41 and 43 Chemistry 1-2-3 or 4-5, or 31 and 41 ‡Geology 11-12-13 Physics 21-22-23 Mathematics 21-22-23 ***Psychology 21-22-23 Zoology 41 and 42

In addition choose one free elective—3 hours a week for the year.

#### Junior and Senior Years

For the purpose of providing the proper concentration for the junior and senior years the subjects of the curriculum have been grouped under four Divisions: the Division of the Humanities, the Division of Natural Science, the Division of Social Science, and the Division of Commerce. At the end of a student's second year he must choose one of

\* Given by correspondence.

† Political Science c51-c52 will meet this requirement.

‡ Geology c41-c42 will meet this requirement.

\*\* Mathematics c3-c4 will meet this requirement.

\*\*\* Credit only for lecture part of course.

the Divisions for his major work during his last two years. Having made his choice his work will be directed by the Chairman of the Division chosen. In general he will be expected to take about one-third of his work in one Department, one-third in allied Departments in the same Division, and one-third elective in other Divisions. It is understood that if no program of a Division meets the needs of a student he may submit a program of his own, which he may follow if it meets with the approval of the Division chosen for his major work.

It is expected that the last year's work will be taken in residence. Special cases will be handled individually.

Before being eligible for a degree, a senior must pass to the satisfaction of his major department, a comprehensive examination in the subject of his major. This examination will normally be given in the winter quarter of the senior year.

NOTE: Persons interested in fulfilling the requirements for a teacher's certificate should refer to pages 7-11, inclusive.

#### PERSONS FOR WHOM CORRESPONDENCE COURSES ARE DESIGNED

University courses of standard grade by correspondence offer excellent opportunities to many persons who are fully qualified to pursue them profitably but who, for various reasons, are unable to attend a university. Aside from this general appeal, they are particularly helpful to the following classes:

1. College students who are unable to pursue continuous residence courses.
2. School teachers who are working for certification credit.
3. High school graduates who cannot go to college.
4. Professional and business men who wish to supplement their training.
5. The man or woman who left school early or who is too old to go to school and feels the value of broader training to make life more interesting, or who seeks to change his or her vocation.
6. Club women who wish to pursue a systematic line of study.
7. Isolated men and women who desire some interest outside of themselves—who are reaching out for mental stimulus.
8. Housekeepers and homemakers who wish to keep up with the times.
9. Ministers of the gospel laboring in remote places who wish to keep themselves informed in regard to educational matters.
10. Those in public service—in fact all who are eager for knowledge or advancement, and desire to keep abreast of the times.

# COURSES OF INSTRUCTION

NOTE: Unless otherwise stated in the description of the courses, the "c" numbers are the same as in the University catalogue and also correspond to the "s" numbers in the summer school catalogue. For the complete understanding of a course, both the "a" and "b" parts should be taken. For degree credit both parts are required.

NOTE: The fees here listed apply to residents of North Carolina. Fees for non-residents are \$10.00 for a half course and \$17.00 for a whole course.

## DEPARTMENT OF ART

- \*c41-c42-c43. THE HISTORY AND APPRECIATION OF ART. PROFESSOR SMITH AND MRS. MCNEIR. Credit, 3 1/3 semester hrs. or 5 quarter hrs. each. Fee, \$12.50 each. *27 assignments each.*

The first course concerns the history and appreciation of architecture, sculpture, and painting of Medieval Europe.

The second course is the history and appreciation of architecture, sculpture, and painting of the Renaissance.

The third course is the history and appreciation of 19th and 20th century architecture, sculpture, and painting in Europe and America.

## DEPARTMENT OF DRAMATIC ART

- c50. SHAKESPEARE.  
(See description of this course listed under Department of English.)
- c155a-c155b. DRAMATIC COMPOSITION. PROFESSOR KOCH AND ASSISTANT. Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *16 assignments each.*

English c155a is a study of the one-act play as a form of literary and dramatic expression. Plays by representative authors will be read and analyzed for their expression of some phase of life and for their stage effectiveness. Considerable attention will be devoted to technique. This course may be taken independently of c155b.

English c155b is a course in the technique of writing the one-act play. The student is expected to manifest some creative power and during the course to finish a creditable one-act play. The instructor provides analysis and criticism of the ideas submitted, of the scenarios, and of each of the three versions of the student's play as it is being written and re-written.

- c162a-c162b. MODERN DRAMA. PROFESSOR KOCH AND ASSISTANT. Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *16 assignments each.*

The main purpose of this course is to give the student a general acquaintance with the chief tendencies of the English and continental drama of the past forty or forty-five years. The plays upon which the lesson assignments are based are printed in Dickinson's *Chief Contemporary Dramatists* (First Series).

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\* Not available until fall 1937.

DEPARTMENT OF ECONOMICS AND COMMERCE  
ECONOMICS

- c21-c22-c23.  
GENERAL ECONOMICS.  
MR. DOUTY.  
Sophomore Elective.  
This course is planned to give a general understanding of the organization of our economic life and the fundamental principles underlying it. An analysis is made of production, distribution, and consumption, of the elements which determine value and price, with a brief introduction to money, banking and credit, monopoly, business combinations, transportation, labor problems, and economic reform.
- Credit, 2 semester hrs.  
or 3 quarter hrs. each. *9 1/2*  
Fee, \$7.50 each.  
*18 assignments each.*
- c31-c32.  
GENERAL ECONOMICS.  
MR. DOUTY.  
Sophomore Elective.  
These courses cover the same material as Economics c21-c22-c23. Persons who have taken Economics c21-c22-c23 should not take these.
- Credit, 3 1/3 semester hrs or 5 quarter hrs. each. *15*  
Fee, \$12.50 each.  
*27 assignments each.*
- c35.  
ECONOMIC HISTORY.  
PROFESSOR HEATH.  
Sophomore and Junior Elective.  
The purpose of this study is to lead the student through the channel of history into the field of modern economy. Our present economic system is presented as a product of evolutionary processes. Special emphasis is placed on the development of the wage system, the ebb and flow of business activity, the expansion of markets, and the growth of capital, etc., as they have manifested themselves in English and American history.
- Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- \*COMMERCE
- c1a.  
ACCOUNTING.  
PROFESSOR SHERRILL.  
Study of the fundamental principles of double entry bookkeeping; books of original entry; the ledger; preparation of financial statements.
- No credit.  
Fee, \$12.50.  
*15 assignments.*
- c1b.  
ACCOUNTING.  
PROFESSOR SHERRILL.  
Continuation of c1a; closing and adjusting the books; the work sheet; control accounts; the partnership.
- No credit.  
Fee, \$12.50.  
*15 assignments.*
- c91-c92.  
BUSINESS LAW.  
PROFESSOR HOBBS.  
Prerequisites, Economics 31-32 or 21-22-23) if taken for credit.  
The aim of the course is to give the student an understanding of the main principles of law that govern in the daily conduct of business. The topics discussed are: contracts, agencies, negotiable instruments, sales, bailments, corporations, partnerships, and bankruptcy.
- Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.  
Fee, \$12.50 each.  
*27 assignments each.*

\* NOTE: Certain courses listed under the Department of Commerce count only toward the S.B. degree in Commerce.

