

Editorials

Commentary

Residential

Significance

The fast-forming concept of a residential college should bear special significance to several thousand University students — the Greeks.

Along with other experiments in education, the college is based on (among other things) the idea of living, studying and learning in an environment more personal, and hopefully better, than the University complex.

ONE OF THE claims of the Greek system has been that it offers the personal experience often lacking in an 18,000-student school. Apparently, though, the Greek system has not progressed with the University to offer associated living conditions. Too many students still need association — which explains the rise of IDA and dormitory government.

Greeks should note and support the idea of the residential college. And then adapt some of the lessons to be learned there to their own living units.

Slipped disc

... by J. L. Schmidt

People buying happiness and manufactured fun. Everybody's doing what everybody's done. You can count on lots of people who can only count to one.

Genuine Imitation Life

Philips Records has put \$100,000 in the promotion and production of a new record album by one of their most stable groups, the Four Seasons. "Genuine Imitation Life Gazette" is the latest release for the Seasons and the biggest promo for Philips Records.

The company has admitted that something like this is probably confusing for the American public, the approach is totally new and a slight bit complex. In short, the Four Seasons get down to the real Nitty Gritty and that is bound to offend someone.

THE RECORD jacket is done in a newspaper format. All of the words to the songs are included within and mixed in with a variety of news shorts, ranging from "Human Torch has Misgivings" to "Hippie Cop Found Guilty on Pot Rap."

To really do this album justice, one must listen and read it for a week... yes, listen and read. You have to try to get seven years of Four Seasons style out of your mind and you have to look through Frankie Valli's falsetto to find the real meaning of the words.

The Four Seasons got together after a series of engagements in clubs in and around New Jersey. Three of the four were with a group known as the Four Lovers, a name they kept for several months before adopting the name of a night club in which they were featured. They were joined by a former member of the Royal Teens whose big hit was, "Short Shorts," remember that oldie?

FROM THEN on, it was all glory for the group. Their first hit was "Sherry" followed by a raft of songs in that genre. To add some variety they recorded a set under the name of the Wonder Who and Frankie Valli even did some of his own.

One of their songs, "Girl Come Runnin'" was recorded in four foreign languages in addition to the best selling English version. In addition to several world tours they have planned another in conjunction with this new album.

If you listen to side one cut one first the record starts with a real bang. "The king is dead — long live the king." And another select line, "No, my son, you've got to wait, the Prince of Peace is sleeping late." Does this move you?

CUT TWO features a snotty commentary on a girl in trouble whose body clutters up the otherwise saintly garden of Mrs. Stately. Cut three features "Look past today. I'll be alone." Cut four, "Is she looking at me?" and so on and so on.

Terribly pessimistic, but realistic. After all, that's what life is all about isn't it? ... realism and all that. I'd rather you be the judge about the Four Seasons' attempt at being realistic.

Give the record a chance. At least, look at the jacket.



"Now I know how Jackie Robinson must have felt...!"

McCarthy democrats bellicose

by Rowland Evans and Robert Novak

Washington — Closed-door events at Democratic national headquarters here Feb. 3 left no doubt that the stubborn bellicosity of the old McCarthy insurgents has changed little since the Chicago disaster last August.

Ostensibly, the meeting between leaders of the New Democratic Coalition (NDC) and Sen. Fred Harris of Oklahoma, Democratic National Chairman, was to discuss party reform. Instead, it deteriorated into a 90-minute demonstration of the angry gulf between left-wing insurgents and Democratic leaders.

THE CHIEF spokesman for the NDC — Paul Schrade, the United Auto Workers leader from California who was wounded when Robert F. Kennedy was assassinated in Los Angeles — demanded that Sen. Harold Hughes of Iowa be chairman of the party reform commission authorized by the Chicago convention. If Harris named anybody else, Schrade warned, it would be clear evidence he did not sincerely want reform.

The approach by another member of the NDC delegation — Adam Walinsky, the most flamboyant and radical of Robert Kennedy's young aides — was even more distant from civil political discourse.

