

THE DAILY NEBRASKAN

THIRTY-SEVENTH YEAR

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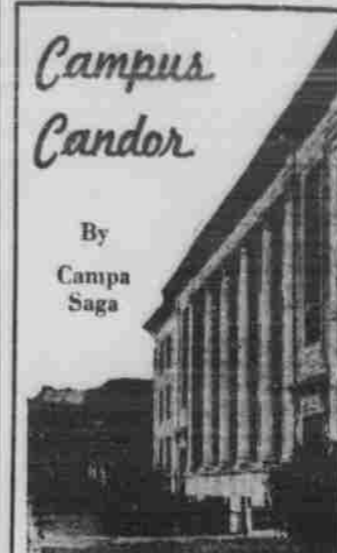
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TO MR. ROSBOROUGH AND HIS REALISM

The things that we are thinking about today, Mr. Rosborough, just can't take shape in the form of words. If ever we were more sincere and depressed over events, we are today. We have that queer feeling that if anything were ever said that would go on record about your realism and idealism, today is the day.

Last Friday afternoon, while your "religious utopia" was singing over the nation's air, a specially appointed committee of Nebraska's board of regents was meeting and discussing you and your organization. Word has just come to us that, on the pledge of secrecy of all members present, you made your final rebuttal. In that statement, thru some mistaken or clever manipulation of news sources, came the single sentence: "I am making no request for affiliation or sponsorship by the regents, and will not make such application in the future."

Such a sentence struck hard at our hearts, Mr. Rosborough. Outwardly, it seemed as if the students of this institution of higher learning had been interested in something that had no basis in your organization. Your sincerity and facts which we are now able to learn, however, prove to us that this statement as it appeared, entirely perverted the meaning of your real intentions.

The action by this specially appointed committee to investigate the affiliation, however, was just as everything had been planned. Their decision struck basically at the two things in the original issue: First, that the choir be provided a room in which they could practice, and secondly, in exchange for that room they would call themselves the "Nebraska Cathedral Choir." If the room can be provided, then, the entire question will be satisfactory to both sides.

But we have something that we have been wanting to tell you for some time, Mr. Rosborough. You have been called a dreamer and an idealist by many. Your position is in question because you have dedicated your life to something intangible—something that only your choir members have been privileged to grasp. Though we may sound mushy, we would say that some day, Mr. Rosborough, the students of this university will look to you as a man who lived, struggled, and finally realized his dream—a beautiful cathedral built for the religion of all men.

Some day, Mr. Rosborough, this cathedral will be a reality. It may be ten years away, it may be 100 years away, but underneath the guiding star that has taken your choir on its journey during these 18 years, you will find your dream, the "Cathedral of Youth." Let confusion come as it will, Mr. Rosborough, but for our sakes and in expressible appreciation of you, carry on with something that is right.

It is we who will look up to you, Mr. Rosborough, and say: "Thank God, it is when a dreamer's dreams come true that we see the spirit that makes life worth living."

Musical Letters

Lincoln.

Dear Mr. Herbert:
 The Lincoln Chronicle this week must perforce be a brief one, for your remarks on Hindemith in the adjoining column well deserve priority, both of space and of our readers' attention.

There are several events which under no condition should go un-sung, however.
 Marian Anderson, who possesses the most nearly perfect contralto voice of our time, performed Friday evening in Lincoln. It would serve no purpose except that of mourning the evanescence of such a performance to describe its glories in this letter. But you will be glad to know that she has just made a record for Victor that uncovers in more durable form the uncanny beauty of her voice. On this new disc, Miss Anderson has united two of the extremest possibilities of lyric art: the solemn death-knell of "Death and the Maiden" which engages the deepest notes in the contralto range, and a paean of unrestrained gaiety, "The Trout," for which Miss Anderson becomes a soprano.

Other Victor Releases.
 There are other new Victor releases of exceptional interest. First of all, the sublime Passion according to St. Matthew, which the Boston symphony under Dr. Koussevitzky and abetted by both the Howard Glebe club and the Radcliffe Choral society is publishing in three enormous albums. This performance achieves unusually sensitive choral work, a rather high average of solo contributions, and best of all the singing, electric timbres of the orchestra.

I can think of no one composition that better or more memorably sums up the whole gamut of stylistic possibilities—polyphonic and harmonic, lyrical and dramatic, liturgical and secular, a cappella and solo and orchestral, than this creation of Bach's.

