

a jaundiced eye

by susan stanley

"I can't wait to throw Gordon Hall into the gas chamber myself! He'll go out to the music of Muzak!"

"Hall is never rabid, and he never tires to magnify his significance by saying the extremists are taking over the country. He has a sense of proportion."

These two statements, from an American Nazi and a White House assistant, respectively, have been applied to Gordon Hall.

Hall, a lecturer on bigotry in the United States, is appearing this Sunday in Lincoln.

Featured in an article in the Dec. 8 issue of The Saturday Evening Post, Hall is equally outspoken about bigots on the left and the right.

"Learn all you can about our form of democracy . . . what makes it tick. Learn, above all, to tell the difference between a liberal and a Communist, and between a conservative and an extremist."

Thought-provoking, certainly, in this land where such groups as the John

Birch Society (which Hall opposes, and vice versa) are taken so seriously.

The thing to do would be to have him speak on the campus, wouldn't it?

Funniest thing — they didn't want him. The Rev. Charles Stephen, minister of the Unitarian Church, which is sponsoring Hall, inquired with the various proper authorities, Union committees, etc., until he was blue in the face, but was politely informed that we weren't interested. Something to do with the budget coming up?

At any rate, Gordon Hall, a man in whom a national magazine was interested enough to do a 4-page story with pictures, will be available to you, committees notwithstanding.

Sunday, he will make 3 appearances in Lincoln. At 11 a.m., he will give a sermon at the Unitarian Church, 6300 A. At 12:20 p.m., he appears on Rita Shaw's "Cabbages and Kings" on KOLN-TV. Then at 8 p.m., back to the Unitarian Church.

Come on, now — the goblins won't get you if you listen to him

FILE 13 . . .

Cal Students Seek Genuiness

by jim moore

Copper gates, a greek theater, a 300 foot bell tower, Strawberry Creek, shaded paths and splashing fountains combine to make the University of California at Berkeley unique — especially in comparison to Nebraska.

It's a campus that many University students dream about. Built on the side of a mountain, and enjoying the mild California climate, "Cal" enjoys year-round lush vegetation and terrific views of the Bay area around San Francisco.

But something is lacking, something very basic. Without exception, the more than twenty students I talked with, including the Editor of the Daily Californian and the chairman of the student senate, did not like the school. Period.

Several of those who commented on "Cal" were former Nebraska students. They are all — all — in the process of transferring back to Nebraska.

Why? Most University students feel the song "There is no place like Nebraska" is hypocritical, to say the least. After all, what do we have here? Parking lots, buildings jammed together like so many blades of grass, parking lots, unimaginative planning, and parking lots.

Many times students have heard the comment, "If only we could . . ." But Cal has all these material "necessities" and still a visitor hears, "If only we could . . ."

What are they wishing for? An atmosphere of learning, relaxation, genuineness, and individual treatment.

They wish for classes of a decent size. A physics class I attended, taught by Dr. Teller, internationally famous for his work in the field, had no less than 1,200 students attending the lecture.

They wish for time to enjoy their beautiful campus, to take advantage of the fantastic extra-curricular educational opportunities (visits by renown symphon-

ies and opera stars, famous political figures, and current popular singers) available.

"But all we have time to do is study, study, study" said one Cal student.

This is not one isolated case of a frustrated student. This attitude was prevalent in all the students I got to know, or spoke with.

As I walked through Sather Gate, the hallmark of Berkeley, into Sather Square, four students were standing on soap boxes delivering speeches.

One student advocated the repeal of the federal narcotics law, another the abolishment of organized religion, the third the benefits of communist society, and the fourth the organization of a new socialist league.

While listening to the "narcotic" speaker, Jesus Christ walked by. At least he looked like Christ. The hair, the beard, the clothes — all just like Christ's. Odd? "Why no, this is only the beginning . . . wait til you see Buddha, Confucius and President Kennedy!" a friend said.

Perhaps all this merely reflects the "intellectual freedom" and courage of students, I asked hopefully. "No, they're all out just showing off," a friend told me. "Most of these new leagues being formed are just a fraudulent way to get money," he explained. Most of the other students around agreed.

This does not necessarily apply to freshmen and sophomores. Even seniors have this feeling — in addition to classes of 300-400.

It occurred to me that maybe we aren't as bad off at Nebraska as many of us had suspected. By the time I was through seeing Berkeley — the real Berkeley — I was pretty proud of old NU.

But not all of "Cal" was bad in comparison to Nebraska. Because of the extreme size of the school (30,000), they don't have "gunners!"

On Films and Things

by phil borelli

For the last two years, I've selected for the Daily Nebraskan a list of the best films shown in Lincoln during the preceding year, and I couldn't keep from doing it a third time.

However, there has been such a large number of fine films shown in Lincoln during 1962 that I couldn't select just a "Ten Best," rather a "Dozen Best." 1962 was an exceptional film year.

