



Shout

Have you ever gone out
wanting to shout
to let yourself free?
And just about then
the feeling takes hold
as you start a grin
to break from your mold.

And isn't it great
to speculate
on swinging a limb
and flying up high
as high as sky
and coming back down
not touching the ground
just floating in space
at a merry pace
and laughing out loud
enjoying the glee
that set you free
and sent you out
wanting to shout.

photo and verse by joanell ackerman

On Sheldon's screen . . .

Audience musings and a kinetic taste

by Mike Raglin

Personal taste is regulated today as it never has been before. Each phase of life, the arts in particular, is praised or panned by an ever increasing group of people called critics. No special qualifications are necessary for the job. All that is needed is at least a semblance of taste, faith in your own judgment and a big mouth.

Some help in establishing personal tastes is needed. But, too many critics spoil the crowd. Some sincere observers may be created. But, more often, critics help the social phony by telling him when to say "yea" or "nay" at the appropriate times.

Editor's note: Mike Raglin, a junior advertising major and business manager for the Summer Nebraskan, decided to expound on the philosophy of an audience after attending the Kinetic Art films at Sheldon Gallery last Tuesday.

A fellow student sitting in front of him fell asleep during the showing and another student with whom he talked after the program expressed her unfavorable opinion of the films

Perhaps in Nebraska, critics have been somewhat overlooked. Many of us "natives" retain the conservative tastes that this geographical area seems to breed. Maybe this is why we tend to avoid the occasionally wonderful (or awful, depending upon how you look at it) cultural happenings that are brought here for us to enjoy and to pass judgment on.

That is why it was so refreshing to learn that many persons were not avoiding the three-part Kinetic Art film showing which began last Tuesday at the Sheldon Memorial Gallery. To handle the overflow crowd, the film shorts were shown three times instead of the two showings scheduled for afternoon and evening.

According to Norman Geske, director of the gallery, this was the biggest turnout for any film that has been shown there. One reason for the interest, he felt, was the display advertising which ran in the campus and Lincoln papers. Usually, films shown at Sheldon are not advertised. Perhaps cultural happenings just need the huzzas that the Madison Avenue boys can generate.

Clever . . . moving

To most of the audience at the evening showing of Program One which I attended, the film shorts were clever, often moving, and just plain

exciting entertainment. Here wholeheartedly agree.

The 11 films featured during the two-hour program are diverse in origin and in content. All fascinating. From two light-hearted animated shorts to several frightening black and white films, each has its own message. These are not the kind of films that you leave at the door of the theatre as you walk out. The symbolism becomes clearer after you have carried the films around in your mind for a few days.

It is impossible to describe each film. The color visuals in the film, "Phenomena" by Jordan Belsky of San Francisco, outdo 2001. This is the life-in-a-tin can existence of an animated character in the film "Vita" by Bruno Bozzetto of Milan. This short seemed to be the one that the audience enjoyed the most and it received the most applause.

Other languages

The voice speaking in English from the opaque container in "Why Do You Kiss Me Awake?" by Helmut Costard of Hamburg offers a surreal film joke. With the exception of the film and "La Pomme" by Charles Matton of Paris which has English subtitles, the other films are in other languages.

However, the visual artistry of the films overcomes this deficiency. Verbal communication. No language is needed to appreciate the creative film techniques, the photography, the fresh animations. For me, the spell of the kinetic art was real.

Those that saw the films and were disappointed, hopefully only a small minority, should not think that the time was wasted. The fact that they did go is in their favor. A man cannot truly like or dislike something unless he has tried it. I am glad that your tastes are your own. Disagreement with the critic's or dislikes is a matter of differing opinions.

Try again or forget it

As far as the Kinetic Art is concerned, you can either try again or forget it. You may change your mind. Even the critics do — as they did with "Bonnie and Clyde," for example. If you liked Program One, the go and see Program Two either in the afternoon or tonight.

If you missed the films last week but have had your curiosity aroused, go. Maybe you'll love them. Maybe you'll hate them. But you will become involved, whether you are in for a great treat or for a good nap.

Coalition takes liberal path

by Dan Piller
NU School of Journalism

At a recent meeting of the Nebraska Democratic Central Committee, State Chairman John Mitchell made a sobering evaluation.

