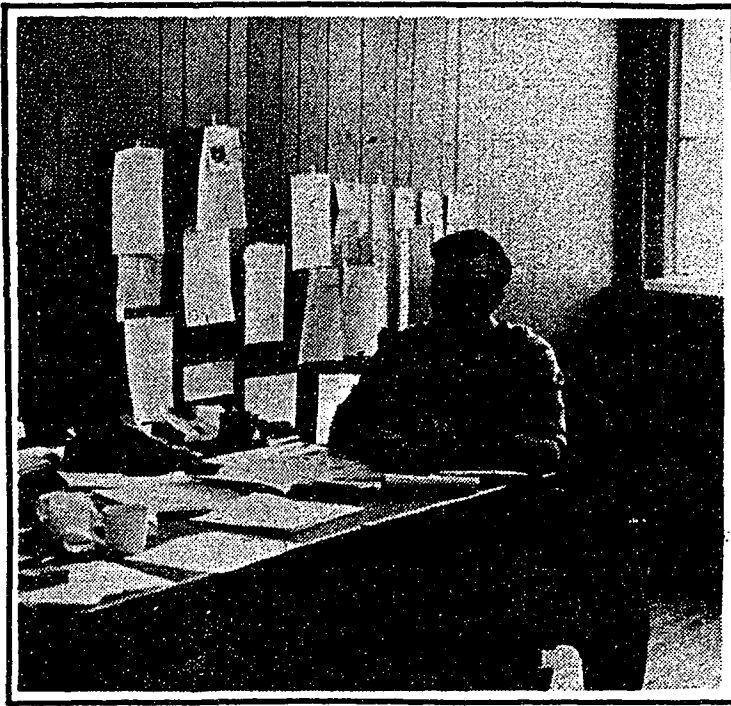


KEEPING WARM

Editor's Note: The following article is one of a weekly series that will center around different community programs. It is hoped that these articles will provide some useful ideas to people wishing to take advantage of the Work Study Program, and also to increase the awareness of the campus to Waterville community programs in general.

Under a barrage of screams from the children in the Day Care Center downstairs, lies the Project F.U.E.L. office, a large, high-ceilinged room, decorated with simple testimonies to efficiency. A long blackboard spans one wall—"MEETINGS," "INVENTORY," "VOLUNTEERS;" two desks stand face to face; memos paper the adjacent wall; a filing cabinet, boxes of weather-stripping and caulk, and one lone guest chair complete the decor. There is little need for more since Charley Bowe and Monica Kyc, the area directors, are busy with things quite different from luxuries. It is through this Community Action Agency office that the serious work of implementing Project F.U.E.L., a project designed to provide free winterizing materials to needy Maine families, takes place.

Project F.U.E.L. (Fuel for the Underheated Elderly and Low-income—another fine example of the peculiar bureaucratic flare for acronyms) was developed



in the Office of Economic Opportunity in Washington to meet some of the problems in home heating posed by the Energy Crisis. The project is only an experiment. Since Maine has the lowest minimum temperatures of any of the 48 contiguous states, it was chosen as the pilot state. If the project is successful in reducing heating costs in Maine this winter, it will be

continued next year, and in more states. The Maine effort is being coordinated through the Maine OEO in Augusta, with the Waterville CAA office being one of thirteen regional headquarters. The CAA's were chosen since they provided an existing framework through which the project could be speedily and efficiently executed.

The purpose of F.U.E.L. is fourfold: to supply labor and supervisors to winterize sub-standard housing; to provide small fuel depots of wood and oil in central locations so that each CAA can meet emergency situations; to provide materials for alternate heating systems (such as wood stoves); and to provide a revolving credit fund to advance loans to low income homeowners for materials and fuel as necessary. Basically then, these objectives translate into making the winter much more tolerable through warmer homes. To achieve this, the substandard homes must be renovated. The two most apparent areas needing attention are windows and attics. It is estimated that 40% of a house's heat loss is through the attic. Surprisingly, most houses needing attic insulation thus far have needed it not because their insulation was poor or rotten, but because they had no insulation at all! We are dealing with some very poor people.

COLBY ECHO.

Feb. 7, 1974

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no more hummm

Since mid-January, WMHB has been broadcasting from their studios in Roberts Union. The broadcast hours, although not definite yet for second semester will probably run from 7 a.m. to 1 a.m., with a short mid-afternoon break for production work.

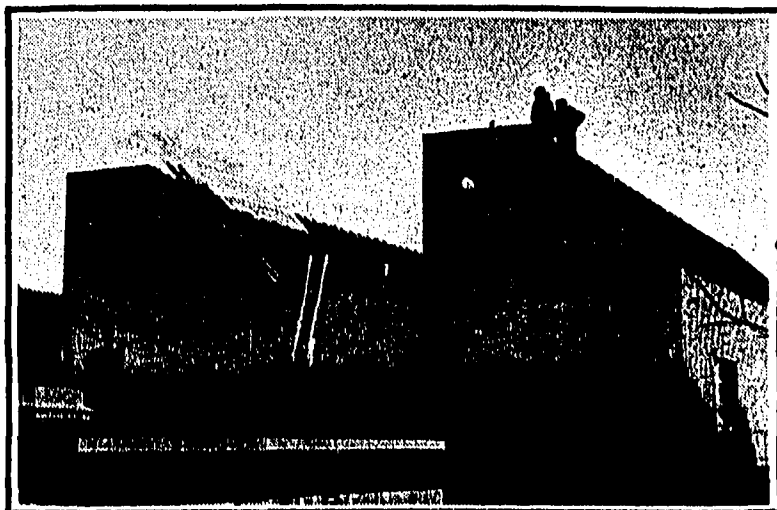
WMHB applied for an FM license about a year ago, finally receiving official permission last April. There arose several problems, however, which prevented full utilization of the FM license until a few weeks ago. First, the Federal Communications Commission misassigned the Colby frequency. Then, there was a further delay because of the shortage of special metal needed to construct a custom-made antenna. With the

fuel shortage, difficulties arose in transporting all the necessary equipment to Colby. When the equipment finally arrived, the station workers had to perform a variety of tests, required by FCC laws, in order to insure that the broadcast equipment would not interfere with televisions and stereos in the surrounding area. These tests were made throughout the month of December.

Now that the new equipment is in full operation, it is possible to detect a definite difference in the quality of the transmission: the annoyingly familiar hum and buzz are gone! In the past, WMHB, formerly known as Radio Colby, broadcasted on an AM frequency that used a carrier current and the station was, consequently, not regulated by the FCC. There were no restrictions on the programming but AM had disadvantages which made FM more desirable: WMHB

please turn to page 7

Whether these problems are the results of defective material, sloppy workmanship or the human error that often shows itself between the plans and the construction, the repair work is being carried out. In two or three weeks the roof should be tight once again, and in about six weeks the windows will be replaced, though a few have been put in already. Then after a brief delay during which the roof will hopefully prove itself secure, the inside repair work and clean-up will be done. Though all this might seem a great inconvenience and a messy problem, Hugh Gourley, Director of the Art Museum, sends us what might be comforting news. At the present time he is vacationing in Madrid and has discovered that the Prado too has a leaky roof.



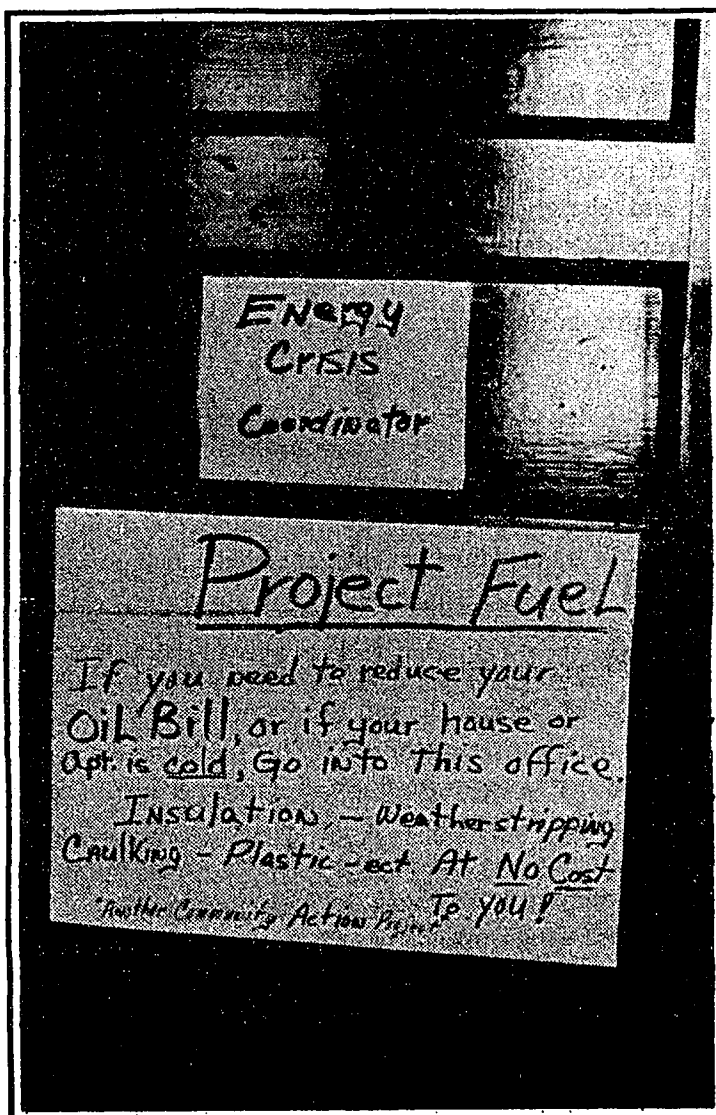
the rain in Maine

by Natalie Slobodnik

Fourteen months ago the roof of the new wing of the Bixler Art and Music Center was tight, secure and waterproof. But this fall's abnormal weather conditions—several consecutive days of driving rain and gusty wind—put the roof to a test that it could not pass. So, under those plastic "cocoon," as Mr. Miller terms them, now adorning the architecture, workmen labor to repair the damage.

The unexpected twenty buckets of water which dribbled through the roof and around the windows resulted in repairable damage to the Jette Gallery. Fortunately no artwork was harmed. A clean-up job will restore the stained rug and ceiling, and the marked cloth covering the walls will be replaced; all work at no cost to the college, the contractors themselves being responsible.

Defective thermopane and the gradual "working" of the copper roofing were the cause of the leakage. Whether the thermopane was made defective or became flawed during transit, the seal between the two panes separated and it lost its airtight property. The windows also lost their watertight property due to faulty installation. As for the copper roofing, when the metal contracted from temperature change the joints loosened and the seams opened, allowing the water to seep in.



Lack of storm windows can account for another 40% of a house's heat loss. To mitigate this problem F.U.E.L. provides polyethylene. When applied to the outside window frame, the polyethylene acts like a storm window, preventing the drastic heat loss. It is also inexpensive, and easy to install. Polyethylene can also be placed around the bottom of the house (banking) to prevent drafts. Other repairs that can be made include weatherstripping doors and windows, caulking windows, replacing broken glass and patching leaking roofs. So far, in the Waterville area, sixty homes have been winterized in some way, the cost amounting to about 25% of the \$20,000 local budget.

