

PENN STATE COLLEGIAN

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THE SYSTEM ON TRIAL

The controversy over the resignation of Nate Cartmell as track coach here has a deeper implication than most students perceive. It is unfortunate that such a good coach as Nate could not conform to the athletic program decided upon by College authorities.

Penn State's intramural sports program is based on the principle that the body, as well as the mind, of every student should receive training. Therefore, rather than have specialized coaches which train only a few adept students, the supporters of the program want trained coaches who will instruct all the students desiring training.

How does the system work in practice? How many students participate in intramural sports for the love of the game and for the purpose of improving themselves physically? How many students would participate if cups were not awarded to the winning fraternities or clubs? How many students would prefer working out on the track themselves to watching a champion Penn State track team in action?

In the development of this program for the physical betterment of the student, surely the student should have something to say. The pitch to which student sentiment has risen since Sunday is an indication that undergraduates are not entirely satisfied with the present order of things. Whether this sentiment has arisen because of the resignation of a well-liked coach or whether it is indignation at the intramural system in which he did not fit, is a moot point.

WHAT ABOUT WAR?

More proof that American college students object to war is shown in the recent nation-wide poll conducted by the Intercollegiate Disarmament Council, the National Student Federation, and the Brown Daily Herald.

This is undisputable evidence that the militaristic patriotism no longer appeals to the intelligent undergraduate. He is beginning to see that the causes of war, when the propaganda has been peeled off, are for the most part inexcusable and avoidable.

It would be interesting to know what Penn State students think about war and the prospect of marching into it. There seem to be so many other, less important things attracting their attention that these problems are remote and obscure in their minds.

CAMPUSEER

BY HIMSELF

Before attempting to pour any wit into this column, we want to emphasize that bits of ramblings in it are motivated by our own policy (the Campuseer's). We are just as much of a maniac as The Maniac. Knowing that readers wait with tongues out for this column to appear (harrumph), we feel (harrumph) that we (harrumph) have a great responsibility on our hands (harrumph).

We always knew that there was a Silent Power Behind the Throne in this College. We knew someone was telling the authorities just what to do at the right time, but we could never find out who it was. Imagine our great feeling of discovery, then, when we read in the La Vie that the Demolay Club since its inception in 1929 has proved an important influence in the policy of the College.

Another thing we used to wonder about was why Boots Frizzell is decorating Montgomery's window in his spare time. Boots, it seems, has had his eye on more lucrative jobs at times. Some time ago he was in New York hobnobbing with the other prominent architects when he thought he would tie himself into Gimbel's and inquire if they needed a A-No. 1 window display man.

Our most sincere apologies to John S. Naylor, who has disclaimed any honor of writing anagrams for the New Yorker. We promise not to rely on rumor again, and proudly publish this well written letter. Thank for the orchid.

To the Campuseer:

An anagrammist is at best a literary gadgeteer. Nevertheless, even an anagram, published by the sprightly New Yorker is something of a laurel wreath (orchid to you) for any author.

Now not even bald-headed Caesar was fonder of laurel wreaths than am I. Still, I rather feel that those wreaths, however slight, should be deserved. Consequently, I must deny the authorship of the anagrams signed J. S. N., which have been printed in the New Yorker, and to which your column of last week called attention.

True, I do have a typewriter; my initials are J. S. N.; I have contributed to the New Yorker (as a perfect bale of rejection slips will testify); but since I have never played pee-vee golf, spun a yo-yo, or worked a jig-saw puzzle, it is doubtful that I should ever write an anagram. Save for this last fact, however, your note published last week was substantially correct.

Cordially yours, JOHN S. NAYLOR.

Gleanings

Virginia Wild feeding popcorn to Bill Moorehouse... Snooty Helen Taylor doesn't like Hardie Albright, of movie fame... Myrt Breneman wants to know if Fred Waring is from Penn State...

Looking Over The News

Within the last three days two great messages affecting the peace of the world were delivered to the nations. President Roosevelt has to a greater extent than ever before pledged the cooperation of the United States in this respect through a disarmament plan sent to fifty-four nations, while Chancellor Hitler has somewhat alleviated the tension in Europe by definitely expressing the Nazi stand for peace in Europe, and Germany's right to equality among the nations.

President Roosevelt's plea for peace backed up the MacDonald provisions for disarmament, thus allowing Germany a defensive force on a par with France and Poland. Replies promising cooperation to Roosevelt in the coming World Peace Conference are pouring in from the nations, including Great Britain, France and Germany.

First, the elimination of weapons of offensive warfare, "war planes, heavy mobile artillery, land battleships called tanks, and poison gas;"

Second, the immediate cooperation by the nations on the first definite step;

Third, no increase in existing armaments over and above the limitations of treaty obligations;

Fourth, subject to existing treaty rights, no nation during the disarmament period shall send any armed force of whatsoever nature across its borders.

Perhaps it is impossible for the nations to comply strictly in eliminating arms of aggression, since passenger and civil planes could very easily be converted to use for war, but nevertheless, the relative increase of defensive over offensive power will greatly lower any war threat.

Chicago racketeers take their hats off to the Administration as the Federal government muscles in on Muscles Shoals.

