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By Dick Stuckey

An intellectual reform of sorts is in the air. Recent plans to usurp the present method of selection for scholastic standing current to the contemporary mode of recognition have been approved by those presently in running for the same. All interested persons are asked to contact the person in their living group who is connected with this University service. That person will have an ample supply of information and application blanks available. The Daily Nebraskan office in the Student Union also has a limited supply of applications. It would behoove all students to look into this matter, as seldom in a Uni-

versity's history does an opportunity of this type arise. Indeed, seldom does a University itself present this type of assistance to students. It is also felt by those who gave final approval to the plan that students engaged in this activity ought find that the rewards they reap, both personally and socially, should prove far beyond any present expectations. We hope that their optimism is not unbased. We hope that the plan receives the support it deserves. We can only wait, as this is a far better thing than the school has ever done before, a far better rest than those concerned have ever known...

Launching Pad

Ode

Unknown, unhonored, un-glorified. Unknown by sneaker-and-trench-coat wearers. Unpictured in the big black Cornhusker. Unread about in anything including the ACE journal. Unread in English 4. Unregistered, either.

Undiscussed at 10 in the yellow-seated-union, or in the grill on Monday night. Unannounced at Pershing Auditorium during intermission. Or on Ivy Day. Unplaced a crown upon the head by last year's. Or trophied. Or sent a dozen red roses by anyone! Louise Holbert

Nebraskan Letterip

The Daily Nebraskan will publish only those letters which are signed. They may be submitted with a pen name or initials. However, letters will be printed under a pen name or initials only at the editor's discretion. Letters should not exceed 200 words. When letters exceed this limit the Nebraskan reserves the right to condense them, retaining the writer's views.

More Comment On Radio Situation

To the editor: As the only radio station in Lincoln with the courage to take stands on political issues, and as the only radio station in Lincoln not taking the view that the listening public is composed exclusively of idiots, it will be a substantial loss to Lincoln if KFMQ is forced to curtail its broadcasting hours.

Nor, I am sure, is it economic good sense which has prompted sponsors to favor other radio stations in Lincoln over KFMQ. While it is entirely possible that a larger number of radios are tuned to some of the AM pop music and news stations, it does not follow at all that more people are actually listening to the AM programs.

AM radio is most frequently background noise in a home, garage, filling station or car, but the average KFMQ listener is truly a listener. As such he is much more likely to understand and heed the commercials presented him than is the man whose radio is only a semi-musical roar in the background.

Furthermore, the KFMQ listeners are, by and large, far more loyal than the average AM listener would ever think of being. He realizes that the continued enjoyment he receives from his FM radio is directly dependent on the sponsors of the programs he enjoys. Realizing this, he will make an active response to the FM commercials that no AM listener would ever make. My wife and I make it a policy to shop, whenever possible, only with the merchants who buy time on KFMQ, and I am sure that in this we are not unique.

Clearly, then, it is of first importance that each KFMQ listener, when shopping, make clear the fact, either that his patronage is a direct result of the merchant's support of KFMQ, or is (and unwillingly) despite that merchant's lack of support of KFMQ. I think that such a

program would quickly bear fruit in the form of longer and even richer programming hours.

That we enjoy and want to keep KFMQ is unquestionable, and the kind words expressed in your editorial are a great step in the right direction, but it would seem that now is the time for all those who do enjoy KFMQ to act and demonstrate to the Lincoln merchants that money spent for KFMQ program time is money well invested.

V. H. Lane
Graduate teaching assistant

To the editor: I wish to add my word of disappointment that KFMQ is having to curtail its broadcast time. My household enjoys so very much the high type of music which they give us, I notice the college boys who room at my house enjoy KFMQ also.

Mrs. Helen Luschei

To the Editor: We enjoy the good music and programs on the FM station, KFMQ. Keep it coming please.

Mrs. Adelaide Spungin

To the editor: Thank you for your interest and support of KFEQ. Not only students but the whole community will miss the morning broadcasts. Perhaps, yet, the stores of Lincoln will recognize that bringing good music to the community is a truly effective means of advertising as well as a public service.

Mrs. Phillip Sorensen

To the editor: Your article with regard to KFMQ shortening its broadcast hours has come to my attention and I, as an advertiser, heartily endorse the wonderful position you have taken. As an advertiser, I would like to get in my licks, too. KFMQ has been one of our continuous mainstays in our advertising budget. We have been advertising with KFMQ since they have been on the air and plan to continue. Thank you for bringing this issue to the public.

Williams Laundry
T. E. Allman,



"WE'RE BEING TAILED."

Reviewers Report Existentialism Explains Hidden Freedom Theory

The following are extracts from reviews of "The Literature of Possibility: A Study in Humanistic Existentialism" by Hazel E. Barnes.

"... highly informative as well as entertaining. It is a scholarly, detailed analysis of the literary art, the philosophical ideas, and the psychologies of Albert Camus, Jean-Paul Sartre and Simone de Beauvoir. It is a competent effort to explain the positive implications for the theory of freedom and possibility which lie half buried under this literature of nothingness, alienation, and absurdity. It contains a fantastic amount of psychoanalysis, which Miss Barnes presents with great skill, sympathetic understanding, and critical objectivity." — Herbert W. Schneider, "The Journal of Philosophy."