Project F.U.E.L. also supplies wood and wood stoves to families, besides having \$3,100 to spend on oil for emergency situations. This contingency allocation has proved itself useful. A large problem for poor Maine families, and particularly for families headed by women, is obtaining credit. The normal procedure for a family in need of oil is to apply for credit from its oil supplier. If the family is unsuccessful, the next step is to apply for money from the town manager to buy oil. If the family is again refused, it is entitled to a fair public hearing, within 48 hours. Often, however, as Charley Bowe pointed out, this procedure is never followed. The next resort is the National Guard. If, for some reason, the Guard is unable to provide the necessary fuel, the family is referred to its CAA. So far this winter, the Waterville CAA has loaned three wood stoves, and has given away one cord of wood and 250 gallons of heating oil.

please turn to page 7

from the editors

STATEMENT OF PURPOSE

The *Echo* is now under new management, which will, in our case at least, mean new direction. The semester by semester change, as harrowing as it may be on the new editors and personnel, is a healthy policy. One term's emphasis on certain issues will not necessarily be repeated.

As the new editors, we have changed the format and direction of the *Echo*, a change we hope will be apparent as you read, to that of a news magazine. Waterville, Maine is a small town. Our direction for this semester will be to put Colby College into a larger context—educationally, culturally and geographically. We will not, however, bypass campus issues, for there are serious matters extant and still greater problems looming in the near future that involve the community

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Many of our readers will question our inclusion of two articles detailing the thoughts and works of Mr. John Witte, graduate of the class of 1970 and budding professional poet. Perhaps some members of the senior class will remember John as one of Colby's more involved creative people whose contribution to the literary wealth of the college can be judged by the founding of the *Pequod*, the school's magazine for creative writing.

We find it absolutely appalling that our school has not, in an official capacity, recognized the contributions of people like John, people who are actively engaged in projects for the betterment of the arts and life in general here in Maine and elsewhere. The Colby news bureau seems to have an affinity for those receiving doctorates and/or those pursuing professional training at the graduate level. Snubbing alumni employed as trainees for ecological programs for the federal government or teachers of English to foreigners at night school does not

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Ever go into the student unions? Wonder why you are the only one there? Take a look around you: what do you see? You will obviously see the bare, dingy walls, the unattractive decor of the lobby, the dumpy, overaged chairs nobody is sitting on. It is hard not to feel as though one were an inmate at the infamous Tombs, New York City's bastion of law and order. All that is now required are the stripes and a rock pile.

Frankly speaking, both student union buildings are a disgrace to the "fair" name of Colby College. To call these "unions" is, as Bruce Cummings has stated, "an exercise in labored optimism." The walls have not been painted in over twelve years, the study lounges hold much damaged furniture and are poorly lit, the bare floors and walls keep the cold in (we are not in Southern Spain, B & G). Any of the murals, such as the one in Roberts dining hall, bear the marks of class parties and fraternity get-togethers. It is depressing to try and eat dinner with slashed sailors peering down upon you. Photographers refuse to hold exhibitions in the lobby of Roberts Union because it is so shabby: the walls are chipped and the lay-out area is inadequate. Just how can a distinguished, small liberal arts school such as Colby allow its student unions, the supposed centers of college activity, to go to such depths of decrepitude? It is shameful for Colby students to see what has been done at the fifty-year old Chase Hall at Bates College. One can only feel cheated after seeing the carpeting, the spacious, well-lit study lounges and the overall organiza-

and deserve public discussion. Our new thrust, however, will be to include Waterville and the surrounding community, in a broad sense, in Colby's life and vice-versa, for the town provides a substantial part of our entertainment, community services, part-time jobs and valuable vocational experience.

Putting the college into this perspective demands a definition of the institution itself. Colby College cannot be an amorphous amoeba, continuing simply because it began. The philosophy of the liberal arts college is not, as one professor here so succinctly put it, "one of no philosophy at all." An institute of higher education must earn its viability: the day of secluding oneself in an ivory tower for four years to learn about the world through books, or removing oneself from the contingencies of everyday life so as not to be distracted from study: those days are gone. The college must discern and act upon the principles it holds and the achievements it seeks. Students today cannot be removed from the "outside world," for the world is very much with us. Students will leave here for a national job market and any experience in the community will be to their definite advantage.

The *Echo* this semester will not be unresponsive to publishing poetry and written works. The paper is not an exclusive entity but one serving the students as an avenue to publication of a sort that may help the prospective artist on his way to recognition and self-fulfillment.

We have, granted, high ideals that we hope to realize, ideals which will necessarily entail participation. To start with anything less would not be right.

win friends and certainly does not influence people, especially when that envelope comes along for the Annual Giving drive. It reveals the incredible "snobism" at work in the upper echelons of our administration. For the most part, it reflects the insensitivity and irrationality of alumni policies formulated "up there" at Eustis.

And so, we, the editors of the Colby ECHO, intend to find out who has published any sort of independent literary work, who has received a job with the federal government; in short, we will try to make you, the readers, aware of what possibilities are open to you when you leave "The Ivory Tower." Life is not, as our higher-ups would lead us to believe, all Ph. D's and law schools. Therefore, we will try to cover the lives of former Colby students since our news bureau will not.

tional excellence of the Chase Hall Committee.

How can the college extend an invitation to a distinguished guest and expect he or she to be impressed with the horrendous facilities of Dunn Lounge? Granted, the response of the college community is half the impression given but, when the well-known speaker is asked to present his case to an uncomfortable audience perched on hardback chairs (not to mention the serenade of various people traipsing up and down the stairs), attention has been lost and the case of the "beautiful" Colby College campus is negligible. Perhaps the college should put on its lectures (and ask students to study) in the fieldhouse: at least there it is warm, spacious, well-lit and impressive.

Therefore, we should like to present this editorial as the beginning of a project intentioned to bring about a renewal and a revitalization of the student unions. In doing so, we hope to elicit some student/faculty response to this cause. It is only through the collective efforts of all that the necessary changes can occur. All this pushing may lead to shoving and no one likes to be bullied.

letter

To the Editors:

"The January Program of Independent Study"—the title of a pamphlet, circulated to prospective Colby students. The last sentence of a paragraph describing several different Jan Plans reads: "These are but a few of the more than 1000 original and thoroughly diverse projects at Colby College where students spend January engrossed with a unique blend of independent study." Such a statement leads one to question how many Colby students actually consider themselves to be "engrossed in a unique blend of independent study." This is not to imply that most students aren't engrossed, but to present "independent study" as the central engrossing activity is either the act of a twisted propagandist or of some person who has never been to Colby during the month of January.

The complaint being registered is not directed against the Jan Plan that the majority of students

have come to love and cherish as the most relaxing and fulfilling period in the curriculum. The only reprimand is aimed toward the composers of the various "advertisements" still being received by uninformed (soon to be malinformed) parties interested in Colby. Isn't January really the time to enjoy the non-academic activities available at Colby for which there is little time to indulge during classes? Agreed that some students thoroughly devote themselves to some form of productive and sometimes enlightening project for their Jan Plan. However, these individuals represent an obvious minority. The discrepancies in reason behind the success of Jan Plan are difficult to ignore. Most colleges and universities are guilty of similar instances of misrepresentation but is it really necessary to employ such tactics?

Mike Sbarge



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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 Journal Publications of Belfast, Maine.

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where have all the standards gone?

Wayne Smith

Feeling somewhat like a recalled Cassandra, I reluctantly agreed to contribute a few comments about the current energy crisis. There has been no dearth of such articles in recent months, but perhaps I can put things in a different perspective, particularly with regard to the effect on antipollution laws.

For the past five years in Chemistry 112, I have been pointing out how the laws of thermodynamics can be related to our energy problems. The first law of thermodynamics states that energy is conserved, and the second law deals with the quality of that energy. But it takes no scientific background to realize that we must ultimately run out of fossil fuels. These represent a nonrenewable resource that can not be replaced on any timescale meaningful to man.

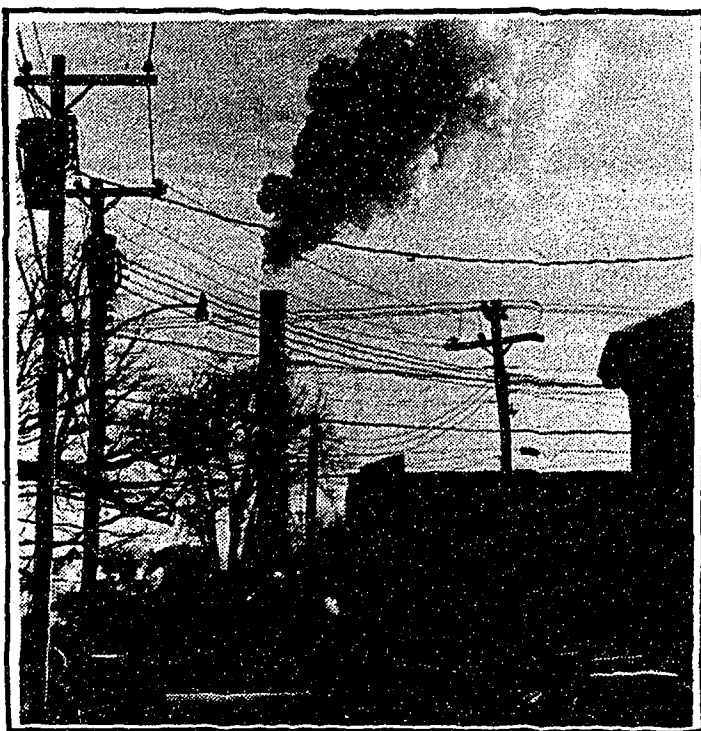
First, let's try to put the current oil situation in some perspective. While it is true that petroleum reserves are finite, our current crisis is more political and economic than technological. Most estimates would place the beginning of depletion of petroleum reserves near the end of this century. Whether these estimates are reliable is questionable, but regardless of the exact date it is clear that we must eventually run out of oil.

The demise of oil as a source of energy should not seem surprising. Indeed the initial interest in oil a little over a century ago was the result of another energy crisis. The population of whales took a drastic downturn as a result of overhunting, and whale oil for lamps was in short supply. Kerosene was an attractive alternative.

Although we have been pumping oil out of the ground for approximately one hundred years, over 50 per cent of it has been removed in the last twenty years. The conversion to oil heat in homes has occurred largely since World War II.

Thus my first major point is that depletion of oil reserves should neither appear frightening nor as an omen of the decline of our society. Hopefully, the current oil shortages will make people aware of the problem and allow a gradual adjustment before real shortages occur. Clearly, we must utilize different energy sources.

One unfortunate aspect of the administration's handling of our current energy problems is that some people apparently do not believe that there is a shortage. The frequent, and often contradictory, statements from the Federal energy office have not helped. One wag has even suggested that the best way to handle the energy crisis is to ask President Nixon to commit it to tapes. Then it might disappear.



Secondly, let's consider the effects of our current problems on the recently enacted environmental laws. Many fear that the hard won battles to clean our environment will be wiped out by a few administrative acts. And there is some justification for these fears.

The current situation is not apt to affect the nature of the gasoline we use in our automobiles, just the amount and the price. Because the internal combustion engine is the major source of carbon monoxide and nitrogen oxides, both serious air pollutants in urban areas, a reduction in automobile traffic should lead to decreased amounts of these pollutants. That is the silver lining.

The cloud (pun intended) of sulfur oxides is, however, a more serious problem. Most of the sulfur oxides produced by man come from burning fossil fuels in electric power plants, but home furnaces are also significant contributors. Reduced use of electrical appliances and reduced thermostat settings will help, but the supply of low sulfur oil is a more serious problem.