Mozart More Limited.
 The D minor piano concerto of Mozart is far more limited in scope. By Mozart's time the gigantic impulse of Baroque has given way before the sensuous glamour of Rococo art. And yet, like so many of the pieces in minor keys by Mozart (consider the quartet in D minor and the quintet in G minor), the present concerto seems to transcend the polite nothings of the Age of Reason. Mozart on occasions like this bares his heart more poignantly than any of his contemporaries except only Rousseau in the "Confessions."

Conductor-pianist Bruno Walter is well suited to play this music on both piano and orchestra, although the material he had to work with for this new pressing, the Vienna philharmonic, is beginning to show signs of rheumatic old age.

Also Paderewski Recordings.
 Another oldtimer returns on wax: Jan Paderewski. He plays a courtly, delicate theme and variations by Haydn, a perfect foil to the romantic anguish that throbs in the opening movements of Mozart's concerto. The old poetic magic has not deserted Paderewski, for he still remains one of the most eloquent seers of piano interpretation.

There is a record worth avoiding on the new list, unless you take to the hearty antics of Bohemian music in which Dvorak liked to indulge when he was not playing Indian: the Carnival Overture, played by the Boston symphony. Would you like to make an experiment? Just hear the overture along with the alto aria "Have Mercy, Lord on Me" from the St. Matthew Passion, and you will reap laboratory evidence of what distinguishes great from mediocre music. And when you conclude in favor of Bach, you will feel ever so sorry that you are not in Lincoln this week to hear Henry Brahinsky play another of Bach's gigantic visions, the Chaconne for unaccompanied violin, which is his program opened this afternoon at 8:30 in the Temple theater.

Joseph Frank.

Chicago.

Dear Mr. Frank:
 At a splendid Chicago symphony orchestra concert wherein Hindemith was unfolded in threefold manner as conductor, soloist and composer, the most precious of the three guises (and least guseful of the three) was the physical presence that the first two conjoined.

Paul Hindemith played his viola concerto, "Der Schwanendreher." A viola concerto is first unusual in the timbre of the instrument concerted. Add to this the stature of the composition and the honest disclosure by the composer of himself, and you may appreciate the effect produced by this excellently wrought piece.

The "small orchestra" includes two flutes and piccolo, an oboe, two B flat clarinets, two bassoons, three horns in F, one trumpet in C, one trombone, harp, tympani, four cellos and three double-basses. The higher strings, violas and violins, were omitted to preserve the tonal balance of the solo part.

Folk Melody Theme.
 The title "Der Schwanendreher" derives from the folk melody used as the theme for the five variations comprising the finale, "Seid ihr nicht red Schwanendreher?" In these variations the composer imposed many tasks upon himself and the effect is so astonishing that the finale makes quite a few other finales written for the related violin seem quite naive.

The first part of the second movement, based on a theme from the song "Nun laube, Lindlein, laube" (Linden, now is the time to leaf), was a poignant duo for solo viola and harp. The composer marks it "sehr ruhig." This moves into a not unlyric five voiced fugate on the melody of "Der Gutzglauch auf dem Taune sass" (The cuckoo sat on the fence.)

This was the second performance for the Concerto in Chicago, the composer having given it once before at a concert at the Arts club last April 21st.

The most provocative number in the Hindemith Festival was the chamber music Opus 24 number 1 for small orchestra, recalling to this mind two works of similar character by Stravinsky, viz., the "Pulcinella" Suite and the "Histoire d'un Soldat" by its exploitation of the humorous effects possible on some instruments. A sand-papery siren shrieks in the percussion, and a disheartened trumpet ends a phrase ludicrously. However, whether he does not wish to or otherwise, Hindemith's effects do not merely reiterate Stravinsky's Duetto from "Pulcinella" (for trombone and cello).

Muted Strings Used.
 Hindemith's finale starts with a rapidly moving triple figure in the muted strings which for all the sound engendered by such furious bowing might have been a taffy pull speeded up. The bassoon then indulges in a chromatic idea echoed by the other instruments, the piano joining at length furioso. Whereupon the trumpet goes off into a grimly satirical foxtrot melody earning finally for the movement the title "1921."

If you remember the progression from tango to waltz to ragtime in Stravinsky's "Histoire," how subtly the transitions came about! Hindemith has lost something by having his trumpet introduce the foxtrot too resolutely in moving from 4/4 to 3/4 time.

This Thursday evening's proceedings at Orchestra Hall will be enlivened by Poot's "Symphonie," of which a description next week.

Noel Herbert.

