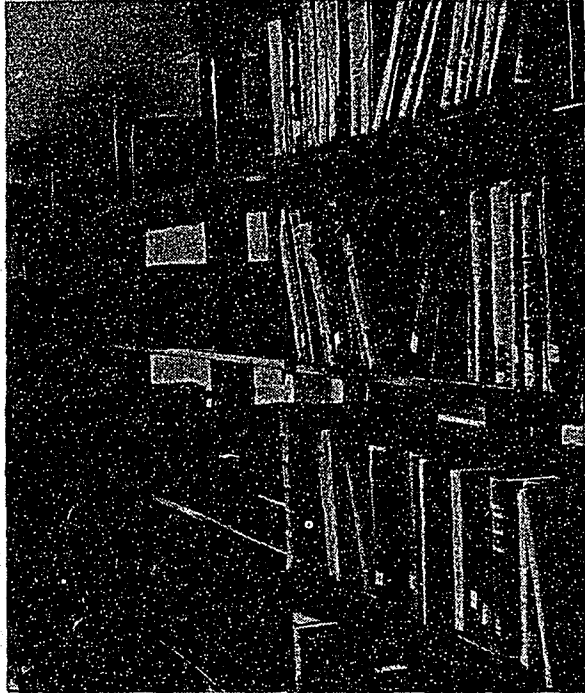


# THE COLBY ECHO

COLBY COLLEGE, WATERVILLE, MAINE 04901 APRIL 12, 1973 VOLUME LXXVI Number 18

LXXVI



## READ!

Suppose it's a rainy Sunday afternoon. The Red Sox game has been postponed; your television won't pick up the Bruins on Channel 13; and that wretched Sociology paper can wait. To stave off boredom, you decide to hide away somewhere with a good novel until something turns up. Well, you'd better get to the library early before someone takes it out first.

If you're looking for something written since 1960, especially in fiction, chances are you won't find it in the Miller Library. This intrepid reporter took an unguided tour of Stack 1 recently to inspect the library's holdings of modern novels, and what was found there was unexpected. Older authors of this century—Henry James, Theodore Dreiser, Sinclair Lewis, and so forth—are, of course, well represented. But more modern writers receive considerably less attention. Some of what is included is surprising; what is omitted is equally surprising.

The books are arranged alphabetically according to author. Sherwood Anderson is the first notable in Colby's collection and, being a 1930's writer, there is a solid representation of his work. We moved on to Saul Bellow whose works were well-covered as well, but *Herzog* was conspicuously absent. John Barth was nowhere in sight. Van Bourjailay was next, in numbers that seemed somehow unwarranted, considering that he's never been one of America's literary heavies. It was interesting to note a couple of well-thumbed copies of a book titled "The Violated" by Bourjailay. Pearl Buck, middle America's favorite, is, predictably enough, one of the Colby Library's favorites, too. Inadvertently, we've skipped over that all-time favorite, *The Boy from Maine* by Katharine Brush.

John Cheever is there, but you have to look hard to find him. So is a book named *Gus the Great* which fans of Thomas A. Duneau will be anxious to read. Works by T.S. Eliot are solid, as is Eliot criticism. William Faulkner is displayed in force, but F. Scott Fitz-

gerald has only eight volumes to his account. Holdings of Robert Frost poetry is nothing short of phenomenal. There are three shelves devoted to Frost, but who in New England doesn't have a warm spot in their heart for birch trees and Robert Frost?

Herbert Gold, a fine modern novelist, has entirely three times as much representation as we might have predicted. A pleasant surprise! But *The Joy* by Mark Harris is a little harder to rationalize. Hemingway has about thirty books on the shelf—both by and about him—including the Baker and Hotchner biographies, but no *Papa*. There are six Jack Kerouac novels, but no *On The Road*. There is, however, a book called *The Lackawannas of Moosehead* by someone named Kimbell.

*continued to page 5*

## Colby Eats Meat

Director of Food Services Paul O'Connor affirmed his intention last week to purchase what students' eating habits indicate they desire. This is why there has been no dining-room cooperation with the nation-wide boycott of meat.

"We provide one regular meatless item at every meal, as we have always done, for vegetarians," he claimed. "I have no right to impose a unilateral boycott of meat on the student body," he said in justifying the menu to people asking about the boycott. He claimed there has been no decrease in meat consumption in dining rooms.

He observed that meat prices have risen 15-25%, but he has been able to offset these rising costs by cutting down on waste and serving tuna more often than crabmeat, for instance. He indicated that he would be glad to see student demand for meat drop, since the savings would avoid the necessity of making other and perhaps more noticeable economies in May and June.

He is convinced, however, that no boycott will have any impact on the national market, unless American demand for meat declines. He sees the skyrocketing prices as an increase in demand for meat combined with the high price of grain, since the sale of wheat to the Soviet Union.

He did say that \$4,000 - 6,000 would be missed by Seilers' meat dealers if Colby observed a week-long boycott. This would still be a short-lived effect unless demand decreased permanently, he added.

He projects that Food Service costs will increase 12% next year due to the rising prices of food.

"I will control my purchasing by your consumption habits," he restated "and so far you've eaten meat."

## Jitney Junked; PIRG Funded

The future of the Jitney was placed in the hands of the Budget & Finance Committee Monday when Stu-G voted not to donate \$1443 for this year's Jitney expenses. Vice-President Pullen reported that as a result of the negative vote, he will recommend abolition of the Jitney to the Budget and Finance Committee of the Board of Trustees, who decide Monday whether to include the Jitney in the college budget next year. Pullen spoke during the meeting urging Stu-G to approve shared funding on the grounds that past treasurer Rick Gawthrop had made a commitment to help pay for the Jitney last fall.

The negative vote appeared from discussion to rest on several arguments. Because Stu-G treasurer Gawthrop had acted without final legislative approval in promising shared funds, some representatives voted against funding as a reprimand directed at those who failed to consult the body of Stu-G. Others felt that the college is obliged to assume the full cost of a necessary safety measure.

The B&F Committee usually acts on the recommendation of the acting Vice-President, so his recommendation of abolition will weigh heavily in the Committee's decision. However, a student

member of the Financial Priorities Committee has been invited to appear before Budget & Finance this Saturday to defend continuation of the Jitney.

While holding the purse strings tight to Pullen's request, Stu-G handed out \$6,000 of its loose change to four other separate requests Monday night. \$4800 was allocated to PIRG after several weeks of discussion, making Colby the second Maine college to approve PIRG funding. (U. Maine recently passed a similar funding proposal). Stu-G's approval of PIRG was cited as "one of the determining factors in whether or not other private schools in Maine become involved" by PIRG members who believe Bates and Bowdoin will be influenced by Colby's positive action.

Arthur Gibbons was allocated \$600 to help produce Sound Sculpture, a display of inflatable structures equipped with reeds which will be exhibited in the Music Shell this spring. \$300 was given to Cindy Santillo and Bob Levine for production of an education film for children which will be shown on WCBB, and represent the first use of the Colby-affiliated television station. \$300 was also appropriated to a second annual photography magazine.

## EPC Passes Task Force

For many students the thought of remaining at one school for four years can be discouraging. Particularly this may be the case at the small, isolated liberal arts college, where as a four year stay at a large or urban school may not be confining, the student can feel stilted by the limited academic and social opportunities of the small school.

Presently, Colby has only a few approved programs which enable the student to receive credit for study away. In light of these limited offerings, the student wishing to study elsewhere to enrich her/his major or general college experience must take the initiative to plan a program. And although many faculty and administration members support non-Colby study opportunities, the student often encounters less than enthusiastic response. Furthermore, the prospect of losing academic credit through such an endeavor can curb a student's potential action.

Last week a step was taken in a positive direction. The Educational Policy Committee passed Bruce Cum-

mings' motion for the establishment of a task force on External Resources Programs. Operating under the auspices of EPC the task force is to consider methods by which "Colby might supplement, enrich or augment extant educational resources," and make recommendations to EPC and then to the Committee to Study the Future of Colby. The primary concerns of the task force will be to recognize financial, structural and other resource limitations of a small college, to explore means of strengthening courses of study through external resources and to assess external resource programs in light of financial feasibility and educational appeal.

Mr. Cummings proposes that particular attention be paid to the possibility of faculty exchange programs through an examination of administrative considerations and a review of similar efforts by other schools.

Secondly, attention would be given to the possibility of establishing programs with other institutions, both academic and non-academic, throughout the country. Such programs would enable a student (or faculty member) to acquire a level of specialization not offered at Colby. Mr. Cummings cites examples such as the Herbert Hoover Institute for the Study of War, Stanford University;

*continued to page 5*

# Save The Secretary

The AAUP (American Association of University Professors) may concern itself with the defense of a non-academic employee who has been dismissed from B & G. Mrs. Margaret Clark, a secretary in the B & G office, has worked here for six years, and acted as office manager for four years when George Whalon was head of B & G.

AAUP is considering handling the case of Mrs. Clark's dismissal as a non-unionized employee she might address grievances. According to one representative of AAUP, David Stratman, petition drives in support of the secretary among students and faculty will begin this week.

According to this source, last November Mrs. Clark was given six months notice. Her notice of dismissal appeared on November 14 from Stanley Palmer, Colby's engineer, stating "The organizing ability, initiative, personnel relations and other intangible features that we require at the Buildings and Grounds Department office are not evident in your performance."

Until that time, she had never received any complaints from employers. Whalon once told her, "This office, now that you are in it, is run better than at any times since I've been at Colby," according to Stratman.

## COLBY HAS COMPANY

The Colby community is hosting 32 prospective freshmen this week who arrived from New York Tuesday night for the annual Spring Orientation Program. The program is partly an attempt by the college to "build a viable black community at Colby," according to John Zacamy, Director of Student Activities. The students, who qualify for financial aid, will meet Sid Farr of Financial Aid, Mark Arnold, coordinator of student advising, Dean Smith and the faculty. Their orientation is largely informational, relating to the academic process at Colby.

The visitors are also being treated to a view of dorm life. They are being housed by students who have offered beds for the week. In addition, SOBU has assigned a guide to each visitor.

The group represents urban locations, ranging from New York, Atlanta, Virginia, and Massachusetts. The purpose of the orientation program, according to Zacamy, is to help these well-qualified students decide on whether Colby is where they want to come to college next year. He also describes the program as "a very valuable opportunity for the Colby community to meet the kind of students we are seeking."

In conjunction with Spring Orientation, SOBU is sponsoring Black Cultural Festival this week. The schedule of its events follows:

Thursday, April 12	8:30 p.m.	Don L. Lee-Poet/Essayists—Discussion and Reception—Dunn Lounge
Friday, April 13	7:00 p.m.	Film: <i>Right On!</i> —Lovejoy 100
	8:30 p.m.	Original Poetry Reading Workshop Coffee House, Runnals Union
Saturday, April 14	1:30-	Workshops
	3:00 p.m.	1. Poetry Reading and Reaction SOBU Room
		2. Black English in Relation to Black Literature—Hurd Room
		3. Black Poet's Role in Politics Smith Lounge
	4:00 p.m.	Sonia Sanchez—Poetess/Playwright Discussion—Dunn Lounge
	8:30 p.m.	Concert—Grover Washington— Athletic Complex



## Steeleye Span Fan

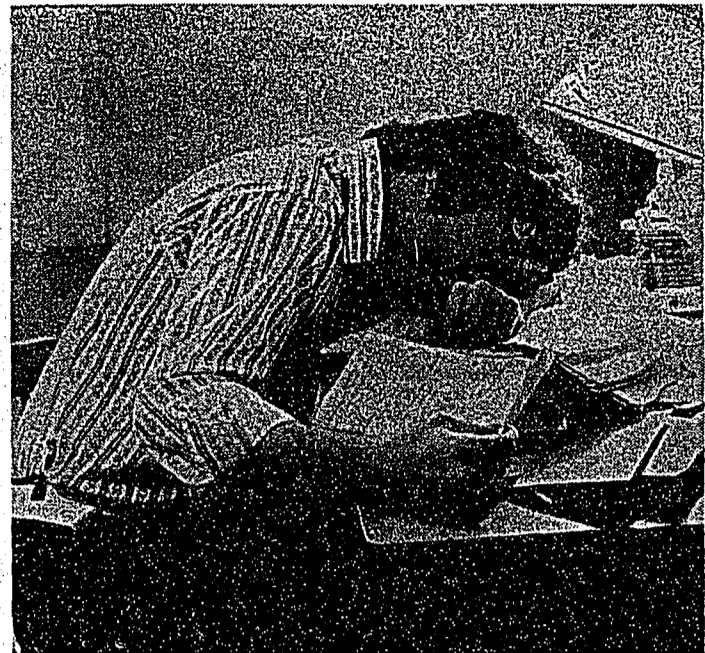
Steeleye Span opened Friday night's concert with "Packet of Rogues," the title track from their newest album which should be released this week. It was soon apparent that the band had become even tighter and more together than before. In particular, Peter Knight's fiddling, on the sets of jigs and "Royal Forester," and Rick Kemp's bass throughout showed the greatest improvement. This, added to Bob Johnson's steady guitar playing, Tim Hart's inspired bawdiness, and Maddy Prior's stunning vocals, provided one of Colby's best concerts in a long time.

