

NEGRO SERIES:

Factual Account

Today the DAILY NEBRASKAN initiates a four-part series on the Negro at the University of Nebraska.

The four writers, Sue Hovik, Arnie Garson, Gary Lacey and John Morris, began research on their stories mid-way through the first semester. The series was Lacey's original idea.

Research entailed not only a series of personal interviews with several Negroes attending the University, but group interviews with Negro students, phone calls, personal visits to information sources and a total of around 25-30 hours of just writing.

The series is not patterned after any other the writers have studied. It covers (1) background of the University Negro — Garson (2) the University Negro and housing — Morris (3) the University Negro and academics—Lacey (4) the University Negro and social life—Miss Hovik. They will be printed in that order beginning today and ending Friday.

The information was gathered and the stories written in such a way as to present a clear, full and factual picture of the areas covered with respect to the University of Nebraska Negro.

The DAILY NEBRASKAN does not contend editorially that there is a real problem of discrimination here and now. The stories will speak for themselves.

In no way was it planned to create an issue or to bring prematurely a problem to the surface through this series; it was specifically designed to present a competent summary of the circumstances as they appeared through the information gathered.

Last year a temporary University group, the University Party for Progress, recommended action on discrimination here. Last semester the Interfraternity Council issued a statement on discrimination. And last week the Student Council wisely established a study group to study and report to the Council on discrimination as it finds it here.

Now the DAILY NEBRASKAN gives these seemingly interested parties something to work from. It is hoped that this series will be read with a discerning eye.

John Morris

a jaundiced eye

By Susan Stanley Wolk

A 4,000-plus Pershing Auditorium crowd was tickled right down to the bottoms of its empty pockets with the Kosmet Klub's Saturday night production of "Bye Bye Birdie."

And it's just amazing what an orchestra pit, a cast of enthusiastic amateurs — and \$12,000 — can do.

Thanks to the expert and spritely direction of Sally Wengert Hove, the lavish show went on (and on and on) with nary a thing out of place, and hardly a lag in the crowd scenes, although this wasn't always true during scenes involving only the principal characters.

"Bye Bye Birdie's" story is this: Conrad Birdie, Elvis-like (?) rock 'n' roll idol of millions of sobbing throbbing teenagers, must go into the Army. But how can his manager, Albert Peterson, marry his secretary, Rose Alvarez — for that matter, how is he going to eat now? Rose gets an idea — Albert can write a song called "One Last Kiss," for Birdie to sing, before he bestows the latter

Review

on a teen queen — on television, of course. The record will sell like you know what, and Albert can go back to school and become an English teacher. But, naturally, complications develop, amid much merriment and a number of very forgettable tunes.

As Albert, the aspirin-splitting frenetic mama's boy of a hero (His favorite book in high school? "Little Women."), Terry Tice was charming and natural, although his voice wouldn't have given Caruso much to worry about. He was pleasant and pretty much of a delight in a part which didn't require much else.

Peggy Bryans' characterization of "Sanish Rose" Alvarez — from Allentown, Pa., — was spirited, and revealed a comic knack and excellent sense of timing. She's able to belt out a song, lug suitcases, and dance, all at the same time — whew!

As Kim, the "randomly selected" recipient of Conrad Birdie's "One Last Kiss," Danni Roth was very cute, zingy and 15½-ish.

and on the whole, quite effective.

Dave Jouvenat as the dirty Birdie was a real whopper. All gussied up in a chartreuse sequined costume, lip curled appropriately, with one twitch of the hip, it was Elvis, all over again. Sigh!

Probably the night's best acting and singing jobs were done by Jerry DeFrance, as Mr. MacAfee. He played his character role with all the possible nuances, and in addition, displayed the best male voice on the stage. His job was not matched by Mary Lee Jepsen, who, as Mrs. MacAfee, was much too chic and sophisticated to be convincing.

Cordy Seward's hip-swinging, undulating, tap-dancing "secretary" Gloria ("I do other things besides typing . . .") was a real show-stopper.

Another audience favorite was Linda Mead, as Mea, Albert's domineering, self-martyred mother.

Standing out in the crowd of singing, sighing, adoring teenagers was Jan Tice as Ursula. Whether dancing, screaming, or running after her idol, her special charm and style made it difficult to watch anyone else.