While backing Hughes for commission chairman, Walinsky threw courtesy to the winds in a merciless cross-examination of Harris on the seating of two white regulars as Georgia's National Committee members. The response of the

tormented Harris was less than masterful. He staved off Walinsky with lawyer-like evasions, asserting the Georgia decision had been made before he became National Chairman and that any reopening of the matter would be up to the National Committee's general counsel. That left the NDC delegation in a state of apoplexy.

NOR DID Harris display great sensitivity by having as his adviser a Texan named George Bristol, a protégé of LBJ aide Walter Jenkins and Hubert Humphrey's envoy last year to the South's white party regulars. To the symbol-minded insurgents, Bristol's presence seemed proof that the reform-minded Harris was really intent on perpetuating the Johnson-Humphrey era.

But even if Harris had yielded to the NDC by naming Hughes, they would not have been appeased. The insurgents are interested not in party politics but in insurgency. Thus the outrage of the Democratic left caused by Harris's selection of Sen. George McGovern of

South Dakota instead of Hughes has little to do with Hughes as such and much to do with the tactics of protest.

Hughes has become a rallying point for the insurgents mainly because the Humphreyites, who felt he did less than his best for the national ticket while being elected from Iowa last year, would not accept him as the commission's chairman.

BUT APART from that veto, Hughes had no special claim on the commission chairmanship and certainly less than McGovern. Kennedy men less volatile than Schrade or Walinsky regard the Hughes question as irrelevant to party reform. While passively recommending Hughes to Harris for the job, Sen. Edward M. Kennedy had no expectation he would be named and has not joined the walling on the left.

The real reason for the walling is revealed in a confidential report by James Loeb, an esteemed liberal and veteran of the Americans for Democratic Action (ADA).

The Loeb report, privately

distributed in ADA circles, sharply attacks reform recommendations drafted just before the Chicago convention by a panel headed by Hughes and loaded with anti-Humphrey elements.

"The (Hughes) report seems to me to disregard completely the major factor of leadership in any organization and particularly in a political party," Loeb writes. "There is a tendency to destructure the party structure, to insist on a theoretical democratic process which would totally replace the element of party leadership."

CONSEQUENTLY, although Harris is more sincere in pushing party reform than the insurgents will ever admit, he could never meet their demands for a leaderless party structure. That suggests continuing, unbridled war between him and the insurgents.

That the insurgents want such a war was made clear last week in Schrade's private predictions that Hughes, having been vetoed as chairman, would refuse to serve on the commission. Hughes would then join Sen. Eugene McCarthy in the wilderness — a totem for the insurgents.

Hughes might have found when Harris rejected a compromise suggested by McGovern to make Hughes vice chairman. But after a conversation with McGovern last Saturday morning, Hughes accepted membership to further party harmony — a matter with which he, as a Democratic politician, is far more concerned than the Schrade-Walinsky insurgents.

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Campus opinion

Hot time at Harper

Dear Editor:

If the I.Q. of the kind of people who set elevators on fire was above monosyllabic comprehension, it would behoove them to stop their "flipping and grooving" in Harper Hall.

This (Feb. 16, 1969 at 2:10 a.m.) is the fourth time something like this has happened. After the last time locks appeared on the trash chutes. Are they going to lock the elevators at 4:30 p.m. now?

The city Fire Department is another bitch. Why don't they stay home and let the staff take care of things. Contrary to popular belief the staff is more than capable and more concerned than the firemen ever thought of being.

THE FIREMEN can't get their trucks close to any of the dorms, and by the way they walk up to them, they don't particularly want to. If there ever was a crisis, everyone would perish before the benevolent Municipality Services Extension got its ass up here.

O.K., now, why, why, why, after the fire has been extinguished and the danger of this concrete and steel structure burning like a gas soaked cotton swab is parted are we still kept out of our beds in the cold?

It must be so the staff can tell the "firemen" what has happened. Pity the poor policeman too, who has to guard the door for this purpose, 'cause he sure catches a lot of crap from us college kids.

IT IS written that the next time God destroys

the earth it will be by fire, what is the able "fire department" going to do then?

