

RADIO PROGRAM  
February 10, 1938

PHYSICAL EDUCATION FOR HEALTH SERIES

"The Athlete Goes to College."

STATION ANNOUNCEMENT

MUSIC: Up and down --Alma Mater.

ANNOUNCER: Tonight we present the University of Kansas basketball team in "The Athlete Goes to College", a dramatization written especially for the Jayhawk cagers by Rolla Nuckles....Naturally, the field of athletics includes many competitive sports. It would be impossible to do justice to each of them in the time allotted us. So for our purpose tonight, we take the basketball player, in a true dramatization. Unlike most plays and motion pictures, we say that all the characters in our play are drawn from life, and that these characters will be played by.... themselves... The first scene is laid in the office of the director of physical education of any high school. Nelson Sullivan is a senior - graduation is drawing near, and, like most seniors, Sullivan is trying to decide where to go to college, and we hear him speaking to his coach as the scene opens:

NELSON: Sure, I'm going to go to college after I graduate.

COACH: Have you decided where you want to go?

NELSON: Yeah, I think so.

COACH: Where?

NELSON: Well, you see, I've just finished reading a book by "Phog" Allen, and I'd like to work with him. He sounds like he knows his stuff.

COACH: He does, Nelson.

NELSON: You used to be on his team, didn't you?

COACH: That's right. And I think that you're the sort of material that "Phog" wants.

NELSON: Gee, I hope so. I went up to a game a couple of months ago. Boy, did they play basketball. I'd give anything if I could play like Fred Prallo. Wonder what he's like?

COACH: I've never met him. He'll be playing next year, though, when you go up. You can see for yourself.

NELSON: Yeah. Say, coach, I wish you'd talk to Joe. He's not going to K.U. with me.

COACH: Why?



NELSON: Oh, he's been talking to too many people. Says he's got to have a sure thing job offered him before he goes up.

COACH: Well, Nelson, I guess Joe won't go then. Dr. Allen isn't interested in the fellow who wants easy money before he starts his education. He believes, and I think he's right, that the pay off comes when you get through college.

NELSON: What d'you mean?

COACH: Well, that the university trains you to do a big job when you get out. If you've made a good name for yourself in basketball or football or whatever you go into, you've made a start toward introducing yourself favorably to society and business.

NELSON: I'd never thought of it that way.

COACH: I think you'll find a new way of looking at most things when you get up there, Nelson. Anyway, I know you'll like it, and well -- the best of luck.

NELSON: Thanks, coach -- I'll need it.

ANNOUNCER: And so Nelson Sullivan leaves his home town, and arrives at the University of Kansas to begin the ever strange process of enrolling. For our next scene we take you to Robinson Gymnasium where students from all over the state and country are gathered to start the school year.

VOICES UP IN AD LIB HELD LOW DURING FIRST PART OF THIS SCENE:

1st VOICE: Let's see your card.

2nd VOICE: Sorry, you'll have to get in that line.

3rd VOICE: Get your advisor to O.K. that.

4th VOICE: I've been in every line in this building. When do I get through?

5th VOICE: Meet me afterwards for a coke.

1st VOICE: You'll have to see your advisor.

NELSON: Yeah, I know - but where is he?

1st VOICE: Over at that table, see, over there.

NELSON: O.K. Thanks.

1st VOICE: You're welcome . . . let's see your card, please.

NELSON: Are you Dr. Allen?

ALLEN: Yes. What may I do for you?



NELSON: I'm Nelson Sullivan. I'd like to talk to you about majoring in physical education.

ALLEN: I'm glad to know you, Nelson. Sit down.

(SOUND: CHAIR)

NELSON: Thanks.

ALLEN: Having a tough time?

NELSON: Well, not exactly, but it's all a little confusing.

ALLEN: You'll get used to that. So you want to major in physical education?

NELSON: Yes sir. What do you think?

ALLEN: Well, Nelson, you know you very seldom find a father who advises a son to follow in his footsteps. He knows how tough it is, and how much work. I wouldn't want to advise you unless I knew more about you.

NELSON: I've always worked around the gym, and majored in physical education. You see, I think I'd like to coach.

ALLEN: You look like you've got the stuff. To be a coach, Nelson, you've got to be a scrapper, you've got to have enthusiasm, a hard worker -- and if you dissipate, you might as well stop now.

NELSON: I've got the enthusiasm, and I know I'd be willing to work. I know there aren't any snap courses.

ALLEN: That's right Nelson. Why, some of the most rigid requirements are in physical education - both academic and physical. Now, do you still want me to help you plan your course for physical education?

NELSON: Yes, sir.

ALLEN: All right, then. Now, you'll take a course in rhetoric and (FADEOUT) . . . five hours of physiology . . . and five hours in human anatomy . . .

ANNOUNCER: And so Nelson Sullivan finds himself enrolled, and ready to begin work in his classes. A short time later, Sullivan and a friend of his answer the call for basketball practice. We hear him talking to Fen Durand as they enter the gym.

NELSON: Do you know where we go?

FEN: Yeah, - down these steps - come on.

NELSON: I think I'd better go on home.

FEN: Come on - it won't hurt you.

NELSON: Maybe not, but. . .



FEN: Come on - here's the door.

(SOUND: DOOR OPEN AND CLOSE.  
VOICE UP AD LIB ON DOOR OPEN.)

NELSON: There's sure a lot of 'em here.

FEN: Yeah . . . say, look over there - by that post - isn't that ---

NELSON: Gee . . . that's . . . that's Fred Pralle.

FEN: Yeah.

NELSON: Hey, he's walking out into the middle of the room - listen . . .

PRALLE: O.K. fellows, come on in here closer, I want to talk to you. . . that's better. Now, most of you fellows have played basketball in your high schools . . . and what I'm going to say'll be old stuff to you . . . but it won't do any harm to repeat it. In the first place, you've got to train, and train hard. We don't say very much about that, because we believe that if you check out a uniform you let us know that you're willing to train. You've got to cut out nicotine and alcohol. Why? Because the human machine that's under good control can win over the one that isn't. We know, and so do you, that you've got to train to win. Only when your body's in good condition can you drive your opponents so hard and so relentlessly that you wear 'em down. . . and when you do wear 'em down . . . you can lick 'em. In this school there are three extra-curricular activities: there's athletics, or social or politics. You can take your choice, but if you go in for basketball you have certain obligations to carry through - this isn't an athletic club and it isn't a Y.M.C.A. . . . we've all got to work and train and have a lot of enthusiasm for the thing we're doing. And now, I want you fellows to meet Sylvester Schmidt. . . Smitty's not only a star player on the floor, but he's a straight A student on the campus, and if you don't think that's something, you try it. O.K. Smitty . . . .

SCHMIDT: Thanks, Fred. . . One thing we're proud of on this team is our scholastic standing. A lot of people have the idea that athletes don't make good grades, and that the profs let 'em through just because they're on the team. That's a lot of foolishness. We don't try to get by because we're on the team - we try to make better grades. Pralle here's been all Big Six guard for two years.. and he's made a good grade average.. and so have Ebling and Harp and Kappelman... Johnson, Florell, Corlis, and all the rest... You've got to make the grades to play on the team. Isn't that right, Golay?

