

# sue feinberg reveals all

This Friday marks the opening of Colby's sixth annual Student Arts Festival, one month chock full of shows and exhibitions of the arts of Maine and Colby. Chaired again by Sue Feinberg, it is hoped to draw more student attention and participation than in previous years.

The Student Arts Festival was President Strider's brainstorm of 1969. That year it was run by the faculty and a special committee. Since then, it has generally been the responsibility of concerned students to organize and coordinate the various programs. Lynne Neikirk, who graduated first semester and is not returning, was elected to chair the Festival. Thus, when the Art Department found its Festival leadership in mid-January, it became necessary to hire someone. Sue Feinberg, who headed both the SAF and the Crafts Fair last year, volunteered. She graduated from Colby in 1973 as an Art major and is presently living in Waterville.

Traditionally, the Student Government has provided about two-thirds of the Festival's funding, with the Art Department tossing in one-third. Although the Maine Commission of Arts and Humanities has also given Colby a small grant for this pro-

ject in the past, they are not doing so for 1974. Luckily however, the SAF is one of the few organizations which has not had its budget cut by Stu-G, a budget Sue described as adequate.

Since planning for the Festival usually begins in October, Sue is fighting against time and the school to get it underway. There is the rather restricting policy here that two events cannot be scheduled on the same day or in conflict with each other. And because the calendar for February 15 to March 15 had been well booked before Sue was even hired, problems are arising in scheduling outside guests. One well known American painter, Jack Levine, is due to exhibit his works sometime during the Festival. He also does graphic art work and is affiliated with the Skowhegan School of Painting. Two other big-namers, a photographer and a sculptor, were invited because of their interest in and affiliation with the state of Maine. They, however, are not expected to accept.

Funds for the SAF are being dispersed so as to equally represent all facets of art on the campus. A dancer will give master classes to both Colby students and community members from February 23 to

March 2. She will also choreograph a dance for interested students. A representative from the Kodak Company will be here on Wednesday, February 27, for a full day of dark room instruction in the development of black and white and color film. Abbott Meader, an associate professor of art at Colby, is scheduled to sponsor a retrospective showing of his films. Although the general community is not being discouraged from attending and participating in the SAF, neither are they being overly encouraged. Flyers have been distributed throughout Maine, and posters on campus and WMHB-FM will announce specific events. According to Chairwoman Sue, the Festival is set up to benefit the Colby students by exposing them to new and unique forms of art.

Hopefully, this year's Art Festival will attract more student attention and participation than in the

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### "mrs. peel, we're needed"

An inadvertant, but timely meeting of the minds has taken place. The ECHO, this semester, has made it a policy to publish a weekly series on different community programs, to inform students of what the community has to offer. Director of Student Activities, Bruce Cummings had the same idea when he arranged the first annual Colby Community Service Fair.

The Fair, which will take place in Runnals Gym tomorrow, Feb. 15th at 7 p.m. will represent 17 different community programs. The purpose, of course, will be informational, with the hope that through this news knowledge of what the community has to offer, and what the programs are attempting to do, students will find some interesting, free-

time activities that are of use to the community.

The Fair will host representatives from the following agencies: Girl Scouts, Boy Scouts, YMCA, Boys' Club, Girls' Club, Seton Hospital, Thayer Hospital, Regional Blood Bank, Child Development, Project F.U.E.L., Salvation Army, Red Cross, Hilltop School and Mental Health Institute, Maine Children's Home for Little Wanderers, Regional Health Agency, Human Relations Service, and the Big Brother/Big Sister Program.

It is hoped by all concerned with the Community Service Fair that there will be a large turnout. As one organizer put it: "Many community programs are in great need of volunteers. If they are willing enough to come up to Colby to look for help, the least we can do is respond with a good crowd." With nothing else on the calendar for 7 p.m. Friday, it's worth a trip over to Runnals Gym.



### chuckles with charlie

The musical comedy "You're a Good Man, Charlie Brown" will open tonight in the Loft Theatre (third floor, Roberts Union) at 7:30 p.m. Directed by Becca Hushing and Peter Labombarde as their Jan Plan, the play presents, in songs and short skits, a typical day in the life of good old, "wishy-washy" Charlie Brown.

