

# INTER-COLLEGIATE TRACK MEET

By W. E. Hill

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The track manager is busy bee of the track meet, rushing to and fro with blankets and callosities and yards of adhesive, but never too busy to cry, "Boy! you cert'ny run SWELL today, as each man finishes."



"There's that horrible girl again with that freshman! I do think he should be spoken to about it!" (The English instructor used to be a track man himself. The little wife is not missing much that goes on in the student body. She doesn't care for the athletic stuff.)



This earnest group is known as the promising material. One or more will, no doubt, make the team in time for the Spring meet. With chins up and out, knees lifted high, they make a pretty sight as they bounce along.



"Did you ever see such perfectly DARLING little pants as those Purdue boys are wearing!" Dorothy wishes her sophomore escort would take a hint. She could use a pair of those shorts on the tennis court.



Heated argument between a coach, a track captain, a timer and the men who hold the tape, about whether or not a runner hit the tape with his arm or manly chest.



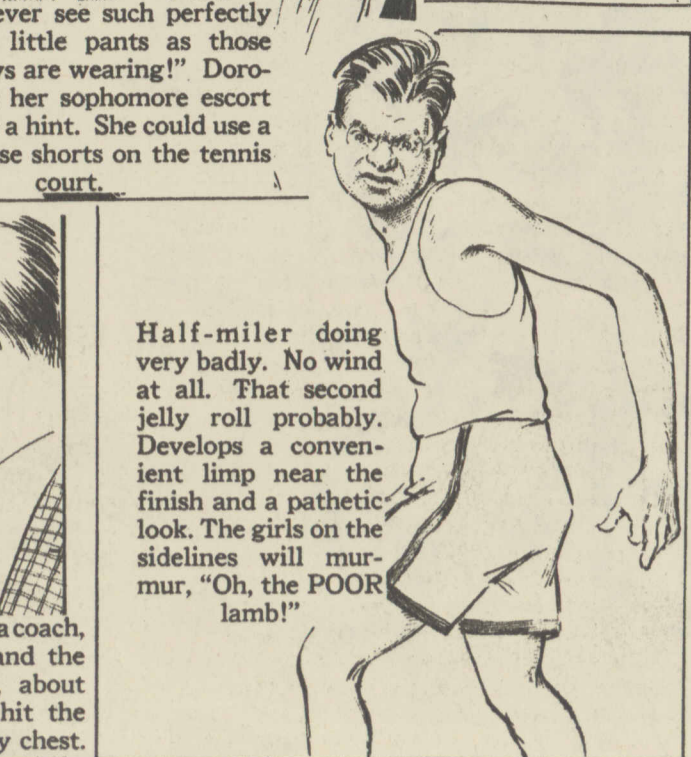
Billie, Mayme and Ray, lovely waitresses from The Copper Kettle, always cheer the visiting team, thus showing how independent they are and how little "those students" count in their lives. (That lovely perfume you smell is called "Mischief," and comes from Paris.)



Pep talk. "These babies are easy if you use your heads. Remember, you got to win. Now go out and kill 'em!"



"Hey, Miss Muffet, give Snow White some of your blanket. Her teeth are chattering!" (Showing two highly indignant members of the visiting team, unable to track down some cheap humor in the crowd!)



Half-miler doing very badly. No wind at all. That second jelly roll probably. Develops a convenient limp near the finish and a pathetic look. The girls on the sidelines will murmur, "Oh, the POOR lamb!"

# Pagan Customs Revived for Nazi Weddings

## Blood Purity Is Stressed

By SIGRID SCHULTZ

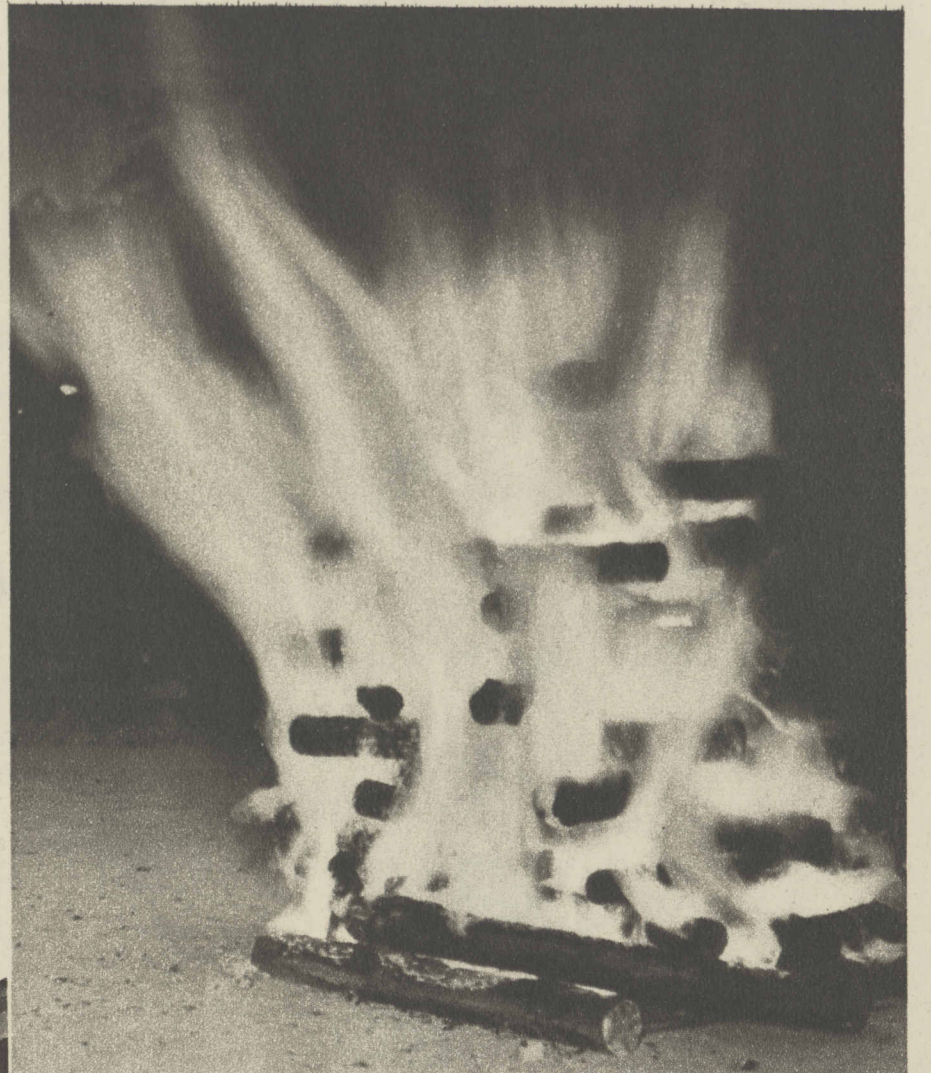
Berlin, Germany.

