## PENN STATE COLLEGIAN

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Tuesday, April 7, 1936

### STUDENT LEADERS AWAKENING

Joseph P. Swift, head of the Interfraternity Couneil, and Genevra C. Ziegler, Women's Student Government president, are listed among the speakers for the Anti-War Strike scheduled for Wednesday morning. April 22.

The COLLEGIAN highly commends Mr. Swift and Miss Ziegler in their attempt to aid this fight against war for profit. Their action is most unusual and courageous Student leaders for years have been notorious for

their conformity, conservatism, and lack of interest and

knowledge as to what is going on in the world. But today the student leaders of Penn State seem to have awakened to the fact that the world is being groomed for another war. Mr. Swift and Miss Ziegler have taken a step toward true leadership in their decision to speak on the anti-war problem. Several years ago student leaders for the most part shied away from the anti-war strike because they were afraid they would have some nationalistic drunk call them a "red." It is a relief and a thrill to see that these two leaders have

### "PEACE FOR AMERICA": THE FASCISTS' 5- POINT PLAN

the courage to break the precedent set by former "big-

shots."

Last week James E. Van Zandt, national commander of the Veterans of Foreign Wars, sneered in commenting on the overnight growth of the Veterans of Future Wars organizations on American college campuses: "They're too yellow to go to war . . . They'll never be veterans of a future war." This week, the leader of one of the country's prime jingoistic organizations announces a five point "Peace for America" program in the guise of an Army Day message;

The militarists were quick to jump on the student organization's manifesto, labelling the founders of the Veterans of Future Wars everything from "publicityseeking boys" to "red menaces." Now, by such a ridiculous "Peace for America" program as emanated from the office of Commander Van Zandt, the veterans' organization leaves itself open to justifiable critieism from groups which are actually seeking peace.

Commander Van Zandt's program calls for a national defense "second to none, but not as a source of Huge profits to munitions makers."

Thus, the veterans re-echo the cry of "National befense" as the only means to avert war. Realizing that public sentiment has swung sharply against the munitions makers as a result of recent senate investigations, the veterans are willing to swing over also, their Army Day manifesto bitterly scoring the huge profits of the munitions makers.

In addition to calling for stronger neutrality laws and a constitutional amendment to guarantee their permanence, together with "absolute isolation from all international treaties that may obligate the United States to go to war," Commander Van Zandt sets forth three provisions in his five-point program that smack definitely of fascistic origin.

In effect, two of the points in Van Zandt's program call for immediate Federal control of all munitions plants and elimination of the profit incentive by having all resources placed at the disposal of the Federal government. If ever there was a fascist scheme devised to plunge a nation into the throes of war and into the hands of the military, it is embodied in the national commander's "Peace for America" program.

The third provision is a forceful example of what could happen if the military forces assumed control of the government. This point urges the "adoption of a strict military censorship in America of all news pertaining to belligerent nations for the purpose of eliminating propaganda and to confine all news dispatches

published in this country to 'verified reports.' This proposal of the veterans' commander strikes directly at one of the constitutional guarantees of liberty of the American people-freedom of speech and freedom of the press. Mr. Hearst has often raised the cry that the freedom of the press is being endangered. We wonder what his answer will be to the latest proposal of

his jingoistic comrade, Mr. Van Zandt. America is one of the few countries in the world where a strict military consorship of the press does not exist. Mr. Van Zandt would place us in the class of Fascist Italy, Communistic Russia and Imperialistic Japan in carrying out his proposal to muzzle the press.

Yes, Mr. Lewis, "It Can Happen Here."

# OLD MANIA

### I. F. Ball Siftings:

The check that the A. T. O. house gave the I. F. Ball committee for their share of the festivities bounced . . .

Nomination for the most disgusting attempts to be funny: Bill Denise and Bob Smith and a couple of other Sigmu Nu frosh in the Corner Friday night tearing up people's checks and breaking bottles. They ended up by hooking some of Metzger's bicycles and riding off up Allen Street . . .

Willie Orris, of the Beaver House, bought a new suit Saturday afternoon. That, in itself, is not par-ticularly unusual, but Saturday night he went down to the Corner carrying the suit in a box. He took off his old one and donned the new in a booth—probably to get his name in the colm . .

