

'Sound' Assessment

A vote to appropriate 15 cents per student each semester to provide operating finances for a campus FM radio station will not mean the University will have an FM station. In fact, student approval of such an appropriation will only be the beginning of work for the station proposers.

But the Daily Nebraskan urges students to vote for approval of the 15-cent levy.

Proposed plans for the station indicate that programming possibilities are excellent — all types of music, taped replays of campus speakers, discussions and panel programs on campus issues, and programs from National Educational Radio.

Not only do the programming possibilities sound good, but the listening range will cover both campuses and most of Lincoln.

Perhaps it might sound funny for the print media to encourage formation of a competing broadcast media.

But two methods of communication would provide a competition that would serve as an impetus for both the station and the newspaper to provide the best quality product.

like structure set up by President Dick Schulze.

Under this structure the ASUN assessment is set at 30 cents. Any increase (the 15 cents for the FM station would be such an increase) would have to be voted on by the students.

In the editorial of September 15, the Daily Nebraskan noted:

"Schulze . . . is putting the life, or at least the effectiveness of student government into the hands of his electorate if increased activities should require more than the 30-cent assessment initially set.

"If the student electorate is anything like the national electorate, there could be problems in the future for ASUN funding. One of the basic ironies about national taxes is that the electorate wants or expects increased services from the U.S. government but at the same time does not want to pay increased taxes.

"Likewise the student electorate, too, may expect increased ASUN services but may not wish to pay increased assessments."

The Daily Nebraskan feels the extra 15-cent assessment will be well worth the enjoyable and informative programming the FM station plans.

The 15 cents one would pay for a full semester of listening will not even buy a large Coke in the Nebraska Union.

The Daily Nebraskan urges all students to vote for an increased 15-cent assessment to provide for a campus FM station.

There is certainly another interesting aspect of the vote on the levy about which the Daily Nebraskan editorialized earlier this year.

This referendum would seem to emphasize the point that if students wish to have greater services from ASUN, they will have to pay for them under the tax-

'A Delicate Balance' Production 'One Of Best'

By KENNETH PELLOW Instructor Of English

Edward Albee and Nebraska University Repertory Theatre seem to go well together. A Delicate Balance, which opened at Howell Theatre Friday evening, can take its place with Who's Afraid of Virginia Woolf? as one of the best productions the repertory system has given us. Although not as spectacular as Virginia Woolf, Delicate Balance is, perhaps, a better play. It relies much less on gimmickry, makes points much more worth the making. And this production combines an excellent set with very competent acting, under the capable directing of William Morgan, who apparently, never directs a "loser."

As the title indicates, Albee's play is about "balance." Between what and what? Any number of things: reality and illusion, freedoms and responsibilities, mostly sanity and insanity. Once again, Albee's characters veer dangerously close to the "social insanity" that results from peoples' being confronted with the inadequacy of their self-ordained illusions. In this play, frequently a religious allegory, the characters ride a perilous balance between solace and abject frustration; their hope for escape from the latter is a proper response to contemporary moral, ethical, religious obligations. But what in the world are those obligations? There's the rub! And the situation is made even more difficult in a world where traditional social (and sexual) roles are in a state of flux. Again in this play, Albee shows the reversal of sexual roles that has obliterated traditional familial relationships. A wife dominates her household, yet expects her husband, by now a spiritual enunch, to display masculine strength and leadership when family crises arise.

The set itself is worth the price of admission to this production. Not only attractive, with built-in bookcases and all, it is also extremely functional. The stained glass windows, the elevated altar-like area about the fireplace, the piece of wood-sculpture (over the mantle) that is almost a cross, all enhance the religious symbolism greatly.

Costuming helps in this regard, also; particularly effective was the suit in which Agnes returned from dinner in Act Two. The white trim on it made Agnes appear to be wearing a Stole, that part of the vestments of a priest which symbolizes the dignity and spiritual power of his office.

There are "rituals" that go on within this setting; they are, to be sure, much more subtle than those of Virginia Woolf, but they are of the same genre — rituals of hurt and humiliation. The principles in these rituals are a married couple, Agnes and Tobias. If you enjoy playing around with symbolism of names (or even if you don't), you will recall that St. Agnes was a virgin martyr — that's only partly ironic — and that Tobias of the Old Testament is remembered for having been aided on a life-symbolizing journey, by the Archangel Raphael — that's somewhat more ironic!

