

Campus protests as a seat of power

As the campus moratorium to protest Vietnam Oct. 15 was adopted this weekend by a number of Congressmen from both houses, campus protest gained new dignity as well as national stature.

But, far more important, campus protest gained the knowledge that it can be effective — at high echelons where it counts.

During the last five years protests have had a drastic effect for reform on local campuses.

Anti-ROTC protests are among the most widespread and visible examples of effective local action. Two big-name schools, Harvard and Dartmouth, completely dropped ROTC this year, action triggered by spring protests. When the present enrollees graduate, ROTC will cease to exist on these campuses.

At Nebraska, though there have been only one or two very small demonstrations, ROTC enrollment is down dramatically. Thus protests are effective in carrying spirit from campus to campus, affecting even quiet campuses such as Nebraska. That they also have reached the high schools is evidenced by a similar drop in freshman ROTC enrollment.

But recognition by government officials, favorable recognition, is a new dawn.

Tacit recognition has been stirring for several years as officials have jumped on the bandwagon to end involvement in Vietnam, but the spirit of acting together with campus protesters has never been evident. It will be as these senators and representatives attempt to spend the day spotlighting war protest on the floors of both houses and to introduce resolutions limiting and reducing the war.

Moreover, Congress is an arm of government that can do something about the problem, much more than the standard administrative sop of a study committee. The Vietnam war is so big and so tied up in bureaucracy that support at high levels must be won if the course of American policy is to be changed.

Years of protest — in all but a few cases peaceful and constructive — have culminated in just that kind of support.

For the collegians and professors long involved in protesting the war and seeking official recognition of the legitimacy of their protests, years of disappointment and disapproval have been vindicated. They have the added satisfaction that they originated what may soon come to be a new direction in national policy.

They are, and should be, proud. Now that the campus has seen what it can do, it may become a still more potent force in influencing the direction of the nation.

Holly Rosenberger, editorial page assistant

Chicago, we come in peace

The Chicago Eight, dissenters indicted on a flimsy conspiracy charge of plotting to incite riots during last August's dismal Democratic National Convention, came back to the city last week.

The flimsiness of the supposed conspiracy is far from being the most significant issue in a landmark case. The trial stands in a good position to test the new Federal antiriot law as well as Attorney General John Mitchell's decision that wiretapping is legal "in the interests of national security."

This can be a worthy test of controversial procedures, and the defendants are well aware of its possibilities.

However, such a test can best be taken in an atmosphere of calm and thought. Several statements made by defendants in a mass rally at Grant Park may encourage disastrous disregard for that atmosphere.

Rennie Davis, an organizer of the National Mobilization Committee to End the War in Vietnam, told some 2,000 sympathizers, "The pigs are trying us in a courtroom, but the real determination of this fight will come in the streets of this city and across the country."

He was followed by Yippie leader Abbie Hoffman, whose pledge to breed a conspiracy of love ended with, "We have come to Chicago to fight . . . victory or death."

Hoffman's words were met with upraised fists as followers shouted "Fight on."

These men, some of them leaders of the thousands of young people who came to Chicago last summer to protest in peace, who came to a city girded for violence, and either found it, met with it or provoked it, with fault on both sides, understandably returned with bitterness in their hearts.

But their cause is too important to let bitterness override reason, and it is hoped that they won't, that they will try every other avenue first.

The eye-for-eye, tooth-for-tooth philosophy was the law code of Hammurabi, and can best be laid to rest with that long-dead king.

HR

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GOSHEN HOLE

... by J. L. Schmidt

Lorin Hollander is balding, bearded and twenty-five years old. Lorin Hollander is an artist, a musician specifically. He has a gripe concerning his profession and he is currently trying to right the wrong in his work.

At the age of four, Hollander took up the violin. At five he started playing the piano. He played Carnegie Hall at 11 and pinch-hit for Van Cliburn at 14. He enrolled in Juilliard and played many concerts, even a world tour for the Department of State.

At the end of his tour he began to change. The artist began replacing the robot and he realized that there was more to music than just polishing notes eight hours a day. He was labeled as the freak of the classical establishment.

On Febr. 23 this year he played a new electronic piano in a concert at Fillmore East. Angel Records was there and the result is an album of cuts from this concert.