The band is just fantastic. Maddy Prior's vocals are haunting, inspired, and astoundingly expressive. Her voice rose to thrilling and soul-searing heights as she derided King George in "Come Ye All From France." On "Gaudette," the accapelle show-stopper, she was even more pristine (if possible) than before. Her dancing caught the audience up, and soon had them doing jigs to "Royal Forester."

The music helped to get the audience moving as well. There's something about their blend of electric guitars and the dulcimer and fiddle that almost teaches you to dance. The band's obvious enjoyment on stage suffused the air with such a good spirit that everyone was caught up in their performance. The folk tradition that Steeleye works with is rich in haunting melodies and entertaining lyrics. Unfortunately they're the only band performing now that seems to be able to combine the best of that tradition with popular appeal. All this shows why, although the band isn't popular now, going to one concert will make anyone a fan.

A word must be said about the Mellow Mt./Messalonskee River Boys: They turned out to be considerably more than a warm-up for the next act. The band is grounded in the equivalent of Steeleye's traditional music, only in this country. Greg Boardman's horn-pipes, which were played with the aplomb of a Peter Knight, were the only exceptions to this. They were taken from various other sources such as Fairport Convention and traditional English mandolin players. "Muddy Messalonskee," a Boardman original, had us feeling nostalgic for where we were. All in all, quite a beginning.

It was so good to see Colby turn out for this concert. This is what we should be doing, small groups that are really good. It gives us a chance to enjoy them without worrying about how much money Colby is losing, and makes for a pleasurable evening. Just let us hope that we can continue to find bands of Steeleye's quality for future concerts.



## Thus the Lord Sayeth

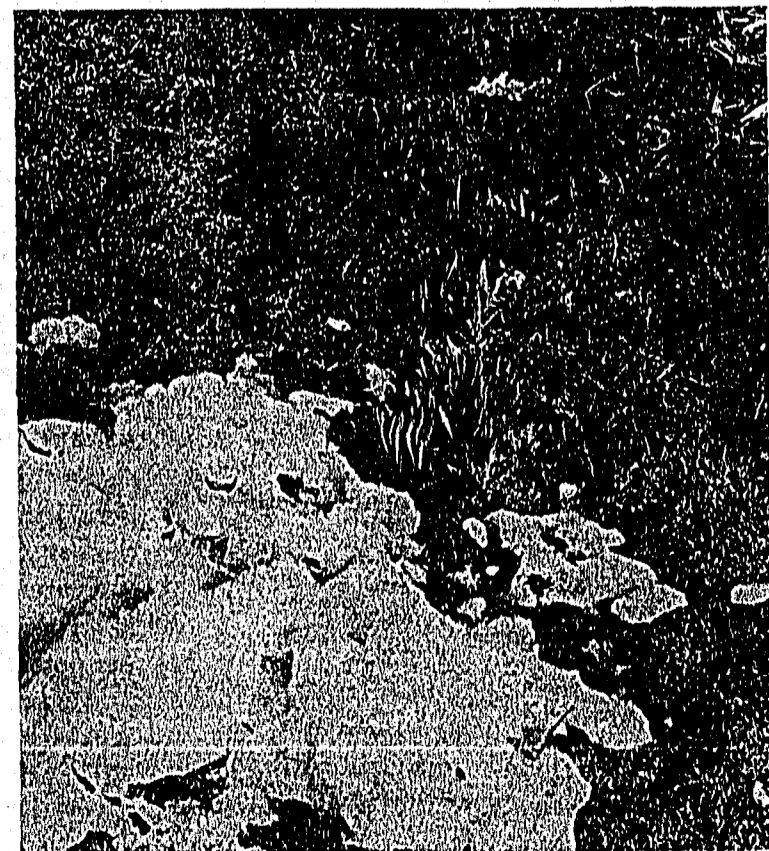
*"And a written comprehensive examination is to be passed in the senior year."—Colby Bulletin*

And it came to pass early on the morning toward the middle days of the semester, there arose a great multitude smiting their books and wailing. And there was much weeping and gnashing of teeth, for the day of judgment was at hand, and they were sore afraid. For they had left undone those things which they ought to have done, and they had done those things which they ought not to have done, and there was no help for it.

And there were many abiding in the dorm who had kept watch over their books all night, but it naught availeth. But some there were who arose peacefully, for they had prepared themselves the way, and made straight the paths of knowledge. And these wise ones were called "curve raisers".

And the multitude arose and ate a hearty breakfast, and they came unto the appointed place, and their hearts were heavy within them. And they had come to pass, but some to pass out. And some repented their riotous living and bemoaned their fate, but they had not a prayer. And at the last hour there came among them one known as their instructor, he of the diabolical smile, and passed papers among them and went his way.

And many and varied were the answers that were given, for some of his teachings had fallen among fertile minds, others had fallen among the fellows, while still others had fallen flat. And some there were who wrote for one hour, others for two. But some turned away sorrowful, and many of these offered up a little BULL in hopes of pacifying the instructors, for these were the ones who had not a prayer. And when they had finished, they gathered up their belongings and went quietly, each in his own way, and each vowing to himself in this manner: "I SHALL NOT PASS THIS WAY AGAIN!"





## Watson Scholars Will Spend \$6000



by Roger Sherman

What are you interested in doing after you graduate—going directly into business, enrolling in graduate school, or having babies? If these seem a bit mundane, perhaps you might consider accepting \$6,000 from the Watson Foundation and traveling to any part of the world to undertake a year on independent study.

It's not quite that simple, but every year seventy graduating seniors from thirty-five prestigious colleges (Colby included) have precisely this opportunity. The procedure is something of the following: In the fall all interested seniors are asked to submit a copy of a proposal for a year's independent study to a Colby selection committee. This year we had about twenty-five applicants. Colby then interviews the applicants and chooses four. Every college does the same and therefore 140 names are submitted to the Watson Foundation. The Watson people then hold their own interviews and award a \$6,000 grant to half this number. Each college averages two Watson recipients each year. Watson grants have been awarded this year to Thane Pratt and Greg Smith from Colby's offering of four candidates.

Thane Pratt is a biology-geology major who has lived in Hawaii his entire life. His project, the vertebrate role in plant reproduction, will take him mainly to New Guinea. Thane explained that because tropical areas are rich with life there is far more organism involvement in pollination and fruit dispersal than in temperate areas where impersonal factors such as wind tend to predominate. Thane has been interested in the whole subject of tropical-ecology for many years, and is particularly excited about going to New Guinea, which still has many unknown plants and animals in its virtually untraveled interior.

Thane first became interested in going to New Guinea a few years ago when he met the director of the New Guinea project during his Jan Plan in Honolulu. The project was started ten years ago by the Bishop Museum of Honolulu and its main field station, where Thane will be living, is in the Eastern Highland town of Wau. Thane's investigation will consist of observational work and field research and he hopes that his experience will give him a good grounding in tropical life.

Greg Smith was awarded the other Watson fellowship to study a comparison of Roman Catholic and Eastern Orthodox monastic, liturgical chanting. Greg's project will take him to churches and monasteries in Turkey, Greece, the Soviet Union, England, France, Italy, and Spain, where he hopes to record selected chants, transcribe manuscripts where possible, and study styles of singing. With this information, he hopes to be able to analyze the differences as well as the common roots between the two branches of the Christian Church.

Greg's interest in music, like Thane's in natural science, has been life-long. Greg's specific interest in liturgical music goes back to high school when he studies the origins of and categorized American hymns.

If an analysis of this year's recipients is a valid indication of the necessary qualifications for selection, then it seems that the Watson foundation is looking for the following: 1. competence in the particular field (During Greg's interview, he was asked to chant) 2. Sincerity in undertaking the project; both Thane and Greg have had long term, legitimate interest in their respective fields. 3. A well-laid plan; both recipients had flexible but defined perimeters to their projects, and 4. at least to this writer, both winners, while friendly, are also quiet and serious, qualities that the Watson Foundation might feel are integral to its image.

A quick look at the other programs chosen by the Watson Foundation this year reveals some interesting facts. About 70% of the winners are male, though this may only mean that females are not yet applying in the same number as their counterparts. In addition, social relevance does not seem to be a key factor. The largest number of similar projects seems to be concerned with the arts—projects such as Greg's are by no means rare. For instance, "Redesigning the French Horn," "A Study of the Casework of Baroque Pipe Organs," "The Effects of a Language on Opera," and "Roots of European Jazz Improvisation" are just a few of the esoteric gems in this year's panoply. This is not the whole picture; actually, the projects cover different interests and go to all parts of the world. I would urge interested juniors to start thinking and planning their projects, and to speak to Professor Bassett for further details.

## Roulston Bows Out

The March 19 meeting of Student Government was consumed, in the main, by continued debate over the David Roulston case and the Student Judiciary injunction which stemmed from it. The discussion was cut short, however, when Charles Hogan, obviously stifling waves of emotion, entered the meeting room to make an important announcement. The time had come for Roulston to withdraw gracefully, and Hogan, in one of the most memorable performances of this or any season, tolled the bell in a most convincingly mournful fashion. Roulston had resigned.

This left the way open for a new election for Student Government Treasurer which was held yesterday, April 11. The results were tabulated after the Echo went to press, so we have no knowledge of the results.



## Chinese Opera Interpreted

The Colby Music Department will present an evening of Chinese Opera Saturday night at 8 p.m. in the Waterville Opera House. The event is part of Focus on East Asia, and will be performed by the Institute of Chinese Opera of New York. In order to prepare the Colby community for this unique cultural opportunity, a synopsis of the events depicted by the two works follows.

### The Jade Bracelet

One day while Sun Yu-chiao was embroidering outside her home, a young scholar, Fu Pang, passed by. They met and were attracted to each other. Fu purposely left behind a jade bracelet as a token in remembrance. A neighbor, Mama Liu, happened to see Sun Yu-chiao picking up the bracelet. After going over and teasing the girl, Mama Liu promised to be a match-maker for the couple.

### The Rise and Fall of a King

This historical play is based on the rivalry between the Houses of Han and Ch'u (206-202 BC). Self-willed and a weak tactician, Ch'u Pa Wang rejected the counsel of his generals and his beloved Yu Chi and believed the reports of a Han spy, Li Tso-ch'e. He recruited an army and attacked the Han forces. Led into a trap by the false reports, Pa Wang suffered a disastrous defeat. Pa Wang felt ultimately that defeat was imminent and lamented his fate. Meanwhile the Han forces launched a vigorous counterattack; Yu Chi feared that she would distract Pa Wang in the coming battle and committed suicide. Pa Wang went into battle, was defeated, and also committed suicide by the River Wu.

In this particular scene, Yu Chi has prepared food and wine for Pa Wang who, weary, falls asleep. She goes out to eavesdrop on the night guards and discover their reaction to the day's defeat. She learns that not only is Pa Wang being blamed for his failure to recruit enough soldiers but also that the enemy has infiltrated the army and is encouraging dissatisfaction and homesickness among the troops.

Yu Chi awakens Ch'u Pa Wang and reports on the demoralization of the troops. Pa Wang accompanies Yu Chi outside and soon realizes that defeat is inevitable. After they return to the tent, Yu Chi entertains him with a sword dance. He tells her that his only hope is to break through the siege with a few of his generals. Heartbroken, Yu Chi finally commits suicide.

## WCBB-TV OFFERINGS

Sunday April 15, 1973

7:30 - 8:00 Earthkeeping "Help Yourself" — Dr. and Mrs. Roger Barker, who have spent 25 years studying the 834 people who live in Oskaloosa Kansas, determining how environment affects people, analyze small town life. A convicted murderer talks about the city environment.

