

Golden West Play Lauded by Critic

BY GAYLORD MARR.
The University Theatre's production of "The Girl of the Golden West," David Belasco's American classic, opened its five-performance run Wednesday night at the Temple Building.

"The Girl of the Golden West" is a colorfully directed melodrama which the University actors imbue with the proper amount of grease-paint-and-gunpowder excitement when the occasion demands. Causes of excitement are a poker game with a human life at stake, barroom brawls, shootings, a man-hunt through a mountain blizzard, and telltale blood stains which trap the fugitive. "The Girl of the Golden West" oversteps the bounds of conventional melodrama morality by including a heroine who says "Hell" and an Indian squaw with an illegitimate papoose.

Bristling with expert characterizations, the play's humor is as broad as its action is fast. Its chief fault is in its painfully ob-

vious story. The late David Belasco, when he wrote this gaslight favorite at the turn of the century, used all the prop devices of rough, tough melodrama, new then, but stock stuff now.

The play, however, is acted and directed with honesty. It sustains its interest legitimately; it does not try to dazzle with theatrical pyrotechnics. By sticking strictly to business—spinning an old-fashioned yarn in an old-fashioned way—young and old alike found the play a delightfully nostalgic evening's entertainment.

Belasco filled his theatrical canvas with vivid character sketches, sharply defined and warm with life. As the University actors interpret his people, they become genuine humanity that recalls and makes credible the tales of the old west by Bret Harte.

The three leads in the play—portrayed by Ann Prover as the

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Dr. J. Nelson Will Talk at Convocation

Dance Clubs Give Festival Wednesday

"Let them praise His name in the dance," was the theme of the Christmas dance festival given by the forty-six members of Orchesis and Pre-Orchesis Wednesday night. The program consisted of interpretations of Christmas carols by the dancers in an array of colorful and significant costumes.

"Hark the Herald Angels," and "Adeste Fedelis," were presented by the members of Orchesis, and were very effective opening and closing numbers. The dancers wore bright red and blue costumes with colorful sleeves in the processional, which started the program off in an attractive manner.

"Trepak," a spirited Russian dance, was one of the highlights of the program, being a direct contrast to the other numbers. Dark, full pants with red blouses and sashes constituted the boy's costumes, while the girls wore bright blue skirts.

Ochsner's famous "The Juggler of Notre Dame," was a spectacle of creative art. Winifred Peterson, as the juggler, was the center of attraction, and the stage was set in a monastery with Myrtis Ryder as the Madonna. The monks entered clothed in long white robes.

A capacity audience witnessed the program.

Dr. Janet Fowler Nelson, New York marital relations counselor and graduate of Vassar College, will speak at an All-University convocation in the Union Ballroom tonight at 7 p. m. on the topic, "Why Education for Marriage and Parenthood?"

Employment Bureau Lists Job Record

Figures released from the Student Housing and Employment Bureau, connected with the office of the Dean of Student Affairs, show that the bureau has referred jobs to 82 per cent of the 190 applicants to date.

Records reveal that definite minimum placements exceed 50 per cent and "probably nearer 75 per cent if all applicants placed would report the fact to the bureau," according to Preston M. Hays, director of the bureau.

Dr. Nelson is particularly interested in the way courses are



—Courtesy Lincoln Journal
DR. NELSON.

Jobs Vary.
Students have been placed in a wide variety of jobs ranging from private chauffeuring, landscape gardening and commission selling down to the usual department store, theater, cafe and c-

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taught at the university. Students taking family or marriage courses would be especially interested in

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Music Pupils Give Recital Wednesday

The School of Music presented its weekly departmental recital yesterday afternoon at 4 o'clock. In the voice department, John Kirsch offered "Beatitudes" by Malotte; Margaret Shelley, "Thou Art Like Unto a Flower" by Bridge; Richard Bush, "When I Think Upon the Maidens," by Head; Mary Anderson, "Oh Had I Jubal's Lyre," by Handel; Norma Clements, "When I Have Sung My Song," by Charles; Jean Lock, "Moon Marketing," Leonard Blinde, "Auf dem Rhine," by Schumann; Joan Kramer, "Danny Boy," Margaret Amend, "The Shepherd's Song," by Stickers; Margaret Goldsmith, "When I Have Sung My Songs," by Charles; Barbara Jean Olson, "Four Ducks on a Pond," Needham; Kathleen Donovan, "Chinese Mother Goose Rhymes," by Crist; Ann-Mari Jacobs, "Nostalgia," by Manning; Laura Ann Wilterdink, "In the Luxembourg Gardens," by Manning, and a trio composed of Arlene Heinz, Ray Schaumberg, and Morris Hayes, sang "Arise, Shine," by Saint-Saens.

Library Collects New Volumes In French Study

Addition of 88 volumes to the university library collection of materials for the study of the French revolution, has been announced by Frank A. Lundy, director of the university library.

