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The Pierrette Players  
Discuss Russian Drama

(Continued from Page One)  
tissement to be done as there was no more business, the president announced the program.

A paper on the Russian Drama was read by Dorothy Siewiers, who discussed in brief the origin and history of the Russian drama, mentioning some of the most famous Russian dramatists, and showing the influence which the German, French and Italian playwrights had on the development of a national drama of Russia.

As an example of Russian dramatization, and playwrighting, Doris Walton read Chekhov's "The Bull." The play was rather difficult to read, but Miss Walton interpreted the characters well, and deserves much credit for making the play enjoyable and entertaining. The plot was rather humorous, and not characteristic of most of the popular and better known Russian plays.

Mrs. Popov buries herself in a large castle, and laments and bemoans the death of her husband. She is considering entering a convent to relieve her suffering, when her sad lamentations are interrupted by Smirnov, an ally of her officer.

Smirnov, who was a friend of Mr. Popov, comes seeking some money which his dead friend owed him. Mrs. Popov refuses to pay, saying that she cannot give Smirnov any money until her manager returns from the city. Smirnov becomes enraged. He tears up the furniture, and sits down, determined to remain until the manager returns if it be three days. Mrs. Popov's kindness, and perpetual politeness irritates and exasperates him. They decide to fight a duel—Mrs. Popov goes to get the guns. Upon her return, she begs Smirnov to teach her to shoot, and they decide to go to the garden, where they may practice.

Here Smirnov finds that he cannot bring himself to shoot Mrs. Popov—he finds her charming, alluring. He proposes, and after a stormy session of refusals, Mrs. Popov accepts.

The text of Miss Siewiers' paper in part is as follows: "Russia has been somewhat slower in developing a national drama than the other European countries. Dramatic representations of a sort were begun at an early period, but regular plays were not performed before the middle of the eighteenth century.

In the middle ages although theatrical performances were prohibited in Russia because they savored of paganism, Russia was not entirely devoid of dramatic representations. Bands of singers and actors, who were belated representatives of

the French "jongleurs", roamed the country, giving rough farces, when not engaged in pillaging expeditions and in the seventeenth century the troops of buffoons kept by the magnates swelled the ranks of these vagrant jongleurs. In Kiev, which was under Polish influence the scholars of the church academy gave elaborate puppet shows at Christmas, such as have survived until the present day throughout Russia.

The beginning of the Russian Theatre is due to the efforts of Johann Gregori, a pastor of the German colony of Moscow. Matuyev had built a theatre for Czar Alexis in a suburb of Moscow and in this comedy palace, Gregory, on October 17, 1672 gave, by the order of the Tsar, a performance of his own, "Comedy About Easter." Here it is interesting to note that in Russia as in England, the theatre was started in the church and by churchmen. This performance was a success and the following year Gregory was ordered to establish a school for actors and soon he was able to present his "Judith" and "Tobias"; these were chiefly translations of German plays. At the death of the Tsar, however, the comedy palace was closed and Matuyev, accused of herself, was sent into exile.

In 1703 Peter the Great built at the Red Square the Comedy House, the first public theatre in Russia, in which the German Kunst and later Furst gave German and Russian performances. It is interesting again to note just here that Russian drama had always to be favored by the Tsar before it was popular. The nobility and the Tsar were interested in drama and it was necessary to have their co-operation and support before a performance could be a success. We see throughout the history of the Russian drama that it was influenced by the royal house, either one way or another and what they thought and did about a play either made or killed it.

After Peter the Great died the Russian theatre fell into disuse. Empress Anna maintained German and Italian troops and the ballet but many of the plays performed were no more than poor rificements by some actor. Then we see another influence creeping in during the reign of Empress Elizabeth. This influence was the French classical drama. In her time ballets gave way to the dramas of Moliere, Corneille, Racine and Voltaire. This formed the transitory period. The Russian Theatre had been influenced first by German drama, then by German and Italian drama, then by French. Now it was time for true Russian drama to arise. Sumarofov who was born in 1718 and died in 1777 was the first real Russian dramatist. He

### The Mathematics Club Accepts Constitution

The Mathematics Club held a meeting last Friday, February the twelfth, and adopted the Constitution which had been drawn up by a committee appointed at a previous meeting. The Constitution was as follows:

**ARTICLE I**  
Name and Purpose  
Section 1. The name of this wrote tragedies in imitation of Racine and Voltaire and translated Hamlet into Russian; his comedies, however, did more for the evolution of the Russian drama. In these, while his characters are feebly developed his satirical purpose leads him to touch upon native follies and he paved the way for Fontaine, the dramatist of manners of the next generation.

