DO NOT BUS ME

I JUST WANT A

DEGREE THIS

RECURDED SPEECH

HAS BEEN A

PATH OF RESPONSE - ABILITY

Ann Windle

Ann Windle is the Daily Nebraskan's choice for Associated Women Students (AWS) president.

Miss Windle displays a great deal of intelligence and control at all times. She is a fine leader, she isn't afraid to say what she thinks and she accepts responsibility well.

Self Confidence

In an interview with the Nebraskan Saturday afternoon, Miss Windle displayed the knowledge and experience of someone who will know how to do the job and the assurance and self confidence that it will take to be a successful president.

As expressed in her interview, Miss Windle should be the sort of president who will work and succeed at limiting some of the "absurdities" in AWS.

We also feel that she realizes women's rules need to be constantly liberalized by the women themselves and that AWS should not under any conditions be an advisory board to administration, but rather a legislative body representing the women students.

Outdated Rules

The Daily Nebraskan agrees with Miss Windle that many outdated women's regulations need to be brought up to date and that the AWS House of Representatives could be used more effectively.

The Nebraskan feels that with Miss Windle's leadership ability she would be successful next year at expanding the liberalization of women's hours definitely to all juniors and possibly even to sopho-

In addition, we also agree that AWS must continue to take a stronger stand on matters that pertain to students and we feel that Miss Windle will be able to express the women's wishes in an aggressive and outgoing manner.

She Has 'Guts'

Miss Windle is not exactly a liberal, but she is definitely progressive and she "guts". Of the three candidates running for president, she would provide the best leadership and represent the majority of women the most effectively.

Right and Reality

It is necessary at this stage in the development of the Bill of Rights that that students understand the difference between the concept of a right and reali-

Almost every section of the bill is a statement of what ought to be: students believe that they should be able to participate in student activities, meeting only the requirements of that activity and not requirements set by the Administration; they believe that they should be able to publish, free of censorship; they believe that the student should determine who should have access to his academic or non-academic records.

The remaining sections of the document state that some situations which do exist, such as freedom to invite and hear speakers of students' choice, should be guaranteed against possible abuse in

However, passage of the Bill of Rights is not going to automatically insure these "rights." As was pointed out by one member of the Student Conduct Committee, students will not be declaring rights that they possess in relation to each other, as was the case with the states after the Revolutionary War. They will be stating what they believe should be the relationship between themselves and an existing (as opposed to thrown-off) power, the Administration.

The Student Senate realized this difference when it agreed to the establishment of a committee to resolve the housing conflict. On one hand the Senate has a statement of belief, as presumably will be agreed upon by a majority of the student body, that students should be able to choose their own living environments. On the other hand they have the reality that the Administration now says they can't, and that the Administration holds

the power to decide such policies and will in some form continue to do so in the

But the case is not hopeless. Through committees such as the one established last week, which will be a vital precedent if it is successful, policies more agreeable to the students will be recommended and most likely accepted. Eventually student leaders should be able to secure, in fact, the situation which students demand now, in principle.

The point is that the Bill of Rights should be viewed in perspective. Suggestions were made at the Bill of Rights Assembly Sunday to compromise article five or delete it, in order to come to terms with the realities of power. These students did not quite understand what the intentions of the Conduct Committee are. One senator put it succinctly-a right is not a right just because there is enough immediate power to secure it.

The Bill of Rights should be as strong as students' beliefs about the principles involved. When it is passed it will become not only a statement of position, but an instrument of pressure. On the other hand, students should respect the work and the integrity of their leaders who will from now on have a far more difficult job than writing down some beliefs-they will have to work towards the realization of the rights they believe they should have.

Because the desired changes are quite fundamental and sweeping, it will necessarily take time. It will be the students' job to keep ASUN from slowing down its efforts. But it will also be the students' job to realize that the Senate is not going to "sell out." The Senate started the movement and it has the responsibility bringing the realities as close as possible to the ideas in the Bill of Rights.

Our Man Hoppe-

A Casualty Of War



Arthur Hoppe

Howdy there, folks, How y'all? Time for another teevee visit with the rootin'tootin' Jay Family - starring ol' Elbie Jay, a forthright feller who believes in always explainin' what he's doin' to folks. Afore somebody else does.

As we join up with ol' Elbie today he's sittin' around the table with his top hands, Hubert, Dean, Arthur and Mac, talkin' things over.

六 六 六 ELBIE: Well, now, I just want to say what a fine job you fellows are doing, going around to our great college campuses and explaining to these young folks in clear, logical terms just exactly what we're doing in Veevet-nam.