Oil from the MidEast, particularly North Africa, has a relatively low sulfur content, often 2 per cent or less. Venezuelan oil is about 5 per cent sulfur. To meet current standards for sulfur dioxide emissions, electric power companies were buying increasing quantities of Arabian oil. If these sources remain unavailable, it seems probable that the emission standards will be relaxed. It also seems clear that the decision to build the Alaskan pipeline was prompted by fear of oil shortages. Alaskan oil has a relatively low sulfur content. Oil in the continental shelf of the United States is also low in sulfur. If there is oil off the Maine coast, and geologists seem to think there is, there will be increased pressure to exploit it.

My second major point then is that recently enacted laws regarding air pollutions are apt to be suspended, at least temporarily, if oil shortages continue. The search for new oil reserves will continue and may lead to oil rigs in scenic places, such as off the coasts of Maine and California. Water pollution laws will probably not be greatly affected, except in the sense that antipollution processes often require huge amounts of energy.

Finally, let's briefly consider the alternatives to petroleum. President Nixon has stated that we will soon be dependent on no other country for our energy supplies, a claim that does not seem very realistic. Probably this claim is based on our relatively abundant supplies of coal. Most estimates indicate that there is sufficient coal in the United States to fulfill our needs until at least 2100, but there are serious limitations.

Most coal contains around 5 per cent sulfur, and removing sulfur from coal is far more difficult than removing sulfur from oil. The less desirable alternative is to remove sulfur oxides after combustion, which is more feasible for power plants than home furnaces.

Coal gasification (converting coal to liquid or gaseous fuels) is probably the most attractive and cleanest way of using coal. In this way sulfur can be removed before the fuel is burned. Various techniques were devised in Germany during both World Wars when coal was more plentiful than oil, and research has continued in this country. But it seems clear that petroleum is more convenient and desirable, particularly for transportation needs, than fuels from coal.

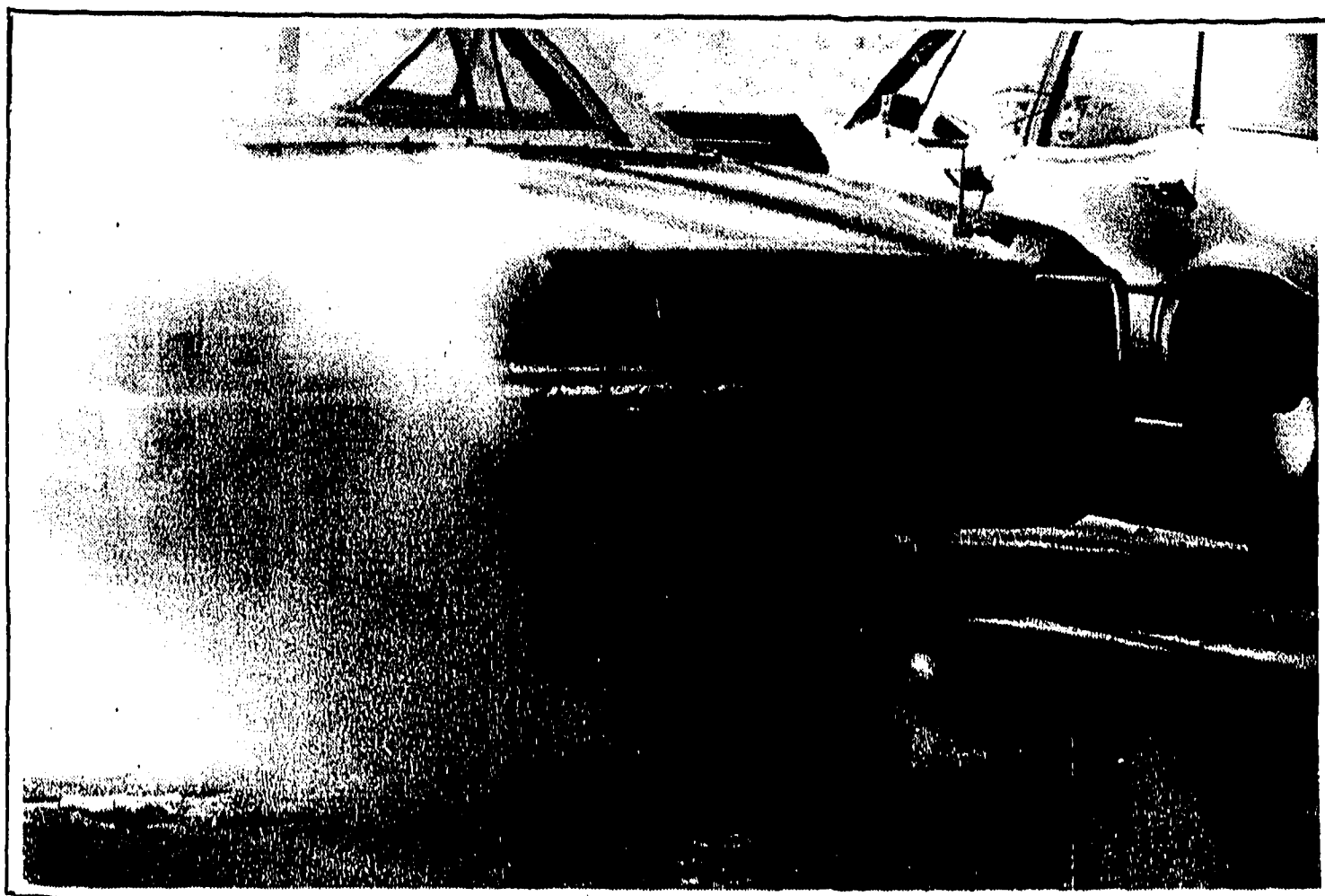
Another unfortunate aspect of coal is that the most economical way to recover much of it is through strip mining, which is an environmentalist's nightmare. To become self-sufficient in energy it might be necessary to lay bare many of our western states by strip mining, which would not only be unappealing aesthetically but would remove this land from agricultural production. The oil shales in Wyoming would also probably have to be strip mined.

The renewable sources of energy such as wind, tides, and falling water sound attractive but all have their limitations, and none could supply a significant proportion of our needs. Solar energy is very attractive, but here the problems are those of concentration and storage.

Fission reactors, such as Maine Yankee in Wiscasset, will undoubtedly become more common as our supplies of fossil fuels diminish. But there is also a limited supply of fissionable uranium, perhaps enough to last twenty years if this were a major source of energy. The alternative is breeder reactors, which produce more fissionable fuel than they consume, and some of these are in operation. With regard to fission reactors, stray radioactivity, thermal pollution, or possible accidents seem less of a problem than disposal of radioactive wastes. The salt mines of Kansas, our present burying ground, are also finite. Fusion reactors are in many ways a most attractive energy source, but control of fusion presents serious technological problems.

Thus my third major point is that there are alternatives to petroleum as an energy source, but all have their disadvantages. Most of them will produce more serious stresses on the environment than petroleum currently does. It seems that we should conserve petroleum for use in transportation but change our stationary and large consumers of energy, such as power plants, to coal or atomic energy. We should try to enforce reasonable air quality standards and recognize that it is the consumer who ultimately pays for the necessary controls.

In summary, we cannot have it both ways (which might be recognized as a crude statement of the first law of thermodynamics). We cannot insist on clean air and pure water and unlimited supplies of energy and not expect to pay a price, either in money, inconvenience, or a less pleasant environment. With about 6 per cent of the world's population, the United States uses about 35 per cent of the world's energy each year. We might even improve our health by a reduction in gluttony.



by Witte

Richard Cass

Shelley: So O.K., I've just realized that my book reviews, like a lot of other things are born out of equal parts Lucky Strike and Nescafe and I am also aware that this sounds like Oscar Madison (WHOOzat?) So here it is.

I like the book. (The book is *Rehearsal* by John Witte, published by R.R. Marino Co.) Design-wise, it is very well done: the paper is well-chosen, as is the type face and the photos work. The deliberate emphasis of the thin brown line around the page contributes to the eye-appeal of the book. The design and printing is thoroughly professional.

The poems, of course, are the crux of this piece and they are, for the most part, very effective. The best way I can think of to describe Witte's style is that he builds an exoskeleton of linked (like vertebrae) imagery around the particular emotion/thought with which he deals. When it works, it can be very, very powerful. The best example to me is "The Hunger of Spiders" where he builds from spiders crossing tightropes, through images of cannons, cotton (candy), watermelon, spotted sheets and high wire walkers to the image of November as the Big Top. This is his poetry at its best; the images link, carom off of each other and all come together at the end.

There are places, though, where the weight of the images weakens the effect of a poem. In "Mare", for example, there is a point at which the poet breaks sharply from a series of earth-images (stone, thaw, hill, sprouted) and says outright that he imagines water inside the mare. There follows a list of various water images, leading into what I think could be the finest three lines in the book:

"But mare, like bowstrings you run,/ harpstrings, and the pasture pours under you,/ filling with hoof-prints like a heaven with stars." For me, though, the beautiful strength of these lines was diminished by the trek through the water lines. The "pasture pours" was simply not sufficient to put it all together.

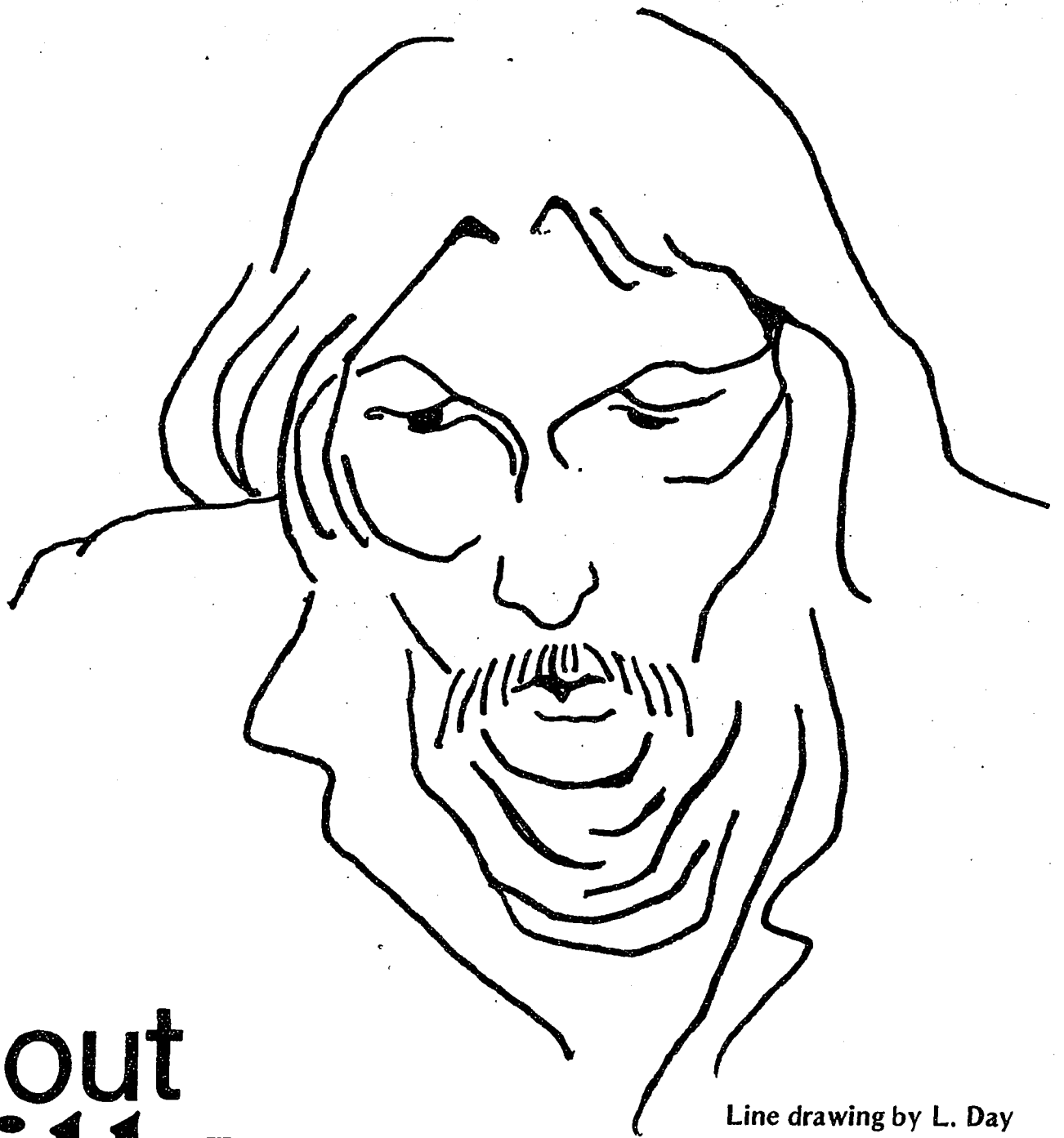
My favorite piece in *Rehearsal* is the "Unicyclist" and perhaps the best reason why is that it is one of the truest statements I have seen on the nature of popular heroes: "I'm a one wheel driver,/ and they won't catch me,".

