

# Sticking it out with McCarthy

By Lawrence Poston  
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Senator Eugene McCarthy has resumed the campaign trail, but there is a somber air about his campaign. The fatalism of the pre-New Hampshire weeks has once again infected many liberal Democrats, who now see only a choice between Nixon and Humphrey.

A special irony lies in this for those of us who, as liberals, once pinned our fondest hopes on Humphrey, and who, as undergraduates and graduate students, sent our five dollars in to the shoestring Humphrey campaign funds in 1960, hoping that he could stop the efficient Kennedy machine.

In those days, as now, Humphrey's personality was something less than compelling. He has never been an effective public speaker; his occasional long-windedness is as dispiriting as Rockefeller's fuzziness. But in 1960, Humphrey seemed to be a man of impeccable credentials, and John Kennedy a Johnny-Come-Lately whose commitment to remedying the ills of the poor appeared anything but unequivocal.

Unlike some of my friends from the Stevenson era, I have never felt that Humphrey sold out under LBJ. His position on the subject of Vietnam is a logical extension of the Cold War doctrines of as a leader of the Free World against monolithic Communism. Humphrey, who won his political spurs fighting what now seems to have been a somewhat hypothetical Communist threat to the Democratic-Farmer-Labor Party in Minnesota, has always maintained the Truman-Acheson line.

No, it's not Humphrey who's changed; it's me, and many other Democrats in their late twenties and early thirties who feel that, whatever menace Stalin may have posed in 1950, the Truman doctrine has served its time.

As a result of this, and also the tragic assassination of Senator Kennedy, we are moving toward convention-time with the generation gap at its most serious. Humphrey does not have it in the bag. (Who dares make that sort of prediction any more in this campaign?) But McCarthy, who has been deprived of the pivotal bargaining position he had hoped to have in the event of a Kennedy-Humphrey deadlock, looks more and more like a man battling a rearguard action.

American political life is not in any

better shape now than it was early last fall. It is in worse shape. It is in worse shape because the nominations of Hubert Humphrey and Richard Nixon, if they come about, will merely deepen the sense of alienation that some of our best young people felt before McCarthy offered them a hope in New Hampshire.

These young people have seen assassination depriving them of two of their most visionary leaders this year. They see that the results of popular primaries frequently have all too little to do with convention realities. They see the leading Democratic contender as a non-runner, spreading a superficial politics of joy, and making deals while Kennedy and McCarthy took their case to the people.

In addition to this, there is a serious danger of allowing the Vietnam war to become a non-issue. In fact, the war is heating up. Probably neither side will allow the talks to collapse, but nothing that happens in Paris is going to bring the draft calls down this summer; the figures for August are already out. Beyond Vietnam, there is evidence that even McCarthy and Kennedy have failed to think through the impasse in the Middle East. How Humphrey and Nixon would deal with it is almost too grim to guess.

One must respect the grief and shock of those supporters of Senator Kennedy who have been emotionally unable to rally to Senator McCarthy's support. On the other hand, those Kennedy delegates who have already shifted to Humphrey have betrayed what Robert Kennedy stood for.

To console the dissidents by asking Edward Kennedy to take the Vice-Presidential spot would be dubious political insurance, in view of the limits of any Vice-President's influence. Recent history is instructive on this point; Mr. Humphrey believes in teamwork. Promises made in November don't always stick in January.

For that reason, I believe the only real hope Democratic dissidents have today is in the candidacy of Senator McCarthy. Of the two contenders, it is McCarthy who is free of the Administration's mistakes. It is McCarthy who has questioned most sharply the increasing penetration of military power into all aspects of American life. It is also McCarthy who has called for a reassessment of the office of the Presidency. In an age of overly-centralized decision-making, his sort of quiet scepticism is badly needed.



## Series Brings Rogers

Ronald Rogers will be presenting his "Cavalcade of Musical Comedy" for the first time in Nebraska when he appears at the Nebraska Union, Monday, July 8 at 8:00 p.m.

Rogers was heard throughout Nebraska two seasons ago as a soloist on "Bandstand U.S.A." with Paul Lavalle and The Band of America. Since then he has toured coast-to-coast with his own program, at colleges and universities and on Community Concert programs.

Following the early summer concert season, Rogers will appear in two summer productions of Cole Porter's "Kiss Me Kate". In one of the productions he will be cast opposite the original Broadway leading lady of the show, Patricia Morison.

The program is "a nostalgic and affectionate tribute to the American Musical Theatre, from Stephen Foster and the minstrel shows, to "Mame," according to Rogers.

Christa Snyder will provide piano accompaniment.

## 'Eh?' Opens Summer Theatre Season

A summer season of protest opens tonight at the University Theatre with the initial performance of "Eh?", a play by Henry Livings.

"Eh?" concerns a young man who wants to be alone in the boiler room of a London factory in order to grow giant mushrooms and save the world.

The play is directed by Dr. William Morgan.

Featured in the play are William Szymanski as Valentine Brose, the mushroom grower; Frank Vybrala as Aly; Bill Lacey as Price; Cheryl Hansen as Mrs. Murray; Dana Mills as Reverend Mort; and Roni Meyer as Betty.

The play will be repeated on Wednesday. Curtain time is 8:00 p.m. for both productions. "Eh?" will be repeated seven more times during the repertory season.

On Friday, the second of three protest plays will be offered. "The Hostage," by Brendan Behan, comments on the Irish Revolution. The author himself was a member of the terrorist group which is portrayed.

The final play is "Serjeant Musgrave's Dance," to be premiered on July 14. The summer opera production, "La Boheme," presented by the NU Music and Drama departments, will run three days, Aug. 18-20.