Highlights On the Air

CBS ANNOUNCER BEARS WATCHING

Bryan Field, Columbia turf reporter, isn't as well known right now as a few other sportscasters, but he's coming into his own. Bryan has seen more than 15,000 horse races... and still likes them. He has announced 250 races over the air, by far the largest number that any one person has announced. Among his unusual talents is his uncanny ability to judge photo finishes before pictures are developed, and the one time he missed a photo finish, he blamed a slight waver as being father to the thought.

For the past two seasons, Field has been the only man permitted to broadcast races from the state of New York. He has a large following in the east, and due to Columbia's plans to bring its radio coverage to a complete race track more in the other parts of the nation before long. He is not English, as many people believe when they hear him call "derby" and "darby," which he says, is the correct pronunciation.

He will broadcast the Kentucky Derby this year and all the big stake races from New York. He is dark, heavy set, dresses nattily, is near 40 years of age. Watch him go.

From Columbia studies come strange tales of sound effect devices. Here are a few of the means employed to effect certain sounds: The most remarkable effect—one which suggests voices hurrying thru millions of miles of space and centuries of time—is obtained by speaking directly into the strings and sounding board of a piano, with all of its pedals depressed by a weight, and with the microphone placed directly within the piano.

The scene chamber, a device in which the voice passes thru the twists and turns of an especially constructed tunnel maze and is picked up at the other end by a microphone, is often used. By manipulating the controls, the sound effects man can bring about anything from a statement addressing congress to exploring parties calling to one another from different parts in a great cavern.

By using a series of three and four microphones, thru which an actor's voice passes before it reaches the final broadcast microphone, the sound effects director can effect an echoing voice, like that of an entombed man or the like. This device was used to dramatize the story of the disastrous cave-in that occurred in a Canadian mine last year.

Today's radio highlights:

- 2:00 p. m.—New York Philharmonic Orchestra.
- 4:30 p. m.—Talk by Governor Cochran.
- 5:00 p. m.—Joe Penner.
- 6:00 p. m.—Talk by Representative Jeannette Maloney.
- 7:15 p. m.—"Too Many Battleships and War"—talk by Representative Mawerick.
- 8:00 p. m.—Ford Sunday Evening Hour.
- 10:00 p. m.—Alb. Lyman's orchestra.

REGENTS CLARIFY ISSUE OF CHOIR'S AFFILIATION IN SPECIAL INVESTIGATION.

(Continued from Page 1.)
 The university is now permitted the exclusive use of any room.
 The dispatch further stated that "John Rosborough, conductor of the choir, stated that he is making no request for affiliation or sponsorship by the regents, and will not make such application in the future; that the request does not involve or contemplate any financial support of the choir by the regents."

Regret Misunderstandings.
 "I deeply regret the misinterpretation of things said and done by those opposed to the choir idea and even by some who in the past have seemed friendly to it," Mr. Rosborough stated yesterday afternoon.

For some time the choir has been practicing in the Temple building. Plans were that the choir could take over the alumni office after that office moves into the Student Union building.

DR. R. A. LYMAN PLANS SERIES OF ADDRESSES
 (Continued from Page 1.)
 Education in the Past Thirty-five Years and Present Trends."
 Later in the month Dr. Lyman and Dr. Edna Schrick of the student health staff will represent the university at the annual meeting of the southwest section of the American Student Health association at the University of Missouri.

ROMANCE LANGUAGE FRATERNITY INDUCTS CHARTER MEMBERS
 (Continued from Page 1.)
 Beatty, vice president; Virginia G. Smith, secretary treasurer; John H. Hammond, corresponding secretary; Houghton Furr, program director; and Katherine Piazza, historian.

At a banquet held following the close of the ceremonies, toasts were given by Simone Thierry, Dr. Hilario Saenz, Jean Tilche, Eleanor Eiche, Dr. Michael Ginsburg, Dr. Joseph Alexis, and Dr. E. K. Mapen, installing officer of the evening. Dr. Harry Kurz, chairman of the romance language department acted as toastmaster for the banquet program.

This Word Affiliation

Just how ambiguous a term can be was displayed yesterday when the board of regents met to determine the fate of the proposed "affiliation" with the University of Nebraska. Those persons, who have followed the action and discussion which have taken place since the student council made the initial move toward "affiliation" of the Cathedral choir with the university, will remember the initial provisions under which the "affiliation" was proposed. They stated that (1) the choir should not be a part of the university, but should be an independent unit; (2) the only thing the choir asked of the university was a suitable and permanent quarters of such size and worth as to warrant expense of suitable furnishings financed by the choir, and (3) in return the choir was to operate under the name of the Nebraska Cathedral choir, composed of students and alumni of the University of Nebraska. Thus, the university would benefit from the national distinction and fame which the choir has so rightfully received. In addition to this the choir also would give the university an added gift in future years in the form of a Great Cathedral which would form a center for religious activities.