Golay: Sure. Doc Allen tells us the first thing to keep our grades up.

Schmidt: I' like to show you what the record of the team was for last year. You see this chart here on the black board...it's the total number of hours and the grades made...108 hours of A-242 hours of B-463 hours of C-and 89 hours of D- and if you'll look where it says failure-you'll see a great big goose egg there. Not an hour of failure on the entire team. All you new fellows have to remember is that as far as grades are concerned, you have to maintain a certain average to play - and it doesn't make any difference how good you are if we can't use you. And now - I'd like to have you meet Lester Kappelman.



KAPPELMAN: Thanks, Smitty --- I'd just like to tell you fellows that the Jayhawkers have won 12 out of 16 Missouri Valley and Big Six championships -- that they've taken 21 championships in 26 years, and I'd like to introduce the man who's back of it all. A man who's coached for 31 years --- the longest period of service of any basketball coach -- Doctor "Phog" Allen.

(SOUND: APPLAUSE)

ALLEN: Smitty and Fred have told you about grades and training -- all I want to do now is to tell you a few things concerning mental stance. First of all, you've got to have confidence in yourself when you get out there on the floor. Be unafraid -- put all fear out of your heart--and when I yell at you or hawl you out - remember that it's for the good of the team, and there's absolutely nothing personal in it. Now then, for a few fundamental rules of basketball . . . Corlis . . .

CORLIS: Yes, sir.

ALLEN: Will you and Johnson go out on the floor, and go into action to show the boys what I mean? . . .

(CORLIS AND JOHNSON AD LIB)

You want to pass at angles . . . Johnson, you pass to Corlis - there - you see what I mean. You run in curves, Lyman, and when you pivot, Carl, you pivot toward the side lines. . . . Take that pivot over again, will you, Carl? - Look how he does it. Now then, one thing you always want to remember is to assume a gorilla crouch. Carl, you do that, and Lyman, you stand up straight . . . . and both throw the ball. . . . See how much easier it is for Carl in the crouched stance? You see, when you're in that position, you can make agile and safe movements because of better equilibrium, and too, the springs of the body are in the knees. Well - I think that's all for today - come out tomorrow, and we'll continue the drill on the most important fundamentals.

(VOICES UP AD LIB: : :)

GOLAY: Hey, Florell, wait a minute.

FLORELL: Looks like a good bunch.

REID: Yeah . . but they've got to go a long way to come up to some of the star basketball players I could mention (In dialect)

HUNT: Well, listen to old coon dog.

REID: Quiet, peanut.

FLORELL: He's a little man - Hunt, but he's fast.

GOLAY: Come on, let's get a shower.

REID: Boy, you need it!

GOLAY: Why, I'll break your ---

REID: (Fading) Help! Help!



ANNOUNCER: Training- practice- study- all lead up to the big game. For our last scene we take you to Hock Auditorium --a crowd of over four thousand people are watching the game.

SOUND. CHEER.

Just listen to that crowd as Ebling dribbled in for a set-up, and his 5th point for the Jayhawkers. The score's 15 to 9 with the Jayhawkers trailing... there's a lot of wild racing up and down the court,

(SOUND: CHEER)

but Pralle breaks through with a field goal.

(SOUND: GUN SHOT)

to make the score 15 to 11 at the half. The boys from K.U. are leaving the floor - let's follow them to see what happens . . .

NELSON: Get those cold towels -- here, put it around your neck and face.

FEN: Lie down, Don, I'll sponge your arms.

HUNT: Open the windows . . .

KAPPELMAN: Here's your sweat suit - better get into it now.

NELSON: Here's Doctor Allen.

FEN: Come on up to the board.

NELSON: It sure makes it clear, with the basketball court on the board.

FEN: Yeah.

ALLEN: All right, boys. Here's what you're doing incorrectly. You're not carrying through your plays. The opponents are throwing a zone defense against you and you boys don't recognize it. Now here's a way to work through it . . . (FADE OUT) . . . Now, if you'll just take that pivot here, and pass the ball to . . . . (FADE IN) . . . is that clear? Are there any questions? . . . What is it, Ebling?

EBLING: Doctor, you remember how you told us to bend the outside knee and throw the outside arm low to block the dribble of any player circling around? Well, I did that and they called a foul on me . . . what was wrong?

HARP: I'm the man that made the foul.

EBLING: How's that, Dick?

HARP: Well, you see, I doubled upon him to help you Don.

CORLIS: Yes, but the referee was standing way over on the other side of the floor and called a foul on Ebling instead of Harp.



ALLEN: That was a smart question, Don Ebling. You're always asking questions that'll improve your game. . . You did exactly right, Don, and I commend you for it.

Listen, you...Look at this diagram of their defensive formation, on the blackboard here. . . Formation number one will work perfectly on their right guard. . . Harp, you swing around him - he's a sucker on this play.

HARP: Yes, sir.

ALLEN: Pralle, when we had a four point lead as we once had tonight, quit your long shooting and set our plays up. . . let's work a play through them. . . Do you understand, Fred?

PRALLE: Yes, sir.

ALLEN: If they switch from their man for man formation to a zone defense play, that old home-week formation play with Pralle cutting across to screen, and Schmittty zipping that ball around with machine-gun-fire rapidity. . . Remember, Schmittty, you are the quarterback of this outfit. Drive them, Schmittty, drive them!

SCHMIDT: Yes, sir.

ALLEN: Florell, your ball handling has been excellent. . . you're fighting, but that old razor-edge determination is lacking. You've got to give more. Get it?

FLORELL: You're darn right.

ALLEN: Now you sound like something! I expect everything you've got. . . Come on, you fighting Jayhawkers.. Chins up. . all of you. You're playing a good game but your best is not half good enough. Remember. . . four points behind and 20 minutes of the roughest, toughest going that a Kansas team has ever faced. I haven't any doubt in the world but what you can take them if you'll only pay the full price! What do you say, gang - - I want to know - - Are you going to take them?

PRALLE: You bet. . .

EBLING: Come on, fellows. . .

HARP: We'll get 'em, doc. . .

NELSON: Good luck. . .

SCHMIDT: Get in there and fight, fellows.

(SOUND: CHEER)

ANNOUNCER: And so the Jayhawk cagers go out on the floor to the cheers of the crowd.

(SOUND: WHISTLE)

The whistle blows, and the boys are after that ball..Florell passes to pralle, who takes the ball down the floor, he pauses, searching the floor with his eyes, and then throws the ball..and

(SOUND: CHEER)



It's good! Watch these Jayhawkers creep up .. a foul called .. Ebling gets two free throws .. he stands there.. waiting.. and he shoots

(SOUND: CHEER)

and it's good . . . he's again measuring the basket.. he throws, and it's good again, the score's tied.. wait a minute .. a long throw from center.. and it's in.

(SOUND: CHEER)

And so while the Kansas team is marching to victory..we leave them on the floor.. working..fighting together... a team of one... for each man works as only a member of the team.. a team on its way to another Big Six Championship.

MUSIC: UP AND DOWN.

ANNOUNCER: You have just listened to the K.U. basketball team in "The Athlete Goes to College", written by Rolla Nuckles.