## ALLIED SUBJECTS

- \*c6. BUSINESS ENGLISH.  
(See description of this course listed under Department of English.)
- c51. BUSINESS ENGLISH.  
(See description of this course listed under Department of English.)

## DEPARTMENT OF EDUCATION

- c31a-c31b. INTRODUCTION TO EDUCATIONAL PSYCHOLOGY. Credit, 2 semester hrs. or 3 quarter hrs. each.  
Fee, \$7.50 each.  
PROFESSOR JORDAN AND MRS. JORDAN. *16 assignments each.*  
Sophomore Course.  
Education is viewed in this course as a series of changes in individual pupils. The elementary principles of educational psychology will be illustrated and studied briefly through assigned readings, experiments, and discussions.
- c41a. GENERAL INTRODUCTION TO THE STUDY OF EDUCATION. Credit, 2 semester hrs. or 3 quarter hrs.  
Fee, \$7.50.  
PROFESSOR MCKEE AND MR. SHELTON. *16 assignments.*  
This is an orientation course in education for beginners, especially designed for school teachers, school board members, patrons, and taxpayers. The object of the course is to present to the student in non-technical language the interesting story of the rise and organization of public schools in the United States. Particular attention is given to the North Carolina school system.

NOTE: This course was formerly numbered c21a.

- \*\*c51Pa-c51Pb. READING AND STUDY HABITS FOR THE PRIMARY GRADES. Credit, 2 semester hrs. or 3 quarter hrs. each.  
Fee, \$7.50 each.  
PROFESSOR MCKEE AND MRS. OLSEN. *16 assignments each.*  
This course will consider the principles involved in reading, problems in beginning reading, and the various methods of teaching reading, the importance and place of oral and silent reading, word building and reading tests. Consideration is given to methods involved in developing effective study habits.
- \*\*c52Ga. READING AND STUDY HABITS FOR GRAMMAR GRADES. Credit 2 semester hrs. or 3 quarter hrs. each.  
Fee, \$7.50.  
PROFESSOR MCKEE AND MRS. OLSEN. *16 assignments.*  
The aim of this course is to acquaint the student with the materials and methods of teaching reading as a means of extending the experiences of boys and girls, of stimulating good thinking, and arousing interest in a wide variety of reading activities. The chief aim is to train pupils "to translate the printed word into ideals, thoughts, and actions which make for knowledge and efficiency."
- \*\*c54Pa. ARITHMETIC, PRIMARY NUMBER AND PROJECTS. Credit, 2 semester hrs. or 3 quarter hrs.  
Fee, \$7.50.  
PROFESSOR MUNCH. *16 assignments.*

\* Persons working for the S.B. degree in Commerce should take English c51 instead of this course.

\*\* These courses were designed to give credit toward the degree of A.B. in Elementary Education, which degree is no longer offered at Chapel Hill. Undergraduate work in elementary education for women is now given at the Woman's College in Greensboro and those interested in degree credit in that field should consult the authorities there about their courses. These courses give certification credit in the elementary field.



This course will emphasize the development of number concept in primary grades; the place of drill; kind and amount of formal arithmetic in these grades; projects and activities as a basis for the formal number work.

- \*c55Ga. ARITHMETIC FOR THE GRAMMAR GRADES.  
 PROFESSOR MUNCH.  
 Careful study of the investigations revealing the core of mathematical facts necessary for all people to acquire; also methods of teaching these facts thoroughly. Special attention is given to the application of arithmetic to different situations.  
 Credit, 2 semester hrs. or 3 quarter hrs.  
 Fee, \$7.50.  
*16 assignments.*
- \*c55Gb. LANGUAGE AND COMPOSITION FOR GRAMMAR GRADES.  
 PROFESSOR MCKEE AND MRS OLSEN.  
 A study of means of speaking effectively and pleasingly. Written language, obtaining good form through genuine use, including composition, writing, and spelling. A study will be made of (a) various vocabulary studies, (b) how to encourage pupils to make use of words learned, and (c) how best to measure the results of teaching.  
 Credit, 2 semester hrs. or 3 quarter hrs.  
 Fee, \$7.50.  
*16 assignments.*
- \*c1Xa. PROBLEMS OF CITIZENSHIP.  
 PROFESSOR MCKEE AND MRS OLSEN.  
 The purpose of this course is to furnish the means of instruction and training in the development of those capacities and attitudes desirable in trained and creative citizens. Emphasis will be upon the interrelations of home, school, community, state, and national government.  
 Credit, 2 semester hrs. or 3 quarter hrs.  
 Fee, \$7.50.  
*16 assignments.*
- c71a-c71b. EDUCATIONAL PSYCHOLOGY.  
 PROFESSOR JORDAN.  
 Prerequisites, Educ. 31a-31b, or 41, or Psychology 21-22-23.  
 Junior-senior course.  
 The critical consideration of different topics, such as original nature of man, heredity versus environment, kinds of learning and factors influencing learning, individual differences, mental hygiene, and mental measurement.  
 Credit, 2 semester hrs. or 3 quarter hrs. each.  
 Fee, \$7.50 each.  
*15 assignments each.*
- c98a-c98b. GENERAL METHODS IN SECONDARY EDUCATION.  
 PROFESSOR KING.  
 The first half of this course deals with the aims of high school teaching and the outcomes of learning. In the second half an evaluation of the various techniques and methods of instruction commonly used in high schools is attempted. (These courses give certification credit only on high school teachers' certificates.)  
 Credit, 2 semester hrs. or 3 quarter hrs. each.  
 Fee, \$7.50 each.  
*15 assignments, c98a.  
 16 assignments, c98b.*

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\* These courses were designed to give credit toward the degree of A.B. in Elementary Education, which degree is no longer offered at Chapel Hill. Undergraduate work in elementary education for women is now given at the Woman's College in Greensboro and those interested in degree credit in that field should consult the authorities there about their courses. These courses give certification credit in the elementary field.

