

editorial

Back to business for some, not all

It's the first day of second semester. It's back to business as usual.

But, it may not be back to business for some students.

Tight budgets and an accreditation crunch have hit the College of Business Administration, and some students are going to be in the middle of that squeeze.

In accounting terms: It all adds up.

Recent enrollees in the college (those after June 13, 1977) will have to have a 2.5 cumulative grade point average or face scholastic eviction, according to Arthur Kraft, acting CBA associate dean.

It is unfortunate that the emphasis on grades must play such an important role in the theater of higher education. It is hoped CBA will take individuals into consideration, and not just grades.

Small Bricks

Simple little things add up to make big universities

Universities are built upon small bricks. Added together they create a monolith—often an impressive institution.

But each brick has its purpose, a factor in the duration and success of the whole.

We have all heard the adage: "It's the little things that count." But sometimes we seem to lose sight of this, and the little things are passed over as irrelevant or insignificant.

Undoubtedly it is a matter of perspective; but we all have certain common elements. For the students, of course, it is the university.

Each one of us is affected by it in various ways and degrees.

The point I am trying to establish, quite simply, is this: What about you and me? What about today and tomorrow?

I recognize the problems incurred by the scheduling of a bowl game during the week of finals. But, also during finals week, why was the temperature in the library kept consistently at 90 degrees so that no one could possibly study, especially in

True, grades are expected to be a reflection of a student's learning, but their accuracy can be questioned.

Kraft, thankfully, does admit that the policies are "rather distasteful things to do."

It is distasteful that a number of UNL students will find themselves left in a lurch.

Not only does this affect business majors, non-CBA students are shut-out.

Non-CBA students are given the lowest priority in enrolling in 300 and 400 level courses, according to the priority system devised by CBA Dean Gary Schwendiman.

Those students desiring to take business courses as electives for a minor or self-improvement are out of luck.

As our society becomes more business-oriented, these classes and the information they offer are more important.

And the pressure in the college is going to be heavy.

Kraft even admits that students are going to be under pressure to perform.

Competition is bound to be keen. Student vying against student, not only for grades but just to get into a course classroom.

A healthy educational environment? Unlikely.

It is time for the institution to take a careful look at the programs it offers.

Some are required. Some are not. Some have little demand, others have a demanding demand.

If an institution and a student's education are to survive, a common economic principle must be followed—supply and demand.

Right now, there is a large demand for classes offered in business administration classes. Where is the supply?

the stacks?

I see the significance of ASUN activities; but why is mention never made of the fact that Nebraska Bookstore offers the best return value on your books when you need them most—during finals week?

So often the things that upset us the most are just that—small bricks. It does not take a hard-working reporter or researcher to understand or find out what these problems are.

michael
nikunen

All it takes is the ability to listen and to be sensitive to what is being said in the library, in the union, on campus and at the dinner table.

They are the problems, irritations, frustrations that are talked about and debated most frequently, but never seem to reach print.

The significance of putting these frustrations into print is two-fold.

First, the satisfaction. The satisfaction of knowing this problem is not unique to yourself, that you are not the only one that melted out the library door, back to a noisy room or another crowded library.

Secondly, a problem once recognized is half solved.

Perhaps someone in a position will take steps to solve the problem.

And, paraphrasing Arlo Guthrie in "Alice's Restaurant": If one person complains, they will think he is sick and get rid of him; if two people cry out in harmony, they will think they are both strange; but if three people say something they will think it is an organization.

And could you imagine if 50 people complained? They would think it was a movement. And here lies the significance of putting these small bricks into print.

I do not claim I can see where others cannot, or that I'll always say what is right. But I will try.

Another male bastion toppled; female maestro leads way

Wilmette, Ill.—Even on a quiet, beautiful, snowy morning in her gracious home here, Margaret Hillis is still a little pleasantly stunned by it all.

Suddenly, after years of orchestral and choral work, she is the heroine of women in the music field.

What she did was suddenly to take over the dazzling Chicago Symphony Orchestra from conductor George Solti when he fell and was disabled last fall.

georgie
anne geyer

"Woman Steps in for Solti, Wins Carnegie Hall Ovation," the New York Times rave review was headlined.

This tall, handsome woman with the gracious manner and the deep voice laughs gently at this. "Note it was 'woman.'" she says. "They didn't mention my name until the fourth paragraph."

