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New Seating Plan Solves Problems

A Recreation Hall seating plan which both permits at all times the maximum occupancy of that building for indoor athletic events yet does not deprive any students of a seat to which he is entitled by payment of the athletic fee has been formulated—and with only the slightest inconvenience to the student.

The seating plan presented to All-College Cabinet Thursday night by Athletic Association President Joseph Lemyre appears to be just the right solution to a problem which plagued cabinet earlier in the school year. This new proposal seems to meet all the objections raised to the "300 seat" idea.

During the whole indoor season, Rec Hall was never filled to its 6000 capacity. The largest number to attend any event was 5007 by actual count. It is obvious that under the 300 seat plan, a dent wouldn't even be made in the number of people who could have been admitted to Rec Hall. However, the 300 seat plan could have taken spaces away from students who actually deserved them.

The new plan, while it will require some administrative work and some inconvenience to the students, solves these problems.

Basically, this proposal calls for students to exchange the coupons in their AA books for admission tickets to Rec Hall on any of several days prior to an indoor athletic event. If seats remain at five o'clock on the day before the event, they will be put on sale the next morning to graduate students, faculty, alumni, and other interested people. Students may also continue to exchange their coupons during the day of the event. If all 6000 spaces are still not sold by five o'clock on the day of the event, tickets will be made available at the game.

According to the proposal, these tickets will be made available both at the Athletic Association office in Old Main and at Rec Hall.

There are several reasons why this policy should be put into effect. One of the obvious ones is to create better relations with the faculty, townspeople, and alumni. This point was made much of during the controversy over the 300 seat plan.

Another point to be considered is the effect of a capacity crowd on the teams which are competing. There can be little that is more discouraging to an athletic team than to have to compete before a small crowd, like that which attended the last boxing meet. In addition, the money to be gained (which will not amount to a great deal) will be some aid in cutting down the deficit on which all athletic teams except football operate.

There is, also, a somewhat selfish reason to be considered. Under the policy which presently exists, a student, once he graduates, cannot legally get into Rec Hall to see a game. For a few years, this presents no problems because most students have several friends who are still undergraduates and who can easily obtain AA books for them. But ten years from now, this problem becomes more pronounced.

The new plan will make seats in Rec Hall available for almost every event for people other than students. It is an aim which can only be to the benefit of Penn State.

Gazette...

April 18, 1953

THETA SIGMA PHI, skit practice for all members, 10 a.m., Grange playroom.

April 19, 1953

THETA SIGMA PHI, dress rehearsal for all members, 2:15 p.m., Nittany Lion Inn.

COLLEGE HOSPITAL

Irwin Abrams, Charles Bates, Ralph Brooks, James G. Ellis, Marianne Herold, Thomas Kraynyak, Dorothy Leiser, John Pawlack, Charles Sambrosky, Paul Wilson and Shirley Solomon.

STUDENT EMPLOYMENT

Asbury Arlington Hotel, New Jersey, will interview women, April 24.

Camp Nokomis, New York, will interview men and women April 23.

Boys wanted for counter work, evenings. Must have car.

NSA President Explains Charges

One of the major problems which the National Student Association has had to face in recent years is the charges of subversion and Communist infiltration which have been leveled against it. These charges were pretty well cleared up by Richard Murphy, NSA's national president, when he visited All-College Cabinet Thursday night.

One of the charges aimed at NSA is that it advocates letting Communists teach. This is not the case, as Mr. Murphy ably pointed out. Actually, NSA's policy regarding Communists and teaching is the same stand maintained by the American Association of University Professors. This group argues that a teacher should not be fired on the grounds of his political beliefs alone. If a professor abides by all laws of society and is not a member of any group which prevents his mind from being free, then he should be allowed to teach. As Mr. Murphy said, it is hard to believe that any member of the Communist party could meet these qualifications, but idealistically speaking it is possible.

To the charges that NSA blasted college leaders who removed subversives from positions of trust and that NSA was in favor of allowing subversive groups to hold meetings on college campuses using college facilities, Mr. Murphy also explained and clarified his organization's stand. Many of the NSA concepts are admittedly idealistic. Because of this, a great deal of misunderstanding and dislike of the organization results. Perhaps idealism is on its way out in today's calculating world.

To further point up NSA's freedom from subversive tendencies, Mr. Murphy read a report by the group's National Advisory Council on its investigations into the charges of subversion. The group gave NSA a clean bill of health. Members of the council include former President Harry S. Truman, Harold Stassen, Mrs. Eleanor Roosevelt, and Gov. G. Mennen Williams (Mich.). There can be no doubt about the loyalty of these Americans.

While most of those who know anything about NSA agree that the organization on the national level is very fine, there is a great deal of debate about regional NSA. Much of this trouble arises because Penn State happens to be in a poor regional conference. Penn State delegates who have attended the regional conventions return to the campus thoroughly disgusted. The problem of what to do about this subdivision of the national group is another sore spot with NSA, but unfortunately, the answers are not as easy to find as are those in regard to subversion.

Next week, Penn State will send several delegates to a regional meeting in Pittsburgh. If they are not satisfied that some improvement is being made to increase the worth of these sessions, it is very possible that they will recommend to cabinet that Penn State drop its association with NSA on the regional level.