On the subject of memorable lines (something I am always looking for when I read poetry), there is a beauty in the first section of "City Series": "Delicious the slow meandering wine." There is no rational explanation for why it is memorable; it is more in the way that it tastes and plays on the tongue.

There are some things I could wish to see changed, e.g., a poem like "Invisible" where the poet seems to try to feed his readers intellectual statement in the shape of a poem. This is the only piece I found to be exceptionally pretentious. After all, in the words of William Carlos Williams, "The poem exists to assert love, not to win it."

But most of the faults that I see are not so much technical as they seem to be a result of not having complete knowledge of and/or control over what poets are wont to call the "voice". I distinguish here between the style (verbal or written method of expression) and the voice, or concept of the emotion/experience which is transmitted through the style. And I would ask what twenty-odd year old poet has his voice completely in hand; this particular control comes with age and poetic maturity.

At any rate, I enjoyed both reading the book and just looking at it. It is by turns powerful, moody, pleasant and a fine addition to any collection of poetry.



Line drawing by L. Day

about Witte

Delva Alysia King

John Witte, a Colby graduate, the originator of the *Pequod*, Colby's annual literary magazine, and a poet, has recently had his book of poems, *Rehearsal* published. He is presently living in Waterville where his various personal connections have been favorable.

In the three years he has been away from Colby he has noted "an alarming disintegration of interest in the arts." He cites Professor Gillespie as "a fine creative writing instructor," but feels there is an absence of inspired individuals, who are needed to vent their ideas openly by using expressive poetic content.

He feels that there is a growing political conservatism throughout the country, which has fueled the avant-garde and experimental poetry. "Now it's (this eccentric type of poetry) becoming too reactionary, losing sight of truer and more lasting values, which have traditionally been the province of poetry." These "truer and more lasting values" are the conventions and thematic structures, which inhabit poetry of other strains and periods. Modern poetry is no longer governed by conventions and there is no required commitment to form. Because of such pioneers as Sylvia Plath and W.O. Snodgrass, the modern poet's commitment to form has a more personal impetus, geared towards a greater social freedom.

Witte contends that the last Chilean Pablo Neruda, a Nobel laureate, is the greatest 20th century poet. His enormous appeal captures the spirit of modern civilization. His usage of the various classical styles is very relaxed and conducive to his overall message and/or theme. James Wright is his favorite living American poet; it is Wright's humanitarianism and real tenderness, which mark an "enormous sincerity" to his cause. Robinson Jeffers, a California poet, clearly foresaw the present morass existing within the United States. Witte believes that Jeffers's style of writing has "a cassandra-like quality that has been historically reserved for profits."

Witte states that the obligation of art is to clarify. One may find some of Witte's poetry abstract; however, this abstraction forces the reader to see something in a more familiar way by identifying it with a commoner, more recognizable form. This devotion to clarity stems from the poet's need for personal clarity; if the end product is good enough, then it will be clear and relevant to others.

fisk picks

Eliot Fisk, who has been praised by Alirio Diaz, the great Venezuelan virtuoso, as "one of the finest, most brilliant guitar performers of the last generation," will present a concert Sunday, Feb. 10 at 8:00 p.m. in Given Auditorium. The program will include major works by Francesco da Milano, Bach, Rodrigo, and Castelnuovo-Tedesco and of special interest will be the famous Chaconne from the Violin Sonata no. 2 of Bach, one of the most beautiful and demanding pieces played on guitar. Fisk, who began playing at seven, has given recitals and performed with orchestras throughout the United States since his debut at age thirteen. Currently a sophomore at Yale University, he has studied with Oscar Ghiglia, Alirio Diaz, and other highly respected musicians. His appearance at Colby is sponsored by the Coffee House and Academic Life and an admission fee of seventy-five cents will be charged.

bruno on kelley

Tonight at 8 p.m. in Dunn Lounge, Jerry Bruno, the chief organizer for the Peter Kelley for Governor campaign, will hold an organizational meeting for Kelley supporters. This evening's appearance is hoped to be one of many to come where the different gubernatorial candidates bring their proposals to the college students.

Peter Kelley, state senator from Caribou, is probably best known for his work as Chairman of the Committee for Cheaper Electrical Rates. A graduate from Harvard and Georgetown Law, Mr. Kelley has been described as a "poor man's liberal." His populist ideas have effected his campaign style with many early morning meetings in factories with workers.

Jerry Bruno, Kelley's campaign organizer, has led a very impressive life. His book, *The Advance Man*, was based on his experience as advance man for John Kennedy in 1959, and Robert Kennedy in 1968. Mr. Bruno has also worked for Senator William Proxmire and Mayor John Lindsay.

While the purpose of the meeting is primarily campaign oriented, Mr. Bruno will be willing to answer questions on his career.

reviews: EISEN, KEMP, and WEINER

Ken Eisen

This Sunday, February 10, Film Direction will be showing Bernardo Bertolucci's awesomely powerful *The Conformist* at 7:00 and 9:30. For filmgoers, *The Conformist*, made in 1971, and a completely towering work in its own right, can also provide an entrance into Bertolucci's current masterpiece, *Last Tango in Paris*, bypassing the sexual themes of *Last Tango* that created a sensationalistic press, and thus false expectations for the film in the minds of some viewers.

The most staggering of many staggering things in a Bertolucci film is its emotional romanticism. For a Marxist, Bertolucci's concerns can seem individualistic in an almost indugently bourgeois way. Thus, many critics have identified Bertolucci with Paul, the character Marlon Brando plays in *Last Tango*, and indeed, Paul's incredibly intense brand of existential romanticism finds parallels in Bertolucci's dazzling, full and sweeping style of filmmaking. Unfortunately, this identification has led these critics to label *Last Tango* as sexist, because Paul is sexist, or soap-operatic because they cannot identify with the powerful emotions the film touches; they are

film

put off by the film's animal sex or by the film's attempt to deal on an immediately emotional level with love, sex, mortality, commitment, and power as wielded in a sexist society. Both labels are incredibly false and shallow, missing the whole train of Bertolucci's work from *Before the Revolution* (to be shown next Friday by Film Direction), made in 1964 when Bertolucci was 22, to *The Conformist*, a movie that is as fully realized as is *Last Tango*.

In all his work, with the exception of *The Spider's Stratagem* shown here first semester), a film of stylistic and intellectual brilliance which nonetheless lacks the director's characteristic emotional depth, Bertolucci is concerned with the individual and his or her most deep-seated feelings as they are expressed in and controlled by the surrounding society. Thus, in *Before the Revolution*, Fabrizio, the young protagonist, turns away in his heart from a passionate love affair with his aunt in favor of the stability of a puerile marriage to a woman he does not love because, Marxist as he'd like to be, he is still an incurably bourgeois product of his environment, unable to break the moral codes of incest, or abandon the personal sterility his aunt, who embodies the opposite, passionate principle, tries to lead him away from. Similarly, Maria Schneider, who plays the central character in *Last Tango* (yes, it is she, not Brando's Paul who is the central figure of the film) is a woman attempting to escape the sexism and cold impersonalism of her film-nut fiancé (Jean-Pierre Leaud), and thus, the sexism and impersonalism of bourgeois Paris. Paul represents an emotional extremism that seems opposed to the fiancé's silly non-humanism. Unfortunately, Paul's demands, while emotionally committing despite their attempts not to be, are even more blatantly selfish than Leaud's. She is unable to break away, and in the end, chooses the safe marriage to Leaud to the heady romanticism of Brando. Even more, she is unable to break away from her passive acceptance of the sexist and unfair domination of herself by both male characters.

We see this pattern again in *The Conformist*, but perhaps more clearly, for the protagonist, played by Jean-Louis Trintignant, is here caught in the spider's web of a fascist society we can immediately see impinging on Trintignant's real self. *The Conformist* is set in fascist Italy, where Trintignant plays a man who consciously attempts to bury himself in normalcy as a means of running away from an adolescent homosexual indictment of which he is ashamed. He also marries for reasons other than love, but on his honeymoon he is given an assignment by his fascist higher-ups to kill a left-wing professor of whom he was once a student. In carrying out the assignment, he meets and falls in love with the professor's wife. She represents the choice for Trintignant, as his political and personal choices become one. Since he was not brought up under fascism, but has rather

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Ed Kemp

All nostalgia movies start with the premise that nothing is quite as dull as the present, and if we could only turn back the clock, life would be as much fun as the popular songs of a decade ago. American Graffiti certainly contains a whole hit-parade of great tunes and, on the surface, makes glamorous claims for the high school cruising society of the early sixties. But George Lucas has achieved even better things in his film by asking, along with the two newly-graduated friends, just what kind of rewards the small-town existence can offer.

And there are rewards. There is stability in a small town, a pre-ordained life style centering, in this case, around the Strip, with Mel's Drive-In on one side and Paradise Road on the other. At the popular eating hang-out, everyone knows everyone else: you are sure to meet up with your friends there over the course of an evening; and from its parking lot you can wheel out to look for girls or challenge new-comers to drag. Across town, though, Paradise Road marks the boundary of your world's terra cognita, the dangerous side of the cruising community, and possible death.

The rewards may be a steady girl-friend, an improved standing with the town hoods, a ride with the number one drag-racer in the Valley. George, alias Toad, otherwise known as "Terry the Tiger" perhaps best typifies, in his strangely mixed adventures, the small town's system of rewards. He is clumsy, he wears thick glasses and has no wheels of his own; but in a series of hilarious reversals gets a car, gets a girl, loses his car, loses his girl—then, in one of the movie's most touching sequences, is rewarded with a kiss and an invitation to call from the wacky blonde. The point made through this series of rewards and failures is that the individual has little real control over his fate in a small town environment: the system is arbitrary and sometimes merciless as long as he conforms to its impersonal standards.