Frank Allebach, of the Phi Psi house, dated Hermione Hunt over the week-end. Saturday noon he and Skid Babbitt, a perennial Phi Psi alumnus, went around to get her for lunch. They waited in front of the Van Tries Club for half an hour for her. When they finally got around to the house lunch was practically over. So Frank suggested that they go down to the Corner, but it was very crowded. Skid suggested that they go over to the Diner and grab a couple sandwiches. "Sure," said Frank, "that'll be all right with you, won't it, Hermione?" Miss Hunt drew herself up to her full height. "I suggest," she said, "that we go to the Nittany Lion." Frank bought three lunches at the Nittany Lion.

Some advanced rotissie dope down in the diner Some advanced rocussic dope down in the char-Saturday night confessing what he does with the money the government gives him: "Aw, hell," he said, "if I'd have gotten my rotissic check I'd have had enough dough to get drunker than hell this week-end." . . . Profane lad . . .

### Advertisement:

We weren't satisfied just to stand and look at the beautiful revolving device that the Thespians had in the window of the A. A. store. We counted things. There were twelve chorines on it—all of them—and watched it, your favorite girl would come around in just thirteen seconds. The possibilities are endless . . .

### Yoo Hoo, Messrs, Fleming & Breene:

" . . On the other hand, the slipping on the part of Ted Fie-Rito and his boys is most exasperat-ing. A few months ago there was a fine cutfit, on its toes, the acme of dance band showmanship. Recently though, it's begun to sound definitely discouraged with little semblance of any of the good musicianship it once possessed. Much commercial corn and little of the light effects achieved by lifting rhythm and clever reed sections. And Fio-Rito's over-use of the organ is nauseating."—George Simon in the March issue of Metronome.

(Our best thanks to W. J. Bright '36 who sent

# About Town and Campus:

Penn State is now the only college of any account in the East that doesn't have a chapter of the American Student Union. We have a fine, intelligent administration here. They are firmly in favor of a healthy liberal element-so long as it is in the hands of conservatives . . .

We like the telegram that Lynn Christy's date sent him when she got down to New York: "Import leaving New York noon train. Am itching to see etchings" . . . A bunch of the Phi Delt lads have drawn up a pact agreeing that they will never again bum cigarets from their frat bros . . .

Add little known facts of no importance: There is an old unused dog house behind the Hetzel garage ... And while we're on the subject, we note that Ward Bien is back in the League . . . The piano in Fairmount Hall is badly in need of tuning . . . Jim Dugan has a terrible time tearing Editor Hillgartner away from Wheezer Dimpfl long enough to get out a

Jake Forney, who came back specially to see the Thespian show, slept through it . . . Sam Fitting handed Buddy Rogers an empty Old Mr. Boston bottle for autographing Friday night. In the excitement Rogers signed it twice . . .

-THE MANIAC



AND STILL—

THE CORRECT COLLEGE HAT-THE PENN STATER . . . . . . \$3.95



### **FOOT LIGHTS**

"Stocks and Blondes," 30th annual production of the Penn State Thesplan Club, presented in Schwab auditorium, Saturday night, April 4. Book by J. Ewing Kennedy, John E. Binns and Richard H. Allen. Music and lyries by Don Dixon and Hummel Fishburn, Settings by Oliver Smith, George Downs and Feg Giffen, Book directed by John E. Binns. Entire production under the direction of J. Ewing (Sock) Ken-

Corbin Rudie L. Hellmund
Jay Gould Arthur W. John \_\_Jim Unangst Jim Fiske Charles W. Walters ...\_Charles W. Tilden Rabbitts Fuller Tommy John E. Thompson

from a mere revue which past Thes-pian shows have been to a musical comedy type. The use of a single con-tinuous theme naturally adds much to he continuity and does much to sustain interest at a fairly consistent level throughout. When independent acts are strung together as in last year's show, each must be of such calibre that it will stand by itself. In "Stocks and Blondes," the story of the show itself was often sufficient to carry it over the rough places and you felt that each act and scene was neces-

While much can be said for the comely character of the "ladies of the ensemble," and their probable latent ability, nevertheless the chorus numbers vaguely embarrassed us-in fact bers vaguely embarrassed us—in fact all amateur chorus dance numbers do. And it's northat we're prudish, oh far from it! But you just know that they're all such really nice girls, and when the script calls for a bit of bur-lesque show terso tossing the result, to us, is painful. The spirit is willing but the flesh is weak—or midybe its vice versa. We're speaking now of the only real "leg" show number in the show, the "Knock on Wood" num-ber. The other ensemble numbers were ber. The other ensemble numbers were quite pleasing, the "Champagne Waltz" routine being right up a Thespian chorus' alley.