9:00- 10:00 Masterpiece Theater. "The Golden Bowl" — Charlotte and Amerigo accept an invitation to a house party, but slip away together. Maggie begins to suspect that something is wrong.

Monday April 16, 1973

7:30 - 8:00 Food For Youth Over ten million Americans are over-weight. For many of them, they got that way because of bad food habits in their childhood. A look at overweight children anemia, fad diets, and tooth decay.

9:30 - 10:00 Book Beat "Reminiscing With Sissle And Blake" by Robert Kimball and William Balcom.

Tuesday April 17, 1973

8:00 - 8:30 360° John Goater, an extension agent at the University of Maine in Orono, talks about his job as a blacksmith; also a look at Hamburger

University near Chicago, where the McDonald Corporation runs its training programs.

9:00- 9:30 Behind The Lines The case of David Lightman a reporter for the Baltimore Evening Sun, who refused to identify a news source in a story he wrote on youth and drug scene.

10:30 - 11:00 Turning Points "Is There a Bike in the Mix?" This program explores the problems of introducing the bicycle as a means of transportation in our modern society.

Wednesday, April 18 1973

7:30 - 9:00 Portland Symphony Orchestra Jean-Pierre Rampal, premier flutist, plays Ibert's "Flute Concerto" and "Andante" by Mozart. Ian Hobson, Young Artist winner, plays Chopin's "Piano Concerto No.2 in F Minor". "Appalachian Spring" by Aaron Copeland is played by the entire PSO.

Thursday, April 19, 1973

8:00 - 11:00 Humanities Film Forum "Richard III" Adapted, directed and produced by Sir Lawrence Olivier, this is the third of Olivier's cinematic interpretations of Shakespeare. Olivier plays the title role in the 1956 film.



# EDITORIALS



# LETTERS

## Not By Bread Alone

Our Director of Food Services is a humble man. He doesn't overrate the institutional diet. In fact, like the Salada tea bag, he possesses an array of mottoes to render life and mass-produced food more palatable. His saying this week is, "No one cooks like Mom."

It's a good thing, too. Mom's cooking is looking like the fare of the cottontail rabbit these days — brown pellets without the lettuce, that is, if he's a conscientious, boycotting rabbit. Refrigerator doors at home have become bulletin boards for exhibiting literature on cholesterol levels and boycotts. No desserts to protect dieting fathers, reads the icebox. No eggs, to ward off hardening of the arteries. No meat, so we can afford to buy more cauliflower. That sanguine hue previously disclosed by the contact of knife with meat has virtually

disappeared from the home board.

That's why it's a pleasure to return to Colby and the institutional diet. Here, flesh of cow is served twice at every meal, and lettuce appears by the cauldron. Our humble Food Service Director is shocked at the suggestion that he purchase food in line with national movements. In fact, Paul O'Connor claims he purchases food according to student consumption habits. We have consumed meat, with a vengeance, so that in the middle of last week's boycott Seiler's was buying as much meat as ever.

Meat prices will continue to skyrocket if the demand remains high, at Colby as well as in the realm of the supermarket. O'Connor has already refused to force a boycott on students. Thus, while we admire his scruples, unless he improves the meatless offerings, we will not lower our consumption of meat, and it will remain his main purchase. He claims to offer a meatless dish at every meal. A dish of beets and a coke was Monday's meatless meal; obviously our consumption habits will be a form of self-punishment until he offers more delectable meatless menus. It appears that only cooperation will lower Colby's purchase of meat — a conscientious student effort to eat less meat, and a Food Service decision to make vegetarian diets more palatable.

To the Editors:

Last Friday afternoon, a particularly balmy spring day, I decided to walk downtown rather than take my car. As I rounded the curve just before the alumni house I was greeted by a man leaning against the wall masturbating. (Incidentally, he was quite pleased that I was so shocked and scared.) I had stopped hitchhiking and bought a car two years ago, so I haven't run into many exhibitionists recently. However, this incident reminded me that such occurrences do happen fairly regularly, thereby jeopardizing the safety of both hitchhikers and casual strollers.

In light of the safety hazard that threatens those who cannot secure auto transportation to town, I think the Jitney service should be maintained. While not that many students use the Jitney, to those who do use it, it is a vital service. I believe that the expense of the Jitney is justified because of the vital importance of secure transportation to female students without access to a car.

Name submitted  
Class of '73

To the Editors:

It might be of interest to you to know that the "Colby Current," the seasonal activities calendar which is distributed to 8000 past and present members of the Colby Community, is subject to censorship.

Film Direction was asked by the Calendar office to submit a short synopsis of our offering for this spring. Having done so, we were annoyed and amused to find that three of our synopses contained material apparently considered unsuitable for mature audiences. We described "The Knack" an English film by Richard Lester, as "a farce of seduction and its attendant glories." Our next film to be shown, "Closely Watched Trains," one of the most outstanding offerings of the Czechoslovakian cinema, we described as "a young man's sexual and political awakening in German-occupied Czechoslovakia." Both of these synopses were obviously considered too suggestive for the "Colby Current" because they did not appear along with the names of the films. "Three Penny Opera" escaped the scissors; but as if to make up for this oversight, our May 7th offering of three experimental feminist films were not included at all. Evidently even the titles were too provocative.

This is pretty ridiculous, not to mention unfortunate, for the college remains uninformed about these films while Film Direction loses part of its potential audience. We might add that Film Direction does not have the kind of budget which can afford any mismanagement of publicity. We were not even notified of this censorship in order to dilute our information had we so desired.

This kind of censorship is relatively insignificant but deserves mention because it does exist; and the Colby community once again has had its mind made up for it.

Love and stolen kisses,  
Ann Rubenstein  
Chris Lyman  
Film Direction

Editors:

In spite of my resignation, I feel compelled to answer some of your accusations made in the March 8 and 15 issues. Generally, these consisted of political innuendo without a basis in fact.

1) Anyone who is familiar with Colby Student Government knows that the dynamics of the Long machine are totally non-existent.

2) The "political plum" of a Treasury Committee membership is a job of little recognition and lots of work. It is ludicrous to consider it an arm-twisting device.

continued to page 5



## THE COLBY ECHO

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Telephone 873-1131, extension 240

Founded in 1877, the Colby Echo is published weekly except during vacations and examination periods by the students of Colby College, and printed by the Valley Times of Pittsfield, Maine.

Entered as second class matter at the Post Office, Waterville, Maine. Accepted by mailing at a special rate of postage provided for in Section 1103, Act of October 3, 1917, as amended, and authorized on December 24, 1918.

All opinions expressed in this newspaper not directly attributed or identified are those of the Colby Echo.

The Echo assumes no responsibility for the return or safekeeping of unsolicited manuscripts or photographs.

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## Last Chance for the Jitney

Stu-G voted against shared funding of the Jitney this week. Their decision was proper, and placed the question of Jitney continuation in the lap of drafters of the college budget, the Budget and Finance Committee of the Board of Trustees. These budget-makers will decide Monday whether the college shall continue the Jitney, assuming full cost. Vice-President Pullen has already promised to recommend discontinuation of the Jitney, a recommendation which is likely to weigh heavily in the committee's decision.

ECHO continues to believe the college is obliged to provide safe transportation to Waterville. The Jitney is still considered a safety factor, the only alternative

to walking or hitching for freshman. A letter to the editors this week reminds us that Colby girls are not immune to molestation on the walk to Waterville. Whether such incidents are to be dismissed as part of the college experience rests with the Budget and Finance Committee.

Many freshmen, at their parents' request, will not hitch to Waterville (an illegal act in Maine), and are therefore obliged to walk to and from town in the absence of a Jitney. It is unfair to force the time-consuming walk on this minority of students who haven't acceded to transportation. The arctic traits our Maine climate exhibits so frequently render the forced walk an exercise in survival during most of the school year.

The death of Kathy Murphy last year, a major cause of the Jitney's purchase, took place in daylight hours. Like lighting and campus police, the Jitney is a fundamental protection which must be provided by Colby.



# LETTERS

CONT'D 

continued from page 4

3) The statement on the "impertinent black man from Kenya" is unfortunate and carries connotations with which I cannot agree.

4) Cronyism is an emotion-packed work which implies that the candidate is not qualified for his position. A list of my activities will refute that. It is true that Rick Gawthrop, Charlie Hogan, and others helped me in my campaign; there are few elected who do not receive help from their friends. Certainly "cronyism" has implications of a big time machine, which is, in this case, a product of the *Echo's* imagination.

I want to thank the student body for supporting me in the March 2 election. I feel my candidacy was legitimate; nevertheless it is time to quit bickering behind whomever is the new treasurer so that students may once again stand up for the real issues confronting the Colby community.

Sincerely,  
David Roulston



## EPC MOTION *continued from page one*

the Saratoga Center for the Performing Arts; the Woods Hole Oceanographic Institute, among others. Clearly most small colleges come nowhere near being able to offer what these programs do.

The task force would also investigate the establishment of a multi-college foreign study consortium such as that adopted by the Great Lakes association of Colleges. Under the plan, each member school administers a single-country foreign study program which is open to the other schools. Administratively, this could be advantageous to Colby and other small schools in reducing the duplication of each school running its own similar program. Furthermore, Colby students who have experienced the process of applying through other schools to non-Colby programs will welcome such a move.

Mr. Cummings also proposes that external resource programs be examined within the context of alternative calendar packages such as the 3-3 plan (three terms per September-June academic year, three courses per term) and the Dartmouth Plan (trimester year-round).

Hopefully, through the task force proposal and others that may follow, Mayflower Hill can overcome some of its geographical limitations.

## READ! *continued from page one*

There are six copies of Sinclair Lewis' *Main Street*, no less, and a remarkable book called *Colby Stories as Told by the Classes of 1832 to 1902*, edited by Herbert Carlyle Libby. A one-of-a-kind item that will doubtlessly bring a handsome price in three or four hundred years.

There is a pretty good collection of Mary McCarthy novels, but *The Group* is not among them. We suppose that homosexuality has no place in the Colby stacks, or else, the book has been lifted. Rod McKuen, everybody's idea of a sensitive American poet, is there, as is Bernard Malamud, minus *The Natural*. Norman Mailer's novels are fairly represented, but there was no *The Naked and the Dead* on the shelf when we visited. James A. Michener's *Hawaii* is present, but *Iberia* and *Adventures in Paradise* and *Tales of the South Pacific* are missing.

Arthur Miller and Eugene O'Neill are particular favorites, judging from the number of their works there. James Purdy, most famous perhaps for his stories in "True" and "Field and Stream," is more prominent in the Colby Library than even in your average den, trophy room, or barber shop.

Kenneth Roberts, the historical novelist, and Marjorie K. Rawlings are the next authors with large representations. Both are shallow stylists who will hardly survive another generation anywhere else but here at Colby. Carl Sandberg managed to sneak in somehow with four or five volumes, and to see Saroyan's *Human Comedy* on the shelf at this point seemed appropriate, even amusing.

*The Hickory Stick* by Virgil Scott is the next book on the shelf with a cover sufficiently new to read the title, but it must be confessed that this one rings no bells. A little further on, we come to a raft of Upton Sinclair novels, only to be taken by surprise by Allen Tate on the following shelf.

Next comes Irving Stone, beloved of retired old gentlemen across the nation, followed by Leon Uris. *The Shoes of the Fisherman* by Morris L. West, serialized in that organ of the American avant-garde, "Reader's Digest," a few years ago, holds a position of honor. There is, however, a fine collection of Thornton Wilder's works, which is gratifying. Also, the Williams, both Tennessee and William Carlos, take up a shelf or more a piece. But it is interesting to note that the thickest book among those on W.C. Williams is a bibliography of works about him and his writings.

On the way toward Thomas Wolfe, we were brought to a screaming halt by *Ruggles of Red Gap* by T.L. Wilson, which we assume is a book about a Cocker spaniel or an Irish setter or something like that. The title sets off a vague explosion from childhood, but it, too, is hard to place. Wolfe is admirably represented, by the way. The library has had thirty-five years to catch up on Wolfe.

Herman Wouk's *Marjorie Morningstar*, a long-running best-seller from the fifties, is there, and Colby's collection comes to an end. But not there is more. The alphabet begins again under PS-3547, and lo! John Barth has made it this time. There is no *The End of the Road*, no *The Floating Opera*, no *Sot Weed Factor*, but there are three copies of *Giles Goat-Boy*. There are three copies of *Up the Down Staircase* by Bel Kaufman as well. Sylvia Plath and Joyce Carol Gates are included in this second tier, as is *True Grit* by Charles Portis, the book that made John Wayne what he is today. And the last novel is a book called *Superstar* by Andy Warhol's leading lady, Viva.