The play stars Becca Hushing (Lucy), Diane Steele (Patty), Mike Jones (Charlie Brown), Paul Bither (Linus), Phil Gledhill (Schroeder), and Peter

Labombarde (Snoopy). Individually and in groups, the characters from the Peanuts comics come alive—Charlie Brown goes through another lonely lunch hour, Lucy woos Schroeder and psychoanalyzes Charlie Brown, Linus tries to give up his blanket, the team loses *another* baseball game, Patty takes Lucy's "crabbiness survey," and Snoopy fights the Red Baron and makes supertime "a joyous occasion."

The play will be presented again Friday and Saturday nights. Admission is \$1.00 at the door as well as at the dining halls (children under 12, 75 cents at the door). Bring your favorite "cute little red-headed girl," and your security blanket!



past. Apathy, one of this student body's better known qualities, has caused interest in the SAF to be meager in previous years. It is particularly important that student participation be strong this year, due to the shortage of outside artists. All students, art majors and otherwise, are encouraged to contribute their art work for exhibition by contacting Chuck Jewett in the Bixler Art Center. And all students who worked intensively in Applied Music over Janu-

*please turn to page five*

### 5¢ Epitaph

Another American emblem has disappeared. The college community will join in mourning the passing away of the nickel—which once purchased ribbons, soda, candy stamps—and a slice of the Xerox copier in Miller Library. The price has recently been doubled to 10 cents. Upon questioning, the library staff stated that the machine had been operating at a deficit for months—and with the current paper shortage expenses are mounting. Though it seems ludicrously expensive for one piece of paper, particularly for students who must use the machine extensively, investigation has shown that there's no deal to be found at Colby College: the Eustis copier is also a dime. Penny candy, then nickel candy, is now dime candy—the price of tootsie roll pops was just raised, and no one realistically expects to find anything in the "five and dime" for under 29 cents. Sad though it is, Colby has always been in the vanguard of following national financial trends (though far behind in others), and the nickel, the last vestige of the buffalo, is gone forever. Perhaps we should save them for our children—as antiques from cheaper times.

## from the editors

The Career Counseling Office has reams of pamphlets, business brochures, occupational files, and research materials to assist in the vocational ventures of students. It is probably the most highly evolved bureaucratic institution on the campus—one must fill out several forms before making an appointment, wait several weeks (months?) before seeing Mr. Farr, fill out more forms and more applications—and wonder if there really isn't a way to circumvent all the procedures. For after that, the chances of procuring a job or being accepted into graduate school are not significantly better. There are many areas of interest that are not given much attention by the office; in general terms information may be provided, but the specifics of "which is better", "what has greater opportunity" are gracefully avoided.

One always approaches registration with an undeniable sense of dread. Somehow one can feel claustrophobic pre-cognizance while awaiting Mr. Coleman's cowboy whoop of "Here they come!" However strained the metaphor seems to be, one cannot help but feel like one of the little lambs going to slaughter. And, in a sense, that is what registration is all about.

The absolute absurdity of some departments in their attitudes towards their majors is, to say the least, frustrating and frightening. The whipping boy this week is, regretfully, the English department. This is the department which, in its infinite wisdom, seeks to root out evil and expose the general student body to the uplifting sentiment of good. Perhaps the department wishes to give a practical demonstration of its philosophy during the fall and spring registration sessions. Trying to worm one's way through the unterminable lines at the registration desk of this department is maddening. Among the cast of thousands all but submerging professors in Drop/Add slips, one can spy French majors, Art majors, Economics majors—and, if one really looks carefully, one can see the English majors frantically running back and forth trying to get a slip in edgewise, if one may presume to prostitute a well-known expression. The inconsistency of the department results in junior non-majors enrolling in major senior seminars when majors have been turned away.

What the ECHO would like to uncover is this: if a student has chosen his major within a specific area and expresses the desire to expand his/her know-

Our urgings do not extend exclusively to students—they apply equally well to the faculty and the designers of departmental programs. Colby's participation (as an institution) in the community has been declining over the years—a situation which we feel should be reversed. The involvement with school-aged children has increased, to be sure. But there is a much larger segment of society with which we could be dealing: the sick, the elderly, the impoverished, the town government, the police.

