

SUMMER COLLEGIAN

of the Pennsylvania State College

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PENN STATE SUMMER SESSION AND THE PUBLIC SCHOOLS

By Dean Will Grant Chambers, Guest Editorial Writer

Figures recently released by the Pennsylvania Department of Public Instruction indicate that in the school years 1920-21, only 7.7 per cent of the public school teachers of this state were teaching on college certificates, that is, were college graduates; while in 1935-36, 37.5 per cent held college certificates. That is to say that in the past fifteen years the ratio of college trained teachers in the state has increased about five-fold.

It is interesting to trace the parallel development of the Penn State Summer Session, both in program and in enrollment. For a very large part of the work of transforming the great mass (now 62,692 of them) of teachers was performed by the college summer schools in the state.

When the Penn State "Summer School for Teachers" was organized in 1910 the overwhelming majority of our public school teachers had not even completed a high school education. In 1911 our new School Code was enacted by the State Legislature and the reorganization of our school system began. As late as 1921 our Summer Session had in its program of studies many courses which did not carry college credit. The work was being adapted to the needs of the teachers, who up to about this time had had very little incentive to professional study.

During the fifteen years under review the interaction of the changing school program and needs with our Summer Session produced progressive changes in each. Definite efforts were put forth to satisfy the conscious needs of the teachers and to make them conscious of new demands of the profession to be met by still further training.

First the Summer Session dropped all sub-collegiate courses and pointed out the importance to teachers of having college degrees. A Summer Session commencement was instituted to encourage teachers to work systematically for graduation. The growing needs for specialization were met and fostered by the establishment of such new features as the Institute of English, French and Music, and by such new divisions as Art Education and Physical Education. The lists of summer graduates lengthened rapidly and graduate study came into demand. At the summer commencement of 1935, 141 bachelor degrees and 114 masters and doctors degrees were conferred. Meanwhile the enrollment in our summer courses continued to grow, the certification requirements were advanced by the State; first bachelors degrees then masters degrees were demanded of high school teachers, while elementary teachers were asked to get two years of training, then three, and are now looking forward to four years of college and a degree.

In every session since the reorganization of our Summer Session in 1922, the Department of Public Instruction has sent us representatives from its own personnel to develop and present to large classes of teachers the new phases of work demanded for the schools, to interpret new educational legislation, or to contribute in other ways to the revolutionary transformation of the teaching personnel of the public schools of Pennsylvania. An annual Superintendents' Conference was organized about fifteen years ago which has brought to increasingly large groups of school administrators the newest experiments, theories and trends of education in our State.

No summer school in the state has co-operated more closely or modified its program of work more constantly to meet the needs of the teachers than has ours. And the large and increasing enrollment which has made it the largest Summer Session in Pennsylvania is evidence that our efforts have been appreciated by the teachers and the public.

SAFE DRIVING

With no campus restrictions on cars of Summer Sessions students, the traffic problem on the campus and in the town becomes acute during the summer months. So far, borough officers have been lenient with student traffic code violators. Up to this week, more than 150 warnings have been issued by the Burgess and the Police Commission.

But in order to safeguard the lives of students and townspeople in the borough streets, the Police Commission will now exact full penalties for traffic violations. It is the desire of borough officials and the Summer Sessions administration that no automobile tragedy mar the six weeks of the session. Student drivers are requested to drive sanely not only in the borough but on the highways, and are asked to observe traffic regulations in town in the interest of their own safety.

COMMENT

HOW TO BET AGAINST YOURSELF AND WIN

If you're the cautious sort of cuss who bet 50 cents on Joe Louis and later put 50 cents on Max Schmeling so that you could win a bet without losing money, perhaps you'd like to know how to bet both ways and make money.

Here's how a Broadway wisecracker did it. Early in the summer, New York "brokers" were offering odds of 6 to 1 that Roosevelt would be returned to the White House. The cagey better accepted the so-called short end, betting \$100 against \$600 that F. D. R. would not be re-elected. He bided his time and, as he expected, the odds dropped to 2 to 1 after Landon was nominated. He then bet \$400 to \$200 that Roosevelt would be elected.

