

Cultural Assets Vital for Cities, Sanroma Says Discusses Duty Of Music Critic

BY SAM WARREN.

Touring on a concert schedule that has taken him this season thru 32 performances with 16 different orchestras, pianist Jesus-Maria Sanroma (he disowns the name "Jules" by which he was billed here) told reporters yesterday that aside from an art museum, a symphony orchestra is "the cultural mainstay of any community."

Size of the United States, and lack of financial appropriations, and not its relative newness as a country, are responsible for the lack of municipal music organizations that mark the cultural foundation of Europe, he believes. "B. H. (before Hitler), there was practically no German town without its own opera, and Berlin alone supported three first-class opera houses," with Bruno Walter, Otto Klemperer and Erich Kleiber as conductors.

Artists Important.

"Spiritual and artistic food was as important to them as any other," Sanroma continued, "and already the three Berlin houses are again going strong." Realizing that Americans have a reluctance to initiate a federally-financed educational or cultural program, he holds that it can and

Shakespeare's "Henry V" To Open in City Thursday

"Henry V," the Theatre Guild-United Artists technicolor film hit, starring Laurence Oliver, which is now playing a series of selected engagements in a few key cities, will play one week at the Nebraska theater, beginning Thursday evening, March 20.

The widely heralded film will be seen here at two performances each day, 2:30 and 8:30 with all seats reserved. The price scale, conforming to nation-wide pattern will be \$2.40 and \$1.80 for evening showings, and \$1.80 and \$1.20 for the matinee.

Mail orders will be accepted immediately for first choice of seats. Checks and money orders should be made payable to the Nebraska theater and stamped, self-addressed envelopes should be included.

"Henry V" is the first film ever to be presented by the Theatre Guild, famous Broadway producers' organization.

Awarded top acting honors by the New York Film Critics Circle, "Henry V" has been included in every poll in the ten top films of 1946, as the first successful translation of Shakespeare into modern screen entertainment.

Set as a play taking place on the stage of the Globe Theatre in England, Circa 1600 the "photo-

graphed play" is a stage performance, in celluloid until the camera helps the mind to "piece out imperfections," and breaks through the limitations of the playing platforms to bring to the screen the medieval invasion of France, the exciting charge of the knights at Agincourt, and love scenes between Henry and Princess Kate.

Laurence Oliver, whose recent appearance on Broadway as a leading member of the "Old Vic" company have catapulted him into the first rank as an actor, not only has the starring role in "Henry V" but he is also the producer and director.

Supporting him are some of England's popular stars, including: Newton as "Pistol," Aylmer as "Archbishop of Canterbury," Renee Asherson as "Katherine," and Leslie Banks as "Chorus."

Special student discount coupons, good for either matinee or evening performances, will be available this week for all university students. Admission by theater party in groups of 15 or more or individual student discount slips will be at the special rate of \$1.00 per person, tax included. This will entitle the bearer to regular \$1.20 or \$1.80 seats in orchestra or balcony.

Personalities Sparkle In Radio's Workshop

BY GENENE MITCHELL

"Get in your places. Start at 60. Watch for the signal". Is this the timing of an epic movie or the timing of a bombing mission? No, it's the signal that the university's Radio Workshop is on the air. The time is 4:15 p.m., the day Wednesday, and the station KFOR.

Aired from Temple basement (better known as the home of university radio studios), the Workshop features monthly original dramas by university radio students, prize winning scripts of the Association for Education, and scripts sent from other universities.

Operating from behind the scenes, radio majors Gloria McDermott and Marilyn Davis direct the Workshop shows, allying their book larnin' with the radio business of directing, worrying over timing and success of shows, and auditioning.

Mike Personalities

Other mike personalities that make the Workshop's success in-

evitable include Bud Levinson whose dummy ventriloquist voice takes the part of an old man, Ellie Detweiler and Bob Baum who consistently take the prize as youngsters, and sage'n silent Al Sage who takes off to perfection a bombastic, irascible individual.

Shyster or salesman, Lynne Reed and Bill Wiseman are standbys. Versatile Arly Swanson one week will be a bitter old woman, and the next week an ingenue. Another unforgettable character is Bill Lucas, complete with his collection of accents and vocal ranges.

As essential as the actors is the sound effects man. Studio A is fully equipped with wind machine, slamming door, a variety of buzzers and bells, and all sound effects possible for wits to devise. Putting the studio on and off the air, Searle Spangler is the engineer.

although a fully professional participation would of course prejudice one's vision. Composers Virgil Thompson and Earl McDonald are example that have combined the two.

Sanroma had a word of praise for several personalities, too. When William Kapell, who played here two years ago, was mentioned, he remarked, "There's a wonderful boy." Like Kapell, Sanroma did not begin his piano studies until he was past ten years of age. He was especially pleased to hear that Wilfred Firkusny, an artist not well-known in Lincoln, is scheduled for next year's season. "He's a marvelous pianist! Don't miss him." He mentioned Paul Hindemith, whose new concerto he premiered recently in Cleveland, as "one of the greatest composers today."