The message was hailed throughout Europe as the breakdown of the United States' traditional policy of isolation. Without the cooperation of the United States it would be close to impossible for the nations to progress with peace measures.

It seems foolish for our country, in this age of almost instantaneous communication, and complex interdependency of nations upon each other, to uphold the policy of the days when Washington rode his old grey mare. If the United States had not been the unknown quantity and had shown her hand in 1913 and 1914, perhaps the World War would have been averted.

-B. H. R.

FOOTLIGHTS

BERKELEY SQUARE, by John L. Balderston, produced by the Penn State Players under the direction of Frank Neusbaum, Friday, May 12.

THE PLAYERS

- Peter Standish.....Arthur Cunningham
Helen Pettigrew.....Dorothy Boehm
Lady Anne Pettigrew.....Maggie Kuschke
Kate Pettigrew.....Anne Hansen
Tom Pettigrew.....Ralph Hetzel Jr.
Mr. Throstle.....Wayne Varnum
Marjorie Frant.....Theresa Baer
Duchess of Devonshire.....Catherine Miller
Miss Barrymore.....Esther Chadwick
Duke of Cumberland.....Roger Hetzel
Major Clinton.....Henry Mouththrop
Lavinie Stanley.....Willbur Disney
American Ambassador.....Kutzer Richards
Mrs. Barwick.....Eleanor Ferguson

A toast to Arthur Cunningham whose polished performance in "Berkeley Square" made the Players Friday night production an outstanding local dramatic event. Cunningham's characterization of Peter Standish was the finest individual performance witnessed in a Players show. But all the buzzsaws for Cunningham do not mean that the other members of the cast did not do their part to contribute to the success of the evening.

Our honors would be distributed individually: to Maggie Kuschke (hear! hear! a personal prejudice!) for an entertaining, but little over-done caricature of the Lady Anne Pettigrew; to Wayne Varnum for an ingratiating performance as Mr. Throstle; to Ralph Hetzel Jr. as the blustering English dandy, Tom Pettigrew; to Dorothy Boehm (quite delightful to look at, too) in the role of Helen Pettigrew (even though the semi-poetic passages were a bit too much for her); to Anne Hansen, whose Kate Pettigrew was consistently well-acted; and finally to Roger Hetzel, who dominated his short scene as the Duke of Cumberland, and whose accent caused a deal of thumbing up old histories.

On the whole, the character bits were the most poorly played. Both the maids, Juanita Sorzano and Eleanor Ferguson (Mrs. Barwick) quite evidently were reciting their lines. Catherine Miller (Duchess of Devonshire) lacked the bumptiousness of let's say, Mae West, and the regalness of Ethel Barrymore, both necessary to the part. Esther Chadwick (Miss Barrymore in the show) was not quite convincing, neither were Theresa Baer (Marjorie Frant), Willbur Disney (Lord Stanley), nor Henry Mouththrop (Major Clinton). Kutzer Richards (the Ambassador) pleased with his stage appearance and voice, but did not entirely impress us in his role.

If we begin to go into the plot of the play we can get into difficulty. Suffice it to say that is: (1) the story of a man (Peter Standish) who dreamed that he lived in the time of his eighteenth century ancestry; or (2) one who projected himself into his family past. (The latter will probably satisfy the more mystical.) Standish, living in the Berkeley Square residence of his distant cousins, is imbued with the idea of re-living the past history of his early namesake as related in his diary, letters, and notes. He falls in love with a girl dead 141 years (the sister, Helen Pettigrew) and renounces his engagement with the living Marjorie Frant. It was all quite bothersome. Yet the staging of it held the attention of a well-filled Auditorium (the largest Players crowd in several years). As for the play which we heard so much about when presented with Leslie Howard in the leading role, were both pleased and disappointed. It is our fear that Howard's performance, just as Cunningham's, has rated the play (incidentally by John Balderston, of Germantown) rather higher than it deserves.

Our congratulations, too, to the stage crew for a finely built set which conveyed as thoroughly as anything else the atmosphere of the play. Also sundry thumps for several annoying errors, as switching on the lights before Standish lighted the candle, almost wrecking the finest part of the second scene. Likewise censure to the make-up artists for their atrocious work on Lady Anne, Kate, and Lord Stanley. And our oft-repeated general criticism would be that the voices and enunciation of the men characters were as usual better than those of the women. Can't something be done about that, Messrs. Frizzell, O'Brien, and Koeppe-Baker?

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Finally, kind words for Mr. Neusbaum for direction and training of a cast that proved more competent than any within our short memory. Let our trivial quibbling should mislead you, we really had a splendid evening. You should have been there, too.

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THURSDAY-- Fredric March, Jack Oakie in "THE EAGLE and THE HAWK"

NITTANY FRIDAY-- "THE WARRIOR'S HUSBAND" SATURDAY-- "LILLY TURNER" TUESDAY-- "SO THIS IS AFRICA" WEDNESDAY-- "THE LITTLE GIANT" THURSDAY-- "THE SILVER CORD" Penn Printing Co. JOB PRINTING Phone 871-J Opp. Postoffice State College, Pa. Rubber Stamps Stamp Pads Line Daters

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