- c99a-c99b. **PRINCIPLES OF SECONDARY EDUCATION.** Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50.  
**PROFESSOR KING.** *16 assignments each.*  
 A study of the American high school, its evolution, organization, administration, functions, and problems. Special emphasis will be laid on the public high school in North Carolina. This course is designed especially to meet the needs of those students who are looking toward teaching positions and principalships in secondary schools. (These courses give certification credit only on high school teachers' certificates.)
- c101a-c101b. **INTRODUCTORY COURSE IN SCHOOL ADMINISTRATION.** Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each.  
**PROFESSOR HOWARD.** *15 assignments each.*  
 This course will consider the most important problems of school administration, especially as these problems bear on the success of the teacher's work. Students without teaching experience, or teachers without a knowledge of administrative problems, should not register for the more specialized courses in the field of administration until after completing this course.  
 (This course is suitable for renewing principals', supervisors', and superintendents' certificates, in addition to giving credit on advanced teachers' certificates.)
- c102a-c102b. **THE PUBLIC SCHOOL PRINCIPALSHIP.** Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each.  
**PROFESSOR TRABUE AND ASSISTANT.** *16 assignments each.*  
 The first half of this course considers those problems of the public school principal that have to do with the organization and administration of a school, and with the supervision of the school plant and equipment. The second part concerns those problems of the public school principal that have to do with the improvement of instruction and of the course of study. Experience in teaching and Education 102a, or its equivalent, are prerequisites to this course.  
 (Not open to holders of Elementary or C Grade certificates.)
- c104a-c104b. **CLASSROOM MANAGEMENT.** Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each.  
**PROFESSOR TRABUE AND MR. SHELTON.** *16 assignments each.*  
 A course for teachers on the organization and direction of activities in the classroom as distinguished from the administration of an entire school. Class routine, lesson planning, conduct of the recitation, and extra-curricular activities will be included.  
 (Not open to holders of Elementary or C Grade certificates.)
- c141. **PUBLIC SCHOOL EDUCATION IN THE SOUTH.** Credit, 3 1/3 semester hrs, or 5 quarter hrs. Fee, \$12.50.  
**PROFESSOR KNIGHT AND ASSISTANT.** *25 assignments.*  
 This course gives a historical survey of public school education in the southern states with special attention to its development in organization, administration, and supervision since 1876. Present-day questions in rural education are studied in the light of their historical development, and attention is given to the educational reorganization needed for the proper solution of the new rural life problems.

- c142a-c142b. HISTORIC FOUNDATIONS OF MODERN EDUCATION. PROFESSOR KNIGHT AND ASSISTANT. This course traces the development of some of the more important educational problems of modern times as they have been affected by the social and political facts of history, by the contributions of the leading educational theorists, and by institutional practice. It deals with the growth of national systems of education, and especially with the extension of popular education in the United States. Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *16 assignments each.*
- c143a-c143b. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES. PROFESSOR KNIGHT AND ASSISTANT. Junior and senior elective. The purpose of this course is to present the evolution of the educational practices and institutions of the United States. The elementary school, the secondary school, and the institutions of higher learning will be traced through (a) the period of transplanting of European institutions; (b) the period of modification of institutional life to meet new conditions; and (c) the period of development of an educational system of free common schools, high schools, state universities, and technical schools in harmony with the political and social ideals and institutions of America. Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *16 assignments each.*
- NOTE: This course is accepted as the equivalent of History 170.
- c160. CURRICULUM CONSTRUCTION. PROFESSOR MCKEE AND MR. SHELTON. The construction and organization of the elementary school curriculum when based upon human needs. Includes consideration of the teacher's function in curriculum construction, objectives of the school subjects, sources of curricular material and criteria for evaluating it, selection and organization of the pupil-activities through which the objectives may be obtained. Credit, 3 1/3 semester hrs. or 5 quarter hrs. Fee \$12.50. *27 assignments.*
- c164a-c164b. TESTS AND MEASUREMENTS IN ELEMENTARY EDUCATION. PROFESSOR MORRISON AND ASSISTANT. These courses are designed for those persons who have had no previous experience in measurements or statistics. Some simple principles of educational measurement will be developed through the study, analysis, and use of specific tests and scales. Special emphasis will be placed on the application of these principles to (1) the selection of tests for classroom use, (2) the interpretation of actual test results, (3) planning remedial measures in the light of this interpretation, and (4) developing abilities in the preparation of classroom tests of an objective character. Some familiarity with tests in the various fields of elementary education will be secured, but special attention will be paid to those in the fields of general ability and achievement, reading, arithmetic, and the special skills: spelling and handwriting. Test blanks for this work may be purchased directly from the publishers or they will be supplied at cost by the Extension Division. (Principals desiring certification credit for Ed. c164a or c164b must take Ed. c102a-b also). Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *16 assignments each.*

- c170a-c170b. Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
THE PSYCHOLOGY OF ELEMEN- Fee, \$7.50 each.  
TARY EDUCATION. *16 assignments each.*  
PROFESSOR MCKEE AND MR. SHELTON.  
The psychological processes involved in the learning of reading, writing, arithmetic, history, and geography. Application of the laws of learning is made to the arrangement of material within each subject.
- c171a-c171b. Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
PSYCHOLOGY OF CHILDHOOD AND Fee, \$7.50 each.  
YOUTH. *16 assignments each.*  
PROFESSOR JORDAN AND MRS. JORDAN.  
The first course, c171a, includes a study of children from 3 years of age, the pre-school period, to about 12 years. The latter part, c171b, considers the period from then until about 18 years. There are lessons on physical development and hygiene, mental development and hygiene, behavior problems of children, and the problem child.

#### DEPARTMENT OF HEALTH AND PHYSICAL EDUCATION

- c1-c2-c3. Credit, 2/3 semester hr.  
or 1 quarter hr. each.  
PERSONAL HYGIENE. Fee, \$2.75 each.  
PROFESSOR CORNWELL. *6 assignments each.*  
Required of Freshmen.  
This work is designed to acquaint the student with the fundamental facts of personal hygiene so that he may keep his body at its highest efficiency. It is intended also to show the student how the individual and the community are protected against communicable diseases and to give to him knowledge by means of which he may help in promoting health and social betterment.
- \*c3X. Credit, 2 semester hrs.  
or 3 quarter hrs.  
SCHOOL HYGIENE AND HEALTH Fee, \$7.50.  
EDUCATION. *16 assignments.*  
PROFESSOR BEARD AND ASSISTANT.  
The elements of normal growth, physical diagnosis, and the essentials of personal health maintenance are studied. The individual child and his environment, posture, neuro-muscular coordination, physical defects, and several phases of personal hygiene are considered. Heating, lighting, and ventilation of schoolhouses and other facts of common school life are discussed.
- c173a-c173b. PLAY AND RECREATION.  
(See description of this course listed under the Department of Sociology.)

#### DEPARTMENT OF ENGLISH

- c1-c2-c3. Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
FRESHMAN ENGLISH. Fee, \$7.50 each.\*\*  
PROFESSOR ADAMS. *16 assignments each.*  
English c1 consists of intensive reading of prose selections, constant written compositions and progressive exercises, with supplementary exercises where needed. The course has for its object

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\*\* Revision fee, \$2.00 additional, each course.

the mastery of the sentence and the relation of sentence structure to paragraph structure. There are further readings and exercises in English c2 with attention centered upon the paragraph and its place in the longer essay. Word study and vocabulary building are integral parts of the course. English c3 is devoted to a study of the essay as a prose form; composition centers upon the writing of longer essays, letters, and expositions. Extensive reading is introduced and an approach to the problems of the study of literature is undertaken.