The casts of the three repertory plays include actors well-known to patrons of the NU theatre.

Andy Backer, Scottsbluff, plays Serjeant Musgrave in "Serjeant Musgrave's Dance." Backer's last Howell performance was as King

Learn in the Shakespearean tragedy presented in the spring.

Susan Nohr plays Meg Dillon in "The Hostage." Miss Nohr graduated from the university and now teaches drama in a Hempstead, N.Y., high school. She returned to NU this summer to work with the company. She played in "Mother Courage" and a number of Laboratory Theatre shows.

"It is great to be back at Nebraska to work with so many people I have worked with before," she said. "The company has good actors, good directors, good technicians. The people are just great."

Dennis Calandra is also in "The Hostage." He played John-Paul Marat in the 1968 NU production of "Marat-Sade." Calandra calls "The Hostage" a "potpourri of song, dance, high comedy, low comedy, farce and pantomime."

Bill Szymanski appeared in "Lear" and "Marat-Sade" last semester and also was a member of "The Misanthrope" cast, presented in the fall of 1967. He has spent a summer in Greenwich Village in New York City.

"The repertory system is what the university theatre really needed," said Barbara Bowman, a member of the "Hostage" cast. "Hopefully it will be carried on after this summer's productions."

Miss Bowman was in "Marat-Sade" and has worked in summer stock. She also is a member of the university pantomime troupe, Unimimes.

The "Eh?" cast includes Dana Mills and Cheryl Hansen.

Mills played in "Lear" and "Misanthrope" at the university after a number of leading roles at Chadron State College. He also appeared in lead roles in summer stock at South Yarmouth, Mass.

Miss Hansen played Charlotte Corday in "Marat-Sade." She also had lead parts in several Lincoln Northeast High School productions.

The Summer Repertory of Protest will give 27 performances, plus the three nights of "La Boheme." Some actors will appear in all three plays, but their roles may change: in one play an actor could have a lead part, the next play all he does is carry on a prop.

The calendar for the three plays and the opera:

Eh? — July 2, 3, 7, 11, 13, 18, 21, 24.

THE HOSTAGE — July 5, 6, 10, 12, 19, 23, 28, 31.

SERJEANT MUSGRAVE'S DANCE — July 14, 15, 17, 20, 25, 27, August 1, 3, 4.

LA BOHEME — Aug. 18, 19, 20.

## Olivier's Hamlet Presented In Sheldon's Film Series

One of the most popular and most highly acclaimed film adaptations of Shakespeare will be presented at the Sheldon Art Gallery Auditorium tonight.

"Hamlet," winner of many awards, will be shown at 7:30. Shakespearean cinema reached a zenith during the 1940's. Olivier, and his chief rival Orson Welles, freely adapted the bard's works to fit the screen... and they were often rapped for doing so.

But Olivier's "Hamlet" struck like lightning.

"It has moments of rare beauty and feeling, such as the cinema has seldom seen," said the London Evening Standard. "Olivier leaves no doubt that he is one of our greatest living actors."

The Manchester Guardian said that "Hamlet" is a film "which is more closely knit and, in deed, much more dramatic than any stage Hamlet."

Olivier directed and starred in the film, which he also did in his highly popular "Henry V". He trimmed the running time of the play to just over two-and-a-half hours. The stage play, in its entirety, runs four hours and thirty minutes.

He deleted characters, including Rosencrantz and Guildenstern and the second grave-digger. But overall critical analysis resulted in "Hamlet" becoming the classic, the movie to which current filmed Shakespeare is compared.

John Mason Brown for Saturday Review said that the

movie "has a bounce, an urgency, a fascination, and an emotional impact which is hard to resist... The simple and exciting truth is that no player now alive can read Shakespearean verse as (Olivier) does. He is the master of the pause, of underscoring, of illumination."

The New Yorker wrote that "Hamlet comprises fine acting, remarkable sets, superb music, and of course, a script of which almost any line would merit an Oscar the size of Mount Rushmore."

Time magazine's review is contained in a cover story on Jean Simmons, featured as Ophelia. Time said that this movie affirmatively answers the question, "Can the screen cope with Shakespeare at his best?"

"It contains no single unquestionably great performance, but a complete role call of fine ones," the review continued.

Time also commented on the cutting of parts of the original.

"Olivier's main concern has been to keep the subtleties in focus, to eliminate everything that might detract from the power and meaning of the language.

"He has stripped his play and his production to the essentials. On the whole, this is a sternly beautiful job, densely and delicately worked."

The magazine continued: "Roger Furse's set, as nobly severe and useful as

the inside of a giant cello, is the steadfast beauty in the film. Next best: the finely calculated movement and disposal of the speakers against his sounding boards.

"A man who can do what Laurence Olivier is doing for Shakespeare — and for those who treasure or will learn to treasure Shakespeare — is certainly among the more valuable men of his time. In the strict sense, his films are not creative works of cinematic art: the essential art of moving pictures is an overwhelming visual as the essential art of his visually charming picture is verbal. But Olivier's film sets up an equilateral triangle between the screen, the stage, and literature. They establish an interplay, a shimmering splendor of the disciplined vitality which is art."

Also featured in the movie are Basil Sydney as the King; Felix Aymer as Polonius; Norman Woodland as Horatio; and Terence Morgan as Laertes.

Price of admission is one dollar for adults, 50 cents for children, tax included.

### HOW LONG?

The American jet-liner carrying troops to Vietnam has been in the hands of the Soviets for three days.

### Women's Swimming

Each afternoon from 2:30 women faculty may participate in recreational swimming in the Coliseum Pool. There is a 10c fee. Towels and suits are provided but each swimmer is asked to bring her own swimming cap.

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