A rather bizarre collection of books, you must agree. No Thomas Pynchon. No Flannery O'Connor. No Gore Vidal. No Brautigan visible. Admittedly, there may be cards in the catalogue that represent other "phantom" books, but if the books are invisible, they're nearly impossible to read. Whether theft or inopportune management of acquisitions is the problem, no one can say. All one can say is: five percent of Colby's annual budget for this?

Maybe the best way to spend that rainy Sunday afternoon is to dream about going to school where there are adequate library facilities.

## "WE'RE NUMBER 1"

Number **1**  
in  
military power<sup>1</sup>

but we're

Number **8**  
in  
doctor-patient ratio<sup>2</sup>



Number **14**  
in  
literacy<sup>3</sup>



Number **14**  
in  
infant mortality<sup>3</sup>



Number **25**  
in  
life expectancy<sup>3</sup>



### Sources:

1. "Peace, National Security, and the SALT Agreements," Bureau of Public Affairs, Department of State, August 1, 1972.
2. *Statistical Yearbook*, Statistics Office of the United Nations.
3. *World Data Handbook*, "Issues in United States Foreign Policy," Department of State, 1972.

Photo of doctor and nurse provided by the National Institutes of Health

## How strong are we?

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# ARTS

6



by Kenneth Mayer

## P & W's Bag

Powder and Wig's Bag of One-Act Plays proved, in fact, a grab-bag. The first thing that strikes one about it is: Why? Why were these eight plays picked? The treatment of women could, perhaps, be called the theme, although three plays have absolutely nothing to do with women, and four have only vague or stretched connections with the theme; Sylvia Plath's Three Women being the single play that expresses any concerns or views of women. This, however, is scarcely surprising since she is the only woman playwright represented. If P&W had really wished to deal with women, one wonders why they did not take advantage of any of the perceptive and eloquent plays about women by contemporary feminist writers, such as Megan Terry, Susan Yankovitz, and Rosalynn Drexler.

On the other hand, if P&W was not attempting to deal with women, why were such poor plays chosen? While Pirandello, Strindberg, and Hughes may have names as playwrights, their plays, The Vise, The Stronger, and Soul Gone Home, are simply not representative of their talent. Why waste the time and energy to perform them?

Most of the plays were well acted; The Stronger, for instance, featured Debbie Mael adeptly handling a difficult monologue, and Yolanda Hawkins managing to underplay her facial expressions as Miss Y. perfectly. However the play itself is a rather contrived bit of sexism with the women defining themselves in terms of their relationships to men. Hughes' Soul Gone Home was valuable as the first black play performed by the Colby community. As a blackout sketch among other black plays it might have stood up, but with the other seven lilywhite plays, it came off as a rather brief and unmoving joke, despite good performances by Gloria Payne and William Calhoun. The Vise is an amazingly overlong soap-opera, designed for a punch-line which just isn't worth it. Bruce Cummings, Cindy Santillo, and Nick Ballas occasionally made their histrionics believable, which was quite a feat, considering the maudlin and wordy script. The two Beckett plays, Act Without Words II and Come and Go, left one with a sense of déjà vu. The first, Act Without Words II, is one of Beckett's more amusing and succinct statements of meaninglessness. It was brief, lucid, and certainly one of the most enjoyable presentations of the night. Come and Go, in the second half of the evening, a more tiring and meaningless play in itself, left one wondering why two of these plays were done, especially in the context of the other six unrelated plays. Anouilh and Aurenche's Humulus the Mute is an example of the gimmicky play that director Irving Suss does so well. It was one of the three alive plays of the evening, as contrasted to the other five plays, that were, to one extent or another, dead. A rather silly and inconsequential bit of absurdity in itself, the play was, nonetheless, amusing, and was played with verve by the entire cast, and particularly Cindy Canoll as the caricature of the Duchess. Sylvia Plath's Three Women was the height of the evening, although, written as a radio play, it should never have been staged in the first place. It is in fact, a long poem spoken by three separate narrators in a maternity ward. The prop changes, as the women moved from the hospital, and the lighting, proved distracting, as did the resounding unintentional crash from off-stage in the opening minutes. The play itself is extremely powerful, though somewhat uneven. Cindy Santillo, Jayne Osler, and Cindy Dwight gave stunningly sensitive readings that brought out the pathos of each woman's distinct position. Van

Itallie's Motel as a satirical ending to America Hurrah is devastating. However, as the capper to P&W's "bag", it was completely out of place. If it was designed to relieve the tension of Three Women, or the general dullness of the other plays, the tearing up of the motel room was too restrained. In short the plays, though in many cases well performed, were insipidly directed, and poorly selected. One feels mentally and physically deadened after the evening's performances.

Although the so-called "Robert's Loft Theater" was ideal for such presentations as Chorica, it did not suit the traditional stage approach of the eight plays. However, it's useless to go into Colby's need for a theater again. Within the limits imposed by the theater, the seating arrangement was atrocious. Sitting in the fourth row it was virtually impossible to see below head-level of the actors, and that only after twisting to see around other viewers' shoulders. There's simply no excuse for paying the prohibitive price of \$1.50 and not being able to see. About that \$1.50: students (through Student Government) already contribute \$2,000 to \$3,000 a year to P&W's over-inflated and frivolous budget. Shouldn't some sort of a student-discount be in order, so that students, who are neither idly rich, friends of the cast, or starving for theater in Waterville, might be more inclined to go? However, P&W will no doubt have to continue its exorbitant prices as long as they continue such totally wasteful spending as the paper bag programs and inserts that were given out for this production. While far cleverer than most of the rest of the production in concept, they were a gross violation of even the simplest ecological principles, in addition to their expense, and contributed much distracting noise to the already-poor acoustics. The "cute" idea of the bag was just another in a long line of P&W gimmicks. The drama group's next production is A Streetcar Named Desire; let us hope that they can resist the temptation to gimmicks, and present Williams' play in the realistic manner it demands.

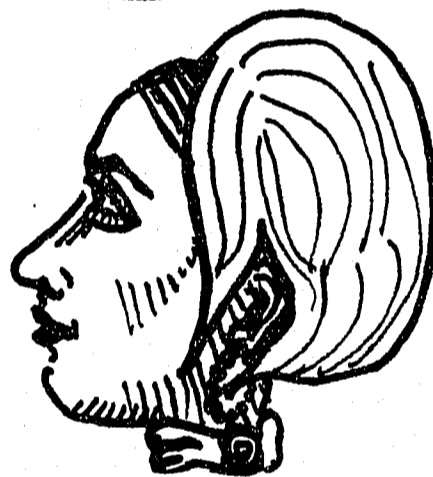
## Kids Concert

by Lynn McGahey

Colby College wasn't without its wilder moments on the dark, misty eve of March 18, 1973. A children's concert, sponsored by the Friends of Maine Children's Home for Little Wanderers to benefit the Campership Fund, was presented by the Colby Community Symphony Orchestra, conducted by Dr. Ermanno Comparetti. Unique to this particular hour on Sunday were all the animals of Camille Saint-Saens' "Carnival of Animals". Lions, turtles, mules, kangaroos, fossils, elephants, birds and fish, personified by Susan Gunn and the Gardiner Dance Workshop, frolicked in various displays of grace and awkwardness to the mimicry of orchestral sound. The choreography of the fish by Susan Gunn was gracefully executed while the dance of the mule inspired his very laughable, obstinate essence. Musical depiction of the conglomeration of fur, feather and fin, featured flute soloist, Peter Schultz, '74, cello soloist, Mrs. Dorothy Reuman and piano soloists, Anne Douglas, '73 and Jon Burroughs, special student. Dr. James Armstrong provided sprightly commentary throughout.

Included in the program was a piece by Alexandre Luigini entitled "Ballet Egyptien". Of especial beauty were the unison string passages of the third movement. Lovely tonal quality permeated the very breath of air and the gentle grace of ongoingness could not only be felt but seen as the instrumentalists swayed with the ebb and the flow. So mesmerized were the players by the tide, that the final cadence was understandably overlooked-momentarily. Reluctantly, the orchestra carried on with the fourth and final movement of the piece. After dramatic episodes in the strings, the entire orchestra rallied for a brilliant finish.

Next on the program was an aria entitled "Habanera" from Georges Bizet's Carmen sung by soloist, Louise McTigue Hessert, '74. Bathing in a rich, wonderfully



colorful orchestral medium, Louise assumed subtle characterization and achieved a lovely vocal quality. Particularly moving was the dramatic forte and the accompanying richness of tone in her upper vocal range.

## Pequod

by Albion Small

The 1973 Pequod, that is, the first of them, is out. It is a continuation of the poetry pimping being done on this campus by Richard Cass and Gary Lawless. Under the guise of Pequod/Salted in the Shell they have brought about readings, (Gary Snyder, Richard Grossinger, Lindy Hough, Ted Enslin, Jim Koller, a student reading, and a student/faculty reading); ten issues of Salted in the Shell featuring New England, Colby, and West Coast poets; and now the new Pequod.

The Pequod is hampered because it must use work only from the Colby community. Quality work must be hustled after in a way which would wear out any editor, and many writers and artists seem to prefer to deep their work out of the hands of some low-prestige student magazine. There are plenty of promises but not much follow up unless the editor is constantly harassing the artist. Many people also seem intimidated by the Pequod clique (the Duddy-Ernshaw Pequod, or the Lawless-Cass Pequod), so that any Pequod produced is not a complete indication of the work being done at that moment in Colby's history.

The opening page of the Pequod is a summation of the editors' personal feelings toward the reception given poetry on the Colby campus (since you can't drink it, smoke it, or make love to it.) These bastards simply wouldn't know poetry if it came up and buggered them in broad daylight and therefore must either attack it or ignore it. The real poets have freaked out, gone through the initiation, and have come back to offer guides and to help bandage the wounded. There is great energy, but it is banging off cold, unfeeling, uncaring stones.

The writing itself includes a couple of tight pieces by Bob Mayer, work by Colby's two beats to be, J.T. Steer and Neil Rico, more excellent work by Richard Cass, a mytho-AmerIndian poem and an extremely bad poem by Gary Lawless (soon to leave Colby for an apprenticeship with Gary Snyder), and some very good poetry by Helen Clarke, Mary Gibbons, and Rachel Peters. Also included are some poems by Patrick Brancaccio, the quality of which makes one wonder why we don't see more of the work done by the faculty members. (And where is our poet in residence?) The one prose piece is a bizarre piece of "Science Fiction" by Mike Wolk. Poetry by John Hornstein, Ed Harvey, Nansi Bengis, Wendy Knickerbocker, Frank Mellen, Trip Stevens, and Peter Rinaldi is also included. Barbie Breck's cover work and onion are outstanding, as are the photography by John McLeod, the drawing by Susie Seaman, and the picture of Mr. Joel and Speedy the Elf taken by Bob Jarnes.

Unless the temperament of Colby has changed, this Pequod could end up with those coming before it, piled in boxes to be forgotten, on some remote corner of the campus. The Pequod is now on sale, being carried around by Cass and Lawless, sold at meals once in a while, and also in the bookstore. They are also selling copies of the new Cat Mousam Journal (U.Me. P-G) and Mom's Apple Journal, as well as Salted in the Shell No. 10. They promise another, stranger Pequod, more Salteds, and a film festival featuring films of poetry readings including Gary Snyder, Philip Whalen, Ginsberg, Ferlinghetti, Creeley, Olson, Levertov, McClure, Brother Antoninus, William Carlos Williams, John Wiens, and Robert Duncan.

"Sociability is a big smile, and a big smile is nothing but teeth. Rest and be kind."

—Jack Kerouac

Lew Welch



by Gary Lawless

Lew Welch wrote beautiful poems. The culmination of his work comes in a too-neglected book of poems, *The Song Mt. Tamalpais Sings*. The beautiful clarity and simplicity of the poems in this book (Sand Dollar/Berkeley, 1970) seem to achieve what Welch was working towards in his other books.

This is the last place

There is nowhere else to go.

For we have walked the jeweled beaches  
at the feet of the final cliffs  
of all Man's wanderings.

This is the last place

There is nowhere else we need to go.