- c6. **BUSINESS ENGLISH.**  
MR. HARTSELL.  
This course is similar to English c51.  
Students should not take both courses.
- Credit, 2 semester hrs.  
or 3 quarter hrs.  
Fee, \$7.50.  
*16 assignments.*
- c11. **THE TEACHING OF LITERATURE.**  
PROFESSOR HOWELL AND MRS. OLSEN.
- Credit, 3 1/3 semester hrs.  
or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- This course deals with material used in both the first- and second-year high school course in literature. It will be handled in the same manner as English c11a.
- NOTE: Credit will not be allowed for both English c11a and English c11.
- c11a. **THE TEACHING OF LITERATURE.**  
PROFESSOR HOWELL AND MRS. OLSEN.
- Credit, 2 semester hrs.  
or 3 quarter hrs.  
Fee, \$7.50.  
*16 assignments.*
- This course will attempt to acquaint the teacher of English with the material to be used in the first-year high school course in literature. The teaching of composition will not be taken up directly. Stress will be placed on backgrounds, word-study, and content of the literature taken up rather than on methods of teaching.
- c21-c22-c23. **ENGLISH LITERATURE.**  
MR. HARTSELL.  
Prerequisite, English 1-2-3.  
Sophomore requirement.
- Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
Fee, \$7.50 each.  
*18 assignments, c21.*  
*20 assignments, c22.*  
*18 assignments, c23.*
- An introduction to English literature through the study of representative works of selected chief writers. The selections studied in English c21 are drawn from the beginnings of English literature through the eighteenth century. Those in English c22 are drawn from the beginnings of Romanticism through the nineteenth century. Those in English c23 are drawn from recent and contemporary English and American literature.
- c50. **SHAKESPEARE.**  
PROFESSOR BOND.  
Sophomore, junior, and senior elective.
- Credit, 3 1/3 semester hrs.  
or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- A study of Shakespeare's plays. About twenty representative comedies, tragedies, and histories will be studied.
- c51. **BUSINESS ENGLISH.**  
MR. HARTSELL.  
Prerequisite, English 1-2-3.  
Sophomore, junior, and senior elective.
- Credit, 3 1/3 semester hrs.  
or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- A course in the vocabulary, forms, and literature of the business

profession with special attention to letters of application and inquiry; routine, collection, adjustment and sales letters, business reports, and technical articles. Specimen letters are studied and criticized and actual business problems solved through written work.

- c54a. INTRODUCTION TO THE SHORT-STORY.  
MR. WILSON.  
An analysis of numerous short story materials and techniques. Introductory to English c54.  
Credit, 2 semester hrs. or 3 quarter hrs.  
Fee, \$7.50.  
*15 assignments.*  
NOTE: This course was formally called English c9.
- c54. THE SHORT STORY.  
MR. WILSON.  
Junior and senior elective.  
A composition course designed primarily to offer to students an opportunity for short story writing and to familiarize them with the form. The work of various European and American authors will be studied.  
Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*25 assignments.*  
NOTE: Those who have not had a course equivalent to English c54a are advised to take that course first.
- c81. AMERICAN LITERATURE.  
PROFESSOR ADAMS.  
A study of the literature of the colonial and revolutionary periods and of the early nineteenth century through Hawthorne and Poe.  
Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- c91. THE NINETEENTH-CENTURY NOVEL.  
MR. HARTSELL.  
A study of the English novel in the nineteenth century. Special attention is given to the works of Jane Austin, Scott, Dickens, Thackeray, Charlotte Brontë, and George Eliot.  
Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*25 assignments.*
- c141. ENGLISH LITERATURE, 1780-1830.  
PROFESSOR HUDSON.  
A course in the literature of the English Romantic Period, the purpose of which is to acquaint the student with the best thought and feeling of the time. Especial attention is given to the greater poets, Coleridge, Wordsworth, Scott, Byron, Shelley, and Keats.  
Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- c155a-c155b. DRAMATIC COMPOSITION.  
(See description of this course listed under Department of Dramatic Art.)
- c162a-162b. MODERN DRAMA.  
(See description of this course listed under Department of Dramatic Art.)

## DEPARTMENT OF GEOLOGY

- c15a-c15b. **PRINCIPLES OF GEOGRAPHY.** Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *16 assignments each.*  
**PROFESSOR EMORY AND PROFESSOR MACCARTHY.**  
 The interrelationship of man and his geographic environment. The geographic factors, particularly climate, are discussed in relation to their influence on the activities of man. Illustrative material is so chosen as to give the student a comprehensive world view. A first course in college geography.
- c41-c42. **INTRODUCTION TO GENERAL GEOLOGY.** Credit, 4 semester hrs. or 6 quarter hrs. each. Fee, \$12.50 each. Lab. fee, \$1.00 each. *27 assignments each.*  
**PROFESSOR PROUTY.**  
 Sophomore, junior and senior electives.  
 c41. Dynamical Geology. This course deals with the physical and dynamical geology of the earth. The composition, structure, and physical changes of the earth are studied as well as the natural processes that are at work modifying both the face of the earth and the deeper crust.  
 c42. Historical Geology. A broad study of the geological history of the earth and its inhabitants, as revealed chiefly in earth records. A scientific and cultural course. Laboratory materials used in these courses will be furnished by the Extension Division.
- c51-c52. **INDUSTRIAL AND COMMERCIAL GEOGRAPHY.** Credit, 3 1/3 semester hrs. or 5 quarter hrs. each. Fee, \$12.50 each. *26 assignments each.*  
**PROFESSOR EMORY AND MR. ERICKSON.**  
 Junior and senior elective.  
 The course deals with man's interaction with his varying environment in the development of industries, and with the geographic conditions of different countries as giving rise to commerce.
- DEPARTMENT OF GERMANIC LANGUAGES**
- c3-c4. **GERMAN: INTERMEDIATE COURSE** Credit, 3 1/3 semester hrs. or 5 quarter hrs. each. Fee, \$12.50 each. *27 assignments each.*  
**MR. COENEN.**  
 Freshman and sophomore elective.  
 Prerequisite, one full year of German.  
 Translation, sight reading, composition and grammar.
- c11-c12-c13. **GERMAN: INTERMEDIATE COURSE** Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each. *18 assignments each.*  
**MR. COENEN.**  
 Freshman and sophomore elective.  
 Prerequisite, one full year of German.  
 Practically the same material is covered in these courses as in c3-c4. Students may not take both for credit.
- c21. **ADVANCED GERMAN.** (Introduction to the history of German literature.) Credit, 3 1/3 semester hrs. or 5 quarter hrs. Fee, \$12.50. *27 assignments.*  
**MR. COENEN.**  
 Sophomore, junior, and senior elective.  
 Prerequisites, German 3-4 or one year of college German.  
 Lessing: *Minna von Barnhelm*; Schiller: *Die Jungfrau von Orléans*.