A distraught, slightly hinged "citizen" Harper Hall.

To the Editor:

I heartily agree with Dave Buntain's evaluation of the University's 100th birthday party. Speaking now as an alumnus who was on campus during the event, I can only express disgust in the manner in which the "Convo" was staged by the administration.

Three days after my graduation in January I received a letter from the University. My initial reaction—I first thought I was being called back for further service since it read (in sum): "As a leader among the students of this University we hope you will be in attendance at our Centennial convocation."

I DID not go. I was amused that I was considered a student leader simply because I had written for the student newspaper. Other than that I have done nothing on this campus which would warrant such a label. The University must have been worried about student attendance in the first place or it wouldn't have sent out the letters.

In looking back on my four years I cannot remember one speaker brought for an all-University convocation that inspired or even provoked student thought.

The only speakers I recall are those brought in by student groups or the Union. I don't foresee any change in the future, speaking (of course) as a student leader.

Larry E. Eckhoit

Peering at movies

by Rodney Powell

While the college crowd has been flocking to "3 in the Attic" and "Romeo and Juliet," I have been dithering around in "The Night They Raped Minsky's," "The Brotherhood" and "The Stalking Moon."

Since the first two have left Lincoln's screens, and I can not safely recommend the latter except to fans of Westerns (of which it is not too bad an example, although overly pretentious and much too slow in action), my function as an arbiter of taste, a guide to cultivated consumption (what Pauline Kael calls "consumer guidance") is not really called for.

Besides it is a silly function. The inane reviews of TIME and NEWSWEEK, et al, although better than they used to be, are still guides to attendance rather than actual criticisms.

ALSO, THIS whole notion of critics as guides to which movies it is proper to see drains the life from movies. That complete, if elementary, notion upon which criticism of other works of art is based — the idea that a work must be judged by what is there, not by the artist's stated intentions — has been avoided.

In movie criticism, this has meant not necessarily the acceptance of the works of those who profess the "right attitudes" (not every Kramer film has been universally hailed, but each receives a depressingly respectful pat on the head for being timely, even the superficially timely "Guess Who's coming To Dinner?"), but rather the rejection of those which are not "serious" enough or which profess a few improper notions.

The darlings of the Cahiers school of French criticism (Ford, Hawks and Hitchcock) are still not accepted in the U.S. despite the valiant and often boring attempts of our own school of critics.

THOSE WHO go to movies for Culture and Art, and who just love foreign films, particularly if they're Deep and Meaningful and Symbolic, are the most susceptible. They force the artist to indicate his overpowering seriousness if he is to be taken seriously (that is, if he is to take his place among the practitioners of the New art of the film).

The most serious example of this silliness last year was the reaction to "The Graduate." I will admit right off that I enjoyed the film immensely and have seen it three times. I too joined in the hosannas after seeing it for the first time.

But Nichols has not made a work of art; he has facily manipulated the audience, using all the right touches which college audiences are bound to fall for. He has a work that is not really perceptive but does contain some good observations.

We love "The Graduate" because it makes us feel good. But can one merely say it's entertaining but shallow? Oh no — if we fall for it, it's got to be Deep.

SO HERE is the problem — movies are not allowed to be what they are. I fear that the new audience does not really love movies — they love their reactions to movies. Even so bad a film as "The Hunt" will be hailed because it is against inhumanity, against violence, and, by extension, against war.

This is not to say that movies should have no pretensions. It is merely to say that the critic's function should be to point out what movies are, and in what ways the critic responds to them — to give some notion of what Robert Warshaw calls "the immediate experience," as well as to analyze that experience.

Reaction and analysis are both necessary; unfortunately, the new audience seems to prize reaction and pretend it's analysis.

I REMEMBER overhearing a girl discussing "The Graduate" gush "I just loved the symbolism!"

I bet she just loves herself for loving the symbolism, too.

And so solipsism marches on, while almost everyone applauds the "film generation."

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"WELL, WHAT DID YOU EXPECT THE SECRETARY OF DEFENSE TO LOOK LIKE?"