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RADIO PROGRAM

PHYSICAL EDUCATION FOR HEALTH

February 3, 1938

"POSTURE FOR PERSONAL APPEARANCE"

Allen - Miss Dunkel, I have often heard some professors in physical education and certain physicians state that posture has very little to do with health. I do not agree with this statement, because proper posture emphasizes the two primary and the two secondary normal curves of the spine. In correct posture the thoracic area of the body provides a more fulsome space for the heart, lungs and other vital organs in that area, and in the lumbar and sacral regions proper posture allows the necessary areas for the correct relationship of the abdominal and pelvic organs. And no less important is the function of these same normal curves in dissipating the jar and shock of walking and moving about. I think it is interesting to note that the engineer has adopted the same plan which Nature uses for distributing and absorbing shock. The arches of a bridge span do that job just as the arches of the back and feet do it for the human structure.

Dunkel- Of course we folks in Physical Education are expected to be posture conscious, but I always pick up my ears when I hear people outside our field mention it. Yesterday Professor W. H. Johnson strolled by where we were enrolling students in Physical Education, and said to me, "Say, Miss Dunkel, tell me - is there any place in this University where a student can get a course in personality?" I thought at first he meant some course in psychology. But then he went on to say, "I mean by that where they can learn poise and balance and how to handle themselves graciously and nicely." "Well," I said, "That should be a part of physical education, and according to my ideal of physical education it should be taught in all our courses, whether they be swimming, hockey, dancing, or basketball. Fundamental rules of correct mechanical use of the body are the foundation of our skill courses." And then he went on, "Well, I have just often wondered, because I think it is important for everybody to stand well. How you carry yourself has a lot to do with what people think of you, how you wear your clothes, and general appearance."

Allen- Exactly, Miss Dunkel. Professor Johnson, for a years a professor in the School of Education, appreciates these principals because he has followed them. I am wondering how many people would debate with us the question that proper posture is not helpful to personal appearance. Suppose we consider the athlete, the actor, the happy, buoyant soul, and the dejected, sorrowful individual. What has been your experience, Miss Dunkel, in posture for personal appearance?

Dunkel--Any work that necessitates an audience obviously makes appearance very important. Probably no group of individuals are as much in the limelight as those in the theater. I've heard Rolla Nuckles, an instructor in the Department of Speech and Dramatic Art, say - "It is difficult for me to believe that anyone should say that posture has little to do with personal appearance. In the theater, where we portray every type of person, posture is the physical and obvious manifestation of the character which the audience sees.



Dunkel (Continued)--

A senile, old person immediately becomes stooped and broken. Nothing gives as much vitality and strength to a character as correct posture." So we find posture helpful in conveying negative impressions as well as positive ones. Have you noticed that those stage people who please us we usually describe with words of approval such as "allure" and "glamour". These words we generally reserve for an expression of personality which the average spectator never even considers as being possible for himself. Now let's look beyond the footlights into the process of making the particular actor what he or she is in physical appeal. Consider that every young actor undergoes rigorous training in dancing, fencing, and general body postures. Why I've seen a theatrical novice practice just sitting down or getting up like a young piano student might practice his scales. Walking, going up and down stairs, and all the hundred and one necessary movements in daily life must be done as an art. Then after this period of work and practice has accomplished its purpose, we who sit out in front admiring actors' ease are wont to sigh and murmur, "God has been good to them, aren't they fortunate!" Don't ever fool yourself that what seems so simple and natural for these artists is divine favor alone. The same formula that works and wonders for them will do just that for any one with the interest and determination to practice it. Just last night I noticed in the paper a description of a word we hear a lot lately --- umph - described as personal dynamics, meaning attractiveness, and kinesthetic vigor. Body posture is a very real part of that personal dynamic impression. I will never forget Jim Bausch, the World's Olympic Decathlon Champion. On the Kansas basketball court or on the track, his power was easily apparent, but even in his casual and relaxed positions he radiated the power and force that was his because of the thrilling way in which he carried himself. He was a neat example of perfect focus in body posture.

Allen -- Yes, and he had that power, too, Miss Dunkel. I remember once on the practice court in the gymnasium, the basketball was thrown into the balcony. Jim Bausch, with a Herculean leap grasped the girders of the gallery and in an instant he pulled his gigantic form up the girder, over the rod, and into the balcony after that ball, with the poise and dexterity of a modern Tarzan. There was grace and efficiency. Miss Dunkel, you have had a great deal of training in the dance. Aren't the problems of the dancer and the actor much the same?

Dunkel - Yes, their problems have much in common. But the actor, of course, has his voice and his speaking lines to help make himself expressive to his audience. Whereas the dancer has to depend entirely on movement for expression. Delsarte spent his life making a study of emotional expression through body position and movement. He discovered and codified the laws that govern the use of the human body as an instrument of expression, and his findings have been invaluable aids in developing the arts of the dancer and actor. Of course, the average individual who isn't trying to tell a story or convey a message to an audience through movement doesn't need to be as skillful as the artist, but he should never forget that his movements and his body positions still retain the same powers of expression, and he conveys many impressions to the public concerning his inner self, his mental attitudes and his emotional traits through the positions and postures of his body. I have noticed, Dr. Allen, when you want your basketball men to suggest an aggressive, militant attitude they immediately assume a posture associated with that feeling. You doubtless have discovered what we have in dancing concerning the relationship of thought and feeling to body position. The two seem to complement one another -- idea or emotion tending to evoke



a characteristic body position, and vice versa, the assumption of a particular body position tending to stimulate the emotion or idea which is associated with it.

Allen - Quite right, Miss Dunkel, the defensive basketball player must be an aggressive, challenging, militant individual, not only using his bodily movements to offer a threat, but he may shout, stomp his feet, lunge forward and retreat practically in near-simultaneous movement to throw fear into his opponent. It is the grind of fundamentals that men in competitive sports dislike. But after all it is the patient rehearsing of these fundamentals that makes a successful player. We all agree that the secret of success is hard diligent and intelligent work. But of all the ingredients contributing to successful technique, I believe that the mental attitude has more to do with the success of an individual than any given activity. Every successful coach has taught his players these lines: Remember this my boy, no matter how tired and worn out you are, the other fellow is just a little more tired than you. Do you agree with me Miss Dunkel that the mental attitude or the spirit in which an individual goes at a thing unconsciously dictates his posture?

Dunkel--Of course I agree. I've been observing people, - the way they act and the way they move - for a good many years, and I've found that postures will often reveal what the individual may be trying to hide. Anyone trained to understand the postural manifestations of internal body conditions can detect symptoms of fatigue, depression, and bewilderment which the individual himself may not be conscious of experiencing. You know, Dr. Allen, I feel this problem of fatigue and posture are very closely related. I'd like to pursue this idea of "mental attitude" further, but while the thought comes to me, I wish you would tell me if your experience leads you to believe that habitually bad posture is often a result of chronic fatigue.