## DEPARTMENT OF HISTORY

- c1-c2-c3. Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
SOCIAL SCIENCE. Fee, \$7.50 each.  
PROFESSOR PEGG. *17 assignments each.*  
Required of Freshmen.  
A general course dealing with the fundamental factors in modern civilization in Europe and the United States. An historical study of the institutions of western civilization, designed to promote an understanding of the social, political, and economic aspects of the modern world.
- c21-c22-c23. Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
AMERICAN HISTORY. Fee, \$7.50 each.  
PROFESSOR GREEN. *19 assignments, c21.*  
Sophomore elective. *18 assignments, c22.*  
*17 assignments, c23.*  
A general survey of the history of the United States. The first course carries the story from Columbus's discovery of America to about 1843, the second from this point to 1897 and the third covers approximately the last four decades.
- NOTE: These courses were formerly called History c47-c48-c49.
- c44-c45-c46. Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
ENGLISH HISTORY. Fee, \$7.50 each.  
PROFESSOR RUSSELL. *16 assignments, c44.*  
Sophomore Elective. *19 assignments, c45.*  
*17 assignments, c46.*  
The purpose of this course is to convey a good working knowledge of English history and broaden it into a survey of the part the Anglo-Saxon race has played in world history. The first part considers early times to the Lancastrian Revolution (1399), the second covers the period 1399 to the end of the Stuart Period (1714) and the last concerns the period 1714 to the present.
- c71-c72. Credit, 3 1/3 semester  
hrs. or 5 quarter hrs.  
AMERICAN HISTORY. each.  
PROFESSOR GREEN. Fee, \$12.50 each.  
Junior-senior elective. *27 assignments each.*  
A general survey of the history of the United States. The first course begins with Columbus's discovery of America and goes to the end of the Civil War; the second begins at this point and ends in the mid-nineteen-thirties. Both c21-c22-c23 and c71-c72 may not be taken for credit.
- NOTE: These courses were formerly called History c47-c48.
- c161. Credit, 3 1/3 semester  
hrs. or 5 quarter hrs.  
NORTH CAROLINA, 1584-1815. Fee, \$12.50.  
PROFESSOR LEFLER. *27 assignments.*  
Junior-senior elective.  
A survey of the political, social, economic and cultural development of North Carolina from the first settlement until 1815.



- \*c162. NORTH CAROLINA, 1815-1936. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 PROFESSOR NEWSOME. Fee, \$12.50.  
 Junior-senior elective. 27 assignments.  
 A survey of political, economic, social and cultural development in North Carolina since 1815.

- c170a-c170b. SOCIAL AND EDUCATIONAL HISTORY OF THE UNITED STATES.  
 (See description of these courses listed under Department of Education.)

NOTE: Those who have taken Education c37a-b or c143a-b in previous years should not take these courses.

#### DEPARTMENT OF LATIN

- c1x. READINGS IN ROMAN LITERATURE. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 Mr. DAVIS. Fee, \$12.50.  
 25 assignments.  
 This course is concerned with the translating of Latin, with work in vocabulary, and with a review of the principles of grammar.
- c8. LATIN COMPOSITION. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 PROFESSOR SANDERS. Fee, \$12.50.  
 Freshman and sophomore elective. 28 assignments.  
 The course will begin with translation into Latin of detached sentences illustrating the general principles of syntax and word order; the second half will deal with continuous narrative and with questions of diction and style.
- c11. LATIN POETRY. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 PROFESSOR SANDERS. Fee, \$12.50.  
 Sophomore elective. 27 assignments.  
 Prerequisites, Latin 1-2 or equivalent.  
 The course comprises the reading of the Phormio of Terence and selected odes of Horace. Emphasis is put on content of literary form. Students who present four units of Latin for entrance begin with this course and may count it for credit, provided it is followed by Latin 12.

#### DEPARTMENT OF LIBRARY SCIENCE

- \*\*c123a-c123b. Credit, 2 semester hrs. or 3 quarter hrs. each.  
 BOOK SELECTION FOR CHILDREN'S LIBRARIES. Fee, \$7.50 each.  
 PROFESSOR BEUST. 16 assignments each.  
 In general, the aim of the course is to acquaint the students with children's reading in order that they may understand the varying appeals that books make to children and thus learn to select books with consideration for the different age groups and differing backgrounds of children. The importance of literature made by children, children's literary tradition, classics, modern and traditional fairy tales, poetry, nursery rhymes, fables and beast tales, myths.

\* Not available until fall 1937.

\*\* These count as courses in children's literature for certification credit.

## DEPARTMENT OF MATHEMATICS

NOTE: Either Mathematics c1-c2 or c3-c4 will meet the requirements of the freshman year but are not the exact equivalent of the courses in residence.

- c1-c2. MATHEMATICAL ANALYSIS.  
PROFESSOR LASLEY. Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.  
Fee, \$12.50 each.  
*27 assignments each.*
- The first course concerns a study of functions and their graphs, the limit notion, graphical treatment of rates, means, ordinates, maximum and minimum, areas, etc.—an introduction to the notions of the differential and integral calculus. Graphic solution of equations. The second deals with the solution of right and oblique triangles with applications. Logarithms and their application to computation. Solution of equations, Trigonometric analysis, complex numbers.
- c3. COLLEGE ALGEBRA.  
PROFESSOR LINKER. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*29 assignments.*
- This course treats the quadratic equation with a detailed discussion of the nature of its roots. Graphs are especially stressed. Determinants and their properties are gone into. Other topics, such as complex numbers, partial fractions, etc., are touched upon.
- c3x. TRIGONOMETRY.  
PROFESSOR LASLEY. Credit, 2 semester hrs. or 3 quarter hrs.  
Fee, \$7.50.  
*17 assignments.*
- This course is the equivalent of Mathematics 3 in residence and is designed primarily for A.B. students. It gives a somewhat shorter course in trigonometry than Mathematics c4, but covers the fundamentals with less extensive applications.
- c4. TRIGONOMETRY.  
PROFESSOR LASLEY. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*
- This course concerns itself with the definitions of the trigonometric functions, their relations to each other, and the application of these functions and log tables to the solution of triangles in the plane.

## DEPARTMENT OF MUSIC

- c4. ELEMENTARY THEORY OF MUSIC.  
PROFESSOR TOMS. Credit, 2 semester hrs. or 3 quarter hrs.  
Fee, \$7.50.  
*16 assignments.*
- A study of the rudiments of music. Scales, intervals, and elementary harmonic material with practice in melody writing.
- c14-c15-c16. HARMONY.  
PROFESSOR SCHINHAN. Credit, 2 semester hrs. or 3 quarter hrs. each.  
Fee, \$7.50 each.  
*15 assignments, c14.  
16 assignments, c15.  
18 assignments, c16.*
- Prerequisite, Music c4, or the equivalent.
- A first-year course in harmony. This covers the ordinary har-

monic resources up to the chords of the seventh, their inversions, and elementary modulation.

c24-c25-c26.

HISTORY OF MUSIC.  
PROFESSOR SWALIN.

Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
Fee, \$7.50 each.

