

PENN STATE COLLEGIAN

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BUILDING FOR THE FUTURE

Several years ago when officials at Penn State announced their policy of not awarding athletic scholarships, a wave of comment passed over both alumni and students. Naturally this comment was both favorable and unfavorable to a policy which made Penn State one of the pioneer institutions in placing its athletics on an extremely high level.

It was natural that a slight drop in the quality of teams should be noticed after the sudden elimination of all athletic scholarships. It will take a few years for officials here to build up from the material received team of equal quality to the teams produced by Penn State during scholarship days.

The finest thing about Penn State's athletic policy may be found in the fact that it is not merely "outlined" when the College year begins, but definite plans are instigated whereby this policy may be successfully carried out.

Now it is possible that not only a greater number of students will take part in sports at Penn State, but varsity material may be uncovered by coaches who will supervise contests.

Penn State can well be proud of the stand it has taken to decommercialize college athletics. Teams produced here can take their places beside those at many colleges whose policies are still blemished by subsidization.

The 1931 LaVie staff deserves universal commendation for a yearbook which proved attractive in appearance, and original in its survey of Penn State's student life.

A FIRM FOUNDATION

To next year's Old Man Bell staff the retiring board leaves an example and an opportunity. The example is one of capable and diligent work, which has unquestionably raised the standards of Penn State's literary publication to a new high level.

The place of Old Man Bell in the literary and cultural work of the College has been given new meaning this year. Its gradual growth has received increased impetus.

After a faltering start seven years ago the Old Man Bell has emerged from the group of literary publications that tried and failed at Penn State, definitely established and sure of permanence.

Although the terms, "enjoyable" and "dignified" are applied with too little frequency to college dances, the Junior Prom combined both qualities as few similar affairs have.

Added impetus has been given to freshmen to turn out for sports by doubling the yearling football schedule next fall. In the last few years it has been disheartening for some of the plebe gridiron toilers to work all season without chance of participation in a game.

CAMPUSEER

BY HIMSELF

So we had another Thespian show. Three cheers, people. Raw! Raw! Raw!

Some show, and maybe you think the boys and girls didn't have their trials and tribulations getting that thing together. Take Ken Holderman, for instance. As a reward for helping to write the book, design the sets, direct the show, compose the music, and write the lyrics, Ken got his name all over the program and was allowed to escort the Ladies of the ensemble home from rehearsals.

One boy who deserves more credit than he got in the Thespian program-encyclopedia is Theodore A. Krum, whose name appears only twice, and in pretty small letters at that.

What we liked most about the Prom was not the whispering music, the gay people, or anything like that. It was the globe that lighted the entrance.

We were also pleased with the imports. You know, anybody who listens to the local cowboys riding the poor co-eds can have a lot of fun if he remembers who razzes loudest and then notices who has the homeliest imports.

A co-ed who always has a ready reply is Mild Kist. Just the other day she was calmly smoking in her room over in Grange Dorm when Mrs. Sommerlath, one of the chaperones, walked in unannounced.

"Why Mild?" said the chaperone, "Do you mean to tell me you're smoking?" Mild didn't mean to tell her anything of the sort.

About town and campus. A Phi Ep crashed the Prom through a back door in a swallow tail coat. Florence Sneddon claims that her father is an English lord. Marge Hathaway practiced for the May Dance before a mirror.

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Footlights

Once in a while we sit down and think to ourselves that perhaps, after all, what used to be our conception of real life, to live in a Fifth Avenue apartment and see all the Broadway shows, is not so much.

In our short span of five years spent writhing on the auditorium seats and sitting through rotten Thespian shows, there has appeared for the first time a production that provides an evening of amusement even for the jaded nerves of Prom addicts.

What astounded us was the meety and uniform fitness of the casting which defied us to find a badly misplaced character. If anyone thinks it is a sin to select eight or ten persons hereabouts, who can sing, dance, and act, let him step before his mirror and try his talents at the three.

About the book—we know that the authors spent sums of money seeing some four or five performances of a current Broadway musical comedy and then, with such specific inspiration, wrote "Reely and Truly."

We saw Miss Ray's face at the performance. Really and truly, Miss Ray, we are in favor of the feminine invasion of the hitherto masculine

CO-EDS

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Thespians. It put the boys over made the name "co-ed" phrase not opprobrium, and added the home-like touch the way only a woman's hand can.

Grace Baer, Norris, and Maimed gave performances of professional character, we don't like to say who was best because as each was on the stage we thought that one was unequalled. Mine exceeded our expectations, though we usually don't like juvenile leads, and Muriel Bowman sang sweetly and acted neatly.

As do most amateur choirs, this one persisted in counting the routines steadily and with grim countenances, but you should have seen them three weeks ago. Beth Schwalbe was our favorite 'lady of the ensemble', while the goodly harmony of Mae Kaplan and Frances Christine in "Dances in Hollywood" made us decide that the first song they had to sing was pretty bad.

To Grace Baer, Biennen, and Wein-

er, gold shoe taps for a smooth dance routine. We forgot that Marge Hathaway is a Phi Kappa Phi when she did the Spanish number, which was entreeing. Perhaps the women's harmony trio had a bad number, that's all.

If you didn't see the show, write out all your cynical observations about Thespian productions in general, throw them in the fire and buy a ticket for the Commencement appearance of "Reely and Truly."

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