Simple recapitulation will show that the man has invested \$500. If Roosevelt is re-elected, he will get in return \$700, making a profit of \$200. If Landon becomes the next President, he will receive \$600, or a profit of \$100. Our major concern is merely this: do so many people already know about the trick that we'll be unable to use it in the future. Putting it in this column, you know, is just another way of hiding it.

AUTOACCESSORIMANIA

According to Prof. Bill Werner, English litter, the latest in automobile accessory gimeracks is a fur tail that waves, pennant-like, on the radiator cap. We've seen them, Bill, and wonder how they stand socially after rain wets them, car heat dries them again, and warm breezes carry their vintage under the open windshield.

Just as up-to-the-minute as this gawgaw is the imitation marble knob that clamps onto the steering wheel and, of all things, aids the delicate driver in turning a corner. Another is the radiator screen that sifts large insects from small, allowing only the minutest to enter the crevices of streamlined fronts. What this country really needs is an automatic attendant rudely on the wrist when he puts in only 9 gallons instead of 10.

CURT CRITICISM

It happened at the Little Theatre showing of "Private Lives" (the other evening. Elyot (Eddie Binns) and Amanda (Nellie Gravatt) were in the process of what you Americans call a rumpus. Chairs were spilled, lamps crashed, windows broken, walls rocked as the two actually punched each other all about the little love nest. As the curtain suddenly laid the act to rest, a meek, shuddering little old woman in front of me turned quietly to her companion and whispered: "Is there just the one play?"

TEMPERANCE NOTE

It seems that State College battled through the July 4 pandemonium in great shape without the casualty list that usually follows the patriotic frenzy. The borough put on a great show, and what with all the money that rolled in, maybe the Alpha Fire company can buy itself a new horse. But the climax came in the parade Saturday night. Among the various decorated vehicles that rumbled slowly down College avenue was the W. C. T. U. float, replete with posters and diagrams showing how demon alcohol practically reduces the organism to ashes. We don't know about the horrific diagrams but several of the posters plastered over the truck had deserted their former habitat to adorn the cause of temperance. Previously, they'd been on view in one of the local beer emporiums.

CINEMANIA

To the Cathaum's screen tonight come Clark Gable and Jeanette MacDonald in the grandiose musical romance, "San Francisco."

It is slightly heavy drama of San Francisco's "barbaric coast" in days of the earthquake and fire. Gable returns to the hell-bent hero role as a gambling baron. Miss MacDonald plays the part of the homeless girl who rises to opera fame in San Francisco.

Among the vocal numbers she sings in the picture are: "The Jewel Song" from "Faust" as well as other musical excerpts from the opera; "A Heart That is Free"; "Nearer My God to Thee"; "Battle Hymn of the Republic" and "San Francisco."

The supporting cast includes a number of brighter lights such as Spencer Tracy, Jack Holt, Ted Healy and his stooges, Shirley Ross, Al Shean, Jessie Ralph, Harold Huber, Bert Roach, Roger Imhoff, and others.

The picture follows the singing successes of Miss MacDonald in "Naughty Marietta" and "Rose Marie." The story deals with the life of an orphaned girl who rises from an entertainer in Clark Gable's gambling joint to great heights as an opera singer in San Francisco's famous grand opera house.

Tomorrow, the frozen North comes to the screen with Jack London's super frigid sequel to his "Call of the Wild," "White Fang," featuring Michael Whalen, as the semi-savage lover of the northland, and Jean Muir, the girl from "outside."

This is a hirsute drama of the northwoods in which two men, a girl, and a dog battle the elements and practically everything in sight. Also in the show are Slim Summerville and Charles Winninger, who supply the humor, John Carradine, Jane Carwell and Thomas Beck.

This opus is colossal, but it gets better as it goes along. Whalen and Beck set out to find a gold mine that has been bequeathed to him and his sister. Beck goes mad in the long trek through the trackless snow and jumps over a cliff. Whalen is attacked by a pack of wolves and saved by one of the pack, the descendant of the famous "Buck" of "Call of the Wild" fame. He adopts the dog after he is rescued and names the animal "White Fang."

The plot thickens, in fact it practically curdles. Beck is found with a bullet through his skull and "Whalen is accused of the murder. A mob sets out to lynch him. He is rescued by "White Fang" and Jean Muir.