Philosopher-musician

Back to Hollander's gripe. He told the audience he was at Fillmore because, "Fillmore is communication." Sounding more like a philosopher than a musician, he continued:

"... A cold, impersonal attitude permeates

the communication and interaction between men. A veil of games and lies distorts the original vision and intent of many of man's institutions. The deepest meanings behind even the more sensual of man's explorations into himself — artistic creation or religious wonder — have been lost in a tangle of dogma and politics.

"Classical music is a sad example. Here is an art soaring with emotion and screaming with urgency, able to satisfy the deepest intellectual longings, yet rejected by many as being archaic and effete."

A toccata, a free form composition displaying the artist's virtuosity, called "Up Against the Wall," is probably one of the finer cuts of the album. Hollander said about this piece: "I think I can put Vietnam, the ghetto, Biafra, etc. etc. in my own way, into music."

This he does with a hard, driving beat which is at times vicious, almost enough to make one crawl the walls. But then, the situations in Vietnam, the ghetto and Biafra, etc. etc. are much like that, too. The song builds up frustration and there is absolutely no relief in store for the listener — a very vivid song which makes its point.

Other works by Bach, Partita No. 6 in E Minor; Debussy, Fireworks and Prokofiev's Sonata No. 7 in B Flat round out the album with two bands

devoted to spoken introduction and interpretation by Hollander.

First electronic piano

An electronic piano, engineered by Baldwin and officially called the Baldwin Electronic Concert Grand made its first public appearance at this concert.

It sounds like a regular piano but has the advantage of a self contained amplification system and volume control without tonal distortion.

The sounding board is replaced by ferroelectric cantilever transducers which channel the sound through speakers in the body of the instrument. Additional pedals allow the pianist to achieve a crescendo or diminuendo effect on a given note or chord.

Designed for use at places like the Hollywood Bowl or Tanglewood, the piano was also found to be very effective at Fillmore East because it lacks good acoustics.

Hollander might be the freak of the classical establishment, but the likes of him are going to keep classical music alive. An artist with the dedication and talent of Hollander is a good man to have on one's side, and when the establishment realizes that, classical music will live again and take its true place in our culture.

Nebraskan editorial page

and then there were

None

... Kelly Baker

"Whatever you read about Midnight Cowboy is true" — sounds like a promotion for Denmark's latest sexport. No so, for this is the advertising copy for a movie which does not need such embellishment to stir up curiosity seekers.

This powerful, sometimes brutal film follows the journey of Joe Buck to New York and Miami and eventually to a realistic outlook on life.

Played superbly by Jon Voight, Joe leaves the fertile fields of Texas with the vision of setting up his personal stud farm in New York City, where "there's women just beggin' for it."

In New York Joe meets Enrico Salvatore (Ratso) Rizzo, who first takes him for twenty dollars and later becomes his only friend. Dustin Hoffman in an excellent performance as Ratso is living a hand-to-mouth existence on what he can steal and his fantasies of a life in Florida.

Director John Schlesinger uses flashbacks of Joe's youth and his relationship with Crazy Annie, the town simpleton, to establish the lack of personal involvement in Joe's life which later underscores the importance of his friendship with Ratso and explains an act of almost sadistic cruelty. These monologues in which Joe takes no verbal part emphasize his inability to form meaningful personal relationships and his ability to use people — as he intends to use the women of New York.

Whereas he employs factual memories to explain the character of Joe the Dreamer, Schlesinger uses Ratso's (originally the realist of the two) fantasies to help in defining him. The movie traces the movement of Joe from dreamer to realist and Ratso from realist into fantasy delirium and eventually release from reality.

Midnight Cowboy is a very powerful motion picture and it is a testament to Schlesinger's expertise and artistry that the brute force of the movie is never out of control . . . that our sympathies condone Joe in his brutality and stay with him and Ratso afterwards.

Schlesinger directs an excellent supporting cast rather coldly, generating little audience empathy for these characters. Joe develops a symbiotic relationship with each of these people — the prostitute, the homosexual, the religious fanatic and the society matron — in which he intends to use each of them and ends up being used by them. And just when he is finally free of the emotional poverty that condemns them, Joe is freed from the person who has kept him in this poverty, but at the same time has helped him grow out of his fantasy adolescence.