The whole proposal sounded rather simple until would-be opposers of the issue became frightened and interpreted the word "affiliation" to mean the incorporation of the choir into the university as an integral part of the university. Thereupon, ensued a series of accusations and misconstructions which had no bearing on the question, if the choir's interpretation of the word "affiliation" had been regarded.

The board of regents met yesterday and press reports following the meeting carried the startling statement that Mr. Rosborough, choir conductor, had denied any desire for a choir affiliation at the present time or in the future. Such a statement was prompted entirely by and directed at the word "affiliation." What Mr. Rosborough implied in his statement was that if the "affiliation" was construed to mean becoming an integral part of the university and involving university departmental restrictions and conflicts, that was definitely not the kind of "affiliation" desired.

The whole question is really quite simple in nature. If the word "affiliation" had been properly interpreted as a friendly relationship in which permanent choir quarters were exchanged for the distinction which this choir named the Nebraska Cathedral choir, composed of university students and alumni could bring the university—and later on which would result in the building of a student religious center—there would have been no need for the misapprehension which developed among groups opposing the "affiliation."

That the board of regents would seriously consider the choir proposal under its proper interpretation of the word "affiliation" was revealed by Regent Robert W. Devoe, member of the special committee. Regent Devoe stated, "When it became evident that what the friends of the choir meant by the use of the term 'affiliation' was to provide adequate, permanent quarters in the Temple building for the choir, which would assume the name Nebraska Cathedral choir, the issue was greatly clarified. The special committee investigation will be continued with instructions to make a survey

of available space for that purpose, with the desire of accommodating the choir."

That both the choir and the university, especially the university, would gain from this friendly relationship and exchange is obvious. Therefore, it can only be hoped that the proposal will be viewed in its simple nature, hereafter, and that groups and individuals that had endeavored to oppose the proposal on misconstrued and involved grounds will view the situation in its true light.

Hardly an Accurate Description

That a fraternity man or woman represents the lowest element on the campus is vividly asserted in the student pulse column written by Mr. Woerner in today's Daily Nebraskan. While it is not our aim to uphold either the barb or Greek world as being the preferred sphere of activity, we feel it is necessary that a few distorted facts in Mr. Woerner's article be outlined.

In writing his pulse, Mr. Woerner seemed to have a particular grudge against the Daily Nebraskan and its seemingly disinterested attitude toward anything which appeared to be connected with barb life. Consequently, he not only made a fallacious statement, but also stepped on our toes unjustly. To prove his point, Mr. Woerner declared that despite the fact that Greeks comprise 30 percent of the student body, they were permitted to hold 80 percent of the offices of the "Rag" publication staff and similar activities. Our answer to this is an evident one. That is, that barbs and Greeks have an equal chance to gain positions on the Nebraska staff if they so desire. It so happens that at the present time the number of Greek affiliates who report for work outnumber the unaffiliated students about 8 to 2, and naturally the difference in percentage of positions held by each group will result. We might suggest that if Mr. Woerner wished to decry justly any discrimination against the barbs that he check up on the number of barbs and Greeks who are honestly putting any effort into an activity. It is quite natural that, with their more closely knit type of organization, the Greeks encourage and send more people into the field of activities.

We hardly think that Mr. Woerner has been fair in his evaluation of the average fraternity man or woman. It appears that he has taken the extreme rather than the average type. Should he care to do a bit of checking on some of his statements, he would probably find a large number in every Greek organization who are at the present time, either wholly or partially self supporting. Mr. Woerner's characterization of the average fraternity member as a parasite is a bit overdrawn.

We do not feel that it is our place to make further comment on the pulse writer's characterization. The common belief that everyone has a right to his own opinion still holds sway. However, in final defense of the Daily Nebraskan staff we feel it necessary to advise Mr. Woerner that any barbs who are desirous of working on the staff have as much privilege to do so as anyone else. Reliability, a high quality of work, and a sincere effort are the requisites and bases upon which promotions are made. If the barb surpasses the Greek in these qualities we can guarantee he'll get the promotion first.

Setting up a petty nobility which favours down on the rest of the people (barbs), although we, democratic, praise this Greek stuff to the skies. As for me, I should dislike fawning on other people, for I know that they are not inferior, and I should resent being fawned upon. (Pardon the use of a preposition at the end of the sentence, but Professor Briggs says that it's all right now.)

Sincerely, unfawningly but enviously yours,
 OTTO WOERNER,
 Barb No. 3157.