Finding your place in the world, coming to the end of our wanderings. Lew Welch offers us Western koans to help us along the way, and later shows us his own personal answer to the riddle of the rider.

(If you spend as much time on the Mountain  
as you should, she will always give you a Sentient  
Being to ride: animal, plant, insect, reptile,  
or any of the Numberless Forms.

What do you ride?

There is one right answer for every person, and  
only that person can really know what it is.)

Lew Welch found the answer to this koan, and reveals it in "Song of the Turkey Buzzard," showing us how he wanted the answer to be cougar so badly that he did not notice the real answer for a long time, even though it was all around him. This poem also reveals the way the poet wishes to die. It is very probable that he achieved that goal. The poet disappeared into the mountains of California and his body was not found. This hampers any further publication, as he will not be declared legally dead until seven years after the date of his disappearance.

Donald Allen is editing a volume of his collected poetry which Welch had been getting ready before his disappearance. This should be out sometime this spring, followed by a second volume of prose, letters and plays. Other small books of his poetry are available in small quantities, including *Courses*, *Hermit Poems*, and *Redwood Haiku*.

Welch's real career in poetry started at Reed College, where he was room-mate with Gary Snyder and Philip Whalen. He met William Carlos Williams at that time and was very much influenced by him. He did a thesis on Gertrude Stein and also professed a great liking for Robert Service. He eventually became an integral part of the San Francisco poetry scene of the 50's and 60's.

He took Mt. Tamalpais as his goddess, and addressed prayers and praises to her. He believed in knowing what the tribe is speaking, keeping your eyes and ears open all the time, catching the talk of the common man, its beauties and simplicities. He believed that poetry should be lively, and accessible to the tribe in moments of need.

The True Rebel never advertises it,  
He prefers His joy to Missionary Work.

Lew Welch deserves to be read, re-read, and treasured.  
Learn from him.

I saw myself  
a ring of bone  
in the clear stream  
of all of it  
and vowed  
always to be open to it  
that all of it  
might flow through  
and then heard  
"Ring of bone" where  
ring is what a  
bell does.

Guard the Mysteries!  
Constantly reveal Them!

# Frasconi

It seems especially appropriate that the thousands of people from many lands who will come to Venice this year to visit the international exhibitions at the XXXIV Biennale should have the opportunity of seeing a one-man show of the work of Antonio Frasconi. For by birth, training, inclination, and reputation, Frasconi himself is truly international.

He was born in Buenos Aires in 1919, the son of Italian parents who had immigrated to South America five years before. When he was only two weeks old, the family moved to Uruguay, and it was at the Circulo de Bellas Artes in Montevideo that he received his first training as an artist. He soon established a considerable reputation as both painter and printmaker, but in the early 1940's he abandoned painting almost entirely to devote himself exclusively to printmaking. In 1945, as the recipient of an Inter-American Fellowship from the John Simon Guggenheim Memorial Foundation, he came to the United States, where he studied at the Art Students League in New York under one of America's adopted sons, the Japanese-born artist Yasuo Kuniyoshi.

Influenced by the Japanese tradition and by such modern Europeans as Gauguin, Munch and the German Expressionists, Frasconi was among the handful of printmakers who have been chiefly responsible for the contemporary revival of the woodcut in the United States. These artists transformed the medium into one that rivaled painting, both by its large scale and by pictorial effects attained through the use of color and subtle modulations in the texture of the printing surface.

Frasconi has been the recipient of several awards, has had more than sixty one-man exhibitions in Latin America, the United States and Europe, and is represented in many major museums. He has always been among those artists who have wished to communicate with a wide audience. This he has done

not only through numerous suites and separate prints, but also through his extensive activity as graphic designer and illustrator of books and magazines.

Book design, which presents the problem of harmonizing letters with illustrations, has always had a special fascination for Frasconi. He has sometimes done his own printing by hand, without a press, or has served as his own publisher. Most of the books he has designed, however, have been issued by other publishers, either as limited editions or for a wide circulation. In 1954, my own institution inaugurated its limited-edition programs by commissioning Frasconi to execute sixteen linoleum block prints illustrating Twelve Fables of Aesop as retold by the author Glenway Wescott. This work proved so popular that we have since reissued it in a new, inexpensive edition. Frasconi has also created picture books for children with texts in several languages: *The Snow and the Sun* in Spanish and English, *The House That Jack Built* in French and English, and two other (*See and Say* and *See Again, Say Again*) in Spanish, French, Italian, and English.

The subjects that Frasconi selects attest the breadth of his interest and his international outlook. He has portrayed the United States from the vineyards of California to the farmlands of Vermont, including the New York waterfront. His reverence for poets and writers is evident in his portraits and illustrations of Charles Baudelaire, Bertolt Brecht, Garcia Lorca, Pablo Neruda, Sean O'Casey, Edgar Allan Poe, and Dylan Thomas.

His film *The Neighboring Shore*, based on a hundred woodcuts made to accompany poems by Walt Whitman, won Frasconi the Grand Prix in the International Film Festival at Venice in 1960.

By selecting Antonio Frasconi as his country's sole representative at this year's Biennale, Uruguay does honor to herself as well as to a distinguished son; she has also honored the country in which he has so long been active by allowing me the privilege of writing this introduction. Frasconi once declared: "I have always wanted to communicate in my work what is dearest to me; not death but life itself and the greatness of being alive...in this time of harsh voices, I am happy to send my own small voice." The present exhibition will enable more people than ever before to hear what he modestly calls his "small voice";

Continued on page 8

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# Ban Bug- Stuff

Since the thrust of the recent dissemination of news about the United Farm Workers was toward their economic plight, I would like to submit the following article concerning pesticides and herbicides.

"On a large California ranch in the fall of 1965, a group of Mexican-American workers and their families were picking berries. A three-year-old girl and her four-year-old brother were playing around an unattended spray-rig next to where their mother was working. The four-year-old apparently took the cap off a gallon can of 40 percent TEEP pesticide left on the rig. The three-year-old put her finger in it and sucked it. She became unconscious, and was dead on arrival at the hospital where she was promptly taken. The estimated fatal dose of pure TEEP for an adult human is one drop orally and one drop on the skin." —Affidavit of Irma West, M.D., January, 1969, p.2.

This is only one of the many atrocities committed with pesticides...Did you know that:

—Even though DDT has been placed under ban for most uses, most of the chemical previously used is still active in the atmosphere and soil (over one-billion pounds). *Scientific American*, Vol. 216 No. 3, pp. 24-31.

—By current federal standards for DDT concentration in meat, the average American is unfit to eat! *Food Pollution*, Gene Marine and Judith Van Allen.

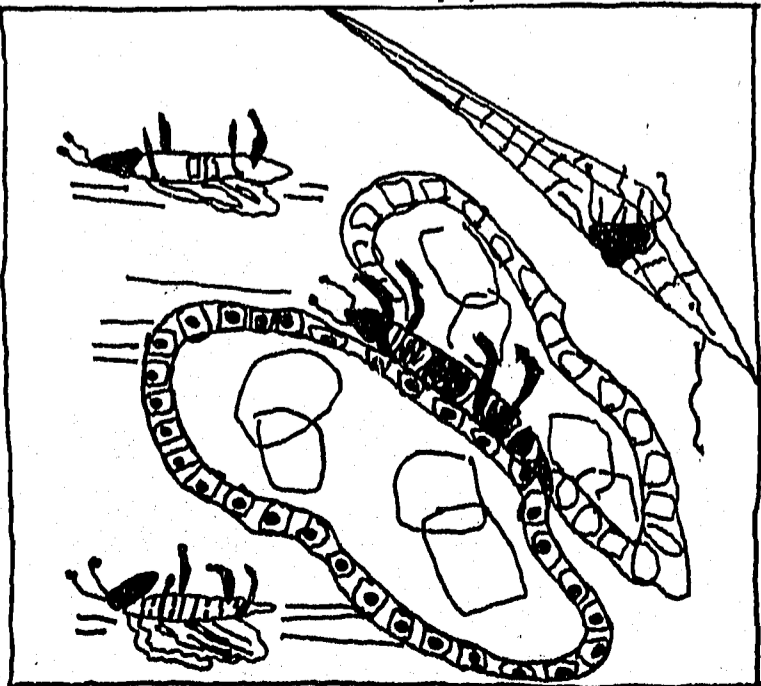
—DDT is only one of 500 pesticides manufactured. Many are more harmful. *Food Pollution*, Gene Marine and Judith Van Allen.

—2, 4, 5T, the herbicide widely used in Vietnam, etc. has been shown to produce gross birth malformations. *The Environmental Handbook*, Garret De Bell, (editor), pp. 76-91.

—Pesticides are used heavily on cotton even though cotton is a surplus commodity and farmers are paid not to grow it. *Environmental Handbook*, Garret De Bell (editor) p.288.

—The pesticide 2,4-D, also causes birth defects and is classified as "Potentially dangerous, but needing further study." This is one of the six best selling pesticides in the U.S. and it is used heavily in corn and wheat production. Banning it would cost the pesticide industry over \$25 million in annual sales. The FDA has refused to take any action. *Environmental Handbook*, Garret De Bell (editor), pp. 76-91.

—As of 1970, there were two federal regulatory agencies concerning pesticides: Food and Drug Administration and the Dept. of Agriculture. The FDA appears to be run largely by the food industry (see *Food Pollution*). As for the Dept. of Agriculture, their Pesticide Regulation Division, (PRD), has been indicted for incompetence in a report by the House of Representatives Committee on Government Operations. It has also been discovered that consultants to PRD committees which were investigating the dangerous Shell "no-pest strip" (impregnated with DDVP insecticide) were on the payroll of Shell



Chemical Company — the manufacturer of DDVP—*The Environmental Handbook*, Garrett De Bell (editor), p.76-91.

Cesar Chavez's United Farm Workers Organizing Committee has been one of the most effective fighters against this madness (along with Audubon, the Sierra Club, and others). Seriously, practically everything you eat contains some pesticide residues. Most all pesticides have either been shown to be harmful or have been subjected to very limited testing. Many of the household pesticides and herbicides on the market contain very dangerous chemicals...Please don't use them. There are alternatives to pesticide use: Look under "biological control" in an ecology text for more detailed information.

Support the U.F.W. and their boycott operations.

## Frasconi *Continued from page 7*

they will surely respond not only to his talent, but also to the warmth of his humanity.

Even the Japanese speak of the decline of wood engraving. But the gigantic autobiographies composed of a multiplicity of small blocks, the facades which are pine planks engraved and moulded in plaster, the woodcuts polychromed with oil diluted in turpentine — in short, the work of Antonio Frasconi would seem to prove that new development for the woodcut is still possible, that it is still possible to express one's self through it.

Since the beginning of the century and in particular from the fifties on, the varieties of engraving experienced a renaissance which enriched them stylistically and technically, through the use of new materials and new procedures. The woodcut, remote from this evolution, seemed to lag behind. A block of wood is a block of wood: a hard surface to contend with; the medium sets the conditions, images come out strong and direct. Nevertheless, Frasconi succeeded in reducing it to submission: rich imagery, audacious composition, sophisticated use of color and the capacity to follow from within the course art follows to day — Pollock pushing Picasso, or Pop peering from the least expected corners of his best woodcuts — are some of the distinguishing marks of his work.

His early woodcuts clearly reveal their roots: Frasconi was drawn to the vigorous tradition of popular medieval xylography that had been taken up again by Gauguin and the Expressionists of *Die Brücke* (L. Kirchner, Heckel, Schmidt-Rottluff, Nolde), by the Mexican, Fray Jose Guadalupe Posada, and the Uruguayan, Carlos Gonzalez, his first master. The drawing of his Expressionist period gives way in time to a more subtle line; black and white to the investigation of color and its possibilities (transparencies, softening colors, etc.) which approach the techniques of Japanese woodcutting. In his third phase, now in command of all the secrets of his craft, his work becomes realistic; a realism which does not exclude Action or Pop experimentation but, on the contrary, assumes and integrates it, succeeding in establishing a dialectic interplay between great irregular or calligraphic abstract surfaces and exact figures — of people, of objects — clearly designed in the foreground. At the apparent limit of his experiments with wood blocks, Frasconi yields to the third dimension: some of his works have been transformed into independent objects, like his series on facades, cast in plaster.