What holds back the young person, then, from making his flight to an Eastern college? Why does Steve choose to stay behind, while Curt takes off to a completely different world? One reason, of course, is that the small town and its pre-ordained system is known, as opposed to the vast unknown of life elsewhere. One of Lucas'

CRUISIN'

finest accomplishments in the film is his extraordinary wealth of detail: the sometimes humorous, sometimes ugly, sometimes alluring facets of this particular town have all been captured by his sensitive camera. The high school dance, with its blue and white streamers, its peppy chairman, and glimpses of respective lavatories; the interchange of insulting challenges between Number-One Milner and his Stetsoned rival; the petulant teeny-bopper, Carol, looking for her own small piece of action—all contribute to the sense of a wonderfully self-sufficient, self-perpetuating society. Then again, roles are established, not in reference to personal inclinations, but entirely as this particular narrow world demands—as Steve discovers, for instance, when his position as past class president takes precedence over private emotions in the limelight of the dance.

With a system as ordered and complete as this one, it takes a giant leap for the young person to escape. Curt recognizes the limitations and false promises of such a society as the night wears on: the luscious blonde in the T-Bird, who remains as illusive as yesterday's Coke and french fries, symbolizes for him the kind of higher ambitions which can never be realized by staying at home. Not only are such ambitions unreal in the small town environment, but they are subject to the darker pressures which the latter half of the movie investigates—the Pharaohs

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Shelley Weiner

JAN AKKERMAN—This is a fine first album by Akkerman (of Focus fame) on the Atlantic label. The album's title is *Tabernakel* and it is a very strange yet appealing mixture of straight classical and blues-jazz-oriented music. One of the most astonishing things about the album itself is that it all works and all hangs together. It begins with a piece by Dowland, one of the major composers of the English Renaissance, and I, for one, was quite taken aback by Akkerman's skill and expertise. Most of the Focus material is, in and of itself, original in conception yet rather cloudy in its achievement, if one may use that word. In this album, Akkerman has decided upon his direction, which seems to be a gathering of both the classical and popular modes. The only cut that fails for me would be the longest cut on the album entitled "Lammy." It is, I feel, a waster ("wasted" used here without a sense of futility) side of vinyl. Realizing the total concept of the project itself, I applaud Jan Akkerman's venture yet cannot help but feel he has gone off in too many directions this time. It is a real shame that he has not fulfilled the promise of the first side of the album which is a beauty. In any case, Akkerman has made a step in the right direction: a breaking away from the confines of Focus, one of the finest bands to emerge from the other side of the ocean and establishing his own brand of music. If one could hear what is played on commercial radio in Western Europe, one would then appreciate all the more Jan Akkerman's

music

talents. This is a flawed but vital album. (On a scale from one to five stars—***)

GORDON LIGHTFOOT—Ho hum—when is Gordon Lightfoot going to stop telling us just how lonely, broke (!?!), love-sick and train-happy he is. This is another one of his dreary, dull tributes to the life of the country vis-a-vis the life of the city, etc. etc. *ad nauseum*. *Sundown* lacks something and perhaps that something is guts, something Gordon Lightfoot has lacked since *Sit Down Young Stranger*. I do not argue that there is no place for the laid-back balladeer in the vast world of music. I just cannot help but think that Lightfoot has, much like John O'Hara, written the same song twenty to thirty times. I don't suggest that Lightfoot strap a Fender to his neck and play back-up to Screamin' Jay Hawkins (or whatever his name is—sorry, blues fans). What I do suggest is that he explore new terrain—look at what happened to Joan Baez. Whether you like her recent output or not, she has tried to free herself from the restraints of Childe Harold and "Pretty Boy Floyd." For those of you who will buy the album anyway (not written, in any way, shape or form, maliciously), it is on Reprise. (**½)

DONOVAN—After making great strides with *Cosmis Wheels*, this album brings me back to such efforts as *Wear Your Love Like Heaven*, which, for its times, was a pleasant, rather saccharine effort by the master of the cutesy-pie, "whatever-is-fashionable" school of music. This man has such obvious talents (he is someone capable of writing some of the most hummable tunes in popular music) that listening to this latest effort entitled *Essence to Essence* just gets me angry. Why must he have that Maharajah Ji-type pose on all four sides of the cover and why must he begin with one of the worse paeans to Bucky Fuller I have ever heard? The answer is left up to you. . . As for me, I am just frustrated with this regression in Donovan's musical taste. I await the coming of the next phase. . . (*)

DAVID STEINBERG—I am rather prejudiced, granted. David Steinberg is, for me, my mother's dream come true. Such a nice Jewish boy but, oh mother dear, those stories he tells! But for all those not offended by the four letter words and other assorted scatology on this album, this is one of the funniest efforts in the comedy album category I have ever heard. Most of it is not for airplay on WMHB-FM but most of it is brilliant in its own right. *BOOGA! BOOGA!* is its name, and if you still think this record is funny

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To each his own

Nancy Bengis

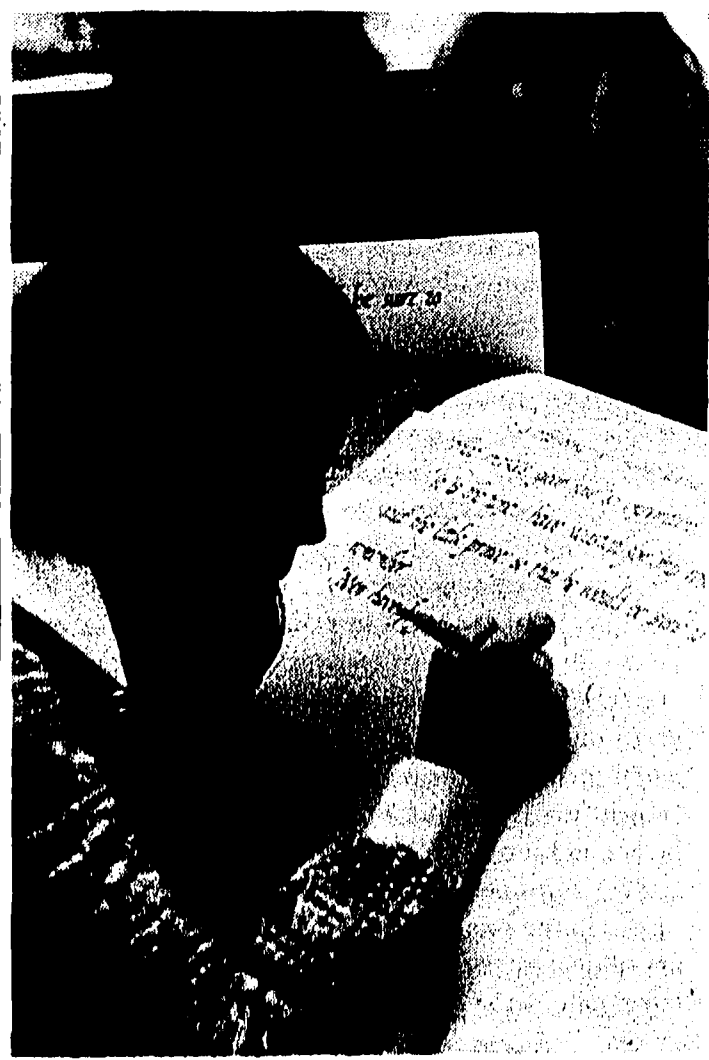
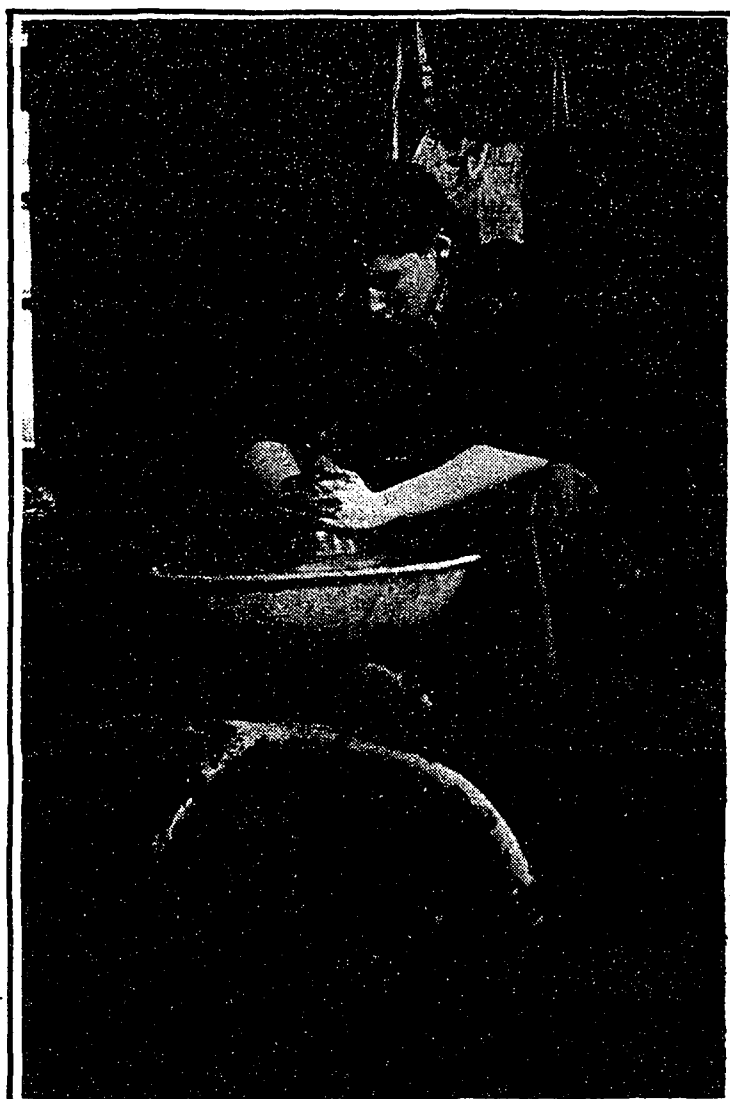
Another January has come and gone—or more precisely, another January program of independent study. The two are hardly synonymous this year, for the two week postponement due to the energy situation, pushed the program over into February. Indeed, it was only after prolonged discussion that Jan Plan was offered—other New England schools cancelled their independent study or postponed spring semesters for a period up to two months. Again, despite all the uncertainties of the situation, the annual rancor about the merits and liabilities of Jan Plan resumed and subsided. The original purpose and principles of independent study is often obscured, however, by all the delay, discussion, and actual work.

Begun thirteen years ago at Colby on an experimental basis and funded by the Ford Foundation, the emphasis of the program was upon "work distinct from the formal course of study." The intensive nature of independent study was to promote a greater student responsibility in the pursuit of educational goals. Robert Kany, assistant dean of Faculty and Director of Special Programs, feels that "it is up to the individual to decide whether or not January will be a worthwhile period." It is obvious that some students regard the month as the perfect opportunity to single-mindedly develop their skiing skills, catch up on a three month sleep, catatonically cognate, and while the time away. Less evident, but more plentiful are the students who truly commit themselves and intensely research their chosen areas of study. Kany asserted that several people have been so intrigued by their work during January that they have changed their majors, and it is not a well-publicized fact (for obvious reasons), but there have been students who transferred from Colby due to a strong interest they developed in January that could not be satisfied here. In the past, the program has enabled some students to enter 400 level courses without fulfilling college prerequisites.