Allen -- Miss Dunkel, my experience leads me to believe that the equation works both ways. Undeniably that chronic "tired out" feeling which goes with lowered body resistance or constant overwork always shows itself in a typical posture. In fact, the medical profession calls this fatigue posture "the gorilla type". But there are just as many cases of chronic fatigue which are caused by habitually bad posture - posture in which the body joints are so out of line with each other that terrific strain is put on nerves, ligaments and muscles. These are the cases which are pathetic, for with a little knowledge and effort the body could be balanced so as to cause no strain in ordinary movements.

Dunkel- I'm glad to hear you say that, for those are the same conclusions I have reached. And I've noticed that often the sitting man is even a sorer spectacle than the standing one. If people could only realize that to sit easily and comfortably means only pushing the hips as far back in the chair as possible and then bending forward at the hips and that does not mean at the neck nor at the waist. Sitting slumped over at the neck or waist puts all the body weight on the end of the spine and its sure to make one dog-tired after a couple of hours. I am told that tests at Harvard show that school children who sit properly do better work and are less fidgety and mischievous than those who don't.



Allen -- Right, and it might interest business and professional men to know that the correct sitting posture has a very practical value in the days' routine. Because a good sitting posture increases efficiency and stamina. When callers see you dynamically poised for work they state their business quickly and interviews do not drag unless you change your position and lean back in your chair, when almost anything can happen.

Dunkel-- Which is a way of saying that there are economic values in good posture, too. Of course I believe that. We've already discussed posture in relation to hygienic, aesthetic and social values, but I can see it may also play its part in the business of getting the job done.

Allen -- I often notice the discouraged person walking down the street. His shoulders are drooped, his head is down, he ambles along aimlessly. Faulty posture is to the human body what poor engineering is to a bridge. On the other hand, note the successful business man. He has a jaunty stride, he has a salutation - a cheery word for those he meets, and a handclasp that denotes buoyancy. It pays to look well, aside from a health standpoint. Proper posture enables us not merely to look well and move gracefully, but it also conserves the reservoirs of energy that seep away unconsciously through common postural defects. Good posture is more than merely standing straight. In balance, all parts of the body, including the internal organs, are held in working position. Good posture augments mental buoyancy. It reflects good fellowship that begets the more cheery response from the other fellow. I often think of that old threadbare expression, "it takes 13 muscles of the face to smile and 65 muscles to frown". A "Hello Week" in our town and on our campus would make more mental medicine than all the psychiatrists and physicians could generate in a month. After all, we strive for social approval, and by having a friendly word for our passing neighbor we definitely inform that individual that he is quite satisfactory.

Dunkel -- Before we must leave Dr. Allen, I'd like your views on just one more angle of this posture picture. We who work in education through the physical self are naturally interested in body postures. I have found in my contacts with girls and women that the aesthetic benefit from a well-poised body gracefully carried has the greatest appeal for inducing them to make the effort to hold themselves up. I'm reminded of a story in which a woman related the coincidence of meeting an old acquaintance whom she hadn't seen for two years. She was astonished at the great change in her friend for, as she put it, the friend had grown "not so much older, but so much younger". A few questions satisfied her that the answer was not due to face-lifting, gland treatments, nor falling in love. The acquaintance admitted all she had done was go to a gym. She had found a secret that few people realize. It isn't the face which grows old, but the body which slumps and sags and develops the middle-aged spread and the housekeeper's droop. If we can manage to prevent this, and we can by exercise, our bodies retain their youthful lines into old age. If women only knew that nature has provided an abdominal support with four mighty layers of two-way-stretch muscles. What a corset! And if this one is kept strong and supple as in youth they would never need another. It is when the abdominals give way the whole body sags.

Allen -- I can easily see why women, with their interest in retaining youth, in wearing clothes well and in developing charm, will make the effort to achieve a posture that contributes to these desires. I shouldn't say that men as a group were entirely immune to these same appeals in developing strong body positions. But far greater than these is the man's pride in his efficiency and ability to accomplish his objective. You know, man is a proud and domineering individual, so the sociologists tell us. A vibrant posture definite-



Allen (Continued) --

ly contributes to this he-man attitude. Only men with great imaginations and inherent dreams of dominancy are able to build powerful physiques from fragile, weakly bodies. Men desire power - physical power, mental power, social power - and their motive in building bodies is to forcibly impress other men with their strength. Personality, power and punch, plus posture that demands attention formula for the go-getting American business man.

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RADIO PROGRAM  
January 20, 1938

PHYSICAL EDUCATION FOR HEALTH

"Body Building Sports - Swimming and Fencing"

- Allen -- We have with us tonight Herbert G. Allphin, coach of the varsity swimming team and teacher in our department of Physical Education. Swimming has become a very popular sport at the University. We also have Jim H. Raport, instructor, who has popularized fencing to an unusual degree among both men and women students. At first glance, perhaps, we do not think that there is a great deal of similarity between fencing and swimming, and I am going to ask Herb and Jim to tell us their notions of the similarity between these two sports. Herb, how would you compare swimming with fencing?
- Herb - Well, Dr. Allen, I would say that swimming compares with fencing first in rhythm. The fencer lunges forward with his weapon to make a touch, while the swimmer extends first one arm and then the other in gliding through the water. Timing, of course, is important in both of these body building sports.
- Jim - Yes, and we have the three weapons in fencing, the foil, the epee or dueling sword, and the saber, while in swimming we have the three basic strokes, which are the crawl, side and breast.
- Herb- Another thing - relaxation is very important in both sports. The fencer is relaxing all the time except when he is actually making a lunge; while the swimmer emphasizes relaxation all the time with the exception of the final stroke. Both fencing and swimming are dependent upon tonic starts.
- Allen- Well, these are interesting comparisons, and I am sure that most of us had not thought of such likenesses between swimming and fencing. But you know everything has a history, boys; suppose you give us a little of the history of swimming, Herb. I imagine swimming started with the amoeba, didn't it?
- Herb- I believe your statement about the amoeba is correct, Dr. Allen. Now, jumping from the amoeba to the cave man, historical pageants usually portray savage man first swimming by using a stroke which is related to the crawl in its simple fundamental coordinations. Professor James E. Dunlap, archaeologist of the University of Michigan, has found considerable evidence that swimming methods somewhat like the modern ones were used 3000 years ago. I had the good fortune to visit the British Museum during the summer of 1936, and in the famous Nimrod Gallery there is a bas-relief taken from the Palace of Nimrod, the date of which is about 880 B.C. It shows a fugitive escaping from a soldier by swimming a river with an overarm stroke. But getting back to the United States - do you know that Benjamin Franklin was the leading aquatic instructor of the late 1700's? He gave considerable instruction in swimming and he advocated the breast stroke. From this breast stroke, English swimmers devised the side overarm, and in the later 90's the Cavill brothers from Australia introduced the crawl. It is now called the Australian Crawl. And the crawl right now, Dr. Allen, is the fastest swimming stroke on record. The time on the 100 yard dash in early 1900 was about 67 seconds. Champions are now swimming it in under 53 seconds.



Allen - Herb, you have been coaching swimming for a number of years. Why do you consider swimming one of the important body-building sports?

Herb - Well, Dr. Allen, you know the small boy says that "swimming is the only exercise that leaves a fellow clean". The sensation of man gliding through water is soothing to the nervous system. Many physicians consider swimming the safest and most beneficial form of exercise. The heart and lungs are favorably situated, which lessens the danger of straining the heart, thus aiding in circulation. The position of the body in correct swimming is horizontal.