During the reign of Catherine the Great, the Russian theatre made memorable progress. In 1779 Catherine established the theatrical school and in 1783 the Large Theatre, which still exists in its original location. Catherine enriched the Russian drama by her own contributions in the way of comedies. The best of these is "O Tempora", a satire on superstition and hypocrisy.

Toward the end of the eighteenth century there was an ever-increasing number of dramatists who based their plays on incidents in Russian society. We see an increasing amount of local plots, that is, plots dealing with Russian characters and situations and less imitative of foreign drama.

Napoleon's triumphant marches through Europe provoked in Russia a suspicion of the French which found expression in the drama in constant attacks on the French occupation of Russia, prevalent in Russia. Napoleon, who later confined himself exclusively to the fable, in 1805 wrote a comedy, "Lessons to Girls," which was followed by "The Fashion Shop." In both of these he ridiculed the situation for everything French.

The war of 1812 at first arrested all dramatic activity. The Moscow theatre was burned and was not until 1814 that Podgnyakov opened a private play-house. Naturally there was a clamor for patriotic plays.

In the nineteenth century Gogol's comedy "The Inspector" created quite a sensation and Pushkin's "Boris Godunoff" shows the change from French to Shakespearean influence.

We come then to modern Russian drama and the Bolshevik influence. Just as the novels of a nation are influenced by its history so the type of drama determined by the conditions of the times. Just as novels reflect the life of the period, so the drama reflects the customs. All was influence the drama, and the Bolsheviks are destined to make their contribution to the Russian stage. What their influence will be cannot yet be determined. All the theatres have been taken over by the Soviet government and the whole attempt at government plays has been a failure.

What was needed was a new, revolutionary theatre, and there such were formed in Moscow. But now it is rumored that all the theatres are soon to lose the support of the government; thus the decadent dramatic art in Russia receives its coup de grace.

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organization shall be the Mathematics Club of Salem College.

**Section 2. Purpose:**  
**ARTICLE II**  
Membership

Section 1. All students enrolled in the Mathematics Department and others who are especially interested in this subject may become members of this club.

**ARTICLE III**  
Meetings  
Section 1. There shall be no stated meetings of this organization but it shall come together at dates decided upon by the President, especially at such times as an inactive and interesting program can best be arranged.

**ARTICLE IV**  
Officers  
Section 1. The officers of the club shall consist of a President, Vice-President, Secretary and Treasurer.

**ARTICLE V**  
Duties of Officers  
Section 1. It shall be the duty of the President to appoint the time of meetings, to preside at all meetings of the club, to appoint all committees and their chairman and to perform other duties incident to the office.

Section 2. It shall be the duty of the Vice-President to perform the duties of the President in case of inability of the latter to perform such duties.

Section 3. It shall be the duty of the Secretary to prepare and read the minutes of each meeting and to keep an accurate account of the proceedings of the club.

### Winston Hi Players Give Three Plays

Salem students who saw the Winston Hi Players in the three one-act plays which they presented last Friday night, February the twelfth, were pleasantly surprised at the skill of the young actors.

Of the three plays "The Valliant" was decidedly the best, showing better training, deeper understanding and more sympathetic interpretation. "Riders to the Sea" comes for its share of praise, particularly in the matter of the dialect, where the members of the cast secured the desired effect without being unintelligible. "Society Notes" was the type of play suggested by the name, witty, without being particularly clever, well done but not brilliant.

"The Valliant" was the only possible choice for the winner in the contest, and although two of the main characters, Fritz Pirey and Dwight Linville had important parts in "Fixin's" this play seems decidedly to surpass last year's success.

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club.  
Section 4. It shall be the duty of the Treasurer to collect all fines and dues, and to render an annual report at the end of her term of office.

**ARTICLE VI**  
Qualifications of Officers  
Section 1. The President shall be a Senior or a member of the highest class represented in the club. The Vice-President, Secretary and Treasurer shall be from either of the remaining classes.

**ARTICLE VII**  
Amendments

Section 1. This constitution shall be amended, canceled or superseded by another, if the motion comes from a member of the club and is carried by a two-thirds majority of the members present.

FOUND: Post office key, number seventeen. Ruth Perkins.