In any case, Agnes is the high priestess in this temple. The part is performed by Michelle Meyer, who makes her Howell Theatre debut a highly successful one. Miss Meyer opened with a bit too much Martha (having her seated, very "leggly" on the couch aided this unfortunate identification); that is, she appeared a bit too "hard." Agnes is also a martinet, true, but a much more quietly forceful one than Martha. Later, Miss Meyer seemed to discover the quiet power of Agnes, and gave a fine last-act performance, despite having some trouble with lines in that act.

The husband, Tobias, is played by graduate student Clint Jakeman, who did a remarkable job last year as Vladimir in Waiting for Godot. This role is even tougher than that one, for Tobias is a "small" man throughout the play, but for one "big" dramatic moment in the play's climactic scene. Jakeman managed the character of the much put-upon Tobias very well; however, his control of the character was perhaps too tight. In his last big scene, Jakeman never quite "let go" as one hoped he would. This is the scene which Albee, in his stage directions, says should be played like "an aria." Friday night, Jakeman played it somewhat more like a ballad — a skillfully dramatic ballad, granted, but no "aria." He ranted and raged more in an earlier scene with his daughter than in the last scene. With that one exception, however, Jakeman was perfectly believable. He proved especially adept at getting all possible mileage out of props, particularly a symbolic golf club (a putter, naturally). While wielding the putter with one hand, Tobias often held such items as a deep ashtray, drinking glass, cup, saucer, etc., in the other.

The show is very nearly "stolen" by Patricia Brott (Zerbinetta, the gypsy, in last year's Scapin), as Claire, Agnes' sister, but the role is one which is almost bound to do that. In fact, the role is something of a theatrical cliché — the cynically perceptive drunk who has all the bitingly sarcastic, and funny, lines. But Miss Brott does much more than play her lines for all their laugh value; in her reactions to the lines of others, she is frequently at her best. It is in these moments that she expertly chips away the cynicism and allows us to glimpse Claire as a real, feeling, vulnerable person.

Susan Granata (also one of the brighter spots in Scapin, as Hyacintha) takes the role of Julia, oft-divorced daughter of Agnes and Tobias. Miss Granata's performance is melodramatic, but necessarily so; Julia is a melodramatic character. Indeed, Julia is probably the most "delicately balanced" of the characters. In her most emotional scenes, Miss Granata displays Julia's hysterical tendencies very well; however, she "drops off" to much after these very heavy bits and sometimes loses character as a result. Julia must, I think, respond melodramatically, also, whether she is speaking or not.

The nearest thing to the "absurd" in this generally realistic drama is the mysterious presence of the uninvited house guests, Harry and Edna, old friends (?) of Agnes and Tobias. The parts of both these "semi-real" people are done excellently! Patrick Drake, as Harry (obviously), displays not only a fine voice, but good vocal and bodily control. He makes regretful — from the standpoint of a theatre-goer — that he is a graduate student in Ed Psych and not in Theatre.

Janet Jensen, as Edna, has perhaps the most difficult role in the play. She has to switch from absolute vacuity to commanding nastiness, then call up some genuine pathos at play's end. This is no small assignment, but Miss Jensen—previously seen at Howell Theatre as Lady Macbeth — fulfills it very convincingly. The roles of Harry and Edna are very important, though minor, and could "break" this play. In this case, they help "make" a very successful production.

A Delicate Balance will be seen again at University Theatre on the weekends of November 17-19, and December 8-9. It thoroughly deserves the "Don't-Miss-It" label.



Who Is Behind Campus Protest

The Daily Nebraskan is concerned about the recent nationwide campus protest demonstrations and feels it is important to understand what is happening on the nation's campuses and what it means.

The campus demonstrations this year are focusing on the Vietnam War. Immediate objects of protest are Armed Services recruiters and industries which make war goods.

Press coverage of nearly every campus peace demonstration has made the movement seem more dramatic and bigger than it may be in reality. And while actual coverage of the sign taping, the sit-ins and the fasts has been extensive, few writers have looked behind the screaming students to see who is engineering the movement.

On Nov. 1, the Nebraska published a special page exploring the campus war protests. One of the articles by Richard Anthony of the Collegiate Press Service concluded that the national organization Students for a Democratic Society is behind the campus protests this fall.

If Mr. Anthony is right and SDS is directing and controlling the campus anti-war movements, we'd better begin to understand what SDS is hoping to accomplish.

The following article by Carl Davidson, inter-organizational secretary of the national SDS and a former university grad student, presents part of answer to what the organization is trying to do with campus protests.

