

## A Near Fiasco

YESTERDAY we had a near fiasco at the University of Nebraska.

The announcement that there would be no Hyde Park this week because of congestion created in the lounge area was met with stern opposition by more than a few students. And Union officials intelligently backed down.

HYDE PARK will resume next Thursday at 3:30 p.m. in the Union lounge, as before, rather than in the Pan American room or the Music Room, the suggested alternatives.

CONGESTION was the reason given for cancellation. A move to another location was suggested—but no other location was available this week—every area was booked.

Congestion was not the only reason Hyde Park was to be moved from the lounge area.

THE CONGESTION created by the speakers' forum could have been eliminated by several simple steps which will go into effect next week. Those attending the forum will simply be asked to step up closer to the speaker's stand—away from the lounge walkway.

THE ARGUMENT that students have just as much right not to hear the forum or be bothered with it in the lounge was made by Nebraska Union Director A. H. Bennett. The argument is not logical or consistent with other Union programming policies.

THE UNION weekly sponsors "Jazz and Java," a program which certainly congests the Crib area, and those students who might wish to enjoy the normal Crib atmosphere are denied the right to do so.

Several questions arise:  
FROM WHAT SOURCES did the cries of congestion come in the first place? Who made the decision to move Hyde Park?

NO ONE KNOWS—or no one is saying. And no one will take the final responsibility for the decision that Hyde Park be moved.

The Hyde Park creators and sponsors, the members of the Talks and Topics Committee did not make the decision, although the chairman may have been casually consulted. Did Richard Scott, the new Union program manager, make the decision? Did Bennett have final authority?

THE QUESTIONS have not been answered and will not be answered. "They" made the decision, and no one knows who "they" is.

"THEY" is a small, unobtrusive word, but it holds the trigger on the double-barreled shotgun at the University. "They" is a convenient word. No one but "they" ever has to take the responsibility for a decision. And no one ever does.

We were criticized earlier in the semester for referring to the decision-makers as "administrators." How can we do anything but label them in one large group when particular individuals do not accept final responsibility for decisions made.

WHOSEVER decision it was that Hyde Park be moved, we believe it was for a different reason than congestion.

WITH A MOVE to the crowded Music Room or even to the Pan American Room, the mood of Hyde Park would have been destroyed. The spirit of Hyde Park thrives on passers-by who wander up to listen, perhaps to comment, and take opposing views. Even the lounge area is not ideal, as we noted in an earlier editorial, but it is the best location available. To have removed Hyde Park from the lounge would have destroyed it.

COMMENDATIONS are due the students who were interested enough to see that Hyde Park will resume as usual next week.

The Hyde Park controversy outlines an important point evident for the first time this year at this University.

THERE ARE a growing number of students on this campus who refuse to take an "administrative" word as the final word. There are some students who wish to know who "they" is—students who are tired of being just "we"—students who want to understand, to be a part of the decision-making process which affects each of their lives.

THEIR REQUEST is not unreasonable and should be heard.

MARILYN HOEGEMEYER



## Movie Review— 'The Hill': Brutal; Acting Attribute

By Diaper Sandoe  
'The Hill' is a brutal motion picture.

Based on life in an English prison camp located in North Africa whose main purpose is to restore military discipline in the British army's misfits, the film concerns itself with questions of morality in times of war and has pertinence today in light of pro and con demonstrations on present Viet Nam policies.

Sean Connery plays the protagonist and is a pleasant surprise to people not aware of his acting stature before he became known for the James Bond role. His grasp of character is admirable and his acting excellent.

The acting plum, however, is stolen by the man who becomes disenchanted with the injustice and brutality of army life and quits—just quits trying. His acting, though humorous, is sharp comment on Negro philosophy in relation to racial injustice. His performance seems a shoo-in for an

Academy Award nomination.

The acting as a whole is definitely the film's most consistent attribute. If the script falls toward cliché, the acting buoys it up; if the plots tend toward melodrama, the acting justifies it; if the brutality of the picture becomes oppressive, the acting provides respite.