*16 assignments each.*

This general course in history of music is divided into three parts any one of which may be taken separately: (1) the period from antiquity to the end of the sixteenth century; (2) the seventeenth and eighteenth centuries; (3) from the Romantic period to the present day. It is planned to include phonographic recordings of the music of the various periods.

#### DEPARTMENT OF NATURAL SCIENCE

These courses are designed to orient the student in the world of science. The principles of the natural sciences are developed in relationship to man and the progress of civilization. Application of scientific principles in daily life are especially emphasized.

\*c1xa-c1xb-c2xa-c2xb.

NATURAL SCIENCE.  
PROFESSOR PRESTON.

Credit, 2 semester hrs.  
or 3 quarter hrs. each.  
Fee, \$7.50 each.

*16 assignments each.*

Natural Science c1xa-b and Natural Science c2xa-b, which follow, constitute a general survey of the field of science in its practical applications to everyday life. Particular stress is laid on a study of the student's own environment. The course is designed to broaden the horizon and deepen the understanding of common phenomena and to furnish a background for better nature study teaching. Natural Science c1xa-b deal more especially with the non-living world. Natural Science c2xa-b consider more especially the world of living things.

#### DEPARTMENT OF POLITICAL SCIENCE

c51.

THE GOVERNMENT OF THE  
UNITED STATES.  
PROFESSOR JENKINS.

Credit, 3 1/3 semester  
hrs. or 5 quarter hrs.  
Fee, \$12.50.

*27 assignments.*

A general course dealing with the national government of the United States. Attention will be directed to the constitutional basis, the historical development, and the practical organization and operation of the institutions established for administering national affairs.

c52.

THE GOVERNMENTS OF EUROPE.  
PROFESSOR ROBSON.

Credit, 3 1/3 semester  
hrs. or 5 quarter hrs.  
Fee, \$12.50.

*27 assignments.*

A course in comparative government dealing with the governments of England, France, Germany, Italy, and Russia. Particular attention will be directed to the features in the structure, operation and trends in these governments which present contrasts to those in the United States.

\* These courses were designed to give credit toward the degree of A.B. in Elementary Education, which degree is no longer offered at Chapel Hill. Undergraduate work in elementary education for women is now given at the Woman's College in Greensboro and those interested in degree credit in that field should consult the authorities there about their courses. These courses give certification credit in the elementary field.

- c81. AMERICAN STATE GOVERNMENT. Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 PROFESSOR JENKINS. Fee, \$12.50.  
*27 assignments.*
- A study in the principles, organization, and administrative methods of state government. In connection with the course will be a special study of the government of North Carolina.

#### DEPARTMENT OF PSYCHOLOGY

- \*c21x-c22x-c23x. Credit, 2 semester hrs. or 3 quarter hrs. each.  
 GENERAL PSYCHOLOGY. Fee, \$7.50 each.  
 PROFESSOR DASHIELL AND *19 assignments, c21x.*  
 MISS RETHLINGSHAFFER. *18 assignments, c22x.*  
 Junior and senior elective. *16 assignments, c23x.*
- The aim of the course is to present the essential phenomena of psychology, and the various methods of approach. Emphasis is placed on the organic relationships within the whole field.

#### DEPARTMENT OF ROMANCE LANGUAGES

NOTE: Candidates for degree credit at the University are required to take their courses in this department in residence.

#### FRENCH

- c3. COMPOSITION AND READING— Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 INTERMEDIATE. Fee, \$12.50.  
 PROFESSOR LYONS. *27 assignments.*
- It is understood that those who register for this course have had either two years of high school French or one year of college French. The course consists of composition of medium difficulty, a thorough review of the essentials of French grammar, and translation, from French into English, of literary masterpieces of moderate difficulty. No pretense is made that the student will improve his knowledge of the spoken language in this course. However, a student who completes successfully this course and the following course, French c4, should be able to write French with a certain amount of facility, and should be able to read with ease anything written in modern French prose.
- c4. COMPOSITION AND READING— Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
 ADVANCED. Fee, \$12.50.  
 PROFESSOR LYONS. *27 assignments.*
- Prerequisites, French 1, 2, and 3 in residence or one year of college French.
- The objects of this course are: (1) to enable the student to read standard French fluently and easily in preparation for the courses in literature that follow, and (2) to give the student practice in expressing his thoughts in French, thus enabling him to write the language with some degree of fluency. The assignments will consist of constant reading of the masterpieces of modern French literature with frequent compositions.

\* Credit only for lecture part of course.

c21-c22. **FRENCH LITERATURE.**  
 PROFESSOR LYONS.  
 Prerequisites, French 3-4 or 11-12-13 or the equivalent.  
 French c21 is an introduction to the study of French literature, giving a general survey of French literature from its beginnings through the 17th century. A number of plays of Corneille, Racine, and Molière, the three great dramatists of the 17th century, will be read. French c22 is a survey of French literature through the 18th and 19th centuries. Selected reading from the works of Voltaire, Rousseau, Beaumarchais, Chateaubriand, and Victor Hugo will be required.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.

Fee, \$12.50 each.

27 assignments each.

#### SPANISH

c3-c4. **SPANISH COMPOSITION.**  
 MR. MCKNIGHT.  
 Prerequisites, either two years of high school or one year of college Spanish.  
 The object of these courses is to provide the student with an opportunity to acquire practice in writing Spanish.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.

Fee, \$12.50 each.

27 assignments each.

c21-c22. **SPANISH LITERATURE.**  
 MR. MCKNIGHT.  
 Prerequisites, Spanish 3-4 or 11-12-13 or the equivalent.

Credit, 3 1/3 semester hrs. or 5 quarter hrs. each.

Fee, \$12.50 each.

27 assignments, c21.

30 assignments, c22.

Spanish c21 is a general survey of Spanish literature during the 16th and 17th centuries, with some reference to preceding literary movements. There is the reading of selections from Lope de Vega, Cervantes, Calderón, etc. Spanish c22 gives a general survey of Spanish literature since the classical period, with special stress on the 19th century.

#### DEPARTMENT OF RURAL SOCIAL ECONOMICS

c51. **RURAL ECONOMICS.**  
 PROFESSOR HOBBS.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.

Fee, \$12.50.

25 assignments.

This is a technical course introducing the student to the subject of agricultural economics. It deals with such subjects as the scope of agricultural economics, systems of farming, farm financing, power and machinery, labor, land, tenancy, credits, marketing of farm products, price of farm products, etc. The purpose is to acquaint the student with agriculture as a business, and to introduce him to the new field of agricultural economy.

c53. **HISTORY OF AGRICULTURE.**  
 PROFESSOR HOBBS.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.

Fee, \$12.50.

27 assignments.

This course outlines the history of agriculture and rural life, mainly in Europe and America. From the beginning of time man has lived largely on the farm and has extracted his living out of the soil. Urbanization is a recent development. This course is designed to acquaint the student with the stages of agricultural development from the earliest recorded times to the present. It

covers earliest beginnings, agriculture in Rome and Greece, later agriculture and rural conditions in Europe, and a brief history of American agriculture. It enables one to understand history better.