"The Nebraska Democratic Party is in danger of slipping from the status of a major party," he said. "This is our first meeting where no Democrat is in power in Nebraska or the White House."

Mitchell's observation was accurate. In 1966 the Democrats won just one state office — on the Railway Commission. Two years later they were shut out. Indiana was the only state polling a greater percentage of Republican votes for President in 1968 than Nebraska.

Editor's note: Dan Piller, a senior in journalism, explores the Democratic Coalition's meaning to Nebraska politics. The story was completed as an assignment for the school of journalism's depth reporting class.

How the party is to challenge the ruling Republicans is debated today within party circles. If one group, the Democratic Coalition, has its way, the party will shift from its traditionally conservative base to a more liberal one based on the ideals of the late Sen. Robert Kennedy and Sen. Eugene McCarthy.

The Coalition was born after the turbulence and bickering of the National Democratic Convention last August. One month after the convention some disgruntled ex-Kennedy and McCarthy workers met in Omaha. Among them was State Democratic vice chairman (now National Committeeman) James J. Exon of Lincoln.

The discussion centered on how these elements could be held within the party in view of the events of Chicago — plus the predominance of the regular Democratic organization over the Kennedy and McCarthy workers.

Exon had good reason for attending the peace council. In Lincoln at that time a group of University of Nebraska students and faculty led by Philip Scribner, an assistant professor of philosophy, and H. Bruce Hamilton, a law student, had formed the "New Party" to run Hamilton for Congress as an antiwar candidate in the First District which includes Lincoln.

About all of Hamilton's backers were Democrats. And Exon knew that what support Hamilton received in the election would come from normally Democratic voters.

The meeting in Omaha resulted in the formation of a loose organization. One week later, in Fremont, plans were laid for a convention to be held in Omaha to formally launch the Coalition.

'Disturbed about path'

"We were disturbed about the path the Democratic Party was taking, both statewide and nationally," said Coalition leader William Campbell, University of Nebraska physics professor and member of the State Democratic Central Committee.

Also involved in early Coalition activities were Dan Schlitt, Campbell's associate in the NU physics department; Eric Carlson, NU political science instructor; Lou Lamberty, chemical engineer for Northern Natural Gas in Omaha, and Pat and Mary Kay Green, children of the late James Green, longtime Democratic Party leader, who had been involved with the Kennedy campaign. Green had headed the delegation to the Chicago convention in August.

The Coalition organized itself in Omaha during the first week of December. Speakers included Pat Lucey, former Wisconsin lieutenant governor and a figure in the Kennedy and McCarthy campaigns, and chairman Mitchell.

Mitchell, who noted that he had come to his position six years earlier in a reform movement, hinted that he was sitting out this reform attempt.

"The John Mitchells come and go," he said, "and I think my time is nearing."

This was interpreted by many as an indication that Mitchell wouldn't seek another term

as chairman in 1970. Mitchell has refused to comment on whether he will run again.

He also said, "I'm for the Democratic Party, whether it has a peace plank or a war plank, or whether its candidate is Hubert Humphrey, Lyndon Johnson or Eugene McCarthy."

That statement sums up the disagreement between Mitchell and the Coalition mavericks.

"We're interested more in ideology than the regular party," Campbell said. "Mitchell is a regular party man. He would back anyone. We reserve the right to back or not to back candidates."

Because of his position on the Democratic Central Committee and leadership in the Coalition, Campbell forms a bridge between the two groups. A native Oklahoman, he worked last year in the McCarthy effort.

Vietnam a factor

"The Vietnam War was the main factor in bringing us together," he said while fingering one of the many pipes he keeps on his desk in Bevien Physics Lab on the NU campus.

"But in addition to the war, it has become clear that the party must pay more attention to its ideals, and make itself more responsive to public opinion," he said.

He emphasized that the Coalition is a part of the regular party. It will not be a breakaway movement like the ill-fated New Party.

"We want to work for change from the inside," he explained. "We have promised that we won't oppose regular candidates in elections, but we could withhold support. Also, we will work to nominate candidates in the primaries."

The Coalition is a group of about 200 former Kennedy and McCarthy workers. It is governed by a 30-member executive committee which meets monthly to discuss state legislation and to plan for 1970.

