



Photo by Mark Billingsley

High school students of the new decade will scrawl their messages on the railroad overpass, covering those of 1970s. Another decade of college students will leave its message on the UNL campus, whether it's one of protest, disillusionment, apathy or optimism.

## Procession of time leaves valued gems

**D**ecades are like jewels. Roughly formed at the beginning, they are shaped by the hands of man and God until, plucked from the sands of history, they are cherished forever.

The jewel formed by the 70s is ready to take its place in the lineup of decades. Its value depends on the perceptions of the viewer and varies from person to person.

This issue of Fathom looks at the different facets of the 70s, fully aware that no broad generalizations can be used to describe the past ten years or the next.

We've tried to hold this decade up to the light and analyze it from different angles. Each turn of the hand or difference in opinion gives the decade a new look and we acknowledge the futility of explaining each side of the gem.

We also attempt to compare the formation of the jewel of the 60s in hopes that an analysis of both will help in determining the look of the 80s.

It seems that the decision to pluck the jewels from history has an arbitrary air. The Iranian situation and the energy shortage will put the final polish on this decade, just as Woodstock and campus unrest were the shaping forces for the 60s. It is doubtful if any jeweler would pick such events for the final touches, but time was the only one consulted in the decision.

This same feeling of random selection applies when attempting to predict the jewel which will be formed by the 80s.

With this attitude, we look backward to the 60s, while analyzing the 70s and casting light on the possibilities of the 80s.

# Where have all the hippies gone?

By Betsie Ammons

**H**ippie, a catchall phrase. A drop-out. A drug-crazed, societal rebel. A flag-burning, draft-board-hating radical. A spaced-out, turned-in advocate of free love and communal living. A cliché of the 60s.

Known as "beatniks" in the 50s, "hippies" became prominent enough in the 60s to earn a place in Webster's Dictionary—hip-pie: "a young person who rejects established mores, advocates non-violence, and often uses psychedelic drugs or marijuana; a long-haired, unconventionally dressed young person."

Whatever the world's cloudy origins, whatever the dreams of those it describes, the transition from the 60s to the 70s has meant a change in lifestyle and focus. Where have all the hippies gone?

The faded 60s jeans have made way for sleek Calvin Kleins, militancy has all but faded from the scene and drugs no longer are considered the open door to mind expansion but the basic values of those participating in the hippie movement have not changed.

According to a survey by Rex Weiner and Deanne Stillman, to be published in an upcoming book "Woodstock Census," these values simply take a different form.

**STILLMAN AND** Weiner say, "According to the people we surveyed, the 60s live (although often in disguise). The style has changed but the attitudes and outlooks, for the most part, have not."

UNL sociology Professor Mary Jo Deegan concurs. But she contends that groups working for social change today are more concerned with economics than were their radical predecessors.

Deegan said the movements of the 80s will be directed at gaining economic democracy. The participants will be working class, she said, because these are the people who are having increasing difficulty meeting costs of food, housing and utility bills.

Senior citizens also will play a big part, she said, adding that they have been active during the 70s but have received little attention from the media.

Deegan said she is involved in CLASS, a Lincoln group organizing a conference next spring to help people learn ways to gain control over the cost of living.

She said she also has participated in demonstrations in the 70s concerning the ERA, abortion and other women's issues.

**DEEGAN** minimized the importance of drugs in the 60s youth movement.

"I don't think it was that crucial to organization," she said. But she said she knew many hippies who were heavily into drugs and were not politically active.

Deegan, a participant in anti-war and women's marches in the 60s, said she thinks the movement was successful to some degree. A lot of the success, she said, depended on the movement.

"Personally, I think protests were successful in ending the Vietnam War," she said.

But gains made in the women's movement during the 60s and early 70s are losing ground, she added.

Of the 70s, Deegan said she thinks the general aura has been apolitical, but that some social change has been attempted, especially in the area of rape and battered women, phenomenon she called a "late 70s issue."

Deegan said she thinks accusations that the 70s are a "me decade" are somewhat unfair.

"I don't really think it's been a for me thing," she said, "but rather a mistrust in institutions," such as the family or the government.

**UNL SOCIOLOGY** Professor David Brinkerhoff said he thinks the 70s have brought an increased emphasis on what the individual can get from the system.

College students, rather than dropping out with drugs or participating in radical movements, are shifting back to more traditional activities, and are more grade-oriented, he said.

But, Brinkerhoff said, "I don't think this means that young people have abandoned concerns. They just think that 'working within the system, I can accomplish things.'"

Brinkerhoff called himself a marginal participant in the youth movement.

He said he grew his hair long like most young people at that time and participated in protest marches and coalitions for change, but was not into drugs or communal living.

For some reason, hair seemed to be an issue. Deegan

said she thinks the fact that men did not cur their hair bothered people more than other aspects of the hippie movement.

She also said some were upset that women wore their hair long and straight, instead of ratting and teasing it as was the fashion.

**DAN LADELY**, director of the Sheldon Film Theatre and a UNL student in the early 60s, said a group of men in his hometown, Gordon, Neb., offered a reward to anyone who would catch him and give him a haircut.

Continued on Page 3

fathom

Magazine editor: Mary Fastenau. Managing editor: Gail Stork. Editor-in-chief: Amy Lenzen. Advertising manager: Denise Jordan. Production manager: Kitty Policky. Business manager: Anne Shank.

Fathom is a magazine published by the Daily Nebraskan.

Unless covered by another copyright, material may be reprinted without permission if attributed to Fathom, magazine of the Daily Nebraskan.

Cover art by Mike Hofeldt.