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Looking Ahead

Music Students Hope for Added Space, Equipment in Postwar School

By **BETTY JANE BENNETT**

The music school has proved itself to be one of the most progressive and growing departments in the University. The growth in enrollment in the school has caused many problems which cannot be remedied until the war is over and expansion becomes possible but there has been much discussion on what is needed in the department.

Students and faculty alike are vehement in their first choice for this postwar expansion: "More space!" because the number of practicing students far exceeds the number of available practice facilities. With an eye to the future, **Dean Theodore Kratt** said: "We are looking forward to the day when we are able, through physical expansion, to bring music to every student who wants it."

The dean is also anxiously awaiting the return of more male students so that it will be possible to again organize a large mixed

chorus. Upperclassmen and alumni will remember the splendid performances such as "The New Earth," "The Messiah," and "Elijah" which Dean Kratt's choral union has given in recent years.

Outside Theater

Several seniors voiced additional ideas: **Marie Rogndahl**, senior in voice, feels that the outside theater ought to be developed and used more. "Such a setting would be wonderful for spring recitals and concerts," said Miss Rogndahl. **Alfred Wahl**, senior in public school music, wants the school to install more soundproofing in both the classrooms and practice rooms.

Marilyn Miller, voice major, believes that facilities for more student recitals should be available "so that students could gain confidence and poise through actual performance."

Rental Library

Melba Chehak and **Elizabeth Schaefer**, both public-school music students, agree that a fund should

be established to provide a rental library of instruments, music, and recordings for student use.

Barbara Bentley, also in public school music, feels that more locker space should be installed. A large mixed chorus is first choice for **Jean Carlin Sanesi's** postwar ideas.

Edna Fisher, senior in piano thinks there should be a more adequate lounge and smoking room for student's relaxation. She would also like to see the exterior of the south wing remodeled.

Others Agree

Many suggestions and ideas have come from non-music majors and interested townspeople, as well as those students mentioned. They follow in the same general line: more classrooms, practice rooms, and recital facilities; more and better equipment, and the return of a large mixed chorus so that all students might better acquaint themselves with the musical art.

Come June 22 . . .

The Oregon legislature would not take the responsibility of actually preparing for the postwar increase in students attending institutions of higher learning. So come June 22 the people in Oregon the voters will determine whether or not the 10-year building program will go through.

It is unfortunate that the legislators were unable to bring themselves to appropriating the needed funds. Now it is up to the people of the state to be more farsighted than their representatives.

It is unnecessary to tell any student attending one of the schools in the state system of higher education that new buildings and improvements are badly needed. The schools are overcrowded now. What will they be like when the war is over and the veterans return in large numbers to take advantage of the GI bill of rights? This unknown number plus the natural increase in enrollment must be prepared for now if the facilities are to be ready when they arrive.

We would not like to see a large portion of these students go off to some other state because Oregon schools were inadequate. Students at the University and all the other state system schools can perform a valuable service to the schools and entire state by talking up the bill in their home towns. The students themselves are best qualified to testify to the needs for classrooms and buildings.

The student committee made a good start. It is up to the individual students to carry on the work.

You're Out! . . .

Baseball at Oregon this year had three strikes against it, it seems, the moment OSC decided not to field a team. Without OSC, the athletic department explains, Oregon would have a hard time finding competition.

College teams in Washington had already arranged their own competition. Even with them the Oregon board couldn't see a full enough season to make it worthwhile.

According to the Oregon State Barometer, the decision to have no baseball there was made by the athletic department although the students still want it. Gil's Comments, a sports column, suggested that the reason for the department's choice is that baseball is not a paying proposition.

Regardless of what is back of the situation, Oregon will have to be content with intramural sports this spring. There is a glimmer of hope that we may have football next fall. That decision depends on the outcome of the Pacific coast conference meeting in June.

The San Francisco Ballet . . .

Colorful canoe fetes are just a memory this year at the University, but the ballet at McArthur court tomorrow night promises to be just as colorful as any of the water carnivals ever were.

The names of the dances themselves are enough indication of their appeal: "Swan Lake," "In Old Vienna," and "Nutcracker Suite." They even remind us of some of the Junior Weekend themes.

Oregon has been fortunate this year in being able to act as host to an array of artists. This particular program should be especially appreciated because it is an extra. Students can feel smug that, only because of their position as students, they are seeing a ballet that is costing others more than twice as much.

Art, entertainment, and inexpensiveness add up to a combination that promises a pleasant evening.

Word 'Nazi' Outdates Hitler

CINCINNATI, OHIO—(ACP)—If you think that highly distasteful word "Nazi" is of recent coinage, you are off the beam.

Dr. Edwin H. Zeydel, college of liberal arts professor of German, University of Cincinnati, and discoverer of literary oddities and novelties, brings to light the fact that the word was first used more than 70 years ago, when the arch-Nazi, Hitler, was undreamed of. Dr. Zeydel's findings are reported in the current American Association of Teachers of German quarterly.