Offering candidates

The group hopes to offer candidates in the Democratic primaries next year. Campbell said the candidates could be members of the Coalition or outsiders aided by the Coalition.

"You have to start early on this," Campbell said. "If we want to have a man ready for the 1970 primaries, we should start building him up about now."

The Coalition will aid any candidate by raising funds, writing speeches and giving staff assistance, and by doing some of the other mundane work that is part of American politics.

The important thing is that to receive Coalition support, a candidate must be more than just a good Democrat. Campbell made it clear that the Coalition is interested in liberals.

"I think a good liberal could do much better in Nebraska than people think," he declared. "We've been so scared of this state's supposed conservatism that we've never really tried."

Not hippy group

The Coalition is not a group of hippies or radicals. Campbell, Lamberty and Carlson all affect the close-cropped Midwestern hair style. Green's appearance belies more his Irish ancestry than any social unorthodoxy. Schlitt's beard is a reflection of his Quaker faith.

Executive committee meetings are held in private homes or motels, either in Omaha or Lincoln. Following a promise made at Omaha, they are open to the press.

"We aren't interested in becoming kingdoomers or smoke-filled-room operators," Campbell said. "There's been too much of that already."

One item on the Democrats' agenda is how to dislodge Gov. Norbert Tiemann should he try for a second term in 1970. Tiemann has pre-empted much former Democratic territory with his liberal spending programs and new tax systems.

"I definitely feel that the Democrats should offer a candidate at least as liberal as Tiemann, and certainly not one running on a reactionary anti-spending platform," Campbell said.

Trying to expand

Until 1970, the Coalition will occupy itself by trying to expand beyond its Omaha-Lincoln

base, by adding blacks and labor union members, and working to develop cohesion and strength through fund-raising and monthly newsletters.

One of the men responsible for getting the Coalition together, James Exon, has been mentioned as a candidate for governor next year. Nebraskans know him as the man primarily responsible for the successful legal battle over congressional reapportionment in the state.

Exon, a Lincoln office supply dealer, discussed Nebraska politics while sitting in his office, decorated with pictures of Lyndon Johnson, former Governor Frank Morrison, former Congressman Clair Callan and a bronze bust of John F. Kennedy.

"We will beat Tiemann, regardless of who runs," he declared. "But we won't have to appeal to the far right reactionary elements to do it."

He said the Democrats should focus on Tiemann's "dictatorial tactics," particularly regarding personnel changes in state agencies.

Exon pays dues

Exon, who said he considers himself a liberal, pointed out that he was a dues-paying member of the Coalition.

"It's a good safety valve," he said. "The Coalition is made up of people interested in improving the lot of all. We can't afford to disregard their work or advice."

But he took issue with the Coalition's contention that ideology should supersede party loyalty.

"They're trying to have their cake and eat it too," he said. "If you're going to take official positions in the party, then you must assume the responsibility of maintaining party unity."

As a top official in the Nebraska Democratic Party, Exon said he saw his role as one of keeping all the elements in the party together.

"We do have those who would oppose Tiemann for his spending programs, just like reactionary Republicans," he said. "And there are also the Coalition members. So we have quite a diverse element in the party."

Keep dissidents

Above all, he said, the established parties should do everything in their power to keep all dissident elements in the two-party system, to maintain political stability in the country.

"That's what I'm trying to do by encouraging the Coalition," he said.

Chairman Mitchell said he has a "wait and see" policy toward the Coalition.

"They have about 200 members, which makes them a very tiny minority within the Nebraska Democratic Party," he stated.

It was encouraging that many Coalition members, such as Campbell, were active in the regular party, he said, adding that he thought their actions so far have been excellent.

But he disputed the Coalition's semantics, saying it was mistaken to wrap itself in the cloak of liberalism.

"Too many people associate the term 'liberalism' with big spending," he said. "But there is room for fiscal responsibility within the Democratic Party. We haven't had fiscal responsibility from Gov. Tiemann."

Mitchell made it clear that if he is still around in 1970, Tiemann's spending programs definitely will be an issue.

"Tiemann is doing essentially what we called for in our 1966 platform," he said. "So if you want to call Tiemann a liberal, then I guess the Democrats can be called liberals as well."