"... easily one of the better in the field... The sensitive perceptiveness of the author is in evidence, and her familiarity with broad fields of literature and with relevant works in psychology add content and significance to her arguments. This is a book which markedly advances our understanding of existentialist literature." — W. H. W., "The Personalist"

"Although there is no lack of books on existentialism, works combining breadth and depth are still rare, and no previous study even aims to do such ample justice to both the philosophic and the literary creations of several of the major figures... Hazel Barnes is extremely thorough and perceptive in unraveling plot upon plot and relating it to the writer's philosophy... This is a scholarly study and an excellent introduction to ex-

istentialism." The American Scholar

"... one of the most competent and helpful books in any language about existentialism. She concentrates entirely on three French writers — Jean-Paul Sartre, Simone de Beauvoir and Albert Camus — and discusses almost everything these three have written, though their literary works are emphasized much more than their philosophic studies... The solid qualities of this book far outweigh any defects; it may be recommended to all who seek a better understanding of French existentialism." — Walter Kaufmann, "Ethics"

"The book captures much of the forlorn dark grandeur of the existentialist

vision of the human condition—the desolating isolation, the pursuit of self never to be possessed, the vertiginous awareness of total freedom, the derivation of values from the individual, the inextinguishable shadow of death... The author's usually admirable fidelity to the writing of her subjects here skirts close to mere synopsis. There is, for example, a hundred pages of phenomenological analyses of "bad faith," most of which is drawn from Sartre... The author does further disservice to her subject in

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Inside View

By Phil Boroff

"RING AROUND THE MOON," presented by the Department of Speech and dramatic Art in Howell Memorial Theater on May 17, 18, 19 and 20.

"Ring Round the Moon," delightfully effervescent, was written by French playwright Jean ("Becket," "The Lark") Anouilh and translated by English playwright Christopher's (The Lady's Not for Burning) Fry. It is successfully produced by the University Theater except for one large fault — the inconsistency in styles of acting within the cast. Discussion of style in theater, like the other arts, is usually ambiguous and overlapping since no one style is ever purely represented in any one production. However, a general flow of presentation, usually determined by the literature of the play, should be established.

"Ring Around the Moon", with twins as a double male lead, two different heroines and an assortment of character parts, is a costume piece that takes place in the Winter Garden of the estate of Madame Desmortes, somewhere near Paris. Hugo and Frederic, Madame Desmortes' twin nephews, are both much different, but both considered in love with Diana Messerschmann, daughter of a millionaire industrialist. Hugo, the wilder, imports a young ballerina named Isabelle to impersonate his friend Romainville's niece. (She is actually not his niece, but companion.) Isabelle is to pretend to love Hugo, making Diana jealous. The scheming against Frederic and Diana is all very carefully planned, but does not work out exactly as intended. However, the results are the same: Isabelle and Frederic are paired as are Hugo and Diana.

This complicated, impersonating, romantic plot, together with Anouilh's sharp comic writing, seem to indicate a 'stylized' manner of presentation. However, the acting varies from realism to farce, to subdued underplaying to personalized hamming. It is difficult to discuss or relate 'stylized' acting, since we have very few opportunities to view it. (The most recent I can recall are Anouilh's televised

"Time Remembered" and Cleveland Playhouse's "Volpone.") This obscure employment may be a reason for the actors' difficulties.

Most successful in this intended manner of playing are: Curtiss Greene, creatively amusing and entertaining as Joshua, the butler, and Mary Teale, surprisingly striking and earnest as Lady India, Messerschmann's mistress, although not ideally suited for the role. These two performances encompass most nearly what I consider 'stylized' acting.

With the exception of only one or two instances, Leta Powell's Diana is a straight, direct, realistic interpretation. Nevertheless, she is still demanding and dignified. It's a positive reaction even though inconsistent with the general style. Gordon Trousdale's Messerschmann is a direct, likeable impression also.

Underplaying, therefore weakening their roles in ensemble, are Frederick Gaines, as the roughshod Hugo and the lovesick Frederic, and Nancy Wilson, as the sweet ballerina Isabelle. Mr. Gaines, through costume change and voice change, does manage to distinguish the two brother, but lacks technique to establish two exact, definite characters. An accomplished actor would probably not change his voice, but let the Anouilh lines and his bodily movement indicate the differences.

The remaining cast members, except one, are played strictly for farce, with personalized hamming often distracting from the character. Catherine Hahn, the cadaver-like Madame Desmortes, is very hard to understand, even in the third row. Her character is likeable, and she does elicit audience response when articulation and emphasis is clear. John Turner as Patrice, Messerschmann's secretary, gives a forced performance, both in movement and in faulty line reading.

Jerry Mayer, as Romainville, Mary Meckel, as Catherine, and Bonnie Benda, as Isabelle's mother, play the show in the broadest sense of farce. Mayer, a clown at heart, gets audience reac-

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SUNDAY, MAY 21
8:00 P.M.
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STOCK CAR
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The LIMELIGHTS are coming
8 P.M. Tuesday, May 23rd, Pershing Municipal Auditorium

The LIMELIGHTS, who record for RCA VICTOR are currently riding the crest of a million seller "Dollar Down, Dollar A Week" Tickets on sale at the Auditorium Box Office. \$2.50, \$2.00 & \$1.50 tax incl. Tues., May 23rd the LIMELIGHTS will autograph Records At GOLD'S of Nebraska Record Dept.

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"MAY 23 - LIMELIGHTER'S CONCERT"