

Nebraska Track Star Makes Olympic Team

Nebraska's track captain, Joe Mullins, qualified for the Canadian Olympic Track and Field team July 16 in Saskatoon, Saskatchewan, Canada.

Mullins placed third with a slow 1:51.7, just two-tenths of a second behind the winner's time. Joe was named to the team on the basis of his fifth place performance at the NCAA in Berkeley, California, in June.

His time at the NCAA was 1:48.6. Olympic qualifying time for the 800-meter run is 1:49.2.

Mullins phoned Coach Frank Sevigne to relay the news that he had a berth on the Canadian team.

"Ran Lousy"
Joe said, "I ran lousy, but I sure am happy to make the team. I'll be at home (Glace Bay, Nova Scotia) until August 17 when I sail from Montreal for Rome."

Joe will spend much of his time between now and his departure for Rome working out and improving his time.

At Nebraska Joe built up an impressive record. He was the Big Eight Outdoor Conference 800-yard champion for two years.

In 1959 he broke the 800 conference record with a sparkling 1:49. In 1960 he successfully defended his title with a 1:52.7.

He also holds the Big Eight record for the indoor 600-yard run. Joe holds Nebraska sta-



JOE MULLINS—Nebraska track captain and Olympic runner for Canada.

dium indoor records in the 600 and 1000-yard runs.

Mullins will graduate from the University of Nebraska mid-semester of next year.

Two other Nebraska tracksters are expected to make the trip to Rome for the British West Indies are Keith Gardner and LeRoy Keane.

Gardner, ex-Nebraskan ace, will probably run the 120-meter high hurdles, 200-meter dash, and a relay for the BWI.

Sophomore Keane won the BWI decathlon trials and may also enter the 400-meter low hurdles in the track and field finals.

Nebraska Professors View 'New Paganism'

Start With the Sun: Studies in Cosmic Poetry. By James E. Miller, Jr., Karl Shapiro, and Bernice Slot. University of Nebraska Press.

Through several poetic generations critical attention has been so exclusively concentrated on the tradition focused in the theory of Ezra Pound and the performance of T. S. Eliot that it has come to be regarded as the main stream of poetry in our time. Professors Miller, Shapiro, and Slot do not accept this view.

It is their contention that "a truthful account of twentieth-century poetry as it was written (not as it has been critically propagandized) must show two main traditions, not one." The Eliot tradition — which the authors call the New Puritanism — is, in fact, only the more vocal half of modern poetry. The tradition which originates with Walt Whitman — the New Paganism — though generally unrecognized, is "a definable force, different from but equal to its companion way of poetry."

In the poetry of the Whitman we find the song, the incantation, the passion of poetry which, in the Eliot tradition, are sacrificed to metrical essay, analysis, and exposition. Instead of the negation and the rigorously honed intellectualism of the New Puritanism, there is affirmation, pagan joy and wonder in the natural world, a belief in the body as well as the soul, a unified duality that combines emotion and intellect, good and evil, sees man and nature as a cosmic whole.

The dozen essays comprising Start with the Sun examine the Whitman tradition in terms of relationships, definitions, affinities. A group of three studies

deals with the principles of thought and creation entering into cosmic poetry; and other major sections are devoted to the key figures of Lawrence, Crane, and Thomas. There are also essays on Henry Miller and William Carlos Williams. A concluding piece considers the nature of poetry and Whitman's generative life-poem — the sun-poem — as a living way of poetry today. The title of the book is derived from D. H. Lawrence's "Apocalypse": "What we want is to . . . re-establish the living organic connections with the cosmos, the sun and earth, with mankind and nation and family. Start with the sun, and the rest will slowly, slowly happen."

In a foreword relating how their "three-headed book" came into being, the authors state that "we do not agree on every point, nor do we wish." No doubt many readers will find themselves in accord with Malcolm Cowley, who wrote that "We should all be grateful for this book, even though disagreeing with parts of it. There are some things the authors prove beyond argument, namely, that there is another living tradition in American (and English) poetry besides the one that has been dominant for the last twenty years, that Whitman is its fountainhead, and that some of our greatest twentieth-century poets have gone back repeatedly to that source. These are facts that teachers and critics cannot afford to neglect."

According to another reviewer, the fact that "all three of these perceptive critics are on the faculty of the University of Nebraska is interesting, possibly significant."
—S. W.



Money, Experience Draw Professors

Why do college instructors teach during summer school? Money is the biggest reason.

Interviews of several visiting instructors at the University of Nebraska this summer indicated that college instructors can not always afford to teach unless they also teach summer school.

"This is not the only reason, though," according to Maynard Smith, visiting professor of Political Science from Hobart and Smith College in New York, "A change of atmosphere is another reason."

Most other visiting instructors interviewed agreed with Smith. They feel that it is a chance to work in a different part of the country and to learn the inner workings of institutions other than their own.

Robert Howsam, professor of School Administration at the University of California, had this to say about summer teaching:

"I believe in spending some time in other institutions. It gives me a chance to learn things from other instructors from other universities and it leaves my position at California vacant for some professor to visit there."

Summers: "Sentiment" Among other reasons for summer teaching, Donald Summers, professor of Sociology at Beloit College in Wisconsin, has a sentimental reason. "I graduated from the University of Nebraska.

"This also gives me a chance to work with some graduate students," he said. Beloit College does not have a graduate college.

Brison D. Gooch, professor of History, who will teach at the University of Oklahoma this fall, appreciates the fact that "Summer school is more

informal," which he feels is good.

Gooch pointed out that instructors come to class in sports shirts and no coats. The students are also more informal, he explained further. Many students and a few instructors have been seen going to class in Bermuda shorts.

However, Gooch felt that there was too much material to cover in eight weeks.