I should like to call attention to the Laurel and Hardy special which opened in town yesterday. Although I have not as yet seen this track in particular I can vouch for Stan and Oliver anytime their films are shown. This pair are masters of comedy and satire and their work is every bit as funny today as it was thirty-five years ago.

## FOX'S FACTS—

# When Sky Has Fallen, Someone Still Interested

By Gale Pokorny

When the sky has fallen in and you've received enough down slips to paper the walls of your room and your best friend has run off with your girlfriend or boyfriend and you've been over to Student Health where they tell you that you'll have to be in that cast for another three months to heal the bones you broke in inter-murals fighting for the house which just threw you out because of your grades, don't despair, encouragement is in the mailbox. It is a letter from home, (not to be confused with a letter from the home bank, further not to be confused with encouragement.)

Hopefully you limp over to one of your friends and ask him to open the letter. You would open it yourself but your fingers are still in a cramp from typing all night long on your formal report for Physics.

Having stayed up every night this week till dawn cramming for the three hour exams that happened to all fall on Friday morning, you find that your eyes refuse to function prop-

erly and another friend is enlisted to read the letter to you while you sink back on your hospital bed from general fatigue and restart your oxygen tent.

The letter from home almost inevitably begins, "Dear Gwendolyn, This letter writing takes a lot of time and work so try to take time off from your life of leisure as a student and read it."

Now follows a lengthy dissertation on the life of the college student with generous descriptions of perpetual fun and games ending with a literal sigh and a wish that they too could be back in the good old days of school with nothing to do but enjoy life.

No reference is ever made to cramming and other such devices related to the general practice of study.

However, sometimes besides all the good cheer and understanding, a letter from home brings an added bonus, namely money.

You can always tell if there is any legal tender in the envelope merely by reading the letter. Halfway

through the first page, the subject drifts to you and the particularly wild living and wild spending you have been doing this month according to your checking account. So with stern warning not to squander all this money on clothes or expensive booze or new tires for your sports car, they advance you a whole dollar, which is supposed to last you at least two months.

"Now that finances are taken care of for the rest of the year, how come you never write to all the relatives that you have, like Aunt Hilda and Uncle Henry and so forth (totaling about forty-three)? Even though they don't write you too often (the only uncle you've heard from is Sam and even that was unfriendly) they still want to hear from you."

With this last bit of advice the letters from home usually end. But deep in your heart you really do find encouragement because you know after rereading it several times that finally you have gotten someone interested in you even if you had to leave to do it.

## Campus Opinion— Scrip Editor Questions Validity Of Criticism

Dear Editor:

We are indeed encouraged to see readers such as Jean Reynolds so concerned about literature and morality as to give SCRIP a response, but while we applaud her solicitous interest we are obliged to question the validity of her proffered criticism.

She expresses "amazement" at finding "morbidly" and the theme of evil in our October issue, and

says she has "never in all (her) life" read such things. We wonder what she has been reading since this theme is evident in most contemporary writing (e.g. Dylan Thomas, William Faulkner, William Golding, et. al.) and also in our whole literary tradition.

If Jean is going to cover her children's eyes, she'll have to hide them not only from Hawthorne and Poe, but also from Shakespeare and the Bible (the latter is notorious for bloody, lurid episodes and the former badness—what they do to Gloucester's eyes in Lear). This brings us to the real question: Is there no way to instill morality in children other than by keeping them illiterate?

Hamlet gives us an admirably expressed answer when he says art is "a mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of

the time his form and pressure." But simply, art is not "life" but an allegorical comment on life.

Not every issue of a magazine will please every reader. It would be a sign of anemia if it did. An NBC correspondent passing through Lincoln was quoted as saying, "My this is tame," when shown the October Scrip. So opinions vary.

Our aim is to stimulate intelligent readers most of the time and to pique apathetic readers some of the time. That is the point of our being.

Steve Abbott  
Editor, Scrip

## To Celebrate

I move that Napoleon Narcissus Neumeister declare an open campus this afternoon to celebrate the end of Standards Week.  
Dirty Old Man

## Daily Nebraskan

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