Picking, 'Peeling,' 'Shucking,' All Derived From 'Cornhusker' Writes Miss Mable Meredith.

(Continued from Page 1.)
 cob pipes are still a symbol of rusticity, and "corn-cob stoppers" are also associated with pioneer days, altho Nebraska farmers still use them at times for the jug of drinking water brought to the field and buried in a shock of grain to keep it cool.

Miss Meredith also brings out in her article various local uses of cornhusking terms, such as Nebraska is the "cornhusker state," the student pep organizations of the University of Nebraska are the "Corn Cobs" (boys) and "Tassels" (girls), the members of the university football team are "Huskers" or "Cornhuskers," while "Cornhusker" is the name of one of the states major highways as well as the name of a Lincoln hotel.

St. Paul, Minn., courts and charitable institutions will serve as the laboratory for College of St. Thomas sociology students.

NOTED PRINCETON CHEMIST TO TALK BEFORE SIGMA XI

(Continued from Page 1.)
 know of his brilliant discoveries resulting from his years of research with the virus.

Changed Virus Theory.
 As a result of this work it is known now that these organisms, formerly thought to be invisible living things, are actually protein molecules of huge size. In some respects they seem to possess properties of both living and non-living matter.

Sigma Xi and Phi Beta Kappa, in bringing Dr. Stanley to the university, are providing the public with the presence of a scientist whose discoveries are not only significant in the study of the fundamental phenomena of life but are as equally significant in the science of medicine. For example, many viruses are the cause of such serious diseases as infantile paralysis, measles, smallpox and some forms of sleeping sickness.

Tradition Since 1916.
 Dr. H. W. Manter, parasitologist at the university, is president of Sigma Xi this year. The joint convocation sponsored by that society and Phi Beta Kappa has been an annual affair since 1916, the organizations alternating in providing a prominent speaker each year.

In describing Dr. Stanley's recent discoveries, which were recently given national publicity at the convention of the Association for the Advancement of Science, one editor of a large magazine said, "The Princeton chemist has discovered an apparent bridge between living and non-living matter."

HUSKER DEBATERS BEGIN NEW SERIES

(Continued from Page 1.)
 sas and Arkansas on April 2, and 3 will be held Thursday, March 24, with all men who have prepared arguments in the Compulsory Arbitration question competing for the four places to be awarded

Student Pulse

A Barb Describes a Greek

To the Editor:
 The other day, your honorable Campa Saga stated the differences between a barb and a Greek as he, a Greek, sees 'em. Here are the differences as I, a barb, see 'em.

A barb is usually a student who has to work for his living and for his expenses, despite the fact that it was a mere biological accident that he was born poor, instead of the Greek who might just as easily have been born an African, who has to take street cars, and wear frayed sweaters, and go to the Roseville, and study. A Greek is often a student (?) who welves off his parents for his expenses, who wastes his father's money—squandering it in every conceivable manner (and a few more besides), who drives a fancy car, who feels at home in tails, who goes to no less fancy places than the Cornhusker to dance, and no less fancy dives than Ways to Guzzle Beer, who writes term papers from house files, and takes exams that had been taken previously by a brother. A Greek is a republican who gripes about balancing the budget, knows how to pull strings, is a bull slinger. A barb has to write good stories to get them printed in the Rag,

has to act to get a part in the Kosmet Klub review, has to play to obtain a position on an athletic team. The barb has to compete with fellows who are inferior but who win the competition.

For a little proof, listen, my dear Editor, to these (vital) statistics: The Greeks comprise 30 percent, or a little more, of the student body, but hold 80 percent of the offices in the rag publication staff, posts which are appointive, and hold less than 5 percent of the positions on the varsity debate squad, selection for which is made in tryout by qualified judges who are not known by squad members. The Greeks hold regularly more than half the positions on the athletic teams, but, according to a recent survey, rate in the lower one-third in grades and general scholastic ability. More than three-fourths of the attendance at formal is Greek, while less than 10 percent of the jobs which are gained through scholastic ability are held by fraternity men.

This, now, is my own opinion, but I'll bet you a ticket to the Liberty theater that three-fourths of the little squirts who try to appear big by puffing pipes or stogies, and three-fourths of the lazy bums who cut classes to coke and chat with that "sweet Alpha Chi," and nine-tenths of the immoral, honest-to-God dirt on this campus is attributable to some fraternity or sorority guy or gal. It's about like Professor Alexis said, they don't have fraternities or sororities in Germany because Germany will not tolerate loafing students, nor "ignoramuses" who go to college to get a wife, and besides, the German government, a dictatorship, doesn't approve of

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