For Serious Students Most of the instructors felt that the students were more serious during the summer sessions. They attributed this to the fact that most of the students were older and were largely graduate students.

"The older students have had more experience with education and can follow more closely what you are talking about," Summers pointed out.

Smith was appreciative because he had a free hand in his classroom. He said he was able to pick his own text and conduct his class the way he felt was best.

But although the financial status of college teaching has been improving, it still boils down to one fact, they said. College instructors must teach during the summer in order to balance the check book.

Summer Sessions Schedule

Wednesday, July 27
5 to 8 p.m., Phi Delta Kappa picnic and initiation, Pioneers Park.
7 p.m., commencement, Memorial Mall.

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Crib Serving Coffee Daily Through August
The Nebraska Union Crib will be open for coffee during August from 9:30 to 11 a.m. and from 2:30 to 3:30 p.m. daily.
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For Summer Viewing: KUON-TV

- 7:30 p.m. Eastern Wisdom and Modern Life.
- 8 p.m. Briefing Session.
- 8:30 p.m. Search for America: "The Southern Negro II." Continuation of the interview in York, S.C., with members of the Negro community. Mr. Hartzel and Dr. Patrick inquire about the employment or professional ambitions of the Southern Negro.
- 9 p.m. David Copperfield: "Friends in Need." Two of David's friends, Emily Peagotzky and James Steerforth, have run off together. Emily's uncle has searched for them in vain and now has come to ask David's help in locating the couple. David soon learns that Steerforth's death and arrival lost in time to prevent Emily from committing suicide.
- 9:30 p.m. What's New Children: Don Freeman, the Dauber, is introduced, perched on a stool drawing pictures of a cockatrice and a griffin. The zookeeper contrasts this beauty and the beast, pointing out the distinctive features of the cockatrice and the griffin.
- 10 p.m. Evening Prelude: A half-hour of classical dinner music.
- 10:30 p.m. Search for America: See Tuesday, 8:30 p.m. for details.
- 7 p.m. Escape from the Cape: "Drug Therapy." The program concentrates on drugs which have recently been discovered to deal with mental disorders: what they are, how they work, how they are tested and developed. The final portion of the program consists of a tour through a research laboratory where work is being done on the effects of drugs.
- 7:30 p.m. The School Story: "Not by Chance." How does a teacher acquire the special skills essential in the classroom? Emma wants to be a science teacher, so she must first acquire scientific knowledge, understanding of children and the special skills that will make her a good beginning teacher. Her story reveals current practices in teacher education.
- 8 p.m. Resources and National Security: "Mutual Security." Eric Gen-

- oral Kenneth F. Zitzman, USA Ret., former deputy commander of the Federal College, introduces this program. Commander Andrew M. McCrone presents Communist imperialism as the main existing threat to our security and analyzes Russia's most essential weapons. He then presents an explanation of the mutual security program, including its purposes, operations, size and achievements.
- 8:30 p.m. Japanese Brush Painting: "Lobster and Crab." The Japanese likes the lobster to an old man because of its rounded back. In fact, the literal translation of the word lobster from the Japanese is "old man etiao the sea." Mr. Mikami first teaches how to draw lobsters and then crabs. He draws a special crab called "Tinko," which is found only in Japan, and tells a legend about how this unusual crustacean came into being.
- 9 p.m. Reading Out Loud: Julie Harris reads portions of Kenneth Grahame's "The Wind in the Willows."
- Thursday, July 28
- 5:30 p.m. What's New Children: Dauber paints stems (no nature); the zookeeper warns about animals which many people misunderstand. Animals which are less dangerous than one thinks, like the box constrictor; animals which are unpredictable and therefore perhaps more dangerous, like the opossum, the woodchuck and the kinkajou.
- 6:00 Evening Prelude: A half-hour of classical dinner music.
- 6:30 p.m. Reading Out Loud: See Wednesday, 9 p.m. for details.
- 7 p.m. David Copperfield: See Tuesday, 9 p.m. for details.
- 7:30 p.m. Heritage: "The Psychology of Intolerance." Dr. Chancy begins with a discussion of what has been done in the past fifty years to curb intolerance. He maintains that man's constructive energy is being wasted on discrimination and prejudice, and that a program of education would do much to diminish the force of prejudice.
- 8 p.m. Escape from the Cape: See Wednesday, 7 p.m. for details.
- 8:30 p.m. Jazz Meets the Classics: "Rhythms II." We see the development of rhythm in jazz as Father O'Connor traces its history and illustrates it with recorded excerpts from jazz. Pop's early ragtime piano and James P. Johnson's Harlem piano. The Quintet brings us up to date by demonstrating some of the today's rhythms which play an important part in jazz today.
- 9 p.m. History with Herb Hahn: See Tuesday, 7 p.m. for details.
- Friday, July 29
- 5:30 p.m. What's New Children: Dick Ford does the dance of an elephant in outer space; the zookeeper presents different animals in captivity—the elephant, the zebra and the giraffe which is always wild, the skunk which suffers from captivity and the Sardinian goshawk which is always domesticated and tame.
- 6 p.m. Evening Prelude: A half-hour of classical dinner music.
- 6:30 p.m. Resources and National Security: See Wednesday, 8 p.m. for details.
- 7 p.m. Japanese Brush Painting: See Wednesday, 8:30 p.m. for details.
- 7:30 p.m. Reading Out Loud: See Wednesday, 9 p.m. Channel 12 for details.
- 8 p.m. Heritage: See Thursday, 7:30 p.m. for details.
- 8:30 p.m. University of Nebraska Band Concert: The University of Nebraska Band, under the direction of Professor Donald Lentz, presents its first television concert. Soloists are by the flute and tuba.
- 9 p.m. Japanese Brush Painting: See Wednesday, 8:30 p.m. for details.

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