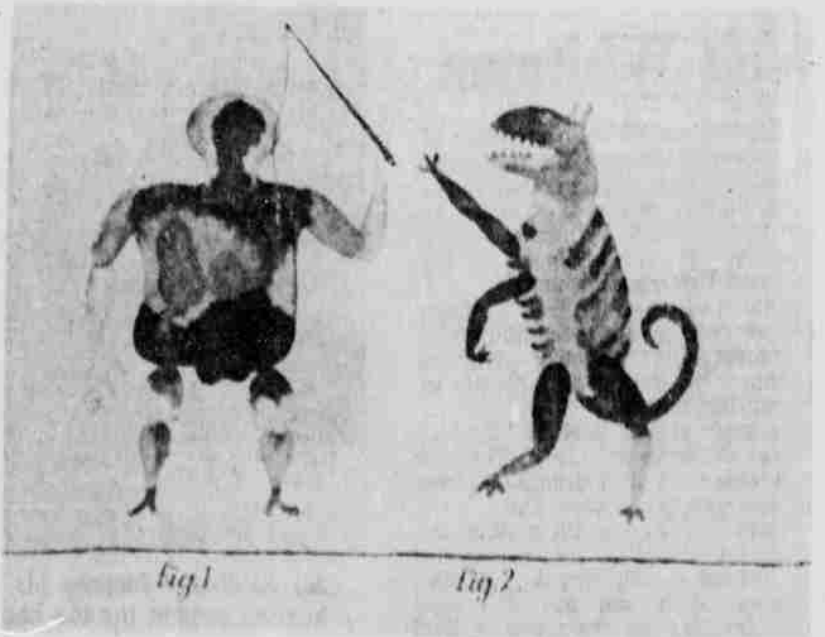
"But the governor has gone far beyond what we thought was necessary for the programs of the state."

Mitchell declined to say whether he would seek another term as chairman. And he did not speculate on the identity of gubernatorial candidates in the 1970 election.

Wary of coalition

"The important factor is that we can't have fragmentation in the party," he explained. "That's what makes me wary of the Coalition. We're a minority party in this state as it is, so we can't afford the luxury of splinter groups

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The above two figures are from "Et Cetera" by Jan Svankmajer of Prague. The film short is one of the 26 from nine countries included in the Kinetic Art. Program Two is showing today at 2:30, 7:30 and 9:30 in the Sheldon Gallery.

Kinetic film is scheduled for three showings today

Because of the interest shown in the Kinetic Art film program which began June 10 at the Sheldon Art Gallery, three showings are scheduled for today.

Program Two of the three-part series will be shown at 2:30 this afternoon and at 7:30 and 9:30 this evening. Admission is one dollar for adults and 50 cents for children.

The program includes six film shorts as follows:

"Et Cetera" by Jan Svankmajer, Prague. Variations on the games of some doomed players, in three methods of animation never used before — brief sequences of film graphics.

"Miracle" by Istvan Ventilla Budapest. Using image and music as a composition of film form — evoking places and presences, generating some deeply-felt impressions.

"Elegia" by Jan Huszarik, director and Janos Toti, cameraman and editor. Budapest. A disquieting, hallucinatory analogy between the fate of horses and men, crushed under history's iron heel.

"What Do You Think?" by Yoji Kuri, Tokyo. A wild mixture of

animation and live action; the incessant beat of outrageous gag; unlikely reality leaves no doubt; flower power flourishes in Tokyo.

"Paris Mai 1968" produced by the Film Cooperative of Paris. The film on the Student Revolution seized the Sorbonne and rocked the French government. It emerges a lyric cry from the streets, the refrain, "This is only the beginning—continue he fight!"

"Tonight Let's All Make Love London" by Peter Whitehead, London. Pleasure is the theme of Whitehead's rambles through the night. Moving from the mock heroic tone of "The Fall of the British Empire" to art, Michael Caine discusses his approach to seduction, Julie Christie talks about film acting, and a painter demonstrates his kinky Mick Jagger and The Rolling Stones explore some intuitions about present, Eric Burdon and Animals sing their way out of World War (footage and dazed draw the psychedelic curtain.