

OUTSTANDING NEBRASKAN:

It's Our Honor

This year the Outstanding Nebraskan Awards are being presented only once, rather than each semester as before.

This was done to lend prestige to the Award. However, nothing could lend more prestige to the Award than this year's Outstanding Nebraskans themselves — Professor Linus Burr Smith and Richard L. Weill.

Professor Smith is ending his last year as head of the Department of Architecture. He is the only head of the Department has ever had as he has served the University for 30 years. He has served on no less than 30 committees, local and national, in his tenure here.

Dick Weill has exemplified the academic student, the recipient of numerous scholarships and honors. He is the recipient of the Root-Tilden Scholarship for study next year at the New York University College of Law, which recognizes him as one of the top twenty pre-law seniors in the nation in that respect. He will graduate here as the leading senior in accounting.

But, not to be forgotten are the other nominees who along with Professor Smith and Dick Weill not only make this year's Outstanding Nebraskan Award an outstanding one, but who also provide for other examples by which to learn and benefit. Consider this list:

Faculty: Dr. Lawrence K. Crowe, Dr. Donald M. Pace, Dr. Donald A. Keys, Dr. Roberto Esquenazi-Mayo, Dr. Robert N. Manley and Dr. Sue Arbutnot.

Students: Dennis Christie, Maureen Frolik, Sue Hovik, Diane Armour, Gary Radil, Bill Buckley, Dave Smith, Bob Seidell, Mike White, Lyman Lacy and Gary Pokorny.

The nature of the award was enhanced by the nature of the nominees and the final selections. All these people, especially Professor Smith and Dick Weill, have left their mark imprinted on the University's history in service.

It is with not only pleasure, but honor, that the DAILY NEBRASKAN honors today Professor Linus Burr Smith and Richard L. Weill as OUTSTANDING NEBRASKANS.

NO DEADLINE:

For A Good Job

Yesterday the DAILY NEBRASKAN met its last deadline of this semester, its 58th.

Each deadline marks an attempt to do an outstanding job of informing and educating you, the public, just as in the professional field a weekly tries to do so once a week, a small town daily once a day, and a metropolitan as many as eight or nine times a day.

The journalist feels each time he meets a deadline not only a sense of pride and accomplishment, but a sense that he could have done a better job and always a longing for more time in which to do it.

On any journalistic publication, though, the deadline does not mean the end of the work. Almost immediately plans and work, footwork, phone calls, interviews, research, begins for the next edition. It is not a job that one can leave at the office at night. It is a job which truly challenges and, thus, proves a person.

It has been a good semester. Exciting things have happened. The DAILY NEBRASKAN has proven itself a good college newspaper, better than any other operating on a similar budget and under similar circumstances.

The most important factors making possible the quality of any newspaper, though, is the quality of its audience, its sources and its critics. In those respects, the DAILY NEBRASKAN has indeed been fortunate.

Folk Music: The Lighter Side—
You, Your Guitar, And
Your Note Can Sing, Folk

EDITOR'S NOTE: In just three years, The Smothers Brothers have become popular folk singers in America—appearing on college campuses from coast to coast, in demand for guest appearances on TV, and recording five top-selling albums. They have generously agreed to share their experiences and vast knowledge of folk singing with our readers.

By Tom and Dick Smothers
You, too, can be a folk singer.

Although folk singing is difficult, super-natural and pure, you can become proficient simply by following a few short cuts.

After all, folk singers have traditionally been people with untrained voices who sang for the enjoyment of their friends and families.

The tremendous surge of popularity of folk singing in recent years had unfortunately led many folk singers to become commercial. We utter loud sighs of disillusionment about this every time we count our money.

HOW TO START
First you should learn to sing. This is an important part of being a folk singer.

It is better if you don't know how to read music. Meter violations and illegitimate rhythmic patterns are essential to good folk singing, and besides, you'll be making up most of your own music.

Start off by discovering your voice range. Lock yourself away in private in your own room, or in the shower. Do not turn the water on.

Open your mouth, take a deep breath, and sing the lowest note you can. Then, sing up the scale to the highest note you can reach. This is your range. It may be an octave or even two, or it may be just three notes. If the latter, don't despair: it makes you even better qualified to be a folk singer.

Now find the center note of your range. This is done by counting backwards from the top note, or forward from the bottom note, to the center note. IMPORTANT: The center note is YOUR NOTE. Start all your songs on this note, for you can thus sing up and down and around it and still stay within your range (and you will have to learn to sing in only one key).

Soon you will become famous for YOUR NOTE. It will become your own identifying symbol. WARNING: People will undoubtedly try to steal your note from you. Protect it with your life.

HOW TO PRACTICE
Now that you have your

range, you can settle down to serious practice. Set aside a special period each day to devote to practicing. Don't hesitate to practice singing while engaged in any daily activity, such as walking across campus, in a movie, or during class. This will give you an opportunity to become accustomed to an audience, and establish your reputation as a bit of an eccentric... Very helpful to a folk singer.

Select one simple song, and practice it daily until you have completely mastered it. The proper mood and atmosphere are essential to the successful folk singer.

Some find it helpful to use props to establish this your practice piece, use a noose. Jumping rope vigorously while singing "Skip To My Lou" give a certain authenticity, and is healthful as well.

YOU AND THE GUITAR

A guitar is virtually the symbol of the folk singer, and you will, of course, need one. Preferably it should be in playing condition, but even a broken one makes a nice prop.