The article, which first appeared this fall in the SDS publication New Left Notes, leaves little doubt that SDS is trying to use the campus protest to bring about their hope-for revolution of American society.

BY CARL DAVIDSON

What can students do? Organizing struggles over dormitory rules seems frivolous when compared to the ghetto rebellions. And white students are no longer wanted or necessary in the black movement.

Organize against the war? Of course. But we have pride in being a multi-faceted movement, organizing people around the issues affecting their lives.

Change your life. The war hardly affects most students. In some sense, we are a privileged elite, coddled in a campus sanctuary. Draft resistance tables in the student union building—the arrogance of it all.

We organize students against the draft when the Army is made up of young men who are poor, black, Spanish-American, hillbillies, or working class. Everyone except students. How can we be so stupid when we plan our strategies?

Students are oppressed. Nonsense. We are being trained to be oppressors and the underlings of oppressors. Only the moral among us are being hurt. Even then, the damage, is only done to our sensitivities. Most of us don't know the meaning of a hard day's work.

Change your life. Do "your" thing. Gentle Thursday sweeps the country. "What's wrong with having fun?" Nobody asked the black janitor who scraped his knuckles scrubbing the chalk drawings off the gray concrete of administration building facades.

"Do your thing," a psychedelic dance hall in Houston hires a bearded, bearded and belled bouncer to keep young black kids from hearing a local rock band. "Love is all you need." Change your life. Hip merchants spring up everywhere. Reject middle class values. "Do you have the new Beatles record?" Whose value is consumption? "Buy" a button: Capitalism is doomed!

Student power: Classes are large and impersonal. Reduce the size of the class in counter-insurgency warfare from 50 to five. Students and professors should "groove" on each other. We want to control student rules, tribunals and disciplinary hearings "ourselves." One cop is so much like another.

Student radicals cannot leave the campus because they might lose their 2-S deferments. Organize in the white community. What white community can be organized by an organizer with a 2-S? Hippies, students and middle class suburbanites. What sections of the white community are exploited and oppressed? The poor and the working class. That's where we're at brothers and sisters.

Yet, there is a student movement. Something is afoot on the nation's campuses. What can we do with it? We have to look at the university more carefully, yet, at the same time, keep it in its proper perspective. The university is connected structurally with the larger society. Nevertheless, we cannot build socialism on one campus.

In the past few years, the student revolt has been primarily directed against the form of our education: i.e. class size, grading, participation in rule-making, etc.

We have emphasized these aspects over and above the "content" and "ends" of our "training;" and, as a result, we have failed in eliciting a seriousness and sense of direction in our work.

While this process has precious little to do with education, there is nothing wrong with it in itself. I have no objection to the "training" of schoolteachers — and our knowledge factories do an effective job of that.

Rather, my objectives focus on how they are being trained and for what ends. Perhaps the implications of these questions can be seen if we examine an institution like student government.

My objection to student government is not that it is "unreal" or "irrelevant." Quite the opposite. Student government is quite effective and relevant in achieving its purpose.

We learned to acquiesce in the face of arbitrary authority of something called "expertise."

We learned that elections should be personality-oriented popularity contests; that issues with which we ought to be concerned should only be the most banal.

Most of all, we learned about "responsibility" and "working inside the system." Was not all of this not an adequate preparation for "life in the real world?" Are national, state and local elections any different?

The force of it all is only evidenced by comparing the reality of our political lives with the ideals we were given to revere. Even so, we were also taught to smirk at "idealism."

We learned our lessons well, so well in fact that some of us have embraced a cynicism so deep that the quality of our lives has been permanently impaired. Perhaps a majority of us have been castrated by the existing order: a generation's young manhood and womanhood manifesting nothing beyond the utter destruction of seriousness.

Give a flower to a cop. Join the marines and be a man. James Bond is the fraternity man of the year.

Student government reeks of the worst aspect of this syndrome. Because of that, it may be a good place for liberation already in progress on the campus.

We have no blueprints. Only some guidelines. Administrators are the enemy. Refuse to be "responsible." Have more faith in people than in programs. Refuse to accept that "off-campus-on-campus" dichotomy.

Finally, demand seriousness by dealing with serious issues — getting the U.S. out of Vietnam, getting the military off the campus, enabling people to win control over the quality and direction of their lives.

In short, make a revolution.

