



BUNNELL

Bunnell Named Assistant Dean Of Admissions

Millard T. Bunnell, assistant registrar at the University, has been named assistant dean of admissions.

In this new post, explains Dr. Robert G. Bernreuter, dean of admissions, he will handle the admissions of all undergraduate students transferring to Penn State with advanced standing from other colleges and universities, but not from the Commonwealth Campuses.

Bunnell, who received a bachelor of arts degree in arts and letters from the University in 1926, has been serving on the University faculty and staff since 1927 when he was named instructor in engineering extension.

He has since served as supervisor of class centers, assistant supervisor of extramural class instruction, administrative head of the State College Center, and was in charge of registration and records in General Extension.

A year ago he was designated assistant registrar with the duties of integrating the records and registration program of Continuing Education Services with the work of the registrar.

University Raises Resistant Grains

New winter wheat and winter oat varieties, available for planting in the fall of 1961, were shown recently during the small grains field day at the Centre Hall Agronomy Research Farm of the State Agricultural Experiment Station.

The new wheat, Redcoat, is the first for Pennsylvania with combined resistance to Hessian fly, mildew, leaf and stem rust, and moderate resistance to smut. Redcoat outyields other recommended varieties in bushels per acre, according to Robert F. Pfeifer, small grains breeder at the University.

The new winter oat is Norline. This new variety shows promise for southeastern Pennsylvania, because of its improved winter hardiness and better straw quality, reported Harold G. Marshall, small grain breeder with the U.S. Department of Agriculture.

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Chocolate Cashew Waffles

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Curtain Up

The Theatre Reviewer— Why? What? How Powerful?

By JAY RAKE
Collegian Reviewer

The front page of the July 17th issue of the New York Times Book Review carried the banner headline: "Query: 'What are the critics good for,' The Times is not the first to ask this question.

Much has been written about the role of the critic in the theatre. What is his purpose? Is he necessary? How should he judge a play? Should he possess the power which (especially in New York) he does?

That the drama critic — or reviewer — is a human being with personal likes and dislikes just like anyone else is too easily forgotten. When judging a play he must use his own sense of taste and seek to satisfy his own likes.

What he writes is solely his own opinion and to expect him to give anyone else's would be

ridiculous. He should attempt to give the reader an idea of what it was like to be a member of the audience and how enjoyable the evening was and not be merely (as we ourselves have just recently learned) a grader of the component parts of the production.

That the critic is necessary is not true. All of us would no doubt be happier if there were never people to judge our performances — on or off the stage.

Why then does he exist? He exists simply as a service to the readers of a newspaper or magazine. The critic need not have the same tastes as the reader to offer this service. We believe that the reader will, having read a review prior to seeing a show, decide whether his theatrical likes or dislikes agree with that of the critic.

There must be people who when reading Brooks Atkinson's reviews in the Times decide to see a show because he did not like it and they have found their tastes to be the opposite of his. This is the reviewer's service to his public.

Atkinson — and his six cohorts who form the New York theatre critics' corps — has been accused of wielding too much power in deciding the fate of Broadway offerings.

No one would attempt to deny that when these seven men condemn a production it is usually fated to fold quickly, although there have been exceptions. (Our conscience is clear — we have little if any effect on the fate of shows.)

Then what is the justification for the power they possess? The

answer must lie in the habits of the average theatre-goer. Just as in politics, the theatre is subject to the bandwagon effect with everyone out to get tickets for the hit show — and hardly anyone willing to see the lesser successes.

Thus, the reviewer is performing a service for the readers of his newspaper when he weeds out the shows the masses do not desire to see. As a business the newspaper cannot concern itself with the effect such "weeding" has on the theatre.

It can also be hoped, because the critics are for the most part tasteful men, that their remarks can improve the level of offerings on the New York stages.

There is no clear-cut answer to the question of the need for, or worth of, the drama critic. Each person must decide for himself who to read and believe. As a lover of the theatre we would much prefer to see the theatre-going public see everything for itself and then decide whether or not it was worth the time and price.

Today's Answer

DARC	YAWL	TRIM
USER	FACIE	HERA
FIFE	OPENSE	ASON
FEEDER	SESSIONS	
ROAST	BOS	DYE
DOE	MARONED	
ORNO	LOFT	NOBLE
MIDDLE	OF	THE
ROAD		
SPADA	PALE	YOKO
SCULLERY	BEN	
TFS	INE	SMOKY
SAMSNEAD	AUNTIE	
BRINGS	DOWN	ORLY
ACTI	CERES	TALE
SEEP	ORES	SPAR

Congo--

(Continued from page one)

Congo airports and turn the guard duty over to his reactivated Congolese army and police.

● Send Moroccan, Guinean, Ghana, Ethiopian, Tunisian, Sudanese, Liberian and Congolese troops to Katanga immediately and withdraw all white troops from the province.

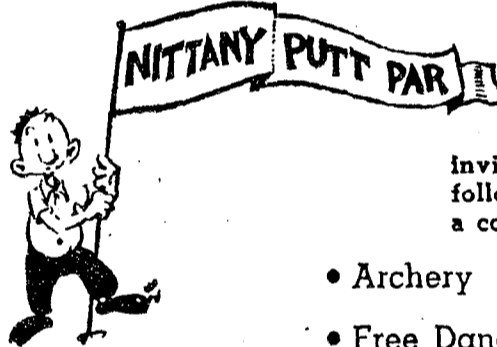
● Provide planes to fly Congolese troops throughout the country to re-establish order.

● Seize all arms and ammunition distributed by the Belgians in Katanga and put them at the disposition of the central government.

● Replace Hammarskjold's control over the U.N. Congo command by neutral observers of 14 nations whose mission would be "to assure the immediate and integral application of the Security Council's resolutions." Lumumba named Morocco, Tunisia, Ethiopia, Ghana, Guinea, the United Arab Republic, Sudan, Ceylon, Liberia, Mali, Burma, India, Afghanistan and Lebanon.

Though Lumumba's letter specified Katanga in calling for the withdrawal of white U.N. troops, his new press attache, Serge Michel, told newsmen the demand was for white troops to be pulled out of the whole country.

Michel is a left-wing Frenchman who supports the Algerian rebel movement. Lumumba was closeted a considerable time with Michel, but apparently did not consult his Cabinet before issuing the blast at Hammarskjold.



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