It is also helpful if you can learn to play your guitar.

More important than playing ability, however, is the way you handle your guitar. When in public, fondle it lovingly, treating it as though it were an integral part of you.

Hold the guitar casually, yet with authority, in either of two approved ways:

(1) Right Hip Sling—Grasp the key end of the guitar firmly in your left hand, fingers in playing position. Sling guitar across body, with tail piece resting comfortably on your right hip.

(2) Abdomen Carry—Hold key end as directed above. Arrange guitar horizontally across abdomen. This may make it difficult to use your right arm—unless you have very short arms—but it creates a good visual impression. Another advantage of this hold is that if you sing from the abdomen, the guitar's sounding board will give your voice additional resonance. Avoid this hold if you are given to having hiccochs.

DRESS THE PART

You will, of course, want to wear the proper clothes for folk singing. Male folk singers have the choice of a wide variety of clothing, anything from a suit and tie all the way to bermuda shorts and sweat shirts are acceptable... IF! And the "if" is: if you wear some piece of old, torn clothing. Your outfit is not acceptable unless this old, torn thing shows.

This may be an old sweat-shirt, or perhaps a moth-eaten scarf or dish towel. The scarf is nice for those who like to act out some of the roles in their songs, as it can be used as a head covering (old woman), sash (dashing young hero) or modestly draped over the shoulders (ingenue).

You will definitely be far ahead of your friends in becoming a folk singer if you are right now four weeks behind in getting your hair cut. This advantage cannot be stressed too much. The shaggy look is the look of success.

If you decide to effect the casual, bermudas - sweat shirt attire, you may wish to grow a beard to provide a fashionable and authentic accent. This may create a small problem for female folk singers, but a little ingenuity should solve it.

On the whole, female folk singers should try to achieve the somber, suffering look. Try to dress all in black, and avoid high heels. Your legs must not look attractive. Your hair should be quite long and unstyled—let it just hang there, preferably unwashed. Do not wear any make-up.

PERFORMING IN PUBLIC
You will gain poise and a reputation by performing before a public audience as much as possible.

Take advantage of every opportunity to sing for your friends. You will probably lose all your friends, but only in this way will you establish a name for yourself.

Make it known that you are available for cornerstone-layings, weddings, funerals, bar mitzvahs, and Kiwanis meetings. Never go to any function without your guitar. Obviously anyone carrying a guitar will be asked if he can play it, and you can take it from there.

Firetruck:

Unanswered Queries, Latent Ideas,
Partial Response Shade Last Column

By ARNIE GARSON

Why is a columnist? After one semester and 28 Firetrucks I'm still not sure. After every one of those trucks students came to me and complained bitterly. At the same time others simply said, "Say, good column today." Yet the complaints still get to you.

And as you ponder your real motives for writing this slam or that attack it becomes clear that the complaints are justified. For no matter what my opinions are or were on an issue, someone else has contrary beliefs which are just as valid and equally idealistic in his mind.

So, FIRETRUCK has been a medium of personal expression of opinion. And the expression that opinion, whether popular or not, has served its purpose if students at any level become enraged or agree thoroughly.

Anytime someone became stimulated enough to sit down and write a letter to the editor or to even come down to the NEBRASKAN office and talk about something that had been written, my purpose had been served. It didn't matter whether that person agreed with what I wrote or hated me for what I wrote. What does matter is that people were thinking and talking about the problems which confront our little University world. And it is only through this type of response that solutions to our problems will be realized.

So there are only two things that bother me as this last issue of the semester goes to press. One is the fact that more people weren't either interested or enraged enough to present their own dissenting or supporting views. The other is that there were so many more things to write about than time or space to do it. Some ideas for columns never got out of the folder labeled "ideas."

What will the Constitutional Convention decide on the controversial subject of organizational representatives on Student Council. Will they be disbanded or

expanded. And what compromises will the convention have to make to appease the bipolar factions? Should students have a voice in establishing the various college curricula? There are many faculty members who say "no." There are students who claim a just as vehement "yes."

Does Jake Geier have a justifiable right to nearly dictate who will be the cheerleaders: he claims that he does and presents a logical argument. Many students feel that the selections should bear the mark of a student committee.

Is there justification for letting the CORNHUSKER bid to an exit of state firm. Experience has proved this situation to be unsatisfactory in several ways. The Committee on Student Publications argues that the financial savings are immense.

What will be the fate of the DAILY NEBRASKAN next year: Its financial problems are multitudinous. Yet administration has consistently rejected pleas for additional funds. And Pub Board has decided that the paper will operate within its budget next year even if it papers will be distributed only three times a week.

So, there is much to be done and much to be said. And if answers to these and other problems are to be reached, students must talk, write, think and act.

Writing about these problems involves all of the

above phenomena—talking, thinking and acting.

So, it is in dejection that I type the last few lines of FIRETRUCK. Hopefully, aside the power of a free press. If that is to be the case, then the problems which we face will eventually be solved. And those solutions will be in great part to the credit or discredit of the free University press.

And I still don't know, "Why is a columnist."

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The DAILY NEBRASKAN invites readers to use it for expressions of opinion on current topics regardless of viewpoint. Letters must be signed, contain a verifiable address, and be free of libelous material. Pen names may be used if letters may be edited or omitted.

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