Grand Sprix

by George Kaufman

"I'd like to have those names myself." — Gov. Norbert T. Tiemann.

Professor Harvey Hopkins of the chemistry department was sitting at his desk, quietly going over lecture notes for his next class.

Suddenly the door to his office flew open and three armed campus policemen barged in and ringed his desk, menacingly.

He looked up, startled. "What's going on?" he asked of the uniformed men. The only response was that one of them began going over the books in his cabinet.

In walked a small, precisely-dressed man wearing a monocle, which seemed to leave him only one eye, and smoking a cigarette in a long black holder.

He slowly approached the desk as one of the policemen closed the door.

"Herr Hopkins?"

"Yes," answered the professor apprehensively. "What do you want here?" There was a quaver in his voice.

"My name is Clayton Yettermann, special assistant to the Führer. I mean, governor. We have received word that you rose and applauded at the Dick Gregory talk."

"No, no, that's not true," Hopkins

protested. "I just went out of curiosity and watched quietly."

"But Herr Hopkins, we have newsreel films from the local television station which clearly show you on your feet smiling and applauding."

"No, no . . . it must be someone that looked like me. I didn't do it . . ."

"I am afraid we must look into this further, Herr Hopkins. You must come with us for a while."

"May I at least call my wife first?" he begged.

"I am afraid that's not possible, Herr Hopkins. In searching your home, we found a copy of 'Nigger' in your bedroom on your wife's side of the bed. She has been taken into custody also."

Hopkins started to scream for help, but the policemen were on him immediately and he was gagged and dragged downstairs to a waiting black unmarked car.

"Having controversial personalities on the university of Nebraska) campus provides an academic experience so that students can make comparisons on people and issues." — Gov. Norbert T. Tiemann

As long as we agree to his instead of applaud.

CAMPUS OPINION

Dear Editor: Being on the scene of the war we must interpret the amount of home support for the war from the newspapers and magazines that we receive. From these sources it is still extremely difficult to measure the pulse of public opinion. We, the officers and men of U.S. Naval Mobil Construction Battalion, wonder if students across the nation are genuinely against our presence in Vietnam.

The voice of dissent has always been louder than that of affirmation and therefore it is quite discouraging to us in this situation. We hope that by surveying some of the more prominent universities and colleges across the nation we may hear from some of the hitherto silent supporters of the war. Unlike most surveys, this one is designed to give our men moral support in the form of letters from individuals expressing his or her views on what newspapers seem to proclaim as

America's most unpopular war.

These replies would be a tremendous morale boost to the 99 percent of the men serving here that feel our presence is needed and that we are winning the war. Of course we would also be interested here from the dissenters although we do see them everyday on the front pages of the newspapers of the world.

Robert Ayres
Garland A. Thornton

Daily Nebraskan

Vol. 81, No. 23 Nov. 6, 1967

Second-class postage paid at Lincoln, Neb. Telephone: Business 472-2588, News 472-2589, Editor 472-5960. Subscription rates are \$4 per semester or \$6 for the academic year. Published Monday, Wednesday, Thursday and Friday during the school year, except during vacations and exam periods, by the students of the University of Nebraska 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.

Member Associated Collegiate Press, National Advertising Service, Incorporated. Published at Room 51, Nebraska Union, Lincoln, Neb. 68511.

EDITORIAL STAFF Editor Bruce Giles; Managing Editor Jack Todd; News Editor Cheryl Tritt; Night News Editor Alan Pissman; Editorial Page Assistant Julie Morris; Sports Editor Mark Gordon; Assistant Sports Editor Charlie Davies; Assistant Night News Editor, Randy Irey; Staff Writers, Dave Buntain, Andy Corrigan, Gary Gillen, Ed Iacono, Mick Lowe, Sherry McGuffin, Jan Parks; News Assistant Kendra Newland; Senior Copy Editor, Dick Testmeier; Copy Editors, Lora Godechalk, Betsy Fenimore, Jim Evinger, Jean Reynolds, John Schmidt; Photographers Mike Hayden and Dan Ludeke.

BUSINESS STAFF Business Manager Glenn Frenzel; National Advertising Manager Roger Boyd; Production Manager Charlie Baxter; Secretary Jane Bondson; Bookkeeper and Classifieds Allen Brandt; Subscription Manager Jane Nease; Circulation Managers David Kovanough and Gary Meyer; Sales Managers Dan Creek, Kathy Dreth, Bob Marshall, Kim Miller, Wayne Hens and Ray Frye.