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Tuesday, October 6, 1936

THEY HAVE THEIR ART

FOR TWO WEEKS the cast and crew of "Personal Appearance" worked on their show. Some nights they rehearsed until two or three o'clock. They neglected and cut classes to memorize lines or to work on sets.

Saturday night they received their reward. A thousand people saw and enjoyed their play. They got the inner satisfaction that comes from a good job well done. Some of them had parents and friends who made the trip here to see their performance and most of the cast received a pair of complimentary tickets so that these friends or parents wouldn't have to pay to see their performance. This little material reward served as evidence that their efforts to put on a good show were appreciated.

A few members of the cast, of course, were not members of the Players organization and so they didn't receive any free tickets. But there all realized that if they are in a few more plays this year they will be invited to join this group. Then, after they pay a thirteen dollar initiation fee, they too will be on the comp list. It gives them something to work for.

Then, too, the entire company realized that "Personal Appearance" was a financial success and this must have cheered them up a lot. They don't share in it, of course, and know that when the Players have a dinner and a dance they will have to pay a dollar or two if they want to go. But they certainly don't object to that. They wouldn't want to spoil their art by any traces of commercialism.

Usually the cast of a Players production has only one opportunity to give its show. The long nights of rehearsal culminate in one brief presentation. It is almost as if the football team held its weeks of practice for only one game.

The cast of "Personal Appearance" is pretty lucky, though. They are going to give their play again. The week-end of the Penn Game—that's the football half-holiday, you remember—they will present the play here at a dramatics convention. Some of them, of course, might like to go to the Penn game, but most of these people who are in shows are taken up too much with their own work to be much interested in such things as athletics. They probably won't mind staying here at all.

In these days when people are insinuating that some of our athletes are not quite lily-white, it certainly is a comfort to know that our actors, at least, are pure.

FINALE

No one is likely to see a cause-and-effect relationship between the announcement of Hugo Bezdek's removal from office and the startling victory which State's football team rolled up against Muhlenberg Saturday. Still, for anyone with a tendency to believe in signs, the fact that within a space of four hours scored its most impressive opening game win in ten years and also got rid of its Director of Athletics seems like a favorable augury for the future.

Little more comment on the Bezdek case itself seems necessary. No announcement has been made concerning his successor. The report of the alumni committee last spring called for "an administrator—not necessarily one who is a physical education graduate—but one who possesses great tact and executive ability." The general opinion seems to be that this recommendation will be followed.

An improvement in the morale of the coaching staff should be the result. Knowing that in his own sport he can do about as he pleases without interference from the top, a coach will now have the satisfaction of knowing that he will not have to take the rap for policies dictated to him by another. This is in keeping with the committee's recommendation "that authority and responsibility for all coaching should be vested in the head coach of that sport."

The change in name of the "Board of Athletic Control" to the Athletic Advisory Board, one of the minor actions of the committee, is a sensible step. The board never had any control, but many people unfamiliar with its function, assumed that it was largely responsible for all athletic policy. Its new name should make clear its true function.

The committee report makes clear that no change in the fundamental athletic policy of the College is anticipated. It tacitly recognizes that alumni groups and others have been giving athletes financial aid and will continue to do so, but other than warning that "such activities . . . may result in injustice and in violation of the spirit of amateur athletics" the committee very sensibly has assumed that this particularly activity is none of its concern.

The report was a long time coming, but it was worth waiting for.

OLD MANIA

Football Notes:

Well, the Nittany line sure made berger out of the Mules last Saturday afternoon . . . We Donato, it could have been worse . . . Judging by the beating they took, we think that the visitors will contend that State doesn't have a Gentleman on the team . . . Buck "MacNamee" Taylor's announcing had us in a whirl. By half time we couldn't tell the two teams apart because all we were seeing was red . . . Judging from the performance of the "Champs" drum and bugle corps during the half, maybe Tommy better try a co-ed as Blue Band drum major . . . Sid "Twirl-It" Booth, the new Blue Band baton manipulator, has a fancy step that makes Hitler's goose-stepping legions look like Russian peasants . . . And speaking of steps, how about the Penn State quick-step? . . . The ambitious COLLEGIAN salesman who nearly knocked us down, shouting, "Hey! Read all about it! Hugo Bezdek fired. Hey! Hey! Bez fired!" . . .

We couldn't find out the name of the gent in our section of the stands who brought his two dogs to the game. They probably got in on student athletic books . . . We liked one co-ed's one-word description of the Blue Band—smug . . . What makes good news? New Beaver Field, Neusbaum, Neumeyer, nude, nuisance, noodles, neurosis, new policy . . . Josie Lockhart, Altoona Tribune news-hawk, at the game, looking paunchy as ever. Josie took the bit in his mouth and wrote up the Bez story for his sheet's Saturday edition, making the Altoona Trib the only morning paper in the country to carry the story before Sunday—not counting the COLLEGIAN, of course . . . And practically every kid under ten years old was sporting a Landon cornflower at the game . . . We feel sorry for that high note the Blue Band trumpeters tried for . . . Well, anyway, the Muhlenberg boys' red helmets were plenty snappy . . .