State has for several years been trying in vain to improve this regional mess. Perhaps it is time to let the other schools try it on their own. Or perhaps it is still too early to tell just how much, if any, Penn State's membership in the regional is doing. Any move to drop the regional group merely because it saves a little money should be seriously considered before final action is taken.

Poor Attendance At Class Meetings

Complaints have come from all the classes recently about the poor attendance at class meetings. A few people must go ahead to make and carry out plans for class functions if there are to be any. The usual result is that members of the various classes, who haven't attended a single meeting, spend their time finding fault with the way things are going and wondering why more functions are not planned.

The senior class is now in the midst of discussion about its class gift. Only a minority of the class proposed suggestions for the gift by which the Class of '53 will be remembered on campus.

The sophomore class Poverty Day ran into difficulties because so few people supported the project. The freshman class talent show was recently called off for the same reason.

If the students of the College want to have class activities and projects, more cooperation must be attained. Instead of complaining about the state of affairs, class members should present their own ideas and volunteer their energy. A little work on the part of everyone, and less on the part of a few individuals, would result in better plans and less pressure on the minority who are now carrying the burden on their shoulders. Class activities, like government, are the responsibility of everyone they affect.

—Al Munn

It was in making education not only common to all, but in some sense compulsory on all, that the destiny of the free republics of America was practically settled.

—James Russell Lowell

"Don't join too many gangs. Join few if any. Join the United States and join the family—But not much in between unless a College."

—Build Soil

Knowledge and timber shouldn't be much used till they are seasoned.

—Oliver Wendell Holmes

Little Man On Campus By Bibler



"Isn't this a wonderful floor—almost like dancing on a carpet."

The Osier Cage

By BARRY FEIN



Sweaty black faces glistening through a sea of smoke. Rhythmic handclapping and stamping of feet. Bodies swaying in undulatory motions. Occasional shouts breaking through the background of clinking glasses. Frenzied musicians playing different melodies at the same time, the exuberance of their primitive rhythms easily shouldering its way through the pandemonium of the crowded arena.

Suddenly, the music ceases, and, after a roar of approval, the crowd proceeds to shout confused orders to the musicians.

"Play 'The Saints!'" shouts a black moon face with a fence-row of gold teeth glistening through. "Play 'Basin Street!'" adds a white man, hardly noticeable in the haze.

"No, play 'Maple Leaf Rag,'" screams a tan woman with big eyes and a tight dress whose plunging V-shaped neckline makes no attempt at concealment.

A very large Negress comes on the floor, receives a burst of applause and shouts, and begins to sing "Make Me a Pallet on the Floor." Her sad song is interwoven with the threads of cascading clarinet and hammering foundation of trombone, whose gold slide darts in and out among the enraptured faces of the crowd. The sound is vibrant. It is guttural and smooth. It is blue and happy. It is JAZZ.

For here is the womb in which was nurtured America's only original art-form contribution. It is in this atmosphere that the Negro musician still plays with all the emotion and pathos that his downtrodden race knows.

His trumpet sings of the happy days and the hardships of the plantation. His clarinet wails the blues of unrequited love.

Jazz had its probable inception around 1890. It was not born suddenly, however, but was the result of the blending of spirituals with work songs, French quadrilles, and other forms of music found in the New Orleans area.

New Orleans, a fabulous city of vice and corruption where trumpets could be bought for 50 cents, became known as the birthplace of jazz. If not the actual birthplace, it is at least the melting pot for all the hybrid musical forms that were welded into jazz.

Jazz has its roots deep in the soil of Africa. The polyrhythm (different rhythms at the same time), polytonality (playing in different keys at the same time), and the vigorous drumming all trace back to African tribal music.

How is jazz made? What is it that enables five to eight musicians to play different things at the same time and have the re-

sultant music be not only emotionally charged, but as complex at times as a Beethoven quartet?

The answer to the first is easy. The second is a matter of conjecture.

Picture a circle of tribal drummers around a huge African bonfire. They become our jazz drummer. Their rhythms are his. Next, picture the leader of the group, his painted body swaying to his own voice. He becomes the trumpeter of our jazz band.

In the background we hear the high, wailing voice of a woman. She weaves her song around that of the leader; now her words are with his, now they are darting above or below. She becomes the clarinet whose limpid tones soar to vibrant heights.

The chanting background to the tribal ceremonies becomes the trombone. Banjo, guitar, or piano are added to aid the drummer. Basic tribal rhythms entwine with European melodies and Negro songs—and you have jazz.

"Go, man, go!" shout a group of young Negroes, their hands beating against a dirty table top. The object of the attention is a fat, sleepy-looking clarinetist who is taking a solo. The other instruments are merely "chording along," playing a soft background for the soloist.

Suddenly, the forceful notes of the trumpet come leaping over the dying sounds of the clarinet. The little fat man is forgotten for the while. He, too, joins in the background from which the soloist builds his song-picture. Then, all the instruments join in the final chorus.

The trumpet plays the melody, always a little ahead or behind the beat. The clarinet weaves a pattern around the trumpet. The trombone marches up and down the scalar steps, now above the trumpet, now below. Piano and drums make a rock-like foundation for our musical tower. THIS is jazz.

What jazz is was long ago determined by musicologists. How it happens to sound as it does, and what goes on in the minds of the men who play it is something that could probably never be put down in words. As Louis Armstrong once said, "If you gotta be told what jazz is, you ain't never gonna know!"