Even when he portrays himself, his preoccupation is with the world around him. Besides representing innocence of objects as they are, he wishes to continue recording a world in which the images always have a naive, moral feeling, in which good and evil, justice and injustice are as neatly incised as his blocks of wood. Far from being a mere survivor of the crafts, Frasconi is a passionate and engaged witness: evil and death are there, close to the birds and flowers. His work is his true autobiography: these fragments of space co-exist in series, in groups, in time: the time of Rilke, 'the space in which men die.'

On April 30 at 8 p.m. in Given, Antonio Frasconi, artist, designer, and illustrator, as Winthrop H. Smith Visiting Scholar, will appear commenting on his film *Neighboring Shore*, winner of the grand prize at the Venice International Film Festival. More than 100 of Frasconi's woodcuts, with words selected from Walt Whitman, give an impression of the United States today.

## Chronology

- 1919 Born April 28, Montevideo, Uruguay.
- 1939 Exhibition of drawings, Ateneo de Montevideo.
- 1944 Exhibition of Woodcuts and Monotypes, A.I. A.P.E., Montevideo.
- 1945 Scholarship, Art Students League of New York. Came to the U.S.A., lived in New York City.
- 1946 First show in U.S.A. at The Santa Barbara Museum of Art, California. Exhibition of Woodcuts, The Brooklyn Museum, N.Y.C., to Santa Barbara, California.
- 1948 First show in New York City at the Weyhe Gallery. Lived and worked in N.Y.C. Summer in Vermont.
- 1949 Summer in Mexico.
- 1950 Summer in California.
- 1951 Began teaching at The New School, N.Y.
- 1952 August, at The Yaddo Foundation, Saratoga Springs, N.Y. Awarded the Inter-American Fellowship John S. Guggenheim Memorial Foundation, 1952-53, in graphic arts to illustrate the poetry of Walt Whitman and Garcia Lorca. Retrospective show — The Work of Antonio Frasconi 1943-52, The Cleveland Museum of Art, Cleveland, Ohio.
- 1953 Exhibition circulated by The Smithsonian Institution Traveling Service, Washington, D.C. Awarded The Joseph Pennell Memorial Medal, Annual Exhibition, The Pennsylvania Academy of The Fine Arts, Philadelphia. Summer in California.
- 1954 Awarded grant, National Institute of Arts and Letters, New York.
- 1955 Book *12 Fables of Aesop* published by The Museum of Modern Art, New York, chosen one of 50 Books of the Year by The American Institute of Graphic Arts, New York
- 1956 Awarded top prize for book illustration, competition organized by The Limited Edition Club, New York.
- 1957 Moved to South Norwalk, Connecticut.
- 1958 Book *Birds From My Homeland*, chosen one of 50 Books of the Year by The American Institute of Graphic Arts, New York.
- 1959 Book *The Face of Edgar Allan Poe*, chosen one of 50 Books of the Year by The American Institute of Graphic Arts, New York.
- 1960 Won Grand Prix at the Venice Film Festival, a fifteen-minute film *The Neighboring Shore*, using more than one hundred cuts. Summer in California.
- 1961 To Montevideo, Uruguay, invited by the Uruguayan Government, Consejo Departamental, to hold retrospective show 1943-61.
- 1962 Grant, Tamarind Lithography Workshop, Los Angeles, California. Worked on series *Oda a Lorca*, February-March.
- 1963 Summer in Italy. Winner, postage stamp competition for 100th anniversary of The National Academy of Science, Washington, D.C. Retrospective exhibition — The Work of Antonio Frasconi 1952-1953, The Baltimore Museum of Art. Awarded The Joseph H. Hirshorn Foundation Prize, Annual Exhibition of The Society of American Graphic Artists of New York.
- 1964 Second Exhibition circulated by The Smithsonian Institution Traveling Service, Washington, D.C. Retrospective exhibition — Antonio Frasconi Prints and Illustrations of Books 1944-64, The Brooklyn Museum, New York. Summer to Italy. Book *Known Fables* chosen one of 50 Books of the Year by the American Institute of Graphic Arts, New York. Awarded The W.H. Walker Prize, The Print Club of Philadelphia. Artist in Residence — University of Hawaii, Honolulu.
- 1965 Book *The Cantilever Rainbow* chosen one of 50 Books of the Year by the American Institute of Graphic Arts N.Y.
- 1966 Summer in Italy. Seminar on children's book illustration at the University of California, Berkeley. Le Prix du President du Comite National de la Region Moravie du Sud, 2e Biennale d'Art Graphique,
- 1967 First exhibition in Italy at Galleria Penelope, Rome. Awarded prize, Salon Nacional de Bellas Artes, Montevideo, Uruguay. Named to represent Uruguay at the 34th Biennale International d'Arte, Venice.



## Henri Rousseau

In the fifth film of the Kenneth Clark Film Series shown Monday at 8:00 and Tuesday at 4:30, *Henri Rousseau* (1844-1901), Lord Clark takes up a slightly different point of view than the other films in the series. Unlike other artists, Rousseau had no professional training and did not begin painting until he was 41 years old. He is included in *Pioneers of Modern Painting* because Lord Clark feels that this century has come to believe that many qualities, such as imagination and a sense of color, are more important than skill of hand alone. Rousseau was able to retain a simplicity of bold design and natural harmonious color.

## Sell-Out

Companies selling term papers to college students have grown so large, according to April *Esquire*, that they have become multi-million dollar concerns. Term paper files, once the province of fraternities, are now handled by firms that do nationwide business and in some instances have 800 numbers so that patrons across the country can call in their orders toll free.

One company, according to the *Esquire* article, "Why Johnny Can't Flunk," maintained a file of over ten thousand papers and issued a catalog of its wares. Term papers written to order went for \$3.85 a page, while catalog papers sold for two dollars a page.

The owner of another term paper mill told Philip Rosenberg, author of the magazine article, "All of my employees are college graduates. The writers all have at least M.A.'s and most of them have Ph.D's. Except for maybe the Rand Corporation, I probably have the most highly educated staff of any company in the country."

Although some states have outlawed term paper sales, business couldn't be better. Despite the New York law banning such transactions, term paper companies continue to advertise in New York college newspapers.

Little can be done to combat store-bought papers, reports *Esquire*. Stephen Mindell, a deputy chief in New York's Bureau of Consumer Frauds and Protection who handled the state's prosecution of a term paper mill, told the magazine, "The sad part of this whole business is that if we close down enough of these companies and get them to go out of business, or even underground, all we'll succeed in doing is reducing the problem to an acceptable level."

Appealing to the conscience of the student also does little good. One student told *Esquire* that cheating "doesn't bother me as much as flunking the course would. Once you start using these things," the student continued, "you're more or less hooked. You can't take C's and D's when you know you could buy A's and B's."

## Coalition Coalesces

by Steve Ossoff

Earth provides enough to satisfy every man's need but not for every man's greed.—Gandhi.

Currently, about 70% of the world's people live in underdeveloped countries—by the year 2000, many demographers predict, over 80% of the world's population will be in underdeveloped countries—and the world's population will have doubled by that time. If the people of these underdeveloped countries are to survive, there will have to be a tremendous increase in the amount of help they are receiving from the people of affluent societies, like our own.

I say from the *people* of affluent societies because the governments have shown their unwillingness to make any substantial commitment to the cause of world-wide development. Several years ago, the United Nations recommended that the richer nations of the world commit 1% of the GNP to be used for development—the U.S. hasn't come close. And when the richer Western nations do offer aid, their programs are often politically motivated and paternalistic in nature.

This self-righteous attitude towards development is illustrated well by a speech given by a businessman whose corporation was involved in "development" in Africa. Warwick Baily, managing director of the Tribal Trust Land Development Corporation (Tilcor), said in a speech to businessmen that Tilcor's problem was to develop the land and provide employment for people "with a peasant intellect who prefer to hibernate five months of the year." Africans should be trained to be proper industrial workers since they lacked the business acumen to be good managers. Tilcor had established five villages at Chisumbanye. "All the Africans in the area are being educated and trained as they work under strict European control. They like it," he said. "The tenant is managed, he has to conform, and if he doesn't he's out. This is development." (*Rhodesia Herald*, March, 1972)

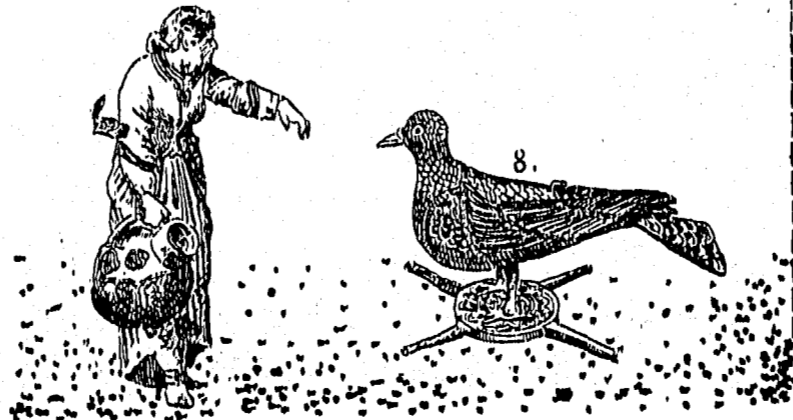
In an effort to provide help for the people of underdeveloped countries and avoid this type of racist paternalism, 33,000 British students have joined together to form an organization called 3rd World 1st. 3W1 serves the dual purpose of supporting various development projects in Britain and abroad, and keeping the students informed, through various publications, of the plight of the people of developing nations. The foreign projects which 3W1 supports are programs which are conceived of and run by the people of the developing countries.

New World Coalition, a group which is modeled after Third World First, is currently forming in the United States. The group is supported by students who tax themselves 1-2% (about 1% annually) of their income to help support development projects in the U.S. and abroad. New World Coalition is currently using the money to support support six development projects, three domestic and three foreign. These projects include such things as a program in Chile to redistribute land ownership more equitably among the population, and a housing program in Boston. NWC has also published and is distributing a catalogue of goods which are produced by Community Development Corporations in low income areas of this country. This catalogue offers an opportunity to purchase products at competitive prices. NWC knows that the profits are going directly to poor people who need the money to live on, rather than to buy a new mink stole for some corporation president's wife. The *Shop The Other America* catalogue is available in the bookstore for 30 cents.

There are currently several hundred students who are participating in NWC's self-tax concept of redistributing the world's wealth. As members, these students also keep themselves aware of the problems and progress of development through several publications which they receive periodically. NWC has been staying alive through various grants, and the funds provided by these members.

The people who are organizing and running New World Coalition are bringing speakers and films to Colby to give students here an opportunity to learn more about NWC and the world-wide problems it is trying to solve, and to hopefully expand its membership to include some Colby students. For this to be successful, however, some Colby students must get involved in organizing and publicizing the NWC activities at Colby next week. Anyone who wants to know more about New World Coalition or is interested in joining can contact Steve Ossoff in 28 Woodman, or come to any of the films and slide shows which will be shown at various locations on campus next Tuesday through Friday.

When you've got your needs met and others haven't, giving is a matter of simple justice—Richard Steckel, New World Coalition



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# BASEBALL WINS TWO

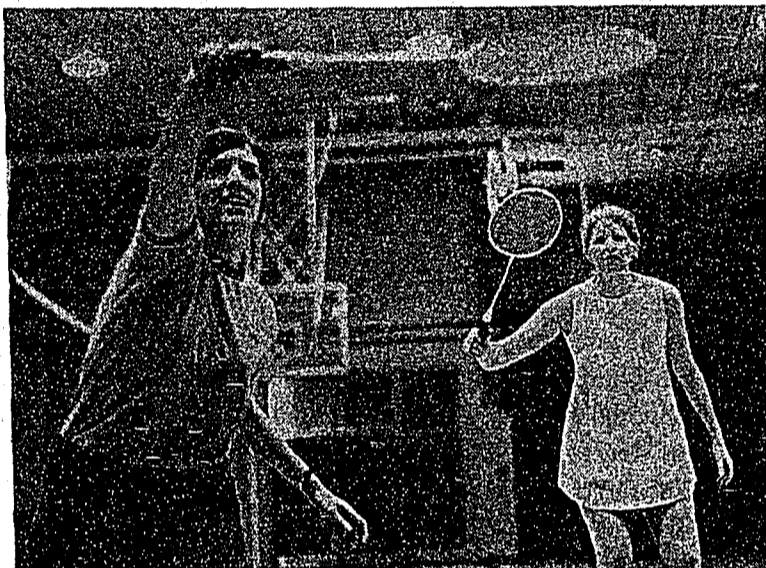
The Colby baseball Mules opened their regular season with two convincing victories, 7-0 and 6-1, over Nichols College of Dudley, Mass. last Saturday. The game scheduled for Sunday with Springfield College was postponed indefinitely because of inclement weather.

