

# The Nebraskan

FORTY-FOURTH YEAR  
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## 'In The Balance' . . .

The future of the University of Nebraska for years to come may well be decided by the state legislature within the next few weeks.

The legislature is currently considering the faculty appropriation committee's request for a general salary increase for all University employees. Chief object of the request, of course, is to raise salaries of UN faculty members to a fair, reasonable level, assure that in the future the University will be able to pay salaries adequate to maintain a first-rate faculty.

The faculty request, embodied in a lengthy report to the legislature's appropriation committee, is entirely reasonable and justified, backed by hard facts. The report to the legislature points out, for example, the fact that living costs have climbed 25 to 30 percent during the past five years, while salaries of faculty members have remained static. Indeed, the report continues, most faculty members have been restored only 7 percent of the 22 percent salary cut they suffered in the depression year of 1932.

Nearly all neighboring state universities are far ahead of Nebraska in the matter of restoring salary cuts made during the depression and raising salaries to meet the ever-increasing cost of living, the report points out, citing figures gathered from Colorado, Illinois, Kansas, Minnesota, Missouri, South Dakota and Texas.

If Nebraska continues to lag behind, the report concludes, if the faculty's request for a \$176,860 yearly increase in appropriations is denied, these situations will arise: (1) Faculty morale will sink even lower. (2) Many younger professors will leave Nebraska for better-paying positions. (3) Many faculty members now in the armed forces or in war work will find employment elsewhere after the war. (4) The University will not be able to maintain the strong faculty necessary to meet that great increase in enrollment which will undoubtedly follow the war.

The merits of the faculty's request are obvious. Clearly faculty salaries should be raised to a fair level. Indeed, they MUST be raised if the University of Nebraska is to maintain its place as a first-class educational institution.

The faculty has made its request. The state legislature is considering that request. The future of the University of Nebraska hangs in the balance.

## Down Beat, Jr.

Now that its recording studios in New York, Chicago and Hollywood are once more humming with activity, you'll be glad to learn that RCA Victor is not overlooking promising young talent when it comes to adding to its list of distinguished artists recording exclusively for the famous Victor label.

The composer, conductor and pianist Leonard Bernstein, for example, is only 26; "Time" magazine calls him "the brightest young man in the U. S. musical world"—and for cause. Last winter he conducted the New York Philharmonic symphony in the world premiere of his "Jeremiah Symphony"—which the New York Music Critics' Circle promptly voted "the most outstanding orchestral work by an American composer" introduced during the season. Next came his smash hit ballet, "Fancy Free," which as danced by the Ballet Theatre from coast to coast all winter has been widely acclaimed as the best ballet by an American. And now his new musical comedy, "On the Town," which opened on Broadway just after Christmas, is one of the season's biggest sensations, and has already been sold to Hollywood. You'll be hearing some of his recordings shortly.

Then there's the young New York symphony, whose personnel was picked and trained by the great Leopold Stokowski in the

course of hundreds of auditions last winter. This orchestra was heard in the first of a series of popular priced concerts last March. It was an instant success with critics and the fastidious New York music public alike. Always a pioneer in program-making, Stokowski has led his new orchestra through dramatic performances of much new music as well as standard repertoire favorites. The orchestra has already recorded several of both kinds of compositions for Victor. You can look forward to their first releases.

Three young singers have been added to the great galaxy of Victor's stars of concert and opera. The newcomers are the Metropolitan Opera lyric coloratura Licia Albanese, the Metropolitan contralto Margaret Harshaw, and the concert baritone Robert Merrill. Miss Albanese, who has already appeared on records in Victor's new "Heart of La Boheme" record album, made her debut at the Metropolitan in 1940. At that time already a veteran of the famous La Scala Opera company in Milan, and of Covent Garden in London, Miss Albanese followed up her Met appearances with successful engagements with the Chicago and San Francisco Opera companies; she has been one of the most frequently heard stars of the Metropolitan season now drawing a close.

Margaret Harshaw has been called the Ernestine Schumann-Heink of tomorrow. Her rich contralto is of such distinctive qual-

## Les Said The Better

By Les Glatfely

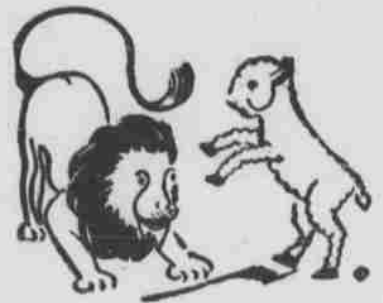
Quip of the week, by Phyl Johnson, new editor of the AWGWAN—Speaking of some buddy of hers who was a little down-hearted, Phyl remarked that aforesaid buddy was "just completely chest-fallen." Friend Webster says the word is "crest-fallen" but Phyl couldn't be convinced.