Transit troubles cities

by Whitney M. Young, Jr.

It seems strange that a nation that can transport men to the moon can't get people to work on time in the cities. Public transportation is the lifeline of America's cities, but it's usually inefficient and too expensive.

Part of the reason is the obsession with roadbuilding that's gripped the country. Since World War II, \$50 has been spent on roads for every \$1 spent on mass transit.

One reason why roadbuilding has been so popular is that there is a limitless supply of federal funds for it. The federal government puts up 90 percent of the cost of highways, so it's difficult for cities and states to resist the temptation to build road just to get some of that bankroll.

There's always plenty of cash around for highways because they're financed by a trust fund made up of earmarked gasoline taxes. So whether they're needed or not, highways are built.

It's necessary to get transportation policy back on the right track after years of neglect. There ought to be a freeze on unneeded highway construction and the billions saved spent to improve public transportation.

Our failures in transportation are just another indication of how this affluent nation ignores public needs in favor of private privileges.

Low fares, new equipment, and experiments with ghetto-to-factory public transport can help to revitalize cities — all for the cost of unwanted and unnecessary highways.

Ned S. Hedges
Director of Freshman English



Open forum

Dear Editor:

I expect to catch all kinds of hell from all sorts of people about the article in Wednesday's Nebraskan concerning second semester freshman English classes "for fresh Greeks." I think it is necessary to clarify our position.

There may be those who gained from your article the impression that the English Department desires to have its instructors rub elbows with the elite and serve up T. S. Eliot with tea and crumpets or Hemingway with beer and pretzels in posh surroundings. We have no such desire.

There will be no freshman English classes in fraternity or sorority houses or any place other than Andrews Hall; there will be no "special" classes designed for fraternities or any other groups; there will be no special teachers hired for or assigned to any such classes.

We do have considerable interest, however, in a general program involving the grouping of students from the same living units and placement in the same freshman English classes — to a very limited extent, limited primarily by the tremendous

complexities of registration and scheduling.

We are not so naive as to think that the entire process of education, or even perhaps its most significant part, takes place within the four walls of the classroom. It is our intention in our freshman English classes, and our hope, to stimulate intellectual activity, to generate serious discussion, and to foster an atmosphere of freedom in inquiry and expression. If the students in a particular class also associate closely with one another in living units, we would expect some continuation of discussion originally generated in class, and vice versa, and we would thus expect significant improvement in the quality of the students' educational experience both in and out of the classroom.

For the past two years, the Department of English has participated in such a program; and, though the results have not been subjected to any intensive or extensive evaluation, we have felt that the classes have proved to be of sufficient benefit to warrant our continuing participation. In fact, a number of the persons most instrumental in the

development of the Centennial Education Program, both faculty and students, have been involved in our previous experiments.

The basic philosophies underlying the Centennial Program and our experiments are the same.

Thus, we wish to continue to cooperate in a program of cluster grouping students from living units into freshman English classes. We care not at all whether the living units are "Greek," or Roman, or Mayan, or Independent, or whatever. Indeed, in terms of the supposed benefits of such a program Greek living units stand to gain the least. One of the side benefits we would expect from a cluster grouping program would be that new students could gain some sense of group identity and "belonging" that they might not otherwise gain so quickly. New students in Greek organizations have little need of that.

Then, too, we find it generally desirable to have as many different "kinds" of students in classes as possible — students with various educational and socioeconomic backgrounds, representing various subcultures. This sort of variety is particularly desirable in

literature classes, since students learn perhaps more from one another than from either the instructor or the material under discussion.

It is our observation (accurate or inaccurate) that students associated with particular fraternal organizations tend to be "of a kind" — with similar backgrounds, similar attitudes, and similar value systems. If that observation is true, students in classes made up of only such students may find their education experience impoverished rather than enriched.

But just as we have no intention of discriminating in favor of fraternities and sororities, we have no intention of discriminating against them. We wish to schedule as many cluster grouping classes for living units as the difficulties of scheduling and registration will allow; but we have not chosen, and have no intention of choosing, which specific living units will participate. That task of selection, as far as we are concerned, rests entirely in the office of Student Affairs.