"Two Against the World," starring Humphrey Bogart and Beverly Roberts, plays Wednesday night at the Cathaum. It is a super-heterodynamic drama of the radio which gives the low down on the guys who run a great broadcasting network.

Humphrey Bogart, who smacked audiences between the eyes with his performance of the landit in "Petrified Forest," plays the part of a radio station manager who is forced to put across trash over the air waves instead of programs of artistic merit.

Beverly Roberts is the good looking damsel that many of you noticed in Al Jolson's "Singing Kid" and Joe E. Brown's "Son O' Guns." The story concerns the struggle of a woman to keep her past buried when radio magnates decide to dig it up for publicity purposes.

Phil Epstein who was graduated from this institution in '32 has written another Hollywood comedy which

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FOOT LIGHTS

"Private Lives," by Noel Coward, presented by the division of dramatics, under the direction of Darrell Larson, in the Little Theatre, Monday night, July 6.

THE CAST

Sibyl Chase --- Charlotte Lord Elyot Chase --- Edward Binns Victor Prynne --- Frank Pennypacker Amanda Prynne --- Lellie Gravatt Louise --- Katherine Herb Stage manager --- Fay Fetterhoff Technical work for production was done by the class in stagecraft.

If you were one of the few people fortunate enough to squeeze into the Little Theatre Monday night you probably spent as enjoyable an hour and a half as you are likely to spend at an amateur production. That, of course, was to be expected; Noel Coward, as Dr. Dye went to considerable pains to point out in his lecture preceding the play, is nothing if not entertaining—as he is also frequently nothing but entertaining. But even the *longeurs* get technique can be carried to the saturation point, especially when attempted by players who haven't the feel for that sort of thing (Remember some of Joan Crawford's recent pictures?) and though Coward was responsible for the lines the cast was responsible for the laughs.

Two things in particular stand out in this presentation of "Private Lives": the first is Professor Larson's excellent job of cutting. More than a third of the lines were omitted, yet the audience was never conscious of any gaps in the continuity and the writer who read the play about a year ago, is unable to remember any particular lines or scenes which were left out. This also served to step up the tempo of the entire production.

The second was the emergence of Miss Gravatt as something more than a character actress. To those of us who have seen her only in such roles as that of Mrs. Mingott in "The Old Maid" the transformation was little short of extraordinary. We cannot help but remark on her remarkable facial resemblance to Constance Bennett; fortunately there was nothing akin in their acting.

If Amanda occasionally lacked some of the verve and dash of Elyot it can easily be explained by Miss Gravatt's absolute inexperience with straight roles and to the fact that she was in the part for only three and a half days. Even so her background and theatrical sense carried her through most of the rough spots.

The outstanding performance was that of Edward Binns as Elyot. Mr. Binns is well known to regular session students, having appeared in "Peace on Earth," "Pursuit of Happiness," "The Old Maid," and a half dozen others. Occasionally his past success has been due to a sort of "look I'm not acting at all" technique, but in Elyot he had a character so artificial that, if his portrayal was to be convincing, Binns had to make Elyot just a little unnatural. Except for the first few minutes when he, along with the rest of the cast, seemed a little forced and nervous he

succeeded in this quite well. Aside from their brief display of pyrotechniques at the end, Sibyl and Victor served only as convenient foils for the two protagonists. Neither Miss Lord nor Mr. Pennypacker is to blame for this. They did as much as anyone could to animate these two Coward cardboard.

To one who never got past Fr. 4 Miss Herb sounded convincing as the French maid. Most of the praise for the success of "Private Lives" should go to Professor Larson. With less than a week for rehearsal he was able to get from an amateur cast a set of performances that were sure, well-timed, and smooth. If we have applauded the principals it was really applause for the director.

It seems scarcely fair to mention any of the few technical errors. They were all probably due to a lack of rehearsal as were the occasionally fumbling lines. But, please, will the cast and man on the curtain for "Glamour" get together so that we can applaud all the characters at the conclusion of the play. —J. B.

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I'll Meet You at The Corner It may sound strange, but we never actually named "The Corner." The name just grew—partly from tradition built around the fact that the old co-operative once stood on the same hite—hence Co-op Corner. Similar has been the adoption of "I'll meet you at the Corner"—for Penn State has found that the town's most convenient place to meet as well as eat is The Corner unusual