Switching to personalities, Bill Marlin, Charles Tilden and Iola Mur-ray were the best of the principals, we thought. All three seemed perfect by at home on the stage and acted their parts faithfully and easily—we were never worried about them. Mar-lin's Caesar, the colored porter, was done with gusto. Tilden's controlled and precise Rabbits Fuller, right hand man to Fiske, was a natural for him as was Miss Murray's Ceda Garland. As the worldly wise yet winsome stenographer, Miss Murray fitted the part like the well known glove. As the Arbane, romantic Fiske,

Charles Walters was competent and his singing voice, fine. Walter's na-tural swagger fit in well with his role and the general effect was pleasing but his actions and speeches seemed just a little too theatrical, too recita Just a little too theatrical, too recta-tive. The rest of the partnership was convincing: Arthur John did Jay Gould effectively and Jim Unangst's Daniel Drew was nicely portrayed. As Angie, the maid and Caesar's tap dance partner, Frances Gates was good and her tapping excellent being

(Continued on page three)

Love the Strangest Thing?" is the coupling and it's played with just the right verve. Ivy Anderson takes the vocal against a smooth trombone background. No. 7625.

Will Hudson, ace composer and arranger, and Eddie Delange, pianist, have a band that swings the former's modernistic tunes to perfection. "Hobo on Park Avenue" is just such a case. on Paik Avenue" is just such a case

The rhythm is sustained throughout with the bass way out front. It's just a trifle fuzzy but it has stuff. The brass attack is on the sending side, and the tenor and trumpet men get special mention. The melody of the other side is just as screwy as the title, but it's all right novelty work: "Eight Bars In Search of a Melody."

Featuring the typical biting sax-work and the high trumpet of Sy Oli-ver, Jimmie Lunceford has recorded a swingy little thingy, "Stomp It Off." Sy and Jimmie wrote it. They a swingy little thingy, "Stomp It' Off." Sy and Jimmie wrote it. They revive "My Blue Heaven" on the other side of this platter, and while it may please most of the Lunceford fans, to me it has the characteristic odor of something that should have been left interred. No. 712.

Eddie Nichols has reviewed this for you, but I must mention it also—Red Norvo's "Decea Stomp" and "Gramerry Souaire." The former is

"Gramercy Square." The former is swing plus and deserves a big hand. The other side is pretty sissy, according to Eddie, but if you get in the mood the haunting melody will en-

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ingà. No. 861.

Andy Kirk and hià Twelve Clouds of Joy (billed also as the Cab Calloway of the West) come back to the recording lists and favoir us first with "Christopher Columbus," that incomparable theme of Fletcher Henderson; (They tell me Bottorf has a good version of this—the five hundred and twelve who stormed Sigma Nu last Saturday will tall will so .) The tenor twelve who stormed Sigma Nu last Saturday will tell you so.) The tenor, piano, and brass in general are all above par. All I care to say about this is that once you hear it, you'll buy it. Choo Berry, Henderson's crack tenor, is one of the authors. The other side is also all ride, a great truth or a lousy nun, demediare on truth or a lousy pun, depending on how you look at it. It's "Froggy Bot-tom" and get a load of the rhythm, including that blue guitar. No. 729:

Leck

Both the number and the recording read like it anaway, even it? I am a year throught that they would be biased in some way—or thry didn't see it. However, since this is the first through that combers of the cast, and the fellow timbers of the cast, and the fellow timber of the cast, and the fellow timbers of the cast, and the fellow timber of the cast, and the fellow timber of the cast, and the fellow timbers of the cast, and the fellow timbers of the cast, and the fellow timber of the cast, and the fellow timbers of the cast, and the seem the to the two them. The timber timber timbers that the two timbers of the cast, the timbers that the fellow that the fellow timbers of the cast, the timbers that the fellow timbers of the cast, the fellow timbers

bilinging Goodman in. Thank Benny for grooving "Madhouse" and those choruses that he filmself takes have

trance to the extent of many replay-intestines to spare. Stacey has a nice ings. No. 891.

-Walt

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Many ideas were tried, but the squirrels gnawed on. Finally the cables were painted with black asphaltum and sprinkled with sand. The gnawing stopped.

Not a major engineering problem, to be sure. But thousands of strange little problems, too, have been solved to assure you the world's most reliable telephone service.