"In Jan Plans the movement during the past few years has been toward the experimental," Kany stated. This applies for the organized Jan Plans offered specifically for freshmen and sophomores as well as the independent programs. Most students are moving away from a class meeting and paper format, favoring study that demands active participation, either through an internship type program, the making of crafts, lessons of some sort, or travel. The underclass offerings this year included work at Thayer Hospital, crafts, offerings of book-binding, weaving, photography, leatherwork, calligraphy, and ceramics. The Department of Music sponsored a Choral Jan Plan and applied Music while the language departments offered intensive German, Spanish, and Greek. Those who seek the unusual were obliged with a course in death and a study of satanism and devil cults. More erudite programs in literature, navigation, and economics were presented. Students with a wanderlust could be satisfied with trips to Ireland and London.

For those who chose to study independently, a wide range of topics was undertaken. Internship programs, a perennial favorite, were utilized in different areas. Several students worked closely with attorneys in Waterville, interviewing clients, attending divorce, bankruptcy, and civil courts, researching cases, and aiding in the preparation of briefs. Accompanying the attorney in all phases of his work afforded a clear insight for seniors Jackie Olivet and Ed Cavazuti into the responsibilities of the law profession as well as the justice (or injustice) that is meted out to the citizens of this nation. Other work programs were conducted in journalism at the Bangor News and the Pittsfield Valley Times, whereby students were given the full responsibility of following leads, conducting interviews, and developing feature stories. Several students opted for work in hospitals, either in laboratories or in patient care, to gain exposure to the medical profession.

Along with the departmental programs, some individual projects in music were undertaken; most often study of an instrument and a recital at the conclusion of the month. Dave Smith, once a lonely trombone player in Dana laundry room and pre-



sently playing bass at Bill's Lunch, constructed a harpsichord. The project was planned to be completed in 100 hours, but didn't quite work out on schedule, as the instrument was made from a kit, consisting of the handmade pieces, which was late in arriving at Colby. While awaiting the parts (from one of twelve people in the country involved with this work) Dave began piano instruction.

Though an extensive crafts program was offered by the college, some students chose more homespun projects. Clif Brittain, an American Studies major, is working in conjunction with the Waterville Historical Society, in preparing an exhibit of old carpenters' tools, dating from the first half of the nineteenth century. The tools, a gift to the town, have been in the Society's museum since the summer and are now being organized, restored, and refurbished. His Jan Plan also includes studying the history of the tools, and aiding in an exhibition at the end of the year. Departing from an American tradition to an Eastern, Gail Chase and Deanne Herman dedicated the month to carving Noh masks, used in ancient Japanese theatre. Sacred wood is supposed to be used (though unobtainable outside of Japan) in the creation of these masks which represent strong emotions and serenity.

Aspiring writers abound; many students responded to the opportunity to write poetry and prose. Nancy Bengis worked on a piece of historical fiction about an actual woman who fought in the Revolutionary War disguised as a man. She researched it extensively through town documents and upon completion, is considering publication of the story—with the current interest in Women's Liberation and the upcoming Bicentennial, the market looks good. Mary VanBuren did over twenty illustrations of the story and spent the month researching costumes and settings of the period. The book will be bound by Peggy Barnes, who participated in the bookbinding program.

More interest in women's studies was evidenced by Pat Brown, who originally intended to work with the Maine Civil Liberties task force to investigate the relationship between sex discrimination and credit ratings. Red tape interfered, however, and the topic was amended to researching sexual discrimination as a social disorder.

Physically rigorous were completed by students participating in the intensive Dance program, sponsored by Tina Mitchell, demanding several hours morning and afternoon, every day, dancing and exercising. Bob Theberge has been diving in Casco Bay in conjunction with study for the month.

As always, the program provides a unique opportunity for students to pursue educational interests with intensity in a relatively free environment. Most students, either by formulating their own topics or selecting college offerings, did what they wanted: Kany emphasizes that nearly 90% of students were granted their first choice of topics. The responsibility of investigating the topic and the resultant reaping of satisfaction rests on the individual. The choice is given.

January...

February?

WARM from page 2

The OEO poverty level for a family of five is \$4,200 a year. According to Charley, the average caller is below this level. An exceptional case involved a woman from Winslow with ten children, no husband, and no heat. Besides the high unemployment already present in the state, the Energy Crisis has worsened the situation. Many able-bodied family men come in to the CAA for insulating material simply because they are out of work and are having great difficulty making ends meet. Some callers are senior citizens, widows and widowers, who because of their health, must have warm homes. In some cases the CAA is called for help because landlords proved unresponsive to requests for better insulation.

Priority for help is given to the elderly, the sick, the disabled, welfare families, and families headed by women. So far, however, no needy family has had to wait on a list before receiving materials. Interviewing, for the most part is done over the phone, necessarily placing a great deal of trust on the caller as to the validity of his situation. When a volunteer visits the home to take measurements and survey the work that needs to be done, he is careful to look for an inordinate number of expensive items, such as snowmobiles, cars, color TV's, and so on. Such amenities might disqualify a potential recipient if another family is found to be more deserving. This is not a big issue however. In fact, Charley gives callers the greatest benefit of the doubt if they are near the financial cut-off point, inquiring as to their health, medical bills, mortgage payments and so on.

Perhaps the biggest problem encountered so far has been the reluctance of people to take advantage of F.U.E.L. In spite of the local directors' efforts in contacting town managers, United Low Income, and other low income groups, the Bureau of Human Relations, the calls coming in do not reflect the need. One reason, Charley suggested, was the rather mild winter we have had thus far. Another reason takes account of a widespread fraud case that left unsuspecting homeowners with whopping bills. It seems that a few years ago a number of Maine families were tricked into expensive house improvements, being told the repairs were free, their houses serving as models. They ended up footing very expensive, unsolicited bills. Project F.U.E.L. is free.

Since only 2 per cent of the \$5000,000 allotment to Maine is for administrative costs, F.U.E.L. necessarily depends on volunteers. Response has so far been poor. The Mennonites, a religious group, referred to the Waterville CAA by the Bureau of Human Relations, only do volunteer work. They have been the mainstay of the Volunteer network. If you are able to use a tape measure and a staple gun, you are a potential volunteer. In many cases, the families who need the material are able to do the work; the problem has been getting the materials there. Volunteers are needed to drive the supply trucks. (In any volunteer work that you do, your gas money is reimbursed.)

The winterization part of Project F.U.E.L. ends April 30. To determine whether or not the project has been successful, the recipients of the materials will have to be contacted to see if their fuel oil bills went down, due to the installation of the winterizing material. Volunteers will be just as just as much needed then as they are now.

In this day of wheat deals, steel deals, Watergate, and general governmental bureaucracy and inefficiency, it is refreshing and reassuring to find projects such as F.U.E.L. Life at the community level has not suffered as badly as life at the national level. Project F.U.E.L. is not the ideal community project, nor is the Community Action Agency an ideal model of efficiency by any stretch of the imagination. A recent poll conducted by Senator Hathaway reveals that a plurality of Maine people feel that the OEO is not the correct avenue for the Nixon administration to conduct its anti-poverty programs. The point is, however, that the community is alive, and people are trying as best they can to help in whatever way they can. If you have spare time on your hands and are willing to work a rewarding and interesting experience is available as a community volunteer. Project F.U.E.L. is

located at 101 Water St., in an old Catholic Church which serves as the headquarters of many community projects. If you want to help, Call Charley or Monica at 872-9292.

FILM from page 5

adopted it, he does not merely revert to his past sensibilities, as do the characters in the other films, but is unable to take any action whatsoever, standing by as the professor's wife is executed by his henchmen, able to neither kill her nor save her. His is the most pitiful end of all the characters, a conformist who, ultimately, cannot fit in with anything or anybody.

In both *The Conformist* and *Last Tango* so much of the film's meanings are in the interplay between the characters. One can only compare Bertolucci to Bergman in his ability to convey so much of what is happening between two people without a false or overly-dramatic line, and in his ability to elicit masterful performances from his actors, Brando, Schneider, and Leaud in *Tango*, Dominique Sand, Trintignant, and Stephania Sandrelli in *The Conformist*. (In fact, there is a one-to-one matchup that can be made in the characters from the two films: Sanda represents the same thing to Trintignant that Brando does to Schneider; similarly, Sandrelli and Leaud play equivalent characters.)

Finally, though, the most striking similarity is in Bertolucci's style. Lush, dazzling, his camera moving with his characters' emotions, Bertolucci's filmic brilliance is what conveys the characters' emotions; their emotions are mirrored in what we see on film and the way we see it. The images are even more striking in *The Conformist* than in *Last Tango*; they force us into an intense involvement with the film and the characters that is impossible to escape. Even for those viewers who somehow (and I must confess I really can't imagine how) managed to keep themselves out of the emotional maelstrom of *Last Tango* because they came expecting a porno flick and didn't get it or couldn't identify (or refused to allow themselves to identify) with characters who are anal rapists or submitters to anal rape, *The Conformist* is emotionally gripping. We cannot help but feel our emotions touched in watching Trintignant battle his emotions on the screen, for all of us in bourgeois society are constantly confronted with the sort of choices Bertolucci's characters must make, and we are all too close to making the choices we have been conditioned to make by that society, the choices Bertolucci's characters are, tragically, always making.

CRUISIN from page 5

and their terrors, the junked cars of fatal accidents, and the no-exit of Paradise Road.

If Steve stays on in California, it is because he accepts the scaling-down of ambitions, the scaling-down of an individual's claims on life which a small town demands. Curt, on the other hand, has looked at some wider aspects of the town's shortcomings and has seen, or at least felt, how these shortcomings trail off into fatuity and corruption. It is a kids' world that the movie celebrates; when we are given glimpses of the adult population, we realize how Curt finds little to grow up for, or to admire. What do bland Moose Lodge members, convictionless teachers, unsympathetic parents and their curfews, or grizzled winos who carry off four illegal liquor purchases themselves have to offer the young man, like Curt, in search of personal values? Even the policemen here prove humorously ineffectual—it is up to a tough like John Milner to restore order on the late-night streets.

The indictment of the small town and its dubious standards is fairly pointed. But, fortunately, Lucas does not attempt a "message movie." What he offers us instead is a rollicking, tuneful, and overall happy re-creation of high school days, with beautiful photography which registers every gleam of chrome. At the same time, we are made skillfully aware of where the whole colorful system breaks down, where car radios must be turned off and some serious thinking take place. Steve says, at the very beginning of the film, "You can't stay seventeen forever." Lucas succeeds in capturing the early sixties moment and giving it a special permanent glow; but he also reminds us that we can never, once the foothold on adulthood has been made, go back.

HUMM from page 1

could only be heard on the campus and the amateur quality of the disk jockeys made listening, if not painful through all that hissing, at least annoying. The maintenance, of course, was minimal and it showed.

Now, operating as an FM station, WMHB is regulated by the rules set down by the Federal Communications Commission, but receives special consideration because it has been classified as a Ten Watt Class D Educational Radio Station, or, in laymen's terms, a small, non-commercial station. The station receives all necessary funds from Student Government, freeing it from a dependence on local advertising. This gives the programmers great latitude in choosing material for their shows. They must, avoid, however, playing cuts from albums such as "Booga! Booga!", by David Steinberg, which contain various obscenities and other assorted non-sequiturs.