Here are the Twelve Best Films of 1962 based on the approximate 150 films I saw of the approximately 210 shown first run in the four Lincoln theaters for the general public.

BIRDMAN OF ALCATRAZ (United Artists,) the true film story of prisoner-turned-bird scientist Robert Stroud, directed by John Frankenheimer.

EL CID (Allied Artists,) the spectacle of the year, based on the famed Spanish hero and starring Charlton Heston and Sophia Loren, directed by Anthony Mann.

THE INNOCENTS (20th Century-Fox,) filmization of Henry James' "Turn of the Screw" as dramatized for the stage by William Archibald, directed by Jack Clayton.

JUDGMENT AT NUREMBERG (United Artists,) based on the well-known Nuremberg war trials, first a Playhouse 90 television show, directed by Stanley Kramer.

LA DOLCE VITA (The Sweet Life) (Astor Pictures,) the infamous and truly excellent Italian film, directed masterfully by Federico Fellini.

LOLITA (M-G-M,) Vladimir Nabokov's own film adaptation of a middle

aged man's infatuation and love for his young stepdaughter, directed by Stanley Kubrick.

THE MANCHURIAN CANDIDATE (United Artists,) absurd yet very well done investigation of a Communist brainwashing plot to overthrow the government of the United States, directed by John Frankenheimer.

THE MIRACLE WORKER (United Artists,) filmization of the stage play and former Playhouse 90 television show of the teaching of young Helen Keller by Annie Sullivan, directed by Arthur Penn.

ONE, TWO, THREE (United Artists,) timely, satirical and enormously funny look at the Berlin situation, directed by Billy Wilder.

REQUIEM FOR A HEAVYWEIGHT (Columbia,) based on the Playhouse 90 television show of Rod Sterling's script of defeated heavyweight Mountain Rivera, directed by Ralph Nelson.

A VIEW FROM THE BRIDGE (Continental Distributing, Inc.) filmization and expansion of Arthur Miller's stage play of (this time) a middle aged man's infatuation and love for his younger niece, directed by Sidney Lumet.

WEST SIDE STORY (United Artists,) the successful Broadway musical even more successfully brought to life on the screen, directed by Robert Wise and choreographer Jerome Robbins.

Other very commendable films are runner-ups, such as: All Fall Down, The Children's Hour, The Counterfeit Traitor, The Day the Earth Caught Fire, Lonely Are the Brave, Lover Come Back, The Music Man, Ride the High Country, Sweet Bird of Youth, A Taste of Honey, That Touch of Mink, War Hunt and Whistle Down the Wind.

Best Performances by an Actor were: James Cagney for "One, Two, Three," Jackie Gleason for both "Gigot (20th Century-Fox)" and "Requiem for a Heavyweight," Burt Lancaster for "Birdman of Alcatraz," Charles Laughton for "Advise and Consent" (Columbia.)

James Mason for "Lolita," Paul Newman for "Sweet Bird of Youth" (M-G-M.) Robert Preston for "The Music Man" (Warner Brothers.) Anthony Quinn for "Requiem for a Heavyweight," Maximilian Schell and Spencer Tracy for "Judgment at Nuremberg," Raf Valmore for "A View from the Bridge," and Stuart Whitman for "The Mark" (Continental Distributing, Inc.)

Best Performances by an Actress were: (note the dual performances) Anne Bancroft and Patty Duke for "The Miracle Worker," Dora Bryan and Rita Tushingham for "A Taste of Honey" (Continental Distributing, Inc.) Joan Crawford and Bette Davis for "What Ever Happened to Baby Jane?" (Warner Brothers.) Audrey Hepburn and Shirley MacLaine for "The Children's Hour" (United Artists.) Deborah Kerr for "The Innocents," Vivien Leigh for "The Roman Spring of Mrs. Stone" (Warner Brothers.) Yvette Mimieux for "Light in the Piazza" (M-G-M.) and Geraldine Page for both "Summer and Smoke" (Paramount) and "Sweet Bird of Youth."

But, alas, even in a year of such excellence, many "A" pictures failed. Here are the Twelve Worst "A" Films of 1962: "The Chapman Report," "Escape From Zahrain," "Five Finger Exercise," "The Four Horsemen of the Apocalypse," "King of Kings," "Madison Avenue," "Rome Adventure," "Satan Never Sleeps," "Sergeants Three," "Two Weeks in Another Town," "A Very Private Affair" and "Walk on the Wild Side." And how many of these did you see?

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Problem Of The Week

by Pi Mu Epsilon

QUESTION: On which day of the week does the thirtieth of the month most often fall?

(Send your solutions to 210 Burnett Hall. The answer will appear next week along with another problem.)

SOLUTION: The question last week asked, "What remainders result when the 100th power of an integer is divided by 125? The remainder is always 1 for the 160th power of an integer not divisible by 5."

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