Allen - Yes, and Herb, let's not overlook this very important point: President Franklin D. Roosevelt has focused national attention on the Warm Springs, Georgia, Foundation in his great fight in overcoming the devastating effects of infantile paralysis. Physicians have found that by immersing the patient in water the treatment of poliomyelitis, infantile paralysis is immeasurably hastened. This treatment is one of the first aids in re-establishing the nervous and muscular coordinations so necessary to the patient in regenerating the nerve cells in the anterior horns of the spinal cord. The child afflicted with infantile paralysis is able many times to use his muscles in water when unable to activate himself otherwise. These bodily movements in water aid in regenerating nervous and muscular tissues.

Herb- We had a good example of that right here at the University of Kansas a few years ago, Dr. Allen. Do you remember Harold Denton, the Summerfield Scholar and president of the men's student council, who used to swim in our pool to aid in his great fight against poliomyelitis? He also spent several summers at the Warm Springs Foundation.

Allen- Yes, I remember Harold very well. But we have been talking about the beneficial aspect of swimming. Do you think swimming has a recreational value, Herb?

Herb- Recreational aquatics is taking its place in the swimming world. It is rather a new phase, but it includes fancy swimming and sculling, stunt and comic diving, partner contests, group stunts, team games, tag games, mass games, and so forth. The swimming public is composed of human beings all the way from one and two-year-olds up to men and women of 60 and 70 years of age.

Allen - By the way, Herb, didn't Jim Raport swim on your varsity team here in 1935?

Herb- Yes, he did, Doctor, and he made all-Big Six Conference honor team.

Allen- Jim, you are a modest fellow, but you tell us about your event, and what your time was.

Jim - Well, Dr. Allen, my race was the 200 yard breast stroke. As to my time for the event, I suppose you mean my best time. Well, that was 2:49. At the beginning of the swimming season my time was 3:15, so you can readily see that work and plenty of it sliced off 26 seconds.

Allen- Well, that's fine, Jim. But you know they have streamlined that stroke now, and they call it the butterfly stroke, don't they, Herb? Tell us something about this butterfly stroke.



Herb - This stroke is much different from the orthodox breast stroke, because in the butterfly stroke the arms are brought out of the water simultaneously, and in the old stroke the arms were always kept under water. The legs kick back and together simultaneously in both strokes. There was much discussion among the coaches in the National Collegiate Athletic Association when this stroke first came out whether or not it was legal, but after some argument it was finally declared legal by this Association. The butterfly is much faster than the orthodox breast stroke, but can be used for speed and exploitation only. At the present time it offers no practical value as a utility stroke.

Allen- Well, anyhow, I'll bet Jim fluttered just the same, whether he used the butterfly stroke or not, because he made the all-Big Six team. Jim, everything is streamlined these days. What is streamlined in fencing besides the girls' uniforms?

Jim- As you probably know, Dr. Allen, I've originated a school of fencing which I've termed The Functional or Recreational School of Fencing. I attempt to teach the student as much as he will need to enjoy participation in actual fencing, as quickly as possible. In other words, after 10 hours of instruction my students can enjoy actual combat. In Europe the beginning student never gets the foil until after about 3 hours of instruction and he gets competition only after a year's work.

Allen- These rapiers look pretty dangerous to me, Jim. They really look like weapons. Is it all play with those things when the boys and girls take hold of them?

Jim- Quite, Dr. Allen! There isn't any greater satisfaction than out-witting your opponent and scoring a perfect touch. You know the feeling Dr. Allen, when you see your basketball boys execute a play just as you've taught it to them and have it score a basket. I'll say it's play! Why, I even enjoy fencing with my elementary students. I remember one of the boys scored a touch on me and he acted as though he'd found a million dollars! Yes, D'Artagnon still lives at the University of Kansas.

Allen- That's certainly most interesting, Jim. But now let's get back to the old countries for a moment. That is where this duelling started, isn't it, and it looks like they are still at it.

Jim- Yes, they are still fighting over there. But the beginning of fencing is a little in doubt. Some claim Germany and some claim Spain as the place where the sport originated. They all agree, though, that it began back in the 1400's. Its beginning isn't as important as the fact that it rapidly spread to France, Italy, Hungary, Argentine and nearly every modern country.

Allen- Jim, whom would you say is the greatest fencer at the present time?

Jim- Well, Dr. Allen, at the present, the greatest fencer is Aldo Nadi, the lithe Italian who has captivated the Eastern states with his grace and speed.

Allen- Now, let's get back to home ground. Let them do their fussing and fighting over there. We want to talk about body-building sports at the University of Kansas. Jim, will you enumerate some of the benefits of fencing?



Jim - Fencing, like swimming and many other sports, is definitely physically beneficial. Herb has already mentioned some general benefits derived from swimming which might easily be said of fencing. The grace and rhythm of muscular effort, the finesse of accuracy and speed, are some of the physical advantages of fencers. But a most important part of all our play in sports is not only the physical, but also the mental relaxation and enjoyment accruing to participants in the game.

Allen - These are very important points, Jim. How long have you been developing fencing at the University of Kansas? I know everybody likes it, because our gymnasium halls are lined with interested spectators watching your classes in fencing every afternoon. It's alluring. Maybe its the alluring co-eds, Jim.

Jim - In 1935 Prof. Elbel and Dr. Naismith offered me the opportunity of assisting them in building the sport. With their aid and some of my own ideas I coached the University of Kansas fencing team through to the first all-victorious season. My first class of students was a group which included some of the Hill leaders, such as Clyde Nichols, Philip Renick, Lyman Field, Tom Orr, and others.

Allen- Who are your best fencers now - or your "Three Musketeers"?

Jim- Well, Tom Orr, son of Dr. T. G. Orr, of our own Medical School, is our Porthos; For Aramis, the second Musketeer, we have Kalman Oravetz, of Newark, New Jersey; and our Athos is Carlos de Janon, of Panama. All these boys are members of the fencing team.

Allen- But don't you have any good women fencers? I notice lots of girls in your fencing classes.

Jim- Oh, yes! Incidentally, we have the largest group of women fencers we've ever had. The three outstanding fencers among the women are Miss Ernestine Swafford, a senior in the School of Fine Arts, from Fort Scott; Miss Nellis Hurtgen, of Topeka, a freshman in Fine Arts; and Miss Nell Clark, from Troy, Kansas, a sophomore in the College.

Allen- Herb, your sport is in the basement of the gymnasium, but I'll bet a lot of splashing goes on down there. On the varsity swimming team who are the stand-outs this year?

Herb- Well, Dr. Allen, we have 3 letter men of 1937 to form the nucleus of the squad: Wm. Gray and Proctor Ritchie, back strokers, and Vete Nowosinske, distance swimmer. Charles Stipp, diver and Paul Fisher, distance man, of last year's team are also back. The new men out for the team are Paul White, diver; Harry Brown and Robert Beeler and Frank Wilson, breast strokers. The dash men are Wallis Campbell, Raymond Davidson, Alex Mitchell, and Gene Feaster.

Allen- What's your outlook against competition in the Big Six, Herb?