- c71. RURAL SOCIOLOGY.  
PROFESSOR HOBBS. Credit, 3 1/3 semester hrs. or 5 quarter hrs. Fee, \$12.50.  
*27 assignments.*  
This course is an introduction to the study of rural sociology. It is based on definite text materials and therefore is generally technical in character, serving to lay a foundation for further study in this field. It deals with such subjects as rural and urban communities defined, types of rural communities, advantages and disadvantages of farm life, rural health and sanitation, rural social institutions as the home, school, church, and government.
- c101. NORTH CAROLINA: ECONOMIC AND SOCIAL.  
PROFESSOR HOBBS. Credit, 3 1/3 semester hrs. or 5 quarter hrs. Fee, \$12.50.  
*27 assignments.*  
This course is designed to familiarize the student with the home state, and it is the only course of its nature offered in the United States. It is an economic and social interpretation of North Carolina, and is designed mainly for teachers whose work involves a knowledge of the state. It outlines the geographic areas of the state, their economic foundations, peculiar social conditions, problems, and constructive suggestions. It covers population, agriculture, resources, industry, and state-wide social and economic conditions.

#### DEPARTMENT OF SOCIOLOGY

- c51. INTRODUCTION TO SOCIOLOGY.  
PROFESSOR BROOKS AND MR. MOORE. Credit, 3 1/3 semester hrs. or 5 quarter hrs. Fee, \$12.50.  
*28 assignments.*  
Sophomore, junior, and senior elective. Emphasis on social organs as found in primitive society, the rise of contemporary society, the forces shaping society studied through the geographical, biological, psychological, and cultural approaches; social organization and control; the elements of social theory. Brief consideration of causal factors underlying social problems. This course should precede all other work in this department.
- c52a-c52b. SOCIAL PROBLEMS.  
PROFESSOR MEYER AND ASSISTANT. Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each.  
*16 assignments each.*  
These are general courses giving primary emphasis to positive features and institutional foundations of society. Problems of leadership, race, population, family, immigration, and other institutions are emphasized. More emphasis is given in c52b to such pathological aspects of society as crime, poverty, and the defective.
- c161a-c161b. THE FAMILY.  
PROFESSOR BROOKS AND MRS. MOORE. Credit, 2 semester hrs. or 3 quarter hrs. each. Fee, \$7.50 each.  
*15 assignments each.*  
The first part deals with the historic significance of the family; its place and problems today under the influence of changing social and economic conditions; some criteria of family success; the

family as a field for research. In c161b family relationships are examined in the light of psychological, sociological, legal, eugenic, educational, and economic influences with special emphasis on parent-child factors.

NOTE: In special cases and by permission, c161b may be taken independently of c161a, but ordinarily they should be studied in the order listed.

c154. \*CONTEMPORARY AMERICAN SOCIETY.

PROFESSOR ODUM AND ASSISTANT.  
Prerequisite, Sociology 51 or 52.

This course is divided into three main parts. The first is an examination of the development of society in the modern world with special emphasis upon contrast between our current technological civilization and earlier societies. The second part is a characterization of the "Americanisms" of the contemporary United States, contrasting the authentic "Americanisms" of earlier days with those of our modern society. The third part will examine the theory and practice of democracy as the special American social arrangement through which society works for a "superior mankind" and a greater human welfare.

Credit, 3 1/3 semester hrs. or 5 quarter hrs.  
Fee, \$12.50.  
*27 assignments.*

\*\*c171a-c171b.  
EDUCATIONAL SOCIOLOGY.  
Junior-senior elective.

A course in the foundation of educational sociology, with special emphasis upon the utilization of sociology in furthering the educability of the group and in correlating other institutions with the school. The social objectives for the individual, for the group, for the institutions, for school subjects, will be treated specially. In c171b special emphasis is placed upon original studies, researches, and practical projects in the application of the organization principles set forth in c171a.

Credit, 2 semester hrs. or 3 quarter hrs. each.  
Fee, \$7.50 each.  
*16 assignments each.*

c173a-c173b.  
PLAY AND RECREATION.

PROFESSOR MEYER AND PROFESSOR BEARD.

The theory of play and recreation is studied in c173a, while in that which follows, c173b, the practice is stressed. In c173a the play movement is given with emphasis on the present need of play and how play is promoted. A study is made of the play instincts—hunting, fighting, and housing as illustrations. Sex and age differences are given. Classification of movements and interest forms a helpful section. The physical, mental, moral, social, and preventive values in play and recreation are studied and stressed. The text used is interesting and offers many helpful suggestions for those interested in play and recreational activities.

In c173b the practical field of play and recreation is entered. A helpful bibliography is studied. Playground plans, equipment, and activities are suggested. Emphasis is given to game analysis and methods of game instruction. Organization work is studied. Boys' and girls' clubs, camp life as a part of the recreational program, special holiday activities, and general athletics are some of the other topics studied. Many helpful aids and suggestions are

Credit, 2 semester hrs. or 3 quarter hrs. each.  
Fee, \$7.50 each.  
*16 assignments each.*

\* Not available until fall 1937.

\*\* Not given 1937.





CORRESPONDENCE COURSES OFFERED AT STATE  
COLLEGE OF AGRICULTURE AND ENGINEERING,  
RALEIGH, N. C.

**Agriculture**

<i>Courses</i>	<i>Credits</i>	<i>Instructor</i>
Agron. 101, Field Crops .....	3 credits	Mr. Darst
A. H. 102, Animal Nutrition .....	5 credits	Mr. Ruffner, Mr. Haig
Hort. 209, Vegetable Production .....	3 credits	Mr. Randall
Hort. 228, Home Floriculture .....	3 credits	Mr. Randall
Soils 270, Soil Survey .....	3 credits	Mr. Clevenger
Soils 310, Fertilizers .....	3 credits	Mr. Clevenger
Soils 320, Pedology .....	3 credits	Mr. Clevenger
Poul. 101, General Poultry .....	3 credits	Mr. Dearstyne
Poul. 303, Poultry Nutrition .....	3 credits	Mr. Dearstyne
Poul. 305, Poultry Diseases .....	3 credits	Mr. Dearstyne

**Agricultural Economics—Rural Sociology**

Agr. Econ. 261, Farm Management .....	3 credits	Mr. Forster
Rural Soc. 302, Rural Sociology .....	3 credits	Mr. Wakefield

**Education**

Ed. 203a, Educational Psychology .....	3 credits	Mr. Garrison
Ed. 203b, Educational Psychology .....	3 credits	Mr. Garrison
Ed. 320, Vocational Guidance .....	3 credits	Mr. Boshart
Ed. 321, Vocational Education .....	3 credits	Mr. Boshart
Ed. 352, Industrial Arts for the Elementary School .....	3 credits	Mr. Boshart

**Psychology**

Psy. 371, Psychology of the Exceptional Pupil .....	3 credits	Mr. Garrison
Psy. 373, Psychology of Adolescence .....	3 credits	Mr. Garrison
Psy. 375, Psychology of Language .....	3 credits	Mr. Garrison