Dear Maniac:

I am writing you because I am the victim of a crank letter writer. I figure you ought to be interested because you've gotten a number of crank letters yourself. This fellow has been writing me a letter every day at the Froth office and signs himself "A Junior." He puts down a lot of gags which he figures I ought to draw up. The gags are terrible and I have no way of telling him except your column. The letters are beginning to worry me and I don't sleep nights. Put it in your column that she should please quit it or else sign his name as I'm of a very nervous temperament regarding crank letters.

Thank you very much for your interest in this matter.

—Jim Dugan

Who Am I?

Ross Shaffer registered late and his card had not gone through when he went around to I. E. 315 for the first time. Ross stuck up his hand at the close of the period when Prof. Tommy Thomas asked whose names had not been mentioned in the roll call.

"What's your name and class?" growled Thommy. "Shaffer, sophomore."

"Psst," stage-whispered Bob Dallas, poking Ross in the ribs, "you're president of the junior class, remember?"

Tid-Bits:

Newell Townsend, who is doing the dirt for this rag's subscribers' dance, has picked up a nifty addition to his outfit. Yecept Doris Maunch, she is a sophomore transfer from Cedar Crest collich and has obtained the spot Lola Murray was tried out for because Doris can sing, too. Her blues numbers, with gestures, are supposed to be the real McCoy . . .

—The Maniac

FOOTLIGHTS

"Personal Appearance," a comedy in three acts by Lawrence Riley, produced by the Penn State Players under the direction of Prof. Frank S. Neusbaum in Schwab Auditorium on Saturday, October 3 at 8:30 o'clock.

The Cast
 Gladys Kelsey . . . Jean Woodruff
 Aunt Kate Barnaby . . . Jean Weldin
 Joyce Struthers . . . Lucille Giles
 Chester Borton (Bud) . . . Edward Binns

Mrs. Struthers (Ade) . . . Beatrice Conford
 Clyde Pelton . . . Harvey Levin
 Gene Tuttle . . . Morton Wolovsky
 Johnson . . . Donald Geiger
 Carole Arden . . . Hermione Hunt
 Jessie . . . Dorothy Clarke

In the third act of "Personal Appearance" Tuttle, Carole Arden's manager, makes a remark which might well have been applied to the audience. "I have," he says, "a Hollywood type of mind." The fact that the Dad's Day audience obviously enjoyed itself should be an answer to those champions of purity who argue that upon such occasions purity and wholesomeness are required. In fact, the most frequent criticism seemed to be, "Why did they leave the 'set' off the curtain line?"

Handicapped by only two weeks rehearsal Director Neusbaum and a veteran cast got the play into as good shape as could be expected of amateurs in such a short time. It was sometimes apparent, for example, that the actors were fumbling for lines, particularly toward the close of the second act. While there were no obvious fumbles there were other spots in the last act when the principals had to concentrate so much on remembering speeches that their delivery of them suffered as a result.

It is unfortunate that Neusbaum had no one better available for the lead, the role of Carole Arden, ex-waitress and present movie star, although Hermione Hunt did as well as she could in the part. She had the physical qualifications but little to go with them. Her performance was not actually bad, but there was no

Letter Box

To the Editor:

In the time which I have passed here at college, I have been subjected to many examples of undergraduate imbecility. However, it seems to me a new low was struck Thursday evening at the Cathaum, when a group of morons, unable to appreciate a cinematographic masterpiece themselves, had to display their stupidity by spoiling the pleasure of the more intelligent members of the audience. If a large number of the latter left the theatre, not with the feeling of elevation which such a work of art as "Nine Days a Queen" produces, but rather with feelings of disgust and indignation, I am sure the feeble-minded clowns referred to above must feel highly gratified.

Of course a letter to the COLLEGIAN can do nothing to rectify such indecencies, since the people for whom it is intended are undoubtedly of too infantile a mentality to read anything more difficult than the comics, but there is a certain satisfaction in expressing one's feelings to others who may have similar sentiments.

On the other hand, the COLLEGIAN might copy a review from some other paper or magazine instead of making wild leaps into the dark. For all that matter, any even moderately educated person should know that Jane Grey was not married to Henry the Seventh, her great-grandfather, who died twenty-eight years before she was born.

time during the play when she gave any evidence that she really understood the character she was portraying. Her nearest approach was in the last act in the scene when Tuttle "appeals to her better nature."

The best performances, it seems to this reviewer, were those of Morton Wolovsky, as Tuttle; Jean Woodruff, as the movie-struck Gladys; and Edward Binns as Chester Borton. Wolovsky's role was the most difficult of the three because many of his lines depended upon delivery rather than content for their laughs. He kept his scenes moving which was more than some of the cast was able to do.

Excellent timing, intelligent readings, and some good pantomime accounted for Miss Woodruff's success. Binns had a good conception of the character he was doing and his readings, too, were intelligent. He overplayed, perhaps, in the second scene of act two, but that can be overlooked as it probably heightened the comedy.

Harvey Levin was the best of the minor characters. Only one of the two newcomers, Jean Weldin, had an opportunity to do anything and she was handicapped in the part of Aunt Kate by her youthful figure and voice.

(Continued on Page Four)

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