Herb - I'm not able to tell yet who will be the outstanding splashers among the new men. The boys are working hard and the spirit is good. We don't expect to win the Big Six, neither do we expect to finish at the bottom of the pool. The season schedule will start on February 12, with the Nebraska swimmers coming here. We have three home dual meets this year, and one dual meet and the Big Six Conference meet away.

Allen- You do not have as fine a place for your boys to practice as your Big Six competitors. You know, our swimming pool was built in 1906- that makes it 32 years old now, and in addition, it is not regulation size. It is very small, measuring only 20 by 50 feet. Its just a little pit down there, but you have done exceptional work under the conditions, Herb.

Allen- Well, thank you, Herb and Jim for your very interesting discussion on body-building sports, swimming and fencing. I am very sure that these young people under your direction do get a lot of instruction, but I also have a pretty emphatic notion that there is unalloyed fun thrown in with it.

But I see our time is up, and we have just time to hear the sports new from Mount Oread by Nelson Sullivan, our sports announcer. Let's have it, Sully!

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RADIO PROGRAM  
October 21, 1937

PHYSICAL EDUCATION FOR HEALTH

"REFLECTIONS ON THE DANCE"

Tap Dance by Earnest Sanders -  $1\frac{1}{2}$  min.

Applause

Dunkel imitating Allen - dance steps.

Sherbon-- Umm-m- Dr. Allen, you have the rhythm, but your feet just don't quite follow.

Dr. Allen-- Well, that's the very best that I can do. I haven't developed my neurograms too deeply along those paths you know, but I think the audience, should know that for the past minute and a half we have been listening to Earnest Sanders in a little jam session with "Stompin' at the Savoy". A little later on you'll get to hear Tildie Fowler. Both Tildie and Earnest are new at K.U. this year. Earnest dances for the pure love of dancing, and you of the audience can appreciate the marvelous rhythm of his feet, but its a shame you can't see his movement.

Sherbon - Rhythm and Movement - that's practically a definition of dance, isn't it? Elizabeth, how would you define dance?

Dunkel -- Well, I suppose if I were to give a general definition, I would say that dance is expressive - rhythmic - movement. But there are many forms of dance. Each makes its definite contribution. We have just heard a tap dance. Most tap dancing simply embroiders interesting rhythmic patters on the underlying beat of the music. Of course, tap is not the refined form of dance which is used by the greatest creative artists to express an idea or emotion, but its appeal is to the fundamental sense of rhythm which has constantly expressed itself since primitive man first started beating on a drum. Other forms are folk dancing and the art dance as performed on the concert stage.

Sherbon-- In other words, tap and folk dance are popular, and the concert dance represents the highest form of the dance as an expressive art.

Dr. Allen-- Here you are, talking about tap dance, folk dance, concert dance, but where does social dance fit into the scheme of things? That is considered dancing isn't it?

Sherbon-- Well, of course, there are those who would debate that point, but it is a good question. I consider social dance a part of the folk form, because folk dance has always emerged from the mass of people. It is comparatively simple, not requiring great skill or dexterity to perform, and puts its greatest emphasis on fun and the social element.

Dunkel-- But we must not minimize the great contribution folk arts have made to the fine arts. Folk forms have preserved the vitality and the characteristics of a people in spontaneous expression. In a way we might say they are more real than the more highly developed art forms. Just as America is a melting pot of many nations and cultures, so our folk dance or social dance represents a blend of many influences.



Sherbon--Would you say that our social dance has suffered or profited by the merging of these influences?

Dunkel-- Personally I feel our social dance is a pretty sterile form as done now, and it is hardly social. It certainly has lost the zest of the original folk forms and the dignity of the aristocratic dance. In fact, I know of a famous dancer who compares our social dancing with the movements of an amoeba, devoid of intelligence, grace, beauty, rhythm or design, and says that a crowded ball room floor watched from a sound proof room would give you much the same impression as the bumping and jerking that you get from a drop of dirty water seen through a microscope.

Sherbon- Well, after all, there is not much that you can do to the music that we have nowadays. The same man says - the music is such that no self-respecting savage would make, it has no variety of rhythm, but merely a kick in the solar plexis on the first beat of every measure. Elizabeth, is that what you teach in your social dance classes?

Dunkel-- Now, Alice, is that quite fair? You're bringing that pretty close to home. No, we are not trying to revolutionize the music, we do try to get over some ideals for beauty of position and line and some variety of steps that will at least be compatible with good taste.

Dr. Allen-I know that you could go on with social dancing all evening, but I still have something else on my mind. I've been calling everything interpretive dancing and you've always laughed at me. Now, you have mentioned so many forms that I am more confused than ever. What I want to know is there such a thing as interpretive dancing?

Sherbon- Yes, there is such a thing as interpretive dancing. Thank goodness, you don't call it fancy dancing! You see, in the concert field, several forms have enjoyed popularity at different periods of cultural development. Of course, the first great flowering of dance as a fine art was the classical ballet developed in France in the courts of the Louis' and later enriched at the Russian court under imperial subsidy. The Russian ballet, which was introduced to the world through Diaghileff's great Monte Carlo ballet reached heights that the dance had never known before. It produced such great names as Nijinski, Pavlova, and Karsavina. But just as the culture which nourished the lavish spectacle of the ballet was supplanted by newer concepts of social relationships, so new dance forms emerged as the expression of these concepts.

Dunkel-- That's all very true, Alice, but elucidate a little further on Dr. Allen's question.

Dr. Allen-Yes, that's exactly what I want to know.

Sherbon--That's just what I'm coming to. Succeeding the ballet form we find the definitely romantic interpretive school which put its emphasis on self expression and simplicity. This period was in turn supplanted by the practical realism and dynamic intensity of contemporary social forces, from which has evolved a new dance movement - the so-called modern dance. The fallacy of such a name is immediately apparent when you consider that all of these forms were modern at the time of their emergence. Modern music, modern painting, and modern architecture reflect these same social forces. Because the modern dance is new and unfamiliar many people find it hard to accept. Only the perspective of time can evaluate its intrinsic worth.



Dr. Allen--Thanks a lot, Alice. That certainly clears that up for me. But I see Tildie Fowler over there with her fidgety feet, ready to break into a tap rhythm. Let's give her a chance.

Tildie Fowler- tap dance.

Applause.

Dr. Allen--That's the acme of rhythm, Tildie. Thank you very much. But getting back to our discussion - I can appreciate your fine enthusiasm, but it certainly takes a great deal more than enthusiasm to produce such fine Tau Sigma shows on the campus, doesn't it, Miss Dunkel?