HUBERT .(enthusias-. tically): Yes, sir! Seeing they have to go fight the war, it certainly makes sense to win their wholehearted support.

ELBIE: And I sure want to commend you in particular, Hubert, for the winning way you conducted yourself cut there at Stanford the other day. It should be an example to us all.

HUBERT (excitedly): Yes sir! My first triumph was conducting myself out the side door. Alive. Then I conducted myself to the right. then to the left, then behind a flying wedge of police I made it to the car and locked myself in while they banged on the roof and . . .

ELBIE: What made me. proud, Hubert, was the way you smiled through it all. Remember, there's nothing like a smile to turn away

HUBERT: Thank you, sir. Never fear, you can count on me to carry on in your footsteps s h o u ld you suddenly be taken from us by that Great Majority Leader in the Sky and . . .

ELBIE (testily): Stop smiling, Hubert.

MAC (sniffily): What's so tough about Stanford! You ought to have Harvard on your schedule. (striking a pose) There I was, my car surrounded by frenzied students, howling for blood. "I was tougher than you in college," I told them staring them in the eye, "and I'm tougher than you now." That sure cowed them.

ARTHUR: Frankly, I found a very intellectual atmosphere at Harvard. I was only booed, hissed and laughed at. Not a single rotten egg. You should try explaining things to the U.N. day after day after . . .

ELBIE (placatingly): Well now, I'm sure you're all a dedicated bunch of explainers, each of you out there day after day on the explaining line . . . Say, what about you, Dean? I don't recollect you going around to the campuses explaining our policies clearly and logically. DEAN (apologetically): I

would, sir. But I've got a trick knee

ELBIE: Hmmm. Well, anyway, I got good news-an invite from the University of California. Think of it! A real hotbed of activists. What an opportunity to explain our policies. What a challenge. Which one of you deserves this golden

(There is a moment of dead silence. Dean suddenly grabs his knee and moans. Mac asks permission to make a combat tour of Vietnam. Arthur remembers a scheduled trip to the upper Amazon. And Hubert just sits there, perspiring.

ELBIE (angrily): Dang it, I'll go myself! I don't care if they tear me limb from limb . . . Stop smiling, Hu-bert! (he pauses) On second thought, call me a messenger boy. I'll send them my explanation by mail.

拉 在 在 Well, tune in to our next episode, folks. And meantime, as you mosey down

the windin' trail of life, remember what Elbie's ol Granddaddy used to say: "Never send a boy to do a man's job. Less'n you're

the only man available,"

Campus Opinion YR Member Resigns Dear Editor: On Thursday, March 2, at a meeting of the Young Republicans, I submitted a motion to the effect that the Young Republicans support Mr. William Steen of the He-roic Bookstore in his current legal stand. The motion stated that the Young Republicans do not necessarily approve of all of what Mr. Steen sells, only

ganization's activities, where-upon, with my lone dissen-tion, it was voted not to consider the motion. I resigned Just what is within the scope of Republicanism?

The man who runs the Young Republicans stated

that such a motion was not within the scope of the or-

Big Cars On Campus?

Dear Editor:

his right to sell it.

Have you ever noticed how many Big cars there are on campus? If you haven't had the opportunity to get out of the way of one, just look around-they're everywhere to admire.

Only last week a friend and I were crossing S St. in front of Selleck when one of these octane Madonnas bore down on us. What a beautiful sight! As it rushed by I was able to catch a glimpse of the interior, filled with panorama of navy blue and cranberry oozing with confi-

I held my breath for only a moment-then let it out in reverential awe as the striking red Madonna surged at the light and squelled up 15th St. Big cars and Big men - what more can I say?

-Just A Ford

Richard E. Ralston

No Democratic Basis Exists

Dear Editor:

I'd like to say that I agree completely with Dean Ross when he stated that, "we (the University) don't operate in education on a legalistic basis." The administration is forced to do so, since there is

no democratic legal base that could justify a Big Brother G. Robert and a Big Sister Helen.

Ron Psota

Ross Contradicts Himself

I feel that the administration's policies on housing are completely arbitrary. Dean Ross called John Klein's memorandum inappropriate, "because we don't operate in education on a legalistic basis."

Rules and laws are established to be followed and not to be used as arbitrary guidelines. If the existing framework is not adequate, it should be modified. An excellent example of self contradiction and arbi-

trary policy making is evident in two statements made by Dean Ross within a few hours of each other. Questioned at the ASUN meeting as to why Miss Flaugher could not be allowed to live in apartment because of her financial difficulties, Dean Ross replied that he and the Office of Student Affairs are working under existing rules which do not allow such a move and that they would continue to operate as such until a change is made.