Towering senior Steve Jasinski ruled the first game and was in complete control all the way, allowing only two singles while striking out twelve and walking only three. Jasinski, who must rate as the pre-season favorite to take over the number one pitching spot vacated by departed star Al Glass, coasted to his first win of the regular season. He got plenty of support from a Mule offense which produced eleven hits and seven runs over the fourth, fifth and sixth innings. Leading the Colby offense were senior co-captain Brian Cone who had a single and a homerun in three at bats, scored two runs, drove home one and stole two bases, and Mike LaPenna and Gene DeLorenzo, both of whom had two hits.

Junior southpaw Gary Millen nearly matched Jasinski's performance in the nightcap, an unearned run the sixth inning spoiling his shutout bid. Millen also only gave up two hits, fanned four and issued many a walk. The offense in this contest was provided once again by second baseman LaPenna, a three year veteran, whose bases loaded triple in the third inning provided the Mules with their margin of victory. In addition to LaPenna, Millen, co-captain Dave Averill, shortstop Steve Dolan and catcher Kevin Mayo all had two hits. One of Millen's safeties was a long home run to right field. The Mules combined all the aspects needed for a truly successful season in these opening victories; strong pitching (a must for any good team), tight defense, the play of rookie Jim Hoyes being the most notable example, and a potent offense, the Mules garnering twenty four hits in the double header.

No doubt the experience and outdoor playing time gained in a week playing under the Florida sun immea-

surably aided the team, for theirs was a well-seasoned unit that travelled to Massachusetts last weekend playing against teams who had already played as many as twenty five to thirty games. The Mule "A" team emerged with a record of three wins and five losses and the "B" team with a record of one and five. The pitching chores were split between Jasinski, Millen, Averill, junior Bruce Carmichael and promising newcomer Joe Stella. Freshman Hayes, perhaps the best-looking rookie on the club, batted .321, lead the team on getting on base with thirty, in runs scored with eight, and in walks with fifteen. First baseman DeLorenzo lead the team in hits with eleven while batting .344. Joining him in the .300 club were fellow first baseman Dan Rapaport at .388 and freshman outfielder Chuck Murray at .347. Brian Cone lead the team in runs batted in with six.



Colby birdie batters take parting shots at the net. Mary Wheeler (coach) and Chris Miller put away their rackets recently after the badminton team tied for third place in the state finals. Coach Wheeler also took first place in singles this season. (Candy Burnett, the third team member, is not pictured.)

# TRACKSTERS TRIP UP

The Colby Track Team opened its 1973 Spring Season against Amherst last Saturday at the U-Mass track. They came out as 21 point underdogs with 66 points to the Lord Jeff's 87. The deciding factor was a definite lack of first place performances. The other scoring places, seconds, and thirds, were just about what they should have been and kept the score respectable. Yet a lot of those seconds and thirds have to become first and seconds to do the trick. The Mules pulled out only six out of eighteen first places, while they nailed down eleven seconds and six thirds.

Ted Snyder was the iron man, as he ran and jumped in almost everything. Ted tied for first in the high jump (an event he's had almost two weeks' experience in), won the Triple Jump, won the High Hurdles, took third in the 440 Intermediate Hurdles as well as in the long jump, and ran a leg on the second place mile relay team for a total of 16 points. Other than that, he didn't do much. Co-captain Dick Beverage (alias "Dickie Drink") piled up eight points with a first in the discus and a second in the shot putt. Freshman Dave Christie, Topsham's finest, also put in quite a day sharing first in the high jump with Snyder, a second in the 440, and a tremendous anchor leg of the mile relay in which he almost made up twenty yards. Manny Myers contributed nine points with seconds in the long jump, the 100 and the 220. He had his work cut out for him, for Williams of Amherst ran a 9.5 hundred to Manny's 9.9 and a 21.9 to Manny's 22.4 in the 220. Other Colby firsts came from Malcolm Perkins in his specialty, the Hammer and Dave Delande in the 880.

The Mules definitely need a couple of weeks of tough practice and some good weather. Colby left a good number of points at home because of injuries, sickness, and previous commitments. If the Mule Tracksters can get their team together and have a reasonably decent day all around, they could surprise some people, hopefully U-Maine this Saturday.

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# MULE KICKS



11

Colby's Maine state championship basketball team held their breakup dinner last Monday at the Millet Alumni House. Current captain Steve Colella will share the captain's chores next year with fellow junior, guard Jim Glover. Both Colella and Glover will be moving into their fourth season of varsity play. Sophomore sensation Brad Moore, who led the Mules in scoring with a 22.9 points per game average, as well as being named to the eastern college athletic conference Division II all-cast weekly team on three separate occasions, was the overwhelming choice for Most Valuable Player. Glover was cited for his outstanding achievement in leading New England small colleges in assists while classmate Tom Sullivan was recognized for leading the team in free throw percentage. Billy Clay won the first annual Matty Zweig hustle award, while seniors Morrie Herman and John Kvernland also received kudos. Herman received the Most Improved Player Award for the second time in three years while Kvernland won the Rocko award, for being Rocko.

In other breakup action, the swim team held their breakup dinner last Saturday at the home of Coach Jack Scholz. Junior Paul Harrington of Chelmsford,

Mass., one of four three year veterans of Colby's three year varsity swim team was elected to succeed senior Robin Barnes as captain. Barnes has served in that capacity for the last two years. Sophomore Dave Bright, holder of Colby records in the 200 and 400 yard individual medleys, 200 yard backstroke and 200 yard butterfly, as well as participating in the national small college swim championships held in Detroit, Michigan several weeks ago, was named Most Valuable Player.

Sophomore Ted Snyder was elected captain of next year's winter track team in more breakup dinner action. Snyder, who holds the Colby record in the triple jump, also competes in the high hurdles, high jump and long jump. In Colby's first outdoor meet last week he scored a meet high sixteen points. Senior Malcolm Perkins, who placed third in the New England Championships in the 35-lb. weight throw was awarded the Peter Doran Award, given annually to that performer who has demonstrated excellence in his event. Record breaker certificates were presented to Manny Myers in the 60 yard dash, Snyder in the triple jump, Bob Fital in the 60 yard hurdles and Lew Paquin, Jon Verrill, Harry Groethoff, and Peter Prime in the two-mile relay.

# SPEAKING CONTEST

Charles J. Hogan, a senior, took first place in the 38th Julius and Rachel Levine Prize Contest in Extemporaneous Speaking held Monday evening in Dunn Lounge.

For Hogan, a native of Metuchen, N.J., and a former president of student government, the selection marked the second time he was named first place winner. He won the 1971 competition as a freshman.

Bruce Cummings, a senior from Keene, N.H., finished second and David J. Finger, a junior from Chelsea, Mass., was third.

The contest is sponsored by Waterville attorney Lewis Lester Levine, a 1916 Colby graduate, as a memorial to his parents.

Central overall topic to which each of the seven competitors addressed himself was "The Legislative-Executive Clash: A Crisis in Governmental Structure."

Each speaker was in turn questioned by a panel consisting of State Senator Jerrold B. Speers, Patricia Rachal, a Colby junior, and Louis Maisel II, assistant professor of government.

Judges were local attorneys Morton Brody, Donald Marden and Alan C. Sherman.

Topics assigned to the winners were: Hogan, "Historians may record that neither President Nixon was so obdurate nor Congress so irresponsible as each now says the other is. Can you argue such an objective point of view?"

Cummings, "Inasmuch as Congress is unwilling to exercise its power of the purse as a checkrein on the Commander-in-Chief, should Americans conclude that the President's power to make was has become unlimited?"

Finger, "General Eisenhower endured six-eighths of his presidential career with a Congress controlled by the opposition. How do you account for the cooperative relationship existing between the Legislative/Executive Branches during 1954-60?"

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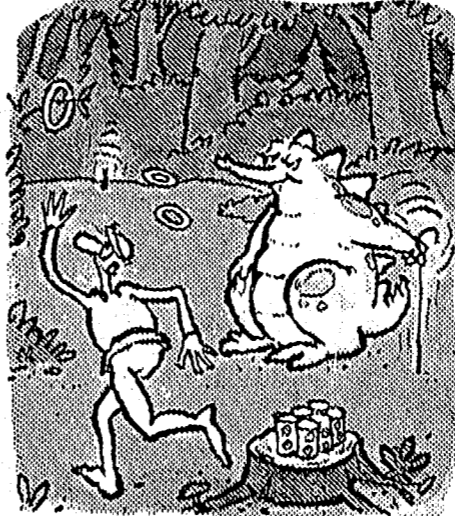
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### 1973-74 Student Teachers

Juniors who wish to apply for admission into the internship teaching program (Ed. 441-442) should obtain an application this week from Professor Jacobson in Room 207F, Miller Library. A private appointment should be scheduled dearly due to the fact that enrollment is limited and cooperating teachers are assigned on a first come, first serve basis. Applications are due April 26th.

### Education Brochure

The 1973-74 brochure of Colby's Office of Education is now available and may be obtained at the Admissions Office, Career Counselling Office, or at Room 207F and 208E Miller Library. The booklet outlines the teacher certification program offered students at Colby as part of their liberal arts study, the license requirements for the State of Maine, and the guidance oriented field experience program conducted in the area elementary and secondary schools. The field experience relates theory to practice, gives Colby students an opportunity to serve by helping children to learn, and provides graduates with a record of three years of classroom experience. For further information, contact Professor Jacobson (207F Miller Library) or Professor E. Pestana (208E, Miller Library).

### Education Open House

On Monday, April 16th, the Colby Office of Education will hold its annual open house at 7 pm in Dunn Lounge of Runnals Union. Freshmen and other students who are interested in educational careers are cordially invited to attend. The program consists of a short description of the opportunities offered at Colby, a brief consideration of certification regulations, and a question and answer period to meet the needs of members of the audience. Applications for admission into the Education Program at Colby will be distributed at the meeting. Professor Jacobson and Professor E. Pestana of the department will also serve punch and cake during the reception.

# BRIEFNEWS

### CCS Evaluation Committee

The CCS Evaluation Committee will hold an open hearing on Thurs, April 12 at 6:00pm in Lovejoy 100. Student attitudes about academic and social conditions are essential to the formulation of future policy in these areas. All students and faculty are encouraged to come to engage in this important discussion.

### Film Direction

This Sunday at 7:30 Film Direction will present "The Knack... And How to Get It." An English comedy made by Richard Lester (who made "A Hard Day's Night"), it illustrates the fine art of seduction by those who have "the knack" and those who don't - or do? Suspicious Rita Tushingam is the test case in this wild unpredictable comedy that also happened to win the Best Picture Award in the Cannes Film Festival and the Belgian Film Critics Society in 1965. Come and see it. Lovejoy 100 - 75 d

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### Walker Scholarships

Students interested in applying for Walker Scholarship grants for study this summer at the Autonomous National University of Mexico must complete their applications for the Committee on Foreign Study and Study Exchange Programs by April 30. See Professor Kellenberger, Lovejoy 331.

### Center Rooms

All students who wish to live in the Center for Coordinated Studies in 1973-74 must sign in the Center before Monday, April 23. Forms are available in the Center office (135 Woodman) from 9-12 every morning.

### Senior Scholars

The Senior Scholars Committee announces its program for the academic year 1973-1974. The student is granted six hours credit for each of the two semesters of his senior year: A January Plan may or may not be included as the student desires.

The student must have permission of his department chairman and must work with a faculty member who serves as tutor. The subject matter (or topic) is chosen by the student, subject to approval by the Department Chairman and tutor. The topic should be well defined and made up of one general idea and not several fragments. Ordinarily, the program is thesis-research but programs involving creation of works of art or laboratory work have often been set up.

Applications may be obtained at the office of George Maier, committee secretary, Room 203, Keyes Building. The application includes forms for letters of reference. The deadline for filing the complete application with the committee secretary is 5:00 p.m., Friday, April 27.

### Exchange Programs

The Committee on Foreign Study and Student Exchange Programs is considering applications for exchange to Pomona College and Fisk University for the first semester of 1973-74. Application forms can be obtained from Professor Rosenthal (Lovejoy 308) or Professor Kellenberger (Lovejoy 331), and should be completed and submitted by April 15.