**Economics**

Econ. 102, Introduction to Economics .....	3 credits	Mr. Green
Econ. 211, Business Law .....	3 credits	Mr. Green

**English**

Eng. 120, Business English .....	3 credits	Mr. Wilson
Eng. 150, History and Principles of Journalism .....	3 credits	Mr. Wynn
Eng. 221, Survey of American Literature .....	3 credits	Mr. Ladu

**History**

Hist. 101, Economic Geography .....	3 credits	Mr. Barnhardt
Hist. 201, Social and Economic History of Modern Europe .....	3 credits	Mr. Barnhardt
Hist. 209a, United States Government.....	3 credits	Mr. Lockmiller
Hist. 209b, Government (State and Local) .....	3 credits	Mr. Lockmiller
Hist. 302, United States History Since 1860 .....	3 credits	Mr. Bauerlein
Hist. 303, History of North Carolina .....	3 credits	Mr. Barnhardt
Hist. 307a, Southern Economic and Social History .....	3 credits	Mr. Lockmiller
Hist. 307b, Southern Economic and Social History .....	3 credits	Mr. Lockmiller
Hist. 307c, Southern Economic and Social History .....	3 credits	Mr. Lockmiller
Hist. 322, Latin American Republics .....	3 credits	Mr. Lockmiller

**Geology**

Geol. 120, Physical Geology .....	3 credits	Mr. Stuckey
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**Engineering**

Cer. E. 103, Ceramic Materials .....	3 credits	Mr. Stone
Cer. E. 104, Ceramic Processes .....	3 credits	Mr. Stone
Cer. E. 208a, Drying Technology .....	3 credits	Mr. Stone
Cer. E. 208c, Setting Heavy Clay Products .....	3 credits	Mr. Stone
Cer. E. 213, Firing Technology .....	3 credits	Mr. Stone
Cer. E. 207, Bodies, Glazes and Colors .....	3 credits	Mr. Stone
Cer. E. 214, Pyrometry .....	1 credit	Mr. Stone
Cer. E. 210, Metal Enamels .....	3 credits	Mr. Stone
Cer. E. 301, Refractories .....	3 credits	Mr. Stone
M. E. 102 or 101, Engineering Drawing	6 credits	Mr. Briggs
Chem. E. 201, Industrial Chemistry .....	9 credits	Mr. Randolph
A. E. 206, History of Architecture .....	6 credits	Mr. Paulson

**Practical Courses in Engineering and Mathematics**

Air Conditioning, Heating and Ventilating .....	no credit	Mr. Turner
Elementary Radio Electricity I .....	no credit	Mr. Glenn
Elementary Radio Electricity II .....	no credit	Mr. Glenn
Electrical Meters .....	no credit	Mr. Keever
Industrial Electricity .....	no credit	Mr. Brown
Mechanical Drawing .....	no credit	Mr. Briggs
Practical Land Surveying .....	no credit	Mr. Bramer
Plumbing .....	no credit	Mr. Geile
Elementary Photography .....	no credit	Mr. Meares
Practical Mathematics .....	no credit	Mr. Fisher

## Modern Languages

M. L. 101, Elementary French .....	9 credits	Mr. Ballenger
M. L. 103, Elementary Spanish .....	9 credits	Mr. Ballenger
M. L. 106, Spanish Prose .....	9 credits	Mr. Ballenger

## Sociology

Soc. 101, Human Relations .....	6 credits	Mr. Winston
Soc. 103, General Sociology .....	6 credits	Mr. Winston
Soc. 300, Criminology .....	3 credits	Mr. Winston
Soc. Ex. 302, Sociology of City Life .....	3 credits	Mr. Winston
Soc. 306, The Family Organization .....	3 credits	Mr. Winston

*For further information, write to Edward W. Ruggles, Director,  
College Extension Division, State College Station, Raleigh, N. C.*

## UNIVERSITY EXTENSION SERVICES

In addition to the correspondence courses listed in this catalogue, the University of North Carolina offers, through the Extension Division, the following services to the people of the state:

**Extension Class Instruction.** Late afternoon, evening, and Saturday classes are organized wherever enough enrollments to cover expenses are secured. Courses of both a vocational and cultural nature are offered, with college credit, if desired.

**Library Service.** Reading courses, books, and reference materials are loaned to individuals and groups interested in the systematic study and discussion of literary, historical, social, and other subjects. There are available about fifty outlines for study suitable for women's clubs or other groups.

**Lectures.** Popular and technical lectures and readings by members of the faculty are arranged for schools, clubs, and other community organizations. Lecture courses either on a particular subject or a series of topics may be obtained. Short courses and institutes are held at the University for groups interested in intensive training and instructional programs.

**Dramatic Arts.** Assistance is given in organization for dramatic activities, in play selection and production, and in the loan of play-books and other library material. An annual tournament is conducted in cooperation with the Carolina Dramatic Association.

**Interscholastic Activities.** In coöperation with several University departments and state agencies, the Division conducts annual contests in debating, athletics, and academic subjects. A coaching school is held each summer for high school coaches and athletic directors.

**Publications.** The *University News Letter*, containing the results of studies made of economic and social conditions in North Carolina, is sent free to residents of the state. There are also issued annually several outlines for reading or study on such topics as current books, history, travel, etc.

For information about any of the above services, write to the UNIVERSITY EXTENSION DIVISION, Chapel Hill, N. C.

DETACH HERE

## REGISTRATION BLANK FOR CORRESPONDENCE COURSES

University Extension Division  
Chapel Hill, N. C.

This blank is to be filled out completely in applicant's own handwriting. It must be accompanied by check or money order to cover fee.†  
In sending this application, I agree to abide by the rules and regulations of the Extension Division as set down in the catalog:

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Toward what degree?..... At what institution?.....  
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\* Credit granted teachers for courses in education and allied subjects. See page 7.

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*Current Books for 1930-1931.* M. N. and R. P. Bond. 1931.  
*Current Books for 1931-1932.* M. N. Bond. 1933.  
*Current Books for 1933.* M. N. Bond. 1934.

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*Development of the Short Story: English and American.* L. B. Wright. 1926.  
*The French Novel in English Translation.* U. T. Holmes. 1930.  
*Contemporary Spanish Literature in English Translation.* A. B. and N. B. Adams. 1929.

### BIOGRAPHY

- Other People's Lives, First Series.* C. S. Love. 1928.  
*Other People's Lives, Second Series.* C. S. Love. 1931.  
*Other People's Lives, Third Series.* C. S. Love. 1933.  
*Heroes of the American Revolution.* F. M. Green. 1931.  
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*South America.* W. W. Pierson, Jr., and C. S. Love. 1929.  
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### DRAMA

- A Study Courts in Modern Drama.* (Revised Edition.) E. L. Green. 1927.  
*American One-Act Plays.* E. T. Rockwell. 1929.  
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