In the final outcome, when all things have passed, and all has been considered, it will be our experiences with people, our ability to communicate, our ability to relate, that will matter. Every institution, business, organization or group is in some way based around people: either helping, directing, providing for, governing. It is a fact so obvious that it is often forgotten, especially in an academic environment where the outside world (people) are very much talked about, but very rarely dealt with. Artificiality and second-handedness pervade discussion. For this reason the ECHO applauds the innovative efforts of Student Activities Director Bruce Cummings in his attempt in increasing Colby-Community ties with the first (of many, we hope) Annual Colby Community Services Fair. With seventeen organizations being represented, it is hoped that a proportionally large number of students will attend the Fair.

It is not the aim of the ECHO to take students by the hand and show them all the wonderful experiential opportunities available: to do so would be presumptuous, and ultimately, self-defeating. Willingness for new experience must be displayed by the individual. The ECHO can perhaps nurture this willingness by way of information, and the relating of past experience. Volunteer work is never a waste of time. Even if disgruntled with a program, the volunteer made, at the very least, an unconscious evaluation of the performance of the organization—a useful experience in itself. But more often than not, coming down from Mayflower Hill into the community provides a refreshing and informative change of pace.

Why couldn't the Sociology Department, or the Government Department conduct polls and surveys in their respective fields in Waterville? Quite a social spectrum exists in town. Many community programs could be evaluated, as well as many polls taken on issues affecting Maine. There is an endless variety of possibilities of things that could be done. This is by no means meant as an

## letters

Dear Colby people,

Hello. We have just been here a couple of days and we are already well settled. On behalf of the February Freshmen we'd like to thank everyone who organized and administered the super-sollicitous treatment we've had so far. Our advisors look after

us, special plans are made to arrange our courses, and everyone we meet is so friendly that we feel accepted right away.

We're excited to be part of an experiment, and we're happy to report that it seems to be working so far.

Thanks again,  
Janny and Marion

Murmurs through the years have circulated the notion that Colby College has a difficult time placing its students in graduate schools. There may, of course, be ramifications: the large percentage of students are from New England, competing against other students from more acclaimed schools along the Eastern seaboard; due to the economic situation, increasing numbers of students are opting for continued studies because the job situation is dismal; the graduate schools themselves are of a limited number and can become very selective. However, a school of Colby's alleged caliber should make a better showing for its graduates: the few figures cited are largely conjectural and quite optimistic. For the past several years, medical and law school acceptance rates were appalling, though they are improved this year. It is perhaps significant that no department had figures on numbers of applications submitted, number of students accepted, either immediately or in subsequent years, and that no one really knew exactly what proportions of students are accepted.

Obviously, much of the burden of graduate school acceptance rests upon the academic education the student has undergone for four years and not upon any career office. This goes back to the definition of the institution itself, whether it wants to concentrate on "pure thought" programs that relate or develop programs that are demonstrably involved with contemporary situations and thus with the student's future.

Ideally, there should be no sacrifice of academic excellence of the student, but rather education that is truly viable. Perhaps the academic community should look at itself—and ask precisely what it is trying to do.

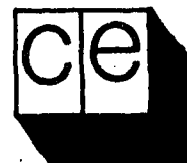
ledge of the particular subject as much as possible during the four years allotted at the undergraduate level, why must certain departments insist on treating these students as non-majors and subject them to the humiliation (not to mention frustration) of course closings and advisory confusion.

We should like to suggest, for future reference, a systematic approach to this problem. It would be to everyone's benefit if the departments established a uniform policy regarding the enrollment of non-majors in required departmental courses. This would avoid many of the complaints and gripes associated with registration. We regret to hear that one professor has established the policy of open-enrollment (shades of C.U.N.Y.?) in one of his courses. This, seen in the light of Colby's tradition of personalized education, must be regarded as detrimental to the learning process. After all, most students came to Colby to take advantage of the small classroom and casual student-teacher relationships this school has always prided itself on. It is impossible to discuss literature intelligently in a class of one hundred and fifty.