Dunkel-- Yes, Indeed it does. It takes a completely unified group imbued with a single purpose. Which brings to mind some dramatic moments in putting on dance performances. The audiences is never aware of the many amusing and sometimes painful situations that accompany every performance back stage. One, for instance, that I shall never forget, occurred during a recital that Tau Sigma gave several years ago. My brother Joe was doing an Indian dagger dance in which he had to throw a dagger into the floor and dance around it. All went well in rehearsal until the last few days before the performance when for some unaccountable reason, the dagger always refused to stick. Instead of cutting the floor with a nice clean thwack, it went clattering all over the place with a hollow futility that entirely ruined the dramatic effect of the dance. To make a long story short, not only Joe but the entire company developed a phobia about that dagger. And the night of the performance as it came time for this dance everyone who was not changing for the next number was massed in the wings focusing on the spot where the dagger was to be thrown. The music started. Joe took his introductory steps - and - the - dagger - stuck! Immediately back stage pandemonium reigned, as relayed from line to line and back into the dressing rooms were the whispers, "It stuck"! I could not help being mildly anxious myself and showed my relief with the rest of them. That show proved to be one of the best that we have ever done, and I am convinced that the hazard of that dagger ruining the performance welded that group into a unity of purpose which made it possible for them to surpass themselves. This certainly is comparable to the loyalty developed by a team working together through a season. Haven't you ever been conscious of these forces during your experiences in performances, Alice?

Sherbon-- Yes, I certainly have. Tense moment No. 1 still remains as a nightmare. This happened during a performance in New York last year. Theatrical programs in New York have a slapdash backstage management all their own, and if it were not for the group solidarity developed during long rehearsal periods together, many numbers would never project across the footlights. It so happened that the stage hands at this particular theatre were - well - intoxicated that night. We also happened to be doing a number which used platforms which had to be fitted together in one particular way, and only that way. We had spent hours in rehearsals so that we could leap, jump and run on and over these platforms without looking at our feet. The stage was set - we had put the platforms on ourselves to be sure that they were safe and retired to the wings to wait. The music started, when to our horror we saw one of the stage hands readjusting the platforms to suit himself. The curtains opened and there was nothing to do but start the dance, each girl possessed with but one thought - what if I should fall; because you know, some people can fall and pick daisies, and others just - fall.



Dunkel - Alice, you have me on the edge of my chair, but our time is up. Dr. Allen, will you let us come back some other time and finish our stories?

Dr. Allen-You certainly may. We shall all want to hear more of your many interesting experiences.

Dunkel -- It may be a far cry from dance to athletic teams, but I think the situations are comparable in dramatic moments. You haven't said one thing regarding your emotional high lights before game or half-time sessions. What was your greatest?

Dr. Allen-Well, that is another tough one for me to answer. I have been asked that so many times - who were my greatest players and what was the greatest game situation? Shades of Tommy Johnson, Tus Ackerman, Al Peterson, Paul Endacott, Charlie Black, Ray Ebling and all the rest march before me. But if I had to choose one thrilling experience it would be the time that Bill Johnson flew back from Oklahoma City immediately after his father's funeral, to participate in the final and championship game of the Big Six here on Mount Oread. We were playing Oklahoma. Missouri and Kansas State were playing at Manhattan. It was necessary for Kansas State to beat Missouri, and Kansas to beat Oklahoma for Kansas to win an undisputed title. No one expected Bill Johnson to play. Just before the referee's whistle to begin the play, this tall, lean boy emerged from nowhere, it seemed, and strode down the auditorium floor! Bedlam broke loose! The roof fairly blew off the auditorium. Pandemonium reigned! Men shrieked, women wept. It was Bill Johnson! How could he arrive for this game? Four hundred miles away and less than five hundred minutes before this boy had wired newspaper men that he would not be here. Bill Johnson's mother decided the issue. She told him he should go. It was what his father would want him to do. Well, this is the answer. Kansas State beat Missouri, and Kansas won a glorious victory and the Big Six championship. The rest of the year Bill Johnson was the biggest man on the Kansas campus. It was not alone on account of his playing. It was because Bill Johnson was the type of man that he was and is.



RADIO PROGRAM  
October 14, 1937

PHYSICAL EDUCATION FOR HEALTH"

"Helen & Glenn Hit the Ball on Mount Oread"

Dr. Allen--It is with pleasure that I introduce the personnel of the fireside chat this evening. Miss Jean Thomas, a junior at the University, is the women's intramural sports editor, from Waterville, Kansas. Collaborating with her is Bill Fitzgerald, also a junior, sports editor of the University Daily Kansan, who hails from the same metropolis; and Nelson Sullivan, another junior, our intramural sports announcer atop Mt. Oread, who announces his domicile as Kansas City, Kansas. These 3 K.U. students will indulge in a fireside chat, their discussional subject being "Helen and Glenn Hit the Ball on Mt. Oread in Intramural Sports."

Sullivan-- What do you mean, Dr. Allen, by "Helen and Glenn hitting the ball on Mt. Oread"?

Dr. Allen- Well, Sully, this is not a figure of speech, but a literal expression, meaning that there are hundreds of boys and girls at K.U. who indulge in wholesome, recreative play every day just for the sheer fun and zest of it. However, I would rather that Jean Thomas tell you about the women's intramurals, as she follows them very closely.

Thomas -- Well, Coach Allen, we have so many girls on Mt. Oread in sports, about 400 in all, that it would be very difficult for me in this short time to mention all of the outstanding women athletes. However, there are Betty and Kay Stephenson, sisters from Kansas City, Mo., who play an excellent game of golf.

Sullivan-- You will remember that they played in the Kansas Open championship, and only a couple of weeks ago they played in a mixed foursome on the University golf links with Glenn Oatman, of Lawrence, the Missouri Open Champion and captain of last year's varsity team, and Ray Watson, also of the Kansas varsity golf team.

Thomas -- It might be interesting for you to know who the intramural sports managers are this year. Maxyne Woody, from Bernard, Kansas, is hockey manager; Mary K. Lattner, from Tulsa, is volley ball manager; and Denny Lemoine, from Kansas City, Mo., is basketball manager. The swimming manager is Jane Blaney, and the tennis manager is Irene Moll, of Lawrence. Lucille Bottom, from Tampa, Fla., is manager of the minor sports. Dorothy Willcuts, of Topeka, is Corbin Hall's pride in sports. Catherine Ehrke, is versatile in a number of sports. She comes to the University all the way from the Republic of Argentine.

Fitzgerald-- Yes, and I have heard of a number of other outstanding girls, among whom are Betty Heitman, from Kansas City; Jean Wilkens, from Abilene, Kansas; and of course Ruth Baker, of Lobo, Kansas, who is president of the Women's Athletic Association.

Sullivan --Isn't Miss Ruth Hoover, of the physical education faculty, probably the most outstanding woman athlete of all?



Thomas-- Yes! She is a marvelous swimmer, a great golfer, a good basketball and tennis player, and a few years ago she played on the All-American women's hockey team.

Fitzgerald-Say, isn't Margaret Van Cleave, of Kansas City, one of your outstanding athletes, too?

Thomas -- Yes, Margaret is a crack basketball player. She played with the Loretta Academy, you know. She is one of the new majors in the physical education department.

Sullivan - She is from my home town. Isn't her father on the Athletic Board of the University, Dr. Allen?

Dr. Allen- You are dead right Sully. He is one of the alumni members.

Fitzgerald-Tom Van Cleave, Jr., is one of the most enthusiastic intramural sports followers that we have here on Mt. Oread.

Thomas-- Intramurals certainly are growing rapidly, aren't they, Dr. Allen? I would like to know when intramurals were started and how they were developed here at the University of Kansas.