Dick Weerts was very good as Hugo, Kim's "steady" and the whining hero of Sweet Apple High.

Unusually good was the orchestra, conducted in a bouncy, interesting-in-itself manner by Musical Director Steve Ellenburg. It certainly would be nice if the University itself had a roomy theater or auditorium with an orchestra pit, so that the University Theater's own musicals wouldn't have the battle royal every time there's an attempt made to have a singer heard above a few instruments.

Charles Howard's sets were sumptuous, scrumptious and expensive-looking although they didn't overpower the stage action. An excellent job both there and in the costuming.

But most of the credit should go to Mme. la director, such professional coordination of millions of chorus members, scenery, dancing, music, and mostly creditable jobs of acting is no easy task. I was amazed at how well worked out the musical numbers were — particularly "The Telephone Hour" number early in the show.

It was an evening — and five dollars — well spent.

ERIC SEVAREID—

TV Not Only Reports, It Creates, Shapes News

By Eric Sevareid

In the last four months the entire nation has witnessed on television the assassination of a President, the murder of his presumed assassin, a jailbreak by criminals in the courtroom where the murderer was being tried and the sentencing of the murderer in the court room.



Sevareid

The murder and the act of sentencing by the jury were witnessed "live," as they occurred, and the other two events shortly after they occurred.

On March 10th the television tube was linked to the computer machines, and within minutes after the polls closed in New Hampshire, "electronic journalism," to use an awkward phrase I once invented in a regretted moment, forecast — nay, announced — the victory of Ambassador Lodge to the nation. People sitting in their parlors in Anchorage, Alaska, or sunbathing beside a radio set in San Diego knew what the New Hampshire voters had done before some of those voters, trudging home from the polling places, were aware of it.

It is not surprising that responsible persons engaged in broadcast news are surveying their accomplishments with wonder, pride — and some uneasiness. It is time to begin some hard thinking about the real nature and the possible consequences of instantaneous news. I do not pretend to comprehend the full meaning of what is happening in this area of America's "graphic revolution," but it seems clear that what we are confronted with is not merely news by a different medium but news that, in a certain sense and degree, is itself transformed by the medium. Not only do the individuals who are the subjects of news by television behave differently because of the medium, but the public receiving this news reacts differently.

It is no secret by now that many of the civil rights demonstrations in American streets took the particular form they did take because of the presence of the television cameras. The behavior of both police and protestors was affected. Indeed, there were cases in which protest organizers appraised television stations in advance of their

secret plans in order to have full coverage of their actions. When Oswald was shot in the Dallas police department, the chief of police was accommodating reporters and cameramen who insisted on a look at Oswald.

To judge what could happen with both the actors in a news event and the receiving public, let us imagine that the full Ruby trial had been witnessed on television. The natural dramatics of the trial would have been intensified, and the whole nation would today be fiercely arguing the justice of the verdict. Judge Brown would have become an object of the utmost contention, not only by practitioners of the law but by housewives, businessmen, taxi drivers and school children. The concept underlying the principle of open trial in this free society was not that the public should be present but that representatives of the public be present, as warranty against the secret trial.

We are not likely to see a general practice of televising courtroom trials; the American Bar Association is on record against it and many television officials themselves are uneasy at the prospect. There is much more room for argument, however, when it comes to legislative and quasi-judicial proceedings, such as a Senate hearing. But what is supposed to be a rule or at least a conjecture in the realm of physics will still hold true: an object observed alters.

In the matter of television's early and uncannily accurate forecasts of election results, the luxury of discussion over hypotheses may be of very short duration. A hard question of public policy is inescapably approaching. Suppose that in the early evening of next November 3rd, the computers discover and television announce that Mr. Johnson or the Republican candidate has been elected President, no matter the votes yet uncounted. Millions of people on the West Coast will have not yet cast their votes. Will supporters of the announced victor then stay home, changing their states' electoral vote and record in history? Will supporters of the defeated man stay home? Just what will happen?

Television is clearly much more than a mirror of events and social forces; it is social force in itself. It not only reports news; it creates and shapes the news.