With an FM frequency, the radio station has a greater listening audience and its recent shows have been received as far away as Augusta, which, as compared with three years ago, when you could not even get a good reception in Dana Hall, speaks of the station's great achievement. Because of the twenty-mile radius that the station covers and the small amount of power it generates, WMHB will be, ostensibly, free from intervention in the various matters of the station by the FCC and its inspectors.

Aside from news, received immediately by means of UPI, and public service announcements, WMHB's main purpose is to play music. Some sort of balance is maintained between old and new music. The station receives the staggering amounts of promotional material from the eager and, quite frankly, overenthusiastic recording companies daily. The staff hopes to introduce a program of classical music into its programming, as well as an old radio serial, such as *The Perils of Pauline*, which would be broadcast over a period of time, and would certainly be an innovation in the programming as it stands.

The officers of the station, Scott Anderson, Mark Sullivan, Bruce Young, Tom Silverman and Greg Smith, are working hard in order to insure less surface static and better listening for the Colby-Kennebec County audience. There are fifteen Colby students, two recent graduates and one Waterville High School student working as disk jockeys at the present time. In order to be a disk jockey, one must take the special FCC test to qualify as a third-class Radiotelephone Operator. Notice of the Commission's approval must be posted on the walls of the inner studio, from which all broadcasting is done.

On the subject of licensing, it is well known that the test given by the FCC is a difficult one. It is given Tuesdays and Wednesdays down in Boston at the Communications Center and one may wander in anytime between 9 and 11 a.m. Admittedly, the first two parts of the test are basic common sense but the real killer, and the part that separates the men from the boys, so to speak, is Element Nine. This part involves a certain amount of electrical knowledge and tends to demand memorization of two power formulas. If anyone is interested in working for the station, contact Scott Anderson and request a copy of the FCC booklet. If you are simply interested in doing news, record library work, etc., contact Tom or Greg for full information.

MUSIC from page 5

on the fourth or fifth time around, then the purchase of a comedy album is a sure thing. That is the only idiocy I can think in recording most comics: after three listenings, the funniest routine just isn't funny anymore. And Steinberg's famous psychiatrist-who-is-nuttier-than-the-patient skit loses much without the visual hanky-panky. But, comedy lovers, Steinberg is one of the zaniest people around and his take-off on those special tape and stereo LP offers (with a new swipe, when will they end?, at our beloved Kick Noxin) had me, if you'll pardon the worn-out turn of phrase, in stitches. It is on Columbia and the title, again, is (believe it or not) *BOOGA! BOOGA!* You will understand what I mean when I give this a rating of (***).

Hockey

Home Coming

Doug Enderson

If you haven't seen a game this year don't feel bad; you've only missed two opportunities and from the looks of things the best is yet to come as the Mules finally come home.

A challenging road schedule which saw nearly two months pass between home appearances is at least partially responsible for the Mules disappointing 1-9 record. Only in recent games have the Mules begun to play with the confidence and discipline of the experienced club they are. At home, after 8 of 10 games on the road, the Mules now have their chance to "jell"—to reach the potential which up until now has been seen only briefly.

To date it is difficult to characterize Coach Mukai's second year squad. Operating under a new defensive system of in-zone coverage, the Mules have only lately begun to use it effectively. On some nights it has worked very well with the forwards quick to react and the defense in position. On other nights mental lapses have made it far less effective.

The offense has been bothered by this same inconsistency, but there are bright spots and the outlook is good. Against Boston State the offense exploded for 8 goals (an 8-4 win) and on two occasions (Hamilton and Norwich) the offense has rallied and shown scoring potential in near successful comebacks. Against Norwich the offense connected for two goals in eleven



B-BALL: RETROSPECTIVE

Dan Rapaport

The Colby College basketball team ended their first month of play with a 5-5 record and an outside shot at a post-season tournament. Dick Whitmore coached the Mules who ran up a 15-9 record last year including a third place finish in the ECAC tourney. They began the month of February rated sixth among New England small colleges. Four of the team's five defeats have come at the hands of New England's top rated squads; any opportunity to improve their New England standing seems slim. But the Mules have eleven games remaining in this season and are still shooting for a tournament berth.

Colby opened the season in New England's toughest Christmas tournament at Bridgeport. The Mules got involved in two running games and although they scored well, dropped decisions to St. Michaels and Tufts. The Mules get another shot at Tufts later this month this time at home.

After a two week layoff, Colby opened its home season against the area's number one team, the Assumption Greyhounds. In probably the finest game seen in this gym in the last four seasons, the Mules came out red-hot and held as much as a 14 point lead in the first half. Assumption showed its poise and combined tenacious defense and near flawless shooting to fight its way back into the game and eke out a hard earned 100-97 victory. In this game four Colby players hit for more than 10 points with Brad Moore leading the way with 30.

The Mules finally got in the win column as they posted a 10 point victory in their next game at Middlebury, but suffered a real scare as leading scorer Moore broke his wrist. At first it was thought the 6'5" junior would be out for at least a month but when the Mules took the floor the following Tues-

seconds—turning the game into a real contest.

With regard to personnel the Mules appear to be in good shape. The roster is heavy with veterans; only three freshmen are seeing ice time.

The goaltending, of course, is experienced with Ryerse, Evans, and Summers minding the nets. Together they have handled a lot of rubber. Scott has gone the route of starting every game with some back-up help from Linden Summers. Against University of Vermont Ryerse was superb, making 44 saves. On several occasions Ryerse's outstanding saves were applauded by an appreciative, capacity, U.V.M. crowd. Rye got the win at Boston State, and also turned back more than forty shots in the 3-2 overtime loss to Hamilton. Evans has now returned from Ireland and it looks as if the goaltending is set.

The defense is composed of Beaubien, Hatton, Callahan, Methven and Enderson. Among them is eleven years of experience, which often reveals itself. On some occasions, however, it was not shown. Hamilton was perhaps their best game as they moved the puck out of the zone quickly and continually turned back the Hamilton attack. Rising to the occasion against Vermont, the defense (with some good help from the forwards) handled the Vermont attack as few teams have been able to.

On other occasions mental lapses have been disastrous—confusion in front of the net accounting for a number of undeserving goals. Hatton has been consistent, however, and in later games the defense on the whole has played with more discipline.

The Mules greatest strength is at center when O'Connell, Lemoyne, Hartley and Madden direct the attack. Lemoyne, O'Connell and Hartley are the team's three leading scorers with 14, 12, and 10 points respectively. Lemoyne is the best puck carrier on the team and an excellent playmaker. O'Connell is the team captain and leader. He tallied two goals against Boston State and often puts in a key goal. Hartley, a freshman with a deceptive style and excellent shot, is the surprise of this Mule team. He often teases defenders with the puck only to slip by leaving them gaping.

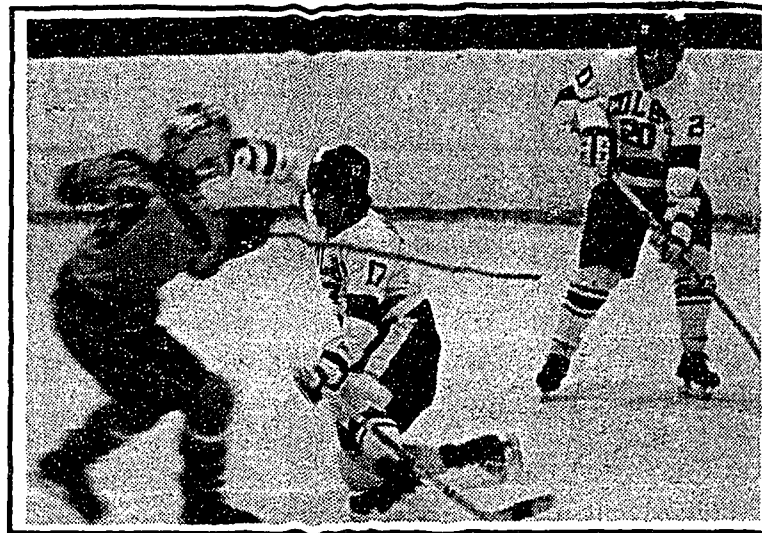
Madden has played as center, wing and penalty killer. He is a consistent performer doing an excellent

day for their first state series game vs. Bates, Moore was in uniform with his left wrist heavily wrapped. Co-Captain Steve Collela picked up the scoring slack caused by Moore's injury and led his team to three more wins (Bates, Coast Guard, and Springfield). In the Springfield game the Mules trailed by a point with 15 seconds to go but Moore rebounded his own missed foul shot and put it in to give Colby a 77-76 victory.

With a 4-3 record the Mules returned home to meet still another small college power, Bentley. In this game Colby fell behind by 10 early, rallied to pull within three with about 8 minutes to play and finally fell to the visitors 100-86. Last weekend the team hit the road again and on Friday night played a simply horrible first half at Babson and found themselves down 15. A scrambling full-court press and Collela's clutch shooting pulled another 1-point victory. The following night at Trinity the officials decided Moore's cast was "dangerous" and ruled him out of the contest. The Mules stayed with Trinity throughout the game, got a fine stand-in performance from Gene DeLorenzo (15 points) yet fell 67-61.

The Colby attack this year is similar to last year's consisting mainly on guards Glover and Sullivan feeding the big man Collela, Moore, and Gerry McDowell. Collela has really come into his own this year hitting for 19 points and grabbing 13 rebounds a game. The amazing Moore, severely hampered by his wrist injury, still manages 20 points and 15 boards a game. Add Sullivan's 12 and McDowell's 10 and it makes for a well-balanced scoring team. Glover is still the floor leader (10 assists a game) and his aggressive man to man defense sets the tone for Colby's pressure defense. DeLorenzo, Dave Clark, Bill Clay, Bob Anderson, and Joe Stella each have made contributions and give Coach Whitmore's Mules some needed depth.

The Mules have 11 games remaining including highly ranked Hartford, Tufts and the usual grudge matches with Maine and a post-season berth is still a distinct possibility.



job, filling in against Norwich at home.

The Mule forwards have been on and off like the rest of the team. Scudder, Heaney, Harper, Philbin, Dupuy (back after a year in France), MacLean and O'Neil (MacLean and O'Neil are the other two freshmen seeing ice time, and both doing well) handle the wings. The forwards play a strong part defensively in the Mule system and their offensive production is vital. The backcheck, as of late, has been good, and the forechecking is improved. MacLean scored two goals against Boston State and O'Neil has killed penalties, filled in well, and is constantly improving.

Looking ahead there is good reason to be optimistic about the Mules. To date they have played some good games—Hamilton, Vermont, Boston State and the second Norwich game. They have also played some bad games, Norwich and Northeastern in particular. If they can play consistently they can counteract the bad games. With the home stand coming up the Mules now have a chance to make their season. Home ice is important to any team; more important however, is the fact that the Mules have demonstrated both to themselves and their opponents that they have the ability to play the inspired, confident, disciplined game which makes a winner. The key, of course, is putting it together, molding defensive and offensive talents into a solid unit with no room for lapses. To do so will mean wins.