Dr. Allen- Intramurals, you know, Jean, really means "Within the walls". That means, of course, when students lived in dormitories or rooming houses they played between the groups, in between the dormitories. That was really dormitory play. You remember that intercollegiate football started as an intramural sport back in 1869. The first intercollegiate football game in this country was played between the Princeton and Rutgers teams at New Brunswick, New Jersey, on November 6 of the same year.

Sullivan-- Gee, that certainly was a long time ago.

Dr. Allen- Yes, but since most of you students were born just about the time of the World War, you will perhaps be interested only in modern history. I will give you a brief sketch of our intramural development here at the University of Kansas. Dr. Glenn B. Patrick, now a practicing physician at Elkhart, Indiana, was our first men's intramural manager back in 1919. He was followed in 1925 by John P. Sabo, now athletic director at the University of Vermont. Ed Elbel, who is our intramural manager now, came to us in 1928. He is doing a fine job of it. With the coming of each of those individuals the interest and scope of intramurals has broadened and grown.

Fitzgerald-That certainly is very interesting to know the history and growth of a student activity that is not dependent upon the gate receipts, but is just indulged in for the sheer fun of the thing.

Thomas-- Bill, won't you tell us the names of some of the outstanding men in intramurals at the University of Kansas this year?

Fitzgerald-We have some boys here in intramural sports of whom we are very proud. Among them are Bill McKinley, of Kansas City, Mo.; Charles Wendstrand, of Leavenworth, Kansas; and Jack Buckman, the all-American high school high jumper from Argentine High School in Kansas City, Kansas. Then there is Robert Allen, a versatile athlete, from Brazil, Indiana; and Bill Bunson from Meriam, Kansas.



Sullivan-- And say, Bill, don't forget Ted Kenny, from Wyandotte High School, Kansas City, Kansas; and Frank Buck, a 14-letter man from Ward High School in Kansas City. Then there are William Beven, of Wichita, and Maurice Jackson, of Lawrence.

Dr. Allen-- And I might mention Ralph Miller, of Chanute, Howard Engleman and Kenneth Messner, of Arkansas City also Rusty Frink of Lawrence and Bill Hogben of K. C. Missouri.

Thomas -- And some others are T. P. Hunter, Jr., of Oklahoma City, Albert Simoncic, and Kenneth Gire from Pittsburg, Kansas, and Chick Barber, of Abilene, Kansas.

Sullivan-- I think intramurals are in for even greater things here at K.U. don't you, Bill? There is hardly time to play the game from 4:30 on, however, and get dressed in time for dinner. It takes 2 hours to start the game, finish it, and then get back in time for dinner. Why couldn't we start classes at 8 o'clock in the morning, here on the Hill?

Fitzgerald- Oh, that's too early!

Thomas -- Well, your father and mine probably start to work every morning before 8 o'clock Bill.

Sullivan-- Yes, I think all the parents, unless they are bankers or are retired, must be on the job at least by 8 o'clock, and a lot of our parents are on the job from sunrise to sunset. You know this is an agricultural state, Bill. They have had 8 o'clock classes here on the Hill before, haven't they, Dr. Allen?

Dr. Allen- Certainly. They had 8 o'clock classes when I was in school way back in 1905. In the fall of 1914 the schedule was changed to 8:30 in the morning. In 1917 and 1918 a shift was made to 8 o'clock classes, then in Dec. 1918 the 8:30 hour was resumed. The Lawrence public schools and the business houses down town run on an 8 o'clock basis. That hour would make it easier for everybody.

Thomas-- Well, we are just students here for only 4 years, we hope. So we might just as well prepare ourselves for the business world, because they tell me that students who graduate from college really have to go to work at 8 o'clock, so why not get used to it now.

Sullivan-- The thing i'm getting at is the possibility of having this full 2 hours in the afternoon for intramural play. It seems to me common sense. Just like daylight saving time. They do it in all the industrial metropolitan cities, so that the worker may have some sustained leisure time of his own. They also do it in colleges. Look at Stanford University - they close all the doors at 4 o'clock, and from 4 to 6 they have some form of recreative play for everybody. If Stanford students do it, why not Kansas students?

Thomas-- Yes, let me read a letter I just received this week from a student at Stanford University. She says: "The girls have to wear white tops, and the fellows wear red and white caps. The girls have huge red and white pompoms with streamers in the middle that we use in a lot of the cheers. You cannot sit in the rooster's section without this equipment, and instead of griping about it, these people think it is swell. Of course, California is over-ballyhooed, but Stanford is a marvelous place, and it has so much school spirit that it's a little overwhelming. The students all sit in a body at every game, and really make the noise".



Sullivan --Well, that is certainly the old school spirit, isn't it?

Fitzgerald--Yes, and I want to remind you that we have a game coming up here on Saturday with Iowa State College - a Big Six championship game.

Sullivan-- With all this intramural love of play, why can't we have a school spirit comparable to that of Stanford? We can, if we will.

Thomas -- We could, if we would get together - sit together - cheer together - put out our money for paraphernalia the way they do at Stanford and other places.

Fitzgerald -Why don't we have a pep meeting on the Hill once in a while? As long as I have been here we have never had one hour given to a pep rally. At Manhattan they have one full morning, but we wouldn't need that much here. Give us one hour Friday morning in Hoch Auditorium and we'll have some really honest-to-goodness enthusiastic support for the football team.

Sullivan --Can you visualize the boys on our varsity now who, when in high school, had everybody busting a lung for them? Do you remember those big assemblies just before the game? Why can't we do that here?

Thomas-- Our boys must surely miss it here.

Sullivan-- Why wouldn't it be a good idea to break up the hours that are given over to Hobo Day? That is one whole morning in the aggregate. If the administration would give us 3 or 4 hours broken up into one-hour periods, and these scattered throughout the year, I am very sure that there would be a healthier attitude on the part of the entire student body, and the faculty, toward a sane and sensible, yet a militant and aggressive athletic philosophy.

Fitzgerald-Well, I would cast my ballot for that.

and

Thomas -- I would certainly be strong for that, too.

Dr. Allen--Now you are really getting somewhere.

Sullivan-- I'll say. Think of this when the football team goes down to the station where there are only about 250 attending the rally. The band is down there doing its stuff in fine fashion, but honestly, the only time the rooters see the football players at a pep session is in the dark just before they hop on the train. We never have one at home. It seems to me as though we should give them a day light rally without interrupting class schedules.

Fitzgerald- Well, why shouldn't you student leaders take this matter up with the administration?

Sullivan --I think we should, and I'm going to see if something can't be done.

Thomas -- This is an intelligent and cooperative attitude. After all, you know it is our football team.



Dr. Allen -- Well, this has been a very interesting discussion. It has been a healthy one because you students have spoken out and emphatically declared yourselves, both for better and improved intramural athletics, as well as for a more intelligent and loyal support of Kansas Athletic teams. All of us know that we can do a lot better when people show us that they are interested in us.

I want to thank you, Jean, for your contribution to this intramural fire-side chat, and you too Bill Fitzgerald, sports editor of the Daily Kansan, I thank you. By the way, Nelson Sullivan, you are on for a two-minute announcement of the intramural sports results on Mt. Oread. You tell 'em.