Perhaps the departments could establish a priority system. Instead of allowing everyone to register in a course, some of the Cecil B. DeMille-inspired scenes so familiar to all of us could be avoided. The professors could state the desired size of a class and then establish limits on non-major participation. In other words, if an English major must take Shakespearean literature, it is absolutely absurd that he/she be refused because of non-major enrollment.

indictment against the above departments. What is being attacked here is rigidity in curricula and unimaginativeness in source work. Polling and statistical work—work developed in the community—will be remembered long after reading about someone else's work, related in a book.

Hopefully, what Bruce Cummings has attempted to initiate on the student level, will spark some change in department attitudes as well. Remember the flexible fifteen.



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## more letters . . .

Dear Editor,

For the information of the student body:

Every semester begins with a heavy surge of book buying. And each semester the question of whether or not the student body has been ripped off arises.

I have the opportunity to enlighten the students on one such book which I fear serves as an example for all the books sold by the bookstore.

Enclosed is a copy of an invoice for the book *THE FUNCTIONS of the EXECUTIVE* by Chester I. Barnard. The invoice shows that a quantity of 15 books were bought to be sold at \$3.50 each for which the bookstore paid a sum of \$32.78 which includes a \$1.28 shipping charge. An analysis of these figures shows that the cost to the student is a \$52.50 total giving a \$19.72 Gross Margin to the bookstore. That is to say a 60.2% write up. I understand that operating expenses are not taken into consideration in a Gross Margin and that the entire sum of \$19.72 is therefore not all profit, but at the same time I cannot believe a 60% write up is not a luxury being paid for by the students.

A solution I offer is for the Administration to make available the book lists which teachers submit for their courses to the bookstores downtown. Then provide time for students to buy their books at the place of their choice. Advertisement of prices might also be accomplished by means of an add or research study done in the ECHO.

To the Editors:

Your February 7 editorial blasting the "snobbism" of the news bureau was misdirected. The news bureau handles college publicity in the media, covering all Colby events from basketball games to lectures to plays to concerts to the crafts fair. So, since the news bureau could not be your target, I assume you intended to direct your lambasting toward the ALUMNUS or the Alumni office. (Incredibly, these two are separate organizations, although the end product is the result of mutual cooperation.) I am writing this letter from the standpoint of the ALUMNUS, of which I am associate editor.

The Alumni Office currently lists 12,000 alumni. The ALUMNUS is primarily dependent on newsclip services (which, naturally, are prone to announcements of Ph.D.'s or corporation presidencies), on news releases, and on fifty-one class secretaries for our information. We have absolutely no prejudice against "alumni employed as trainees for ecological programs for the federal government or teachers of English to foreigners at night school." These are the very people I want to hear about. (Don't you think we get tired of writing about Ph. D.'s and corporation presidents?)

This letter is written not in anger, but in hopes that your efforts in alumni reporting can result in mutual benefit. I am interested in anything you come up with. I'm especially interested in how you come by your information. (Bear in mind, however painful as it may be to college seniors, that most-Colby alumni are over 30 and don't live locally.)

Please feel free to come up to 401 Eustis and talk this over with me. Not everyone "up there" is unapproachable. I graduated in '71 (same year as the esteemed John Witte), and am trying to learn publishing from the bottom up. I'd appreciate any help the ECHO can give me in making the ALUMNUS more representative of Colby alumni.

Very truly yours,  
Leslie Anderson '71,  
Editorial Assistant  
401 Eustis-ext. 266

To the Editor

For the first time in my many many years in and around Colby, I can see the beginnings of a new student outlook. Your editorials stunned me because they reflect an almost identical decision I have made for the publication of the PEQUOD. As some may already know, this year's PEQUOD, in addition to printing student works, will contain pieces from writers in Waterville, other parts of Maine, and other parts of the country. Generous contributions have been received from Allen Ginsberg, Anselm Hollo, Theodore Enslin, and Mirriam Palmer—all well published poets.

The most important implication of the ECHO's and PEQUOD's change in focus is that it denies the possibility for Colby to continue as a tiny bubble of existence. Rather, it demonstrates the need for the college to see itself as an experience of infinite possibilities. The horizons of Colby can and must be broadened to include every possible resource.

The end result of these new directions will not be, as some will surely say, the alienation of the student. Rather, the college will be enriched by new ideas, new life, and new energy. The poems of Joe Colby can be as significant as those of Allen Ginsberg, and should be seen together as complimentary products of the creative mind. Similarly, the many facets of life in Waterville (whether they be local artists, the jail, or church bazaars) should be as real to students as changes in academic policy.