### Blood Bank

A co-operative effort between the Colby Community and the American Red Cross through the Regional Blood Bank in Waterville is being set up. This agreement specifies that, if twenty percent of the members of the Colby Community (this includes students, faculty, and staff) annually donate blood, then all members and their immediate families will be covered for all their blood needs for the year. This group program applies for those listed below if they reside in the United States or Canada.

If the student or other Colby member is single: all his/her blood needs will be met, plus those of his/her parents and siblings still dependent upon the parents. If the student or other Colby member is married: all his/her blood needs will be met plus those of his/her spouse and unmarried children, plus those of each spouses' parents.

The Regional Blood Bank will be setting up donations stations on campus during the week of April 16. Please be watching for announcements about the dates, places and times.

### Questionnaires

The Committee to Save Colby would appreciate hearing students' responses to the questionnaire that everyone received in the mail before vacation. Deposit boxes for the questionnaires can be found at all the mail desks. Replacement questionnaires are available at the mail rooms also.

## New World Coalition Films

Films are in Lovejoy 100:

- Tues. April 17, 6:00pm "Campamento", a film about Chile.  
 Weds. April 18th, 7:30pm "The Holy Outlaw", a film about Dan Berrigan.  
 Thurs. April 19, 8:00 pm "Alvta Continua", about revolution in a Portugese Territory.  
 Fri. April 20, 9:30pm, "Who Invited Us?" a documentary made for N.E.T. on U. S. involvement in foreign countries.  
 Also - Tues. through Fri. in Lounges and Student Unions around campus - three multi-media slide shows 10-15 minutes each:  
 1. V.S. middle-class values  
 2. Technology  
 3. Churches' involvement in foreign affairs

## LOSTFOUNDSTOLENMISLAYEDHIJACKED

- 3/12/73 Taken from Tau Delt - a Wallensack tape deck, 4 cases of beer and 2 1/2 gallons of Vodka.  
 4/2/73 Patricia Kelly lost a pair of glasses, silver framed with rose tinted lenses.  
 4/4/73 William Glidden lost near Woodman Hall a Brown Wallet, Colby I.D. Drivers Licence and \$5.  
 3/38/73 A.T.O. has had a 23" color RCA T.V. taken on or around March 26, 1973. Anyone knowing anything of this please call or come in and see someone at B&G.  
 We have picked up some hats and gloves and a watch.

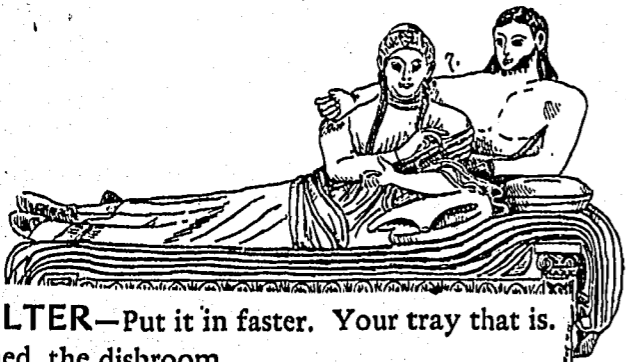
## INTERVIEWS

The following will be visiting Colby in the near future for interviews:

- April 18-Motors Insurance Corporation (subsidiary of General Motors). One opening for a Management Trainee-Initial employment in Portland, Maine.  
 April 23-Katharine Gibbs School  
 April 24-Hingham Public Schools, Hingham, Mass.  
 April 26-Summer job-Camp Naomi & Camp Joseph in Maine need Counselors, Program Specialists, Kitchen Help and Secretarial. Mr. Katowitz will interview students from 9:30 on. Students should schedule interviews in Lovejoy 110.

## Vocational Interest Test

The Strong Vocational Interest Blank Test will be given on April 18 at 6:30 p.m. Interested students should leave their names in Lovejoy 110.



WALTER—Put it in faster. Your tray that is. Signed, the dishroom.

I belong to the party of the opposition which is called life—Balzac

SCOTLAND(!) Need someone to backpack the Highlands with this summer. Male or female. See Bill Silverman, 103 Robins, 872-9782. Not a joke!

ALL men have a price—Charles Tyson Yerkes

BEP, Jacques, Bobby, Phil, Derek, & Co.  
 Have a nice summer!!  
 —Emile & the boys—

THE Palmer, Mass., Chamber of Commerce usually picks an outstanding home town doctor, lawyer, or merchant chief as its "Citizen of the Year." Not this year, though. Instead, the choice is President Nixon. He was cited for achieving peace in Vietnam.

THE  
GRADUATE SCHOOL OF PUBLIC HEALTH  
OF HARVARD UNIVERSITY

announces a new graduate degree program to prepare college graduates for careers as health planners, analysts or managers. The curriculum is designed to develop new kinds of health professionals with sophistication in medicine and health and with the managerial and analytic skills needed in policy-making and in operating health agencies in government and the private sector. Faculty members of the John F. Kennedy School of Government and of the Harvard Graduate School of Business Administration will also take part in the instruction.

Applicants must have demonstrated strength in the biological sciences and mathematics. Write for brochure and application form to: The Registrar, Harvard School of Public Health, 55 Shattuck Street, Boston, Mass. 02115.

## COME AND BE HEARD!

## COME AND BE HEARD!

The CCS Evaluation Committee will hold an open hearing Thursday April 12 at 6:00 pm in Lovejoy 100.

That's Tonight!

Don't just complain to yourselves, come and complain to us. Also, we want ideas; you can't expect us few to think of everything.

## UNIVERSITY OF PARIS

New Paltz Philosophy Year

Qualified undergraduates in Philosophy and such related majors as Sociology, Psychology, and French literature, can earn from 30 to 34 credits taking regular courses at the University of Paris (Sorbonne) during 1973-74. The SUNY Program Director will help students secure suitable housing, arrange programs and assist or arrange assistance for them in their studies throughout the year. A three-week orientation and intensive language review will be held at the start. September 15 to June 15. Estimated living expenses, transportation, tuition, and fees, \$2800. Additional information may be had by writing to Price Charlson, Department of Philosophy, FT 1000. State University College, New Paltz, New York 12561. Telephone: (914) 257-2696.

## Classified Ads

TO WHOEVER took the keys from the desk in the library, please return them to the same place. I need them desperately for personal use. No questions asked.

ROOMMATE wanted for the summer in Rockland, Maine. Call Pam at 873-3419 between 4 and 6 p.m.

THIS is to announce the merger of Phorever Phantoms Inc. with the It's As Easy to Haunt Two People as it is to Haunt One Co., new plans are under way and operations are proceeding on double schedule.

IF you play the accordion and would like to play folk dance music with my horn and I for the people here, please contact me. David Bailey ext. 527.

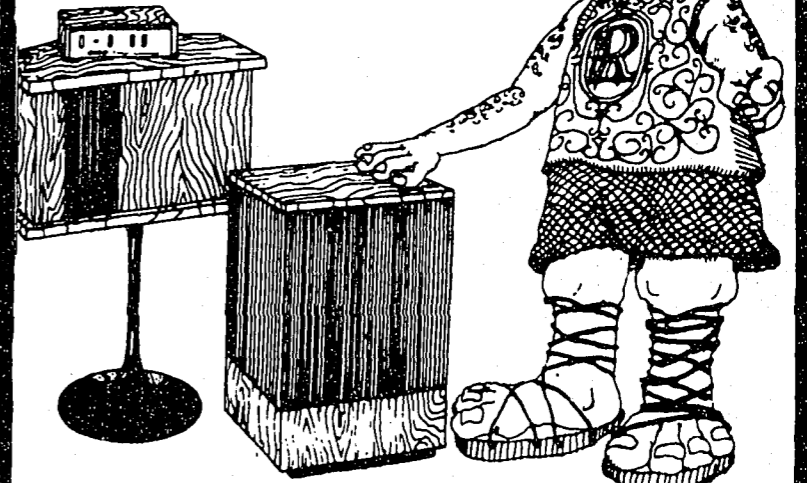
I'M not some strange beetle on your chocolate pudding. — Bassett on Stein.



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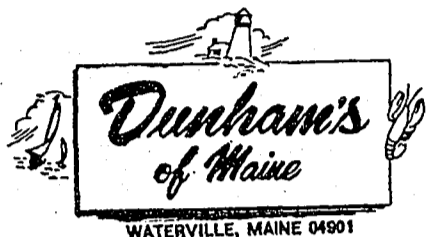
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some say he never will be.

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Jill Ireland

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WEEKDAY 7 930  
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Everything you've ever heard comes true  
SEE THEM DO IT IN...  
WEEK DAYS 7 930  
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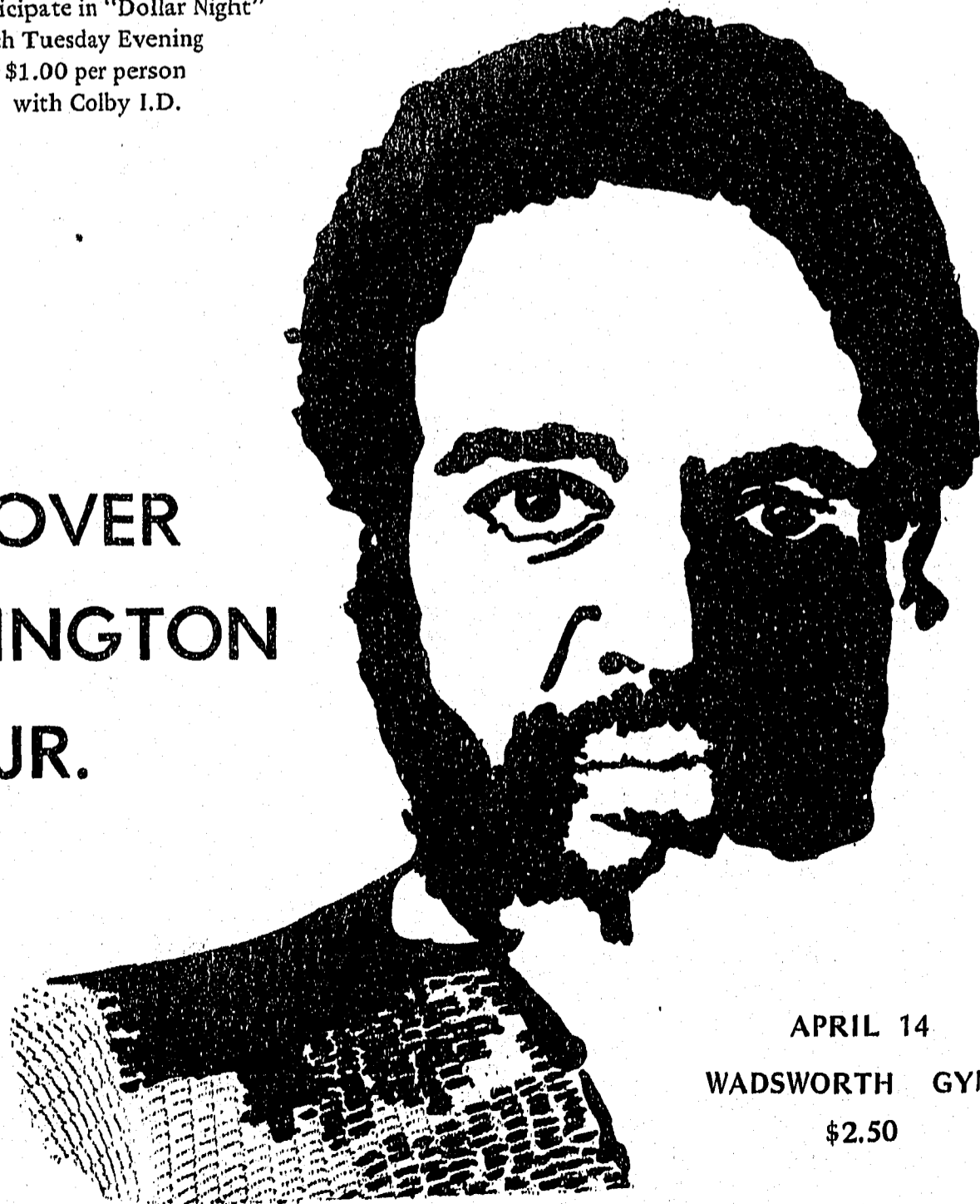
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