Insight Elsewhere—

'Set Thine House In Order . . .'

by Kenneth Tabor

Senate majority leader Mike Mansfield is in the midst of tackling another legislative problem, this one perhaps the biggest of his career—the civil rights bill.

There can be little doubt that the outcome of this bill will affect his career as a politician. He steered the passage of the depressed-areas bill, the ratification of the test ban treaty, and the recent tax cut legislation; but he lost, though some say due to no fault of his own, the urban affairs bill and the medicare program.

That the civil rights bill will pass is almost a surety. What is of concern to many Congressmen and to the Administration is the final form of the bill. That this bill be suitable to the executive in its final form is Mansfield's responsibility. And in this day when the attitude of the White House bears so heavily on the action of the Congress, one can only assume that the majority leader is aware of the importance of his position.

Yet the whole affair puts Senator Mansfield in a rather precarious position, no matter which turn he takes. By his own admittance, passage of the bill in any acceptable form relies on the Republicans. Democratic majority or no Democratic majority, this is what the situation turns out to be: the opposition Senators from the South know the bill is going to pass their body; their desire is to some of its provisions; the leaders of this opposition are veterans of civil rights legislative fights and know well all the important blocking actions that the rules of the Senate allow.

One of these blocks is the use of the filibuster. Now, by itself the filibuster does nothing to stop the bill or delete its passages, does nothing to amend it or approve it. But it does hinder the course of the bill, delay its presentation, obstruct its handling, and avoid a final vote.

There is only one way to stop this filibuster and that is to invoke cloture, a Senate rule which rules filibuster out of order. In the last half-century at least a dozen petitions for cloture have been used to stop civil rights filibusters and all of them have come to naught.

The problem is that, despite the war cry of "Dixiecrat filibuster", most every wing—right, left, or moderate—will use the filibuster at some time or other for some reason or other. And there is not a single Senator who doesn't realize that a vote by him for cloture is a vote for a precedent that sooner

or later may well be turned back on him.

What will happen is that the Southern Senators will carry on a filibuster until Mike Mansfield informs them that he has garnered enough votes for cloture. At that time they will cease in order not to set a precedent of cloture, but they will do so knowing full well that to obtain these votes, Mansfield has had to promise some rather major concessions concerning the bill itself.

Now the Senate is nearly two-thirds Democratic, and it takes a two-thirds vote of all Senators present to invoke cloture. But two things can at this point be rather safely assumed; one, that all Senators will be present for a major vote such as that; and, two, that a good third of the Democrats won't vote for it anyway. That means Mansfield must have 67 votes, only forty of which he can gather from his own side of the aisle. The other twenty-some must come from the Republican camp, and you should get heavy odds if you are betting that Senate Minority leader Dirksen will let go of those votes without first insuring some major revisions of the bill as it now stands.

It is an oddity of our Legislative processes that I will thus take three votes, two of which require a two-thirds majority to pass a bill for which the fifty-one necessary votes are already

on hand. The first vote will involve cloture for the filibuster which will ensue on the motion to introduce the bill. The second will be of the same nature on the filibuster on the bill itself, and the third will be the final vote on the bill.