As early as 1872, Wilhelm Busch, German humorist, cartoonist, and painter, coined the term "Internazi" to describe a character in one of his works. This "Internazi" was an ardent internationalist, unlike his present-day namesake.

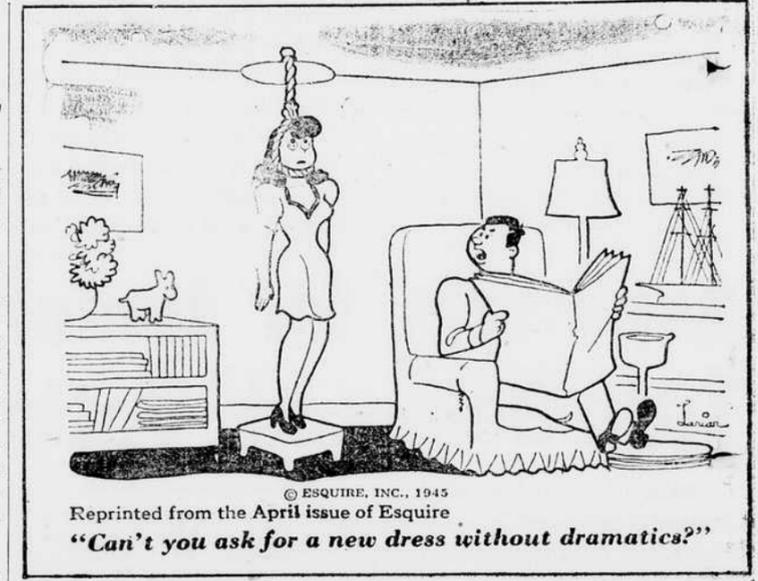
And adding to this curiosity is the fact that Busch is highly respected by the National Socialist regime. Dr. Zeydel points out, too, that "Nazi" also has been in use as a South German nickname for "Ignaz."

By way of comfort to historians and of language and literature, Dr. Zeydel does agree that "Nazi" came into general use with the rise of National Socialism in the 1930's as an abbreviation, apparently of South German or Austrian origin, of the German "National-socialists" which reproduced the first two syllables in phonetic spelling.

Three Seniors Present

(Continued from page one)
same delicacy and graceful style. She handled them with accuracy and gave much expression to the two works. "Sonnet" by Achron, was performed extremely well by Miss Wahl who brought out skillfully all the artful nuances of this modern tone-poem.

Miss Jones' outstanding number was the first movement of "Concerto Op. 54" by Schumann which she played with a smooth lyrical line. Her octaves were clear and the rhythm even throughout; the cadenza was especially well played. Elizabeth Schaefer gave a colorful climax to the program in the performance of the third movement of the Grieg "Concerto Op. 16." She captured the folk-like spirit of the music and showed contrast of expression between the loud opening passage and the later lyrical melodic figure. Aurora Potter Underwood played the second piano on the concerto numbers.



'Twas a Dark and Stormy Night

By **SHUBERT FENDRICK**

Summoning my manly courage, I went to see "House of Frankenstein" at the Heilig.

Never have I seen such a collection of assorted monsters gathered on one strip of film. In order of appearance, there were a mad doctor, a hunchback, a vampire, a werewolf, and Frankenstein's monster.

The picture had one main fault; there were so many monsters that I didn't have time to get decently scared by any of them. The show turned out to be almost a documentary of horror.

Boris Karloff as the mad doctor, and J. Carroll Naish as the hunchback, started the whole thing rolling by breaking out of prison (with the aid of a convenient bolt of lightning) and picking up Dracula (John Carradine). Dracula had time enough to drain the blood from only one victim, however, as he was caught in a convenient ray of sunshine, which turned him into a pile of bones.

Next the mad doctor and the hunchback thawed the wolf man and the Frankenstein monster out of a cave of ice where they had been frozen following the breaking of a dam in the last picture. Of course the Frankenstein monster was insipid after long refrigeration, so the mad doctor set up a beautiful electrical display which has been used in every horror picture I have ever seen, (but still thrills me) and reved up Frankenstein's glamor boy.

By this time, however, there had been several full moons which had enabled Lon Chaney to become a werewolf. He did somewhat better than Dracula, getting rid of two victims.

By the time the picture was over, everyone had killed everyone else, and there just wasn't anyone

left. Of course they'll all be back, but who worries about that now?

I was disappointed. The old horror pics "ain't what they uster be." It's worth seeing, however. You'll probably recognize some of your profs. Among the shorts was a Donald Duck cartoon that was strictly from hunger, and a technical coast guard film that was really worth seeing.

REX

"GUNGA DIN"

— and —

"ROXIE HART"

MAYFLOWER
ELEVENTH AT ALBION

"Rootin' Tootin' Rhythm"

with Gene Autrey

— and —

"Sing, Neighbor, Sing"