Hockey

U. Conn 8	Colby 6
Dalhousie 5	Colby 4
U. P.E.I. 5	Colby 0
A.I.C.	Colby 2
Hamilton 3	Colby 2 (overtime)
U. Vermont 5	Colby 2
Norwich 12	Colby 2
Boston St. 4	Colby 8
Northeastern 15	Colby 1
Norwich 6	Colby 4

Basketball

Christmas Tourney:	
St. Michael's 80	Colby 76
Tufts 105	Colby 98
Regular season:	
Assumption 100	Colby 97
Middlebury 73	Colby 82
Bates 70	Colby 78
Coast Guard 61	Colby 75
Springfield 75	Colby 76
Bentley 100	Colby 86
Babson 76	Colby 77
Trinity 67	Colby 61

Track

Bates 99	Colby 19
M.I.T. 89	Colby 33

Ski Team

Windham Challenge Cup—Colby wins in field of 11

Swim Team

Husson 58	Colby 52
Maine 67	Colby 41
Babson 67	Colby 45
Maine 77	Colby 36
Husson 36	Colby 64

Women's Hockey

Burlington 4	Colby 0
Woburn 4	Colby 1
Watertown 7	Colby 1
Natick 3	Colby 2
Cornell 3	Colby 1

The Heat's On

Mike R.

One of the advantages of employing a full-time staff—that of providing continuity—was clearly evidenced over our extended Christmas vacation. Not being hampered by the usual end-of-term student problems, the staff could continue working on our projects. We were particularly aware of the disruptive effects of exams when the Colby board was effectively thwarted in its efforts to carry out any projects at this time.

The PIRG staff was, however, active in a number of areas. A booklet on No-Fault Auto Insurance was released with the hope that it may help Maine citizens better comprehend this complex issue. The pamphlet explains the basics of this insurance system, and examines the two bills relating to No-Fault which will soon be introduced into the Special Session of the 106th Legislature. This booklet is available from our local office, or at the Spa. The price of 15 cents covers the printing expenses.

PIRG has also made significant contributions to help alleviate the energy crisis. PIRG Director, Suzanne Spitz, was a member of the now defunct Governor's Advisory Committee on Energy, and one consequence of her participation was the institution of a toll-free phone system to handle individual consumer complaints. The PIRG staff, on its own, set up a statewide network to monitor consumer fuel problems. PIRG held meetings with various groups throughout the state to help coordinate community participation in dealing with the energy problem. One consequence was the enlistment of PIRG people and concerned citizens to help winterize homes in Augusta, Waterville, and Bangor.

PIRG also helped to coordinate citizen participation in the energy hearings held by Senator Muskie three weeks ago. PIRG enlisted the aid of a Freeport woman to relate some of her hardships resulting from the energy crisis. She also revealed that some of the large oil companies were storing oil at the nearby naval shipyard. This matter was immediately investigated and provisions were made to provide facilities for the small oil distributors as well.

Working with other Maine groups, such as United Low Income, PIRG petitioned the State Attorney General to investigate the activities of oil companies operating in Maine, under the Profiteering in Necessities Act. One result of the petition was the proposed credit regulations for home heating oil advocated by the Attorney General, and a Governor's bill with similar regulations. The AG's office is still continuing the investigation, and it is hoped, at the very least, that this examination will provide more facts and figures on fuel prices, credit discrimination practices, and so on. With all the rumors and suspicion in the air, this report is an obvious necessity.

PIRG is involved with these problems because we believe they are of concern to all Maine citizens. If you have questions, comments, complaints, or whatever, please drop by and share them with us.

Suzanne Spitz will be at Colby on Wednesday, Feb. 13, from 12 to 5 p.m. Any student interested in discussing projects or ideas with her, is invited to stop by the PIRG office, 2nd Floor Runnals.

Yes, Your Jan Plan is useful

Just getting started on your Jan Plan? Think you need an extension to get that report written up? Or are you finishing an interesting project, have something valuable to show for your work, and no one to look at it? PIRG is interested in what you have done, and what you are planning to do. If anyone of you has been working on a Jan Plan that is in any way related to consumer problems, environmental issues, social health and welfare in Maine, please contact the Colby PIRG board. We would greatly appreciate copies of any research papers within these areas, or just to talk to those of you who share some of our special interests. PIRG has projects and research to be done and we need students. If you have a special topics project coming up next semester,

IN BRIEF

COLBY

Thursday, February 7

CCS Fabrics Art Workshop	6:30 p.m.	Woodman Lounge
"The Priest's Wife"—film	9:30 p.m.	Lovejoy Auditorium
Kelley for Governor Meeting (Jerry Bruno—speaker)	8:00 p.m.	Dunn Lounge

Friday, February 8

Flute Recital	4:00 p.m.	Given Auditorium
Hockey vs. Middlebury	7:00 p.m.	Home

Saturday, February 9

Swimming vs. Keene State	2:00 p.m.	Home
JV Hockey vs. Bridgton	3:30 p.m.	Home
JV Basketball vs. Bridgton	4:00 p.m.	Home
Hockey vs. Lowell Tech	7:00 p.m.	Home
Square Dance	8:00 p.m.	Runnals

Sunday, February 10

Registration: Seniors	1:30 p.m.	
Juniors	2:00 p.m.	
Sophomores, M-Z	2:45 p.m.	
Sophomores, A-L	3:15 p.m.	
Freshmen, A-L	3:45 p.m.	
Freshmen, M-Z	4:15 p.m.	
Special Students	4:45 p.m.	
"The Conformist" and "Unsere Afrikareise"—film	7:00 and 9:00 p.m.	Lovejoy
Classical Guitar Concert-Eliot Fisk	8:00 p.m.	Given Auditorium

Monday, February 11

"Malcolm X"—film	TBA	Lovejoy
Kennebec Valley Civil Liberties Union	7:30 p.m.	Universalist-Unitarian Church

Wednesday, February 13

Suzanne Spitz, PIRG, meeting with interested students	12-5 p.m.	Runnals, Second floor
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MAINE

"The Hollow Crown"	8:00 p.m.	Bates College	Feb. 7, 8, 9, 10
"The Consul"	8:15 p.m.	UMO	Feb. 9, 10, 12
"Othon"—film	7:30 p.m.	UMPG	Feb. 7
"The Crucible"	8:30 p.m.	Thaxter Theater, Portland	Feb. 7, 8, 9
19th Century Poetry	1-5, 7-8 wks		
Exhibition	2-5 Sunday	Bates College	
Oriental Art	10-4 wks	Bowdoin College	
	10-5 Saturday		
	2-5 Sunday		
Photo Exhibit		UM Augusta	thru March 8
Art Therapy Exhibit		UMO	thru Feb. 15
Leo Kottke	8:00 p.m.	Morrell Gym, Bowdoin	Feb. 8
Tran. Med. Lecture	8:00 p.m.	Warren Memorial Library, Westbrook	Feb. 6
International Folkdancing	7:30 p.m.	Recreational Center, Brunswick	Wednesdays
Maine Women's Newsletter entries wanted		Box 545, Bath, Me. 04530	deadline Feb. 15

The Bookstore will be selling textbooks on Second Floor Roberts this semester. There will be one more cashier than before, and more runners. Thank God!

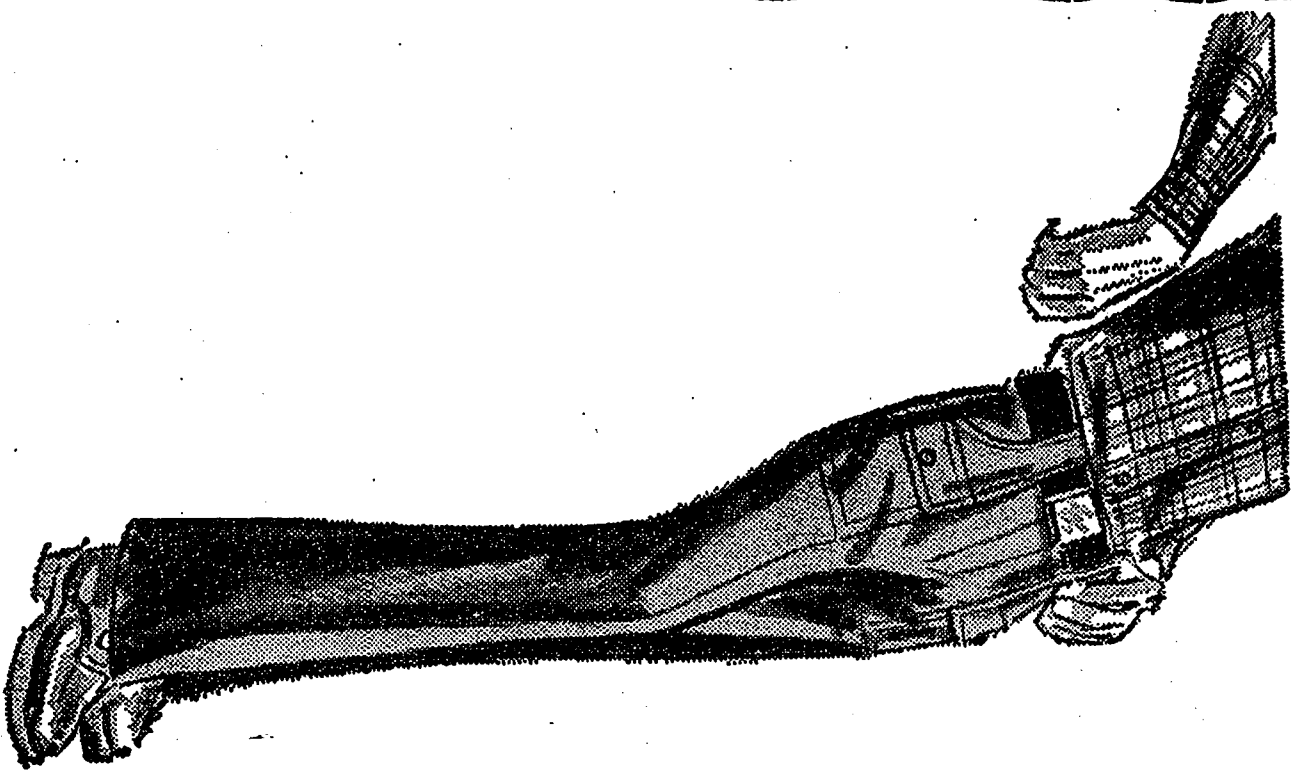
or an independent project, and you need ideas, come to us. Why write a paper no one can use. Your efforts can be valuable to PIRG.

Specifically, our interests for second semester are:

- noise pollution—a study of the problem in Maine wollen and paper mills
- electric rate project—proposal to adopt "life-line" service for Maine
- voting rights for students
- land use—an in-depth study of the real estate industry
- sex discrimination study.

If your interests lie anywhere within the area of consumer to public to environmental problems, we would be glad to hear from you. Our office is in with Stu-G, second floor Runnals, ext. 291.

DO YOUR JEAN THING



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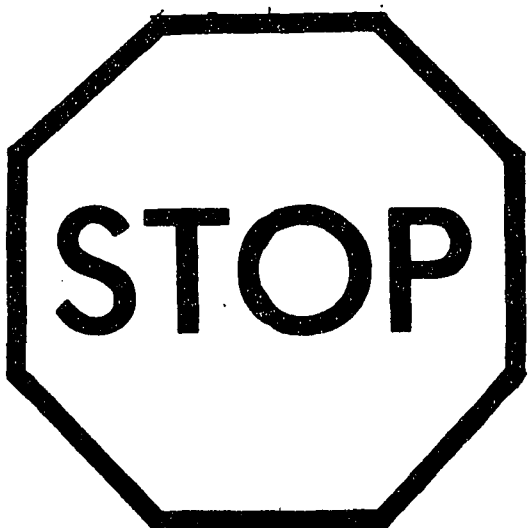
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