The volumes, which have just been received from Martinus Nijhoff in The Hague, Netherlands, contains the discussions of the French national assembly in Paris from Oct. 1, 1791, to Sept. 21, 1792, and the verbal proceedings of the national convention, Sept. 20, 1792, to Jan. 1, 1795.

The "Process-verbal de l'Assemblee Nationale (legislative), Paris, 1 Oct. 1791—21 Sept. 1792," consists of 16 volumes in 12, and is bound in calf. The "Process-verbal de la Convention Nationale, 20 Sept. 1792—le brumaire, 1795," consists of 72 volumes in 32, in half-calf binding.

"The university library contains a fine collection of materials for the study of the French revolution—one of the strongest collections in this country, in fact," Lundy declared. "It is, therefore, a pleasure to announce a significant addition to this collection."

The piano department will be represented by Florence Nerenberg in "Prelude" by Debussy; Roma Johnson, "Polonaise" by Chopin; Eugenia Samuelson, "Scotch Poem" by Macdowell; Harold Bauer, "Deep Woods" by Macdowell; Jean Mann, "Arabesque" by Debussy; Richard Herrick, "Paraphrase of Aigoletto"

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Navy Schedules New State-wide Training Exam

High school and college graduates between the ages of 17 and 21 are eligible to take a state-wide competitive examination January 18, to select students for enrollment in the Navy's new college training program.

The program offers four years of college education at Navy expense and a commission in the regular Navy or Marine corps. Men who pass the test will be enrolled next fall. Applications may be obtained from high school principal or college deans. December 17 is the deadline for the filing of these applications.

Choral Union Plans Annual "Messiah"

BY SAM WARREN.
Handel's "Messiah," which the Choral Union traditionally brings to Lincoln audiences at the coliseum each Christmas season has remained for over 200 years the most popular work of its kind, having been performed nearly every year since it was written in 1741. Sunday's presentation under the direction of Pro. David Foltz begins at 3 p. m.

Writing the oratorio stands out as one of the remarkable feats in all music history, for Handel wrote the entire choral, orchestral and solo score in less than 25 days. He had written the first part in seven days, the second in nine, and the third part in six days. It has been described by Handel's biographer Flower as "the achievement of a giant inspired."

In a Trance.
"Handel was unconscious of the world during that time, unconscious of its press and call," wrote Flower. "His whole mind was in a trance. He did not leave the house; his man servant brought

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'Billboard' Lauds Spivak Trumpet

Charlie Spivak's saccharine qualities on the trumpet brought special mention in a recent issue of "Billboard," national entertainment gazette. The man who plays the sweetest trumpet in the world drew accolades from the trade journal for the melodic, sweet trumpeting; his new male singer, Tommy Mercer, and his quintet, the stardreamers.

All the aforementioned will take the stand Friday night in the Coliseum for the Mortar Board ball. Dancing will begin at 8, and presentation of the eligible bachelors will take place during intermission.

Quoted the "Billboard," "The Spivak horn requires no lengthy discussions; it is distinctive in sound and easy on the ears."

Star-Dreamers.
The Star-Dreamers, one of the few quintets among modern vocal groups, carry names of Margaret Manning, Naomi Mann, Frank Pine, George Carr, and Chick Gallico. Unique arrangements built around their special musical talent provides background for an effervescent delivery.

Tommy Mercer, who began with Spivak only a month ago when he was appearing at the Cafe Rouge in New York's Pennsylvania hotel, evoked further comment from "Billboard." Their bandstand reviewer commented upon his unaffected delivery, so "uncommon in this day of Crosby, Como and Sinatra mimics."

Tram man Rossi Nichols' occasional novelty vocals add an extra bright spot during Spivak's engagements.

Mellow Style.
The sweet, mellow style of Spivak's arrangements, which emphasize the romantic mood, and the occasional spice of a jump tune, together with vocal duties handled by Mercer, Rossi Nichols and the Stardreamers explain the high rankings Spivak's aggregation has gained in the past three seasons. Last year's Downbeat poll, for example, pegged the trumpet idol as the nation's top sweet band.

Charlie has such perfect lip and breath control while playing that he has thrown away the usual professional's supply of mutes. Even while playing radio shows with the bell of the trumpet within inches of the mike, he uses no mute. He explains the phenomenon by saying that he strives always for a classic purity of tone.

"If I played a conventional hot trumpet, that would be imitating," he says. "The quality of a style lies partly in its originality and partly in its consistency. Playing a 'sweet trumpet' does not mean catering strictly to the ickies. Actually, even hot passages can be played sweetly."

Interesting statistical note is that Spivak claims 75 per cent of music reaction comes from sweetly played music, and he is intent on pleasing that majority.

Notice to Veterans
Will all veterans who have not yet received subsistence payments for September or October or November please sign the list posted on the bulletin board at the entrance of the Veterans Consultation Board office, 101 Mechanic Arts Hall.
J. P. Colbert, Director.

Coeds—Here's Your Chance! **Ask Him Now**

MORTAR BOARD BALL

CHARLIE SPIVAK

and his orchestra

Friday 8-12
Coliseum

Tickets \$3 per couple
See a Tassel