But the nicest things were said of Conductor Serge Koussevitzky, under whom he has given a multitude of performances. "Great conductors like him never retire, never die." Then he added, "The only drug he takes for his tremendous energy is music itself."

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Once upon a time Radio workshop was a show called "Book Nook Library News," the first show aired by the radio department. Started back in '41, the show had Romulo Soldevilla, now an instructor, as its announcer. Later "Soldy" did the whole show, writing and broadcasting. Dramatizations of good books were featured the next year, and in 1945 the transition was officially made from "Book Nook News" to "Radio Workshop." No longer did students dramatize only books but expanded to fields of mystery, comedy, tragedy and history.

To Paul Bogen, director of radio, should go special commendation. Still the show's boss, he can be counted on to hand out his opinion of what is or isn't "good radio." Another familiar face around the lower depths of Temple is that of Avrum Bondarin. Whenever an unusual part needs particular attention, Av is on the job. His talents climb also to the writing angle, and many of the shows produced are his.

Radio students have the opportunity of an honest-to-goodness studio, and they're making the most of it.

It Says Here

BY H. G. HOLMQUIST.

One popular radio comis stated that John L. Lewis has lost his union suit. Lewis has been browbeating the American public so long, I think it is about time the brow is lifted in the other direc-

tion. Lienthal's confirmation is before the senate this week. If the McKellerites propose much opposition, the country hopes the Vandenbergites will be "up and atom".

Peter Lorre upholds his usual standard in "The Chase" at the local theater; holds the youngsters quite spellbound. If only adults were allowed to see his portrayals, would one advertise the show as Fol-Lorre?...

The American delegation to the Big Four Minister's Conference is in the able hands of Secretary of State-General Marshall.—I think we should give our delegation the power of Marshall law.

Alvino Rey's renowned guitar didn't quite sing at the box office as was expected. The bad promotion idea there was putting Alvino Rey recordings in the jukebox in the Crib. The students thought they could hear just as much guitar for a buffalo-head...

The new Studebaker has brought about the comment that you can't tell which way you're going. I say it is supposed to go

both ways—One end is for the owner and the other end for the finance company...

"Open the Door, Richard," has been the nucleus of many a joke, but I contend that the biggest joke is the song itself...

For a man that has written some real jazz numbers and instituted some new musical interpretations don't miss Raymond Scott and his orchestra, playing for the Jr.-Sr. prom. However, in his past combos he was as good in figures as I. His "Raymond Scott Quintet" contained seven men, and his "Secret Seven" contained nine men. His reason for the oddity was that he liked the sound and appeal of the names, as can also be evidenced by his song titles. He is probably like I am—not interested in that kind of figures. The Prom is Saturday the 22nd. Don't forget the date for the date!

(Editor's Note: The Daily Nebraskan assumes no responsibility for the opinions stated above since the identity of Mr. Holmquist has not been revealed.)

CONTINUE SERIES.

"Road to Rio," which again stars the triumvirate of Bing Crosby, Bob Hope and Dorothy Lamour, is fifth of the popular series inaugurated by Paramount in 1939 with filming of "Road to Singapore."



JESUS-MARIA SANROMA

ought to be a locally-supported program. "If they have taxes for other needs, why not have half a cent levy to maintain their own symphony orchestra?"

It is money, and not native talent that is lacking to keep such cultural programs going all over the country, he points out. "We know well enough from operatic experience in this country that we have a wealth of American talent." He cited the Denver Symphony (with whom he played earlier this week) as the ideal American development.

Backed by city and state funds, it has become what Sanroma calls a "regional" orchestra, traveling throughout Colorado towns. "They ought to call it the Colorado Symphony, not the Denver. The people are back of it one hundred percent, and they have not spared money."

"Contrast this with the Portland, Ore., orchestra, which gets together once a year! Portland is a rich city and could be known for its fine orchestra. But what is it known for? Henry Kaiser!" As Sanroma sees it, civic pride is the basis on which local orchestras must be built.

Sympathetic.

Unlike some artists who resent adverse newspaper criticism, Sanroma gives critics his complete sympathy. "A reviewer has his opinion and prejudice; like all of us, and it's his duty to put down on paper what he feels." Having been invited to exchange places with a Boston critic who was giving a recital the same day that Sanroma was performing, the Puerto Rican pianist pities a critic for one thing—having to chase to a typewriter after a performance and therefore not getting in on the after-concert parties!

A critic has the duty, though, to foster local talent by not judging natives performances in the light of those by visiting virtuosos. "They must weigh the difference." Disagreeing with a common notion that critics are just disappointed performers, he thinks being a critic or orchestra manager ought not to exclude one from "participating in the arts,"

Free Variety Show
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 Union Ballroom
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