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Golden Opportunity ...

Doing everything but signing your name for you, The Lincoln Association of Life Underwriters has set up a booth in the Union this week as a part of national drive to encourage ex-GI's to reinstate their service life insurance.

Genial gentlemen of the association are on duty all day, every day this week and they are extremely anxious to help all ex-servicemen make a move which has been heralded as very important by insurance men all over the country.

To further assist the veteran student, Congress passed an act whereby GI's can reinstate their policies by paying two monthly payments and accompanying the cash with a statement, made in good faith, that they are in the same good health as when their insurance lapsed.

Here, then is the golden opportunity we all hear so much about and so seldom find. Ordinarily, it would be a cold day before any salesman, no matter who, went into competition with himself, but that's what the Lincoln Association is doing and we congratulate them on their interest in a vital issue concerning every GI.

So, when you stop in at Union to do that reinstating, you might thank the boys in the booth. They're doing it for free and giving you a bargain to boot! J. H.

Closing Concerts Present Orchestra, Student Works Symphony Joins Singers Sunday

The University Singers will join the University Symphony Orchestra for the final musical program of the year Sunday at 4 p. m. in the Union ballroom. The concert will climax a season of six performances by the orchestra and five by the Singers. It is the second time that the two groups have appeared together in a spring concert.

As in last year's concert, the Singers will divide into sections of men and women's voices, joining for one closing number. Dr. Arthur Westbrook will direct the men, and Prof. David Foltz will direct the women. A group of Scotch and English melodies will be sung by the women, while the men's selections include songs by Rachmaninoff, Ernest Charles, and Sigmond Romberg.

Orchestral Arrangements

Conductor Emanuel Wishnow has chosen for the orchestra a Bach "Prelude, Chorale and Fugue," Wagner's "Die Meistersinger" prelude, Sibelius' tone poem "The Swan of Tuonela," and Karl Bohm's "Perpetual Motion."

During the past season, Mr. Wishnow has introduced two musical "firsts" to the campus, the programming on an all-American concert, and a concert jointly sponsored with the Union featuring an outstanding guest artist, Pianist Mario Braggiotti was this year's guest artist. In addition, the orchestra presented five senior soloists elected by the school of music seniors to appear in concert with the orchestra, as well as supplying orchestral accompaniments for "Pagliacci," Verdi's "Requiem," and the "Messiah."

"Pagliacci" was a project of Singers, who formed the chorus. The mixed ensemble also appeared as a part of the Choral Union in the "Messiah" and "Requiem" performances. Its solo concerts during the year included a Palm Sunday program and the annual Christmas Carol Concert.

Writers To Play Own Compositions

The entire program of compositions written by two students will be performed in Temple at 4 p. m. today. Harry Harter and Gail Hatch are the two composers. Choral numbers by Harter have been sung by University Singers and the Sinfonia male glee club, and an orchestral tone poem of his was played by the University Orchestra in its recent all-American concert.

A graduate of San Jose Conservatory, Harter has been director of the Sinfonia glee club in its radio performances and spring concert. Recently elected to Pi Kappa Lambda, music honorary, he has done much music arranging. His compositions today include two songs and a suite for piano entitled "San Francisco," which he will play.

Also a member of Sinfonia, Gail Hatch was alternate instrumental winner of the Lincoln Symphony auditions this year. With Ronald Barnes, Hatch has appeared in a duopiano team on several programs during the year, including the annual Sinfonia concert. He will perform his own "Three Preludes for Piano" today. His first string quartet is the other original number to be played. The quartet is composed of Aleta Snell and Helen Murray, violins; James Price, viola; and Gretchen Burnham, cello. Arleen Heinz and Robert Anderson will sing Harter's two songs.

The program, open to the public, will include.

- The Cock Shall Crow Harter
- Arleen Heinz, soprano
- Three Preludes for Piano Hatch
- Adagio, Moderato, Andante
- Gail Hatch, pianist
- Danse Macabre Harter
- Robert Anderson, Baritone
- "San Francisco" Suite Harter
- Cross on Mount Davidson
- The Marino
- The Embarcadaro
- Nob Hill
- Harry Harter, pianist
- String Quartet, No. 1 Hatch
- Allegro vivace
- Andante Sostenuto
- Scherzo-Presto
- Adagio-Fugue-Adagio
- String Quartet

Workings of Fanatical Mind Exposed In French Production, 'The Puritan'

BY NORM LEGER.
(News Editor.)

What the critics have said about 'The Puritan,' a French film which will be presented by the YMCA Friday at 8 p m in the Temple theater, can serve as proof that the movie is not of ordinary caliber.

Franz Hoellering, reviewer for The Nation, wrote in 1939, "story and dialogue of 'The Puritan,' a French film with English titles, were written by the famous Irish author Liam O'Flaherty. Moviegoers will remember his Hollywood picture 'The Informer,' which won high praise everywhere for its artistic and dramatic excellence. His new picture is even more impressive. Its theme is timely and important—the workings of a fanatical mind. What it advocates very effectively is tolerance.

"In a very short opening sequence from which the directors of our gangster pictures could learn the effectiveness of restraint, a sensitive young man with a Savonarola face murders a young woman. From there on we watch two parallel actions—the police tracking down the murdered, the murderer tracking down himself. While he exposes his thoughts and instincts, the commissioner uncovers facts. The suspect does not drink or smoke. He hates vulgarity. He has resigned from a secret society of moral vigilantes because it was not radical enough for him. He has burned books like a Nazi. He is a fanatic who sees everything out of proportion. Gradually his psychology and his crime become clear. His victim and a young doctor had been lovers. He had wanted to stop the affair. Why? Was it merely because their behavior—which is not shown—offended his moral sensibilities? There is a remarkable scene in which the murdered goes to church to confess, not knowing any more whether God or Satan has inspired him, but still rationalizing. Finally, cornered by the realization of his own motives and by the police, he admits the murder—and his suppressed love for his victim.

"In presenting the story, the author, the director (Jeff Musso), and the actors (Jean-Louis Barrault as the fanatic, Pierre Fresnay as the police commissioner, both outstanding) have taken precautions not to be misunderstood. They have avoided every vulgar appeal. Most of the scenes, especially the meeting between the victim's aunt, a simple, noble peasant woman, and the murdered, are full of chaste poetry. In a cheap Paris night club sin does not look so slick and seductive as it does in California. No, there is no abuse of the basic idea of the picture. It is a work of art in which every detail serves the high purpose of the whole. Fanaticism is exposed very humanly: the sick state of mind into which an unhappy, highly intelligent, and honest youth falls in his futile attempt to escape from, instead of facing, the contradictions to which the human being is born. The film has only one

effect. One says to oneself: be tolerant!"

A British publication, The New Statesman and Nation, commented, "The most interesting and uncommon of recent films is 'Le Puritan'... it depicts the struggle in the mind of a young man whose normal sensual appetites have been overlaid by a crust of religious fanaticism. Barrault plays this scene... with an agonized, searing intensity; his face, his strained bearing, bear witness from the outset to the fearful inner struggle... the film is a distinguished one..."

A French periodical, Les Annales Politiques et Littéraires, stated, "...one of the most interesting films that has been made in France for a long time.

"The principal interpreter (Barrault)... takes his business seriously... always plays somewhat violently. The actors are good. The unrolling of the drama is well regulated and certain passages, as the scene where Ferriter forgets his crime

and his torments in the frenzy of the dance, are of rare beauty."

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