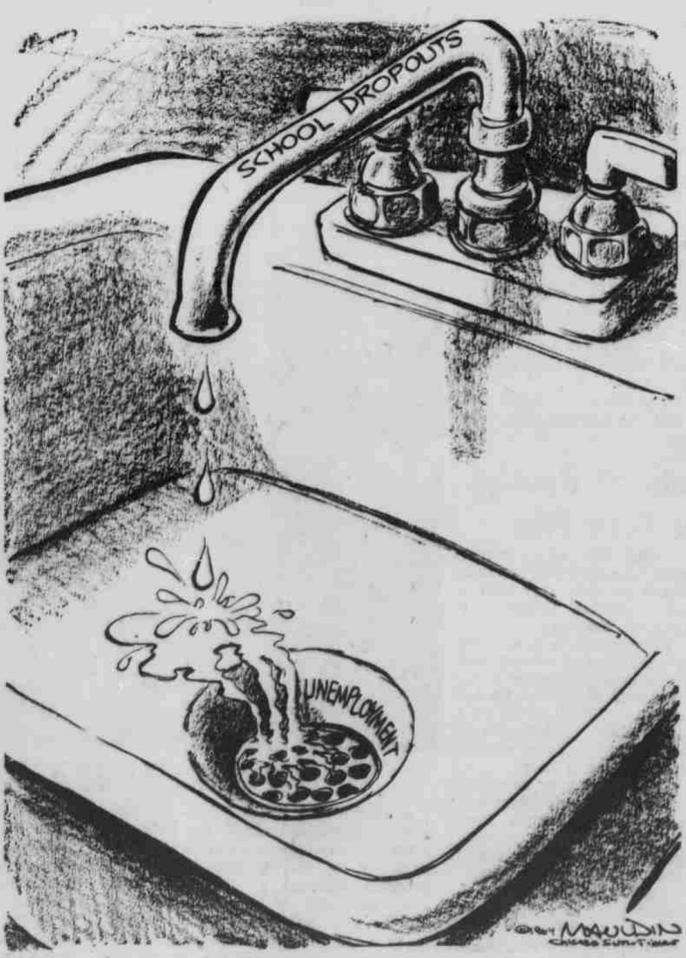
Rather than work for cloture, Mansfield could take the alternative of letting the filibusters talk on until the halls echo with recaps and information on the direct distance dial. But if he does so, it will be at the expense of incurring the wrath of the Administration. What he will no doubt do, then, is to work for cloture to appease the White House and not let it come to a vote to please his colleagues. This is even more likely to be the course considering that Mansfield believes attempts to speed the processes of the Senate work more hardship on a bill's proponents than on its opponents.

The question of major import is not the civil rights bill or even cloture and filibuster taken by themselves. The question of real importance is the whole system of rules under which the Senate operates and which govern the process of legislation, and whether these rules are a defense of the minority or a refutation of the majority. Some say the Senate is a deliberate body; others call it dilatory. The civil rights bill will give the country an opportunity to decide which; and to act on that decision.

JOHN MORRIS, editor; ARNIE GARSON, managing editor; SUSAN SMITH-BERGER, news editor; FRANK PARTSCH, MICK BOOD, senior staff writers; KAY BOOD, JUDY PETERSON, BARBARA KERRY, FRISCELLA MULLINS, WALLIS LUNDEEN, TRAVIS HINEK, junior staff writers; RICHARD HALBERT, DALE HAJEK, CAY LEITSCHICK, copy editor; DENNIS DEFRAN, photographer; PEGGY SPEICE, sports editor; JOHN HALLGREN, assistant sports editor; PRESTON LOVE, circulation manager; JIM DICK, subscription manager; JOHN ZEILINGER, business manager; BILL GUNLICKS, BOB CUNNINGHAM, PETER LACE, business assistants.

Subscription rates \$7 per semester or \$5 per year. Entered as second class matter at the post office in Lincoln, Nebraska, under the act of August 4, 1912.

The Daily Nebraskan is published at room 51, Student Union, on Monday, Wednesday, Thursday, Friday by University of Nebraska students under the jurisdiction of the Faculty Subcommittee on Student Publications. Publications shall be free from censorship by the Subcommittee or any person outside the University. Members of the Nebraska are responsible for what they cause to be printed.



LARRY'S CAFE
 OPEN 24 HOURS
 Closed Sunday

- Breakfast Anytime
- Hamburgers & Short Orders
- Delicious Dinners

2023 "O" STREET
 Free parking and entrance in the rear.

- I've been giving a lot of thought to the future—career-wise and goal-wise.
I've been pretty busy working on my hook shot.
- As recipients of a college education, I feel it is incumbent upon us to work in areas which allow us to make a contribution to society.
Watch me dribble right around you!
- Material reward is important, too—so long as the job is one of profound significance.
I'm a terror off the boards.
- What's more, the company I work for must be forward-looking and encourage initiative.
Notice the feather touch on the ball.
- How about you? What are your goals?
I'd like to score 30 against Tech.
- I mean after graduation.
Oh, I've got a swell job with Equitable. They've got everything you're looking for. And they're a good team to work with.

For information about career opportunities at Equitable, see your Placement Officer, or write to William E. Blevins, Employment Manager.

The **EQUITABLE** Life Assurance Society of the United States
 Home Office: 1255 Avenue of the Americas, New York, N.Y. 10019 © 1964