In complete contradiction to this statement, Dean Ross is quoted in the March 2, 1967, Daily Nebraskan as saying, "Any time rules and bylaws are revised as infrequently as the Board of Regents does it, there are going to be policy changes which must be made." Such administrative double talk should not be tolerated.

We must have a definite statement of policy on housing and we then must demand change if we do desire.

Martin J. Andrews

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PLAY REVIEW:

'Scapin' Proves Extremely Funny

(EDITOR'S NOTE: Kenneth Pellow, English instructor and Ph. D. candidate, wrote the following review of University Theatre's "Scapin." Pellow acted in, and student-directed several plays while an undergraduate at Northern Michigan University, where he majored in both English and Theatre. Last semester, he reviewed "Look Back in Anger" for the Daily Nebraskan and next week will re-view "Waiting for Godot.")

"He's called Scapin. He's unique! He deserves all the praise you can give him." Anyone who has seen the University Theatre production of Moliere's "Scapin" knows the truth of these words, spoken in the play by a gypsy lass named Zerbinetta. As played by Jim Baffico, Scapin most certainly does deserve all the praise one can give. But so, too, do an excellent supporting cast and their director, Stephen Cole. They have put together one of the wildest, fastest-moving, and funniest pieces of entertainment that Howell Theatre has ever held.

Titles Change

The title of this comedy ("Les Fourberies de Scapin") has been given various English translations: "Scapin the Scamp," "That Scoundrel Scapin," "The Roguries of Scapin," "The Tricks of Scapin," and "The Cheats of Scapin". In this version, "fourberies" is translated ("in the vulgar") as "swindles." In any case, the variants all clearly indicate what kind of fellow the hero (?) is; he is a regeneration of a stock type in Roman (and other) comedy, the machinating servant.

But Scapin is more! He not only controls the destinies of the other characters, but he controls their actions on stage. He is director, conductor, even puppet-master! He performs actions that the others imitate; he mouths other characters' lines before they are spoken; with a mere wave of his hand, he brings characters on stage or sends them off.

The result is a thoroughly impossible farce about thoroughly improbable people; and when performed as comic ballet (of which Moliere was a master), it is, above all, thoroughly funny! This is a play with few particularly memorable lines and with little or no great poetry (neither of which is the fault of a good, modernized translation by Peter Arnottthe original is not especially poetic). It has no intellectual discussions, no esoteric allusions. In short, it is not very 'literary."

Stage Movement

It is, however, extremely "theatrical." Moliere contended that plays are written to be acted; Director Cole and his actors have taken their cue from this, and turned out a classic study in the fine arts of stage movement, "blocking," and business.

From what has been said here, it must be pretty obvious that the role of Scapin has to be played by someone who can dominate the stage. Jim Baffico is that someone. Fortunately, Mr. Baffico is a professional athlete (Buffalo Bills in the A.F.L.); the rigors of this role demand that kind of strength, agility, and - most of all - stamina! If you've watched any pro football, you have undoubtedly wondered how people that big can move that fast. Now you can add to that: ... and gracefully; and constantly!"

From the time the light go up until the finale, Baffico is only off stage for one scene of any appreciable length. And while he is on stage, he moves! He struts, prances, marches, dances, jumps and runs about almost unceasingly. There is never any doubt that he is in command of everything, but this is certainly not because he is surrounded by weak performances.

Excellent Support

Quite the contrary! The support is excellent. One hardly knows where to begin extending congratulations to a fine cast. Even the walk-on parts are given some character development, by Pamela Schaap, as Nerina, and Kirk Johnson, as Carlo, a messenger. In fact, one of the finer moments of the play's opening night was a ridiculous expression which Johnscene just prior to his entrance. The laugh lasted for what must have seemed to Johnson as forever, but his mask of "anxiety" never wavered - which, of course, extended the laugh.

John Jessup executes some fine footwork as the always-on-the-go lover, Lework as the always-on-the-go lover, Le-ander. His unsuccessful attempts to kill himself by "diving" on his sword are slapstick at its best. His counterpart, William Lacey, as the other young lover, son, as an absurdly stylized messenger, "froze" during audience laughter at a Octavio, makes excellent use of facial contortions, as well as knocking knees, to fully establish himself as the spineless son of a bad-tempered father.

Lacey is the perfect match for Susan Granata's portrayal of his beloved Hyacintha; the combination of her grotesquely formalized gestures and gorgeous painted-on smile is indescribably delightful. Pat Brott, as the gypsy girl, Zer-binetta, displays a talent for comic phrasing that many a stand-up comedian (comedienne?) might envy. In addition to vocal phrasing, she uses castanets, a swallowed laugh, and some Jose Greco footwork to break her lines and allow herself to alternate between the two aspects of her character: a torrid gypsy and a giggly girl.