Since it has been—and is, even today—widely believed that women do not have any particular original musical ability, perhaps it is good to look deeper into the case of Margaret Hillis.

When she was studying at Indiana University after World War II, her passion to

become a conductor having been with her since she was 6 or 7, she was told by her professors that she had extraordinary composing and conducting talent.

"Yes, you are a conductor," one of her professors told her, "but it's difficult enough for the men. For women, it's impossible. You couldn't get a major teacher. Why don't you go in the back door?"

The "back door," which became something she also loved, was her work as choral director for the Chicago Symphony.

At the same time, she conducted smaller orchestras so that, when her big chance came in late October, she was quite ready, even with only a day's preparation to play Mahler's awesome Eight Symphony.

Ah, but if that were all there were, then it would be just another Hollywood-style success: Understudy Takes Over, at Last Moment, Crowds Go Wild, Hollywood Offers Contract.

The story of Margaret Hillis is a lot more than that.

It is, at heart, the story of the psychodynamics of conducting today—an art that perhaps more than anything has symbolized the absolute patriarchal authority of the controlling male—and how it too has changed.

Once she conducted so suddenly and so brilliantly, for instance, even the male

members of the orchestra were beaming at her for days.

"There is still some occasional hostility from one person," she said thoughtfully. "But today basically it is only a question of 'Can you play?' and 'Can you help me play?'"

"Conducting certainly was the male preserve. But the days of the 19th century tyrant are over. No man would dare play that role. The whole thing today is collegiality. It used to be based on fear—not anymore."

How did it change? She puzzled for a moment.

"How did it change?" she repeated. "I lived through the change, yet it is difficult to say how it came about. Most of our conductors before were imported—they brought the German tradition."

"Then, as time went on, younger conductors came on. Part of it was that we didn't develop as many younger ones because we didn't have enough opera houses here. There are 60 year-round opera houses in Germany, for instance, and one in this country."

What she was saying was that the day of the martinet...of the maestro...of the dominant temperamental Great Male Conductor...was past.

Yet, she hastened to add, that did not mean that "authority" was not present. But it is the authority of the person who

Bureau opened on East Campus

The Daily Nebraskan has made a few changes this semester, one of the largest being an East Campus bureau.

This expansion will help the Nebraskan better cover East Campus activities and day-to-day operations.

With law, dentistry, home economics, agriculture education and NU central administration on East Campus, there will be much news to report.

Working in the East Campus office will be John Ortmann, Marcena Hendrix, Amy Lenzen and Rod Murphy.

In addition, our advertising staff will have a full-time person working in the office, which is in the student activities area of the new union.

This is another change in the ever-expanding Daily Nebraskan, which has an annual budget of more than a quarter of a million dollars.

The circulation is now 17,000 and, we hope, growing.

And, with larger papers coming out, thanks to our talented advertising staff, we hope to bring you more news each day.

We have more than 60 dedicated reporters, editors, photographers and columnists, to bring you that news in the best way possible.

We all look forward to presenting you with a comprehensive and thorough product this semester.

—Ron Ruggless
Editor in chief

letters to the editor

The Daily Nebraskan welcomes letters to the editor and guest opinions.

Choices of material will be based on timeliness and originality. Letters must be accompanied by the writer's name, grade level or title, address and telephone number. They may be published under a pen name if requested.

All material submitted is subject to editing and condensation and cannot be returned to the writer.

Material should be mailed or delivered to the Daily Nebraskan, Nebraska Union 34.

knows what he—or she—is doing.

"When you step on the podium," she mused, your authority has to be there. If the orchestra does not accept your authority, that authority stays on the podium."

Then what happens? She rolled her eyes in horror. "They giggle, they watch the concert master instead of you—it can be devastating."

But they didn't do that when Hillis conducted and they surely will not do it when she conducts the many requests she now has.

They didn't do it not because she demanded her "rights," but because she was so damned good.

She worked through her original resentment, and the difficulty of a female taking on an "authority role" ("As you grow, you shed things like an onion").

She had the "courage" to do what she had to do because she simply was well prepared.

In fact, when she was about to conduct the Mahler, George Solti said to her, "My dear, this takes a great deal of courage to do."

"I didn't think of courage," she said. "I knew the tools were there, and I just knew it had to be done." She paused.

"I wonder—can you have courage if you don't have fear?"

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