And speaking of the AWGWAN, which we are reluctant to do in the good company of our readers, that disreputable and questionable humor publication is being even more obstreperous (obnoxious, you know) since pub board appointed a permanent staff Friday and gave the AWGWAN-ers the unholy impression that they are here to stay. While they were gone Saturday morning, enterprising Nebraskanites moved the humor mag desks and general accoutrements out of the Nebraskan office and far down the hall in the Union basement. We then put up a sign, "Vacancy—For Rent—See AWGWAN." But, unfortunately, it didn't work. Like death and taxes, the AWGWAN is destined to be always with us—and no more pleasant, either!!

Bill Miller, new humor mag (question mark) managing editor, gets purple cigar, however, for general nuisance value. He actually had the temerity to expose the Nebraskan secret of two years—that Les Glatfely does not exist and that Donaldine (her last name is Flip) is the one who actually does exist. For two years this fact has been the carefully guarded secret of the Nebraskan staff, and now this upstart from the unknown AWGWAN staff gives it away. Oh, the pity of it all. Anyway, now that the

story is out, all we can decently do is expose a picture of Donaldine, who is really a quiet, shy, retiring child, to the eyes of our readers, and then perhaps they will understand why we have kept her identity a secret for so long.

Now Donaldine is like March, a sort of combination of lion and lamb. This is March, but the following picture is not Donaldine.



Oh heck, we kept this suspense up long enough. Everything is set for the big unveiling, and here she is. Donaldine, meet the university and stop trying to crawl back behind the tree with the rabbit.



So there, Mr. Miller.

ity that Edward Johnson, director of the Metropolitan, personally financed her musical education after hearing her on the Metropolitan Auditions of the Air radio program. She first appeared at the Met last season; when she made her debut with the San Francisco Opera company last fall, Alfred Frankenstein, the influential San Francisco Chronicle music critic, hailed her as "the outstanding find among the new artists of the season."

## Concert . . .

(Continued from Page 1.)

mance" by Walter Golz, Margaret Modlin plays "Rondo Capriccio" by Fitzgerald on the trumpet, and chapter president Helen Laird sings Oscar Rosback's "When I Am Dead, My Dearest" and "Possession."

### Program.

The program, beginning at 3 p. m., occurs in the following order.

Nocturne . . . . . Maxine Stone  
Polka . . . . . Maxine Stone

### Quartet.

Christ Went Up Into the Hills . . . Richard Hageman  
At Parting . . . . . James H. Rogers

### Duet.

Romance . . . . . Walter Golz  
Cowboy Tune . . . . . Brodsky and Triggs

Variations of Frere Jacques . . . . . Marguerite Klinker  
Tango at Midnight . . . . . Robert Simmons

Duo-Piano Team  
When I Am Dead, My Dearest . . . . . Oscar Rosback  
Possession . . . . . Henry Cloughlighter

Ronda Capriccio . . . . . Bernard Fitzgerald  
Silhouettes . . . . . Gordon Nevin

I Wonder As I Wander . . . . . Niles Hobton  
The Reed . . . . . Palmer Clark.

### Ensemble.

The facile tongue and persuasive gavel of Dr. Harry F. Skornia, director of radio at Indiana university, chalked up a Red Cross fund of \$2,147.75 at a recent benefit auction.

## Appreciative . . .

(Continued from Page 1.)

tians and tells Aida how she must help if Ethiopia is to be saved. When she hesitates, he throws her to the ground with cries of "You are no longer my daughter, only the slave of the Pharaohs." Aida then pleads for forgiveness and pledges to do her part.

To Marie Powers as Amneris, the Egyptian princess, and to Hawaiian tenor Tandy MacKenzie as Rhadames should be given the credit for binding the work harmoniously together. Their acting was more than commendable and their singing was artistically done, especially that of MacKenzie. At times Miss Powers' voice went unpleasingly back in her throat, but on the whole her performance was excellent. The role of Amneris itself comes very near to being that of the heroine.

### Final Scene.

The traditional horizontal division of the stage in the final scene was perhaps the least effective of all the scenes, with the

priests above standing practically motionless and not conducting the ritual usually presented in this scene, and the lovers in the tomb below almost entirely hidden from view by poorly-arranged lighting even tho the tomb was supposed to be darkened.

There was only one other feature to be criticized in this performance which on the whole was so expertly staged. In the Triumphant second act scene when the armies were returning victoriously, there just wasn't any army! Perhaps this was due to the lack of response to the call for university men to act as extras, or "supers" as they are called in opera lingo.

No report on "Aida" would be complete without mentioning the three different ballet routines danced by the Corps de Ballet. The dance of the white-robed priestesses, the Triumphant Scene number and the clever dance of the little Moorish slaves were done by an exceptionally-well-trained group. Lydia Arlova and Lucien Prideaux, solo dancers, exhibited a studied technique in the solo Triumphant scene number.

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