Two Fathers

But it is his fellow-servant, Silvester (played by Bob Prenosil), and the two aged, avaricious fathers, Geronte (Albert Lundby) and Argante (James Sellmeyer), upon whom Scapin has to depend for most of his support in this farce which he is "directing." And in this production, the support is there.

Prenosil, a freshman, shows a fine flair for clowning. His timing is good, and his gross movements (doing summersaults, running into pillars, etc.) are superb. Sellmeyer does an excellent greedyold-man's voice, and the bouncy stance (and stride) he uses makes his character properly ludicrous (imagine something like Sir Anthony Absolute on a broken pogo-stick and you've about got it).

Lundby creates his character largely by his walk, also. His greatest strength, however, is his ability to react to other characters' lines. Not only does He do this when being browbeaten by Scapin, but also in a scene with Zerbinetta. This particular scene is the play's longest monologue, and in as fast-moving a show as this one, it could easily become draggy

Entirely Believable

It does not, however, partly because of the phrasing and mood-alternating abilities of Miss Brott and partly because of some marvelous reactions by Lundby who adds greatly to the comedy of the scene without stealing it from Zerbinetta. Together, Lundby and Sellmeyer are entirely believable in their presentations of totally incredible characters (and that, you will have to admit, is no mean

There is no doubt that as Scapin goes. so goes this show. Overall, it is the talent and stamina of Baffico that make it successful. Yet, the finest things that are done in this play are co-operative bits, in which teamwork and timing are terrific. At times, it is difficult to believe that this show has not been in rehearsal for about three semesters.

In the first act, there is a scene between Baffico and Prenosil, in which the latter imitates every motion of his "lead-er" — flawlessly! There are some fantastic exchanges of Argante's walkingstaff between himself and Scapin. At one point, Baffico launches a "spear-throw" of that staff, from distance which would do credit to any Zulu warrior, and Sellmeyer caught it about an inch out, and an inch up from his belt buckle! This piece of business alone must have cost hours of practice. Later, Baffico and Lundby very deftly execute a Goose Tatumtype gag with a bag of money attached to a rubber band which snaps the bag

directly back to the owner's pocket. It's things like this - dozens of them -in this show which make lovers of well executed slapstick want to stand up and shout "Mack Sennet Lives!"

Gale Pokorny's

FOX'S FACTS

Having avidly followed the news accounts of the last few weeks, I am rather well versed on the current issues about the choice of housing freedom and also on the increased financial demands that will be put before the students next year.

I've listened to the radio accounts of the sophomore coed who moved into an off campus apartment and have read the newspaper articles about such proposals as the requirement that all freshmen male or female, live in University housing (which for some strange reason includes fraternity houses) next year. What Does It Mean

But after digesting all this, I must admit that I still do not understand what all this furor is about. I refer especially to the choice of housing and price debates. I don't believe the majority of students realize just what is happening around here (which when you think about it, isn't too unusual).

University students are experiencing one of the more fundamental laws of economics, you pay for exactly what you get. In our case, which is typical of our society, we are currently paying a lump and a half and can expect to pay a full two lumps with increased time. But then, we are getting more. More people hired to do our work and solve our problems

for us. Think students, of all the stress and strain you experience wondering and worrying about where you are going to live while attending the University, in the su-

burbs or in the slums, in a trailer or in a tent (Don't laugh you don't know how many will be living in tents this time next year.) Will you have the right kind of neighbors? (Will they have the right kind of neighbors?) Will they mow their lawns every other day or not?

Brother And Sister You know these days it's hard to tell just what kind of a neighborhood a poor college student could get himself (herself) mixed up with. Well, relax pal, Big Brother (Sister?) is being paid (by you) to do the worrying and work for us, assuming of course that we are unable to judge neighborhoods (neighborhood hoods)

for ourselves. They do the work of thinking and all we do is obey, live here, pay up, or leave school. This system of paying others to do our thinking for us is so labor saving it is amazing. No more worrying about cooking for yourself and getting caught making the same thing day after day By living in University housing you are automatically insured of scores of different, enticing and nutritious dishes every

Yes, we certainly are lucky we were able to rehire Big Brother again this year (he's in big demand and can annually ask and get a salary increase). It's a comfort to know we can pay someone to shield us from a world of evil doers and sinister plots. But I wonder, after I graduate who do I make my check out

day, (all at a price of course).