**F**IRE, BLOOD, and race play the leading parts in the mystic rites by which couples are joined in the neopagan marriage ceremonies of the "German faith movement." The "sacred fire," burning in a cresset before a bust of Hitler flanked by swastika flags, is to symbolize the sun worship of ancient days. Into it is cast a wreath of flowers—denoting maidenhood—which the bride wears, and which is then replaced by a wreath of green leaves which signify womanhood.

The exchanging of rings, presented to the bridal couple on a platter inscribed with the marriage runes of the ancient Germanic tribes, and the singing of the national anthems complete the ceremonies as prescribed in a booklet of directions issued by the publishing company of the German faith movement.

Girl and boy speakers, preferably dressed in the uniforms of the Nazi youth movements, bear smoking

Pagan fires (above at right) burn in Germany as Nazi girls, a typical group of whom are seen below, go through new marriage rites.



lowers this declamation, providing the musical background for the exchange of rings.

A woman speaker reminds the bride of her duties:

*We women of the people,  
Mothers of the people,  
We tend the holy embers of the hearth-stone.*

*We guide young blood to the light.  
We give our directions from eternal spiritual goods.*

*We preserve life  
To give the coming generations holy sparks.*

*We strive out of darkness; we love light!*

The concluding words of the ceremony are those of Hitler, giving the bridal couple its final directives:

*"We see in woman the eternal mother of our people and the comrade through life, work, and battle of the man."*

Following these words all rise and sing the Deutschland anthem and the Horst Wessel song. Then the bride and bridegroom walk slowly out, while the guests silently extend the Hitler salute.

The booklet of directions issues exhaustive instructions to "insure the smooth functioning of the ceremony, since in the past frequent mistakes have been made which disturbed the solemnity of the occasion." There are diagrams showing how the ceremonial room should be prepared. Thus in the indoor ceremony the Hitler bust takes the center of the scene—before it is the sacred fire, flanked on either side by torches, with two bridal chairs placed before it. The seats for the guests form an aisle through which the couple walks.

"If the bridegroom belongs to one of the Nazi formations," state the directions, "his comrades of the formation should form a line on either side of the aisle. Thus during the *heil* greeting the couple walks beneath an arch of upraised arms."

For the outdoor ceremony "the most suitable spot is a meadow with a memorial oak or linden tree." Instead of a fire in a cresset, a wood fire is lit. "Around the fire a triple line of large stones is to be laid," according to the directions. The tree in this case is flanked by Nazi flags, with the torchbearers taking their places on either side of it, lighting the fire with their blazing flares.

torches and declaim measured chants which remind the bride and bridegroom of their duties to the nation and the future. The sacred fire, symbol of the sun, is addressed by a young speaker:

*Holy flame, related to the sun, flare upward!*

*You are to stand for purity and honor,  
Showing the light to the couple  
In the darkness of night.*

*You are to inflame burning love,  
Love of the homeland, of the clan,  
of the people.*

Purity of blood and the duties to coming generations, as well as obligations to the past, are reflected in the lines declaimed by a young girl:

*You are not today, nor are you tomorrow;  
You are a thousand years before you  
And a thousand years after.*

*A thousand years have watched over your blood  
So that you could become as you are.  
Care for your blood, so that  
The following generations of the  
thousand years after  
Will give you thanks.*

The adagio movement from Beethoven's "Pathétique" symphony fol-

These words, in a setting of smoking torches and leaping flame, are intended to conjure up the ghosts of the past and the future within the minds of the marrying couple. The solemn phrases of Nietzsche's "Zarathustra" give warning to the bridegroom:

*I have one question, brother, for you alone.*

*I ask you, are you the man who may desire children?*

*Are you the victor over self,  
The commander of your senses,  
The master of your virtues? Or does  
The animal, the need, or loneliness  
Speak from your desire?*

*I want your victory and your freedom to yern  
For a child. You must build living monuments.*

*You must create a higher body,  
A first movement,  
A wheel rolling of itself. I call marriage*

*The will of two to create one which  
Is more than they who created it.*

The adagio movement from Beethoven's "Pathétique" symphony fol-



Field Marshal Goering, then a general, with his bride, the former Emmy Sonnemann, actress, after their elaborate state wedding before introduction of the pagan rituals that now are observed. (Acme photos.)