My strongest support goes out to you.

yours,  
Nicholas Ballas  
editor-PEQUOD

## No more letters .



## The Advance Man

Rob Burgess

Last Thursday night, Feb. 7th, students missed a unique chance to talk to one of the most interesting, on-the-inside, in-the-know, men around—Jerry Bruno. Mr. Bruno was scheduled to speak to interested students about the Kelley for Governor campaign. A variety of circumstances no doubt contributed to the fact that this writer was the only one, besides Mr. Bruno's group, who was there: there was not enough publicity, Thursday was the end of Jan Plan, and George Mitchell, another gubernatorial candidate, holds a strong appeal in the Waterville area. If any of you had thought about going, and then changed your mind, you made a mistake.

As was mentioned in last week's ECHO, albeit briefly, Jerry Bruno is the author of *The Advance Man*, a book detailing the life of the man who precedes candidates and officeholders on their public appearances. Mr. Bruno's career as advance man started with the campaigns of William Proxmire and John Lindsay in Wisconsin, back

in the mid-fifties. He then became John Kennedy's advance man in the 1960 election, continuing his service throughout the Kennedy administration, and one year into the Johnson. He again took on this vital job with Robert Kennedy's campaign in 1968.

For someone who has moved in such high circles, and for such a time, Mr. Bruno is an amazingly unpretentious man. His simple, average-man speech and demeanor belie his real genius for getting things done that has made his life so exciting and important. (His stories with their casual familiarity about almost legendary people, made me lose any pretense of being an unshockable college student; I sat enthralled.) He advanced the Bolivian, and other Latin American trips of President Kennedy. There was no end to the problems and dangers in these visits; Vice President Nixon had been stoned in these same countries only a few years before. Mr. Bruno was also in both Dallas and Los Angeles on those two fateful days when John and Robert Kennedy were assassinated.

His stories had their humorous sides too. His first coastal Maine lobster dinner was with secret service friends, during President Kennedy's trip to Bangor, which he advanced. The Topsham Maine Dairy Queen that boasts on its marquee "LBJ ate here," received the famous stop during President Johnson's trip to Maine, that Bruno also scouted.

So what's a big fish doing in the small pond of Maine gubernatorial politics? Simple: Mr. Bruno likes Peter Kelley. They met a year ago, and when Mr. Bruno heard about Kelley's bid for the Democratic candidacy, they joined forces. The liason was quite a simple matter, since both men are in philosophical (and tactical) accordance as to how campaigns ought to be run. Mr. Bruno is convinced that people identify with "fighters" more than with candidates who mouth platitudes, who have all

the answers. A man stands on his record—he is, in the final counting, what he has done—not what he says he has done. This is where Mr. Bruno feels Kelley's real strength lies. In the case of the power companies, Kelley saw there was a problem that no one was handling; he took the problem head on, and lost. The predictions he made have come true, however—Bangor Hydro raised its rates by 9% recently, breaking its pre-referendum promise. Despite his loss (which was in part due to the enormous amount of money spent on advertising by the power companies), people will remember him as a fighter, which will be to his definite advantage.

Another interesting point to come out of the discussion was Mr. Bruno's views on campaigning—really his ideas on democracy. We have had enough of the sterilized, computerized problems of society with the corresponding sterilized, processed solutions. A candidate can put out press release after press release, detailing his solutions to problems, until he is blue in the face. Who will read them? And of those who read them, who will believe them? Mr. Bruno is not discounting the importance of a candidate knowing the problems and having ideas as to their solution; rather he is stressing a point that, of late, has been too often forgotten, namely, that government is participatory, it is dialogue. Kelley's campaign tactics reflect this belief. He meets with workers in Maine factories around six a.m. on many mornings, to express his ideas and get response. The approach is working.

The June primary is a very important time for Maine—it will determine the two people to be on the November ballot, one of whom will lead this state for the next four years. The Kelley supporters will be here again, at a better time. Hopefully other candidates will be here as well so that we, as eligible voters, can make an intelligent choice in June.

photo by David Swardlick



# NO EXIT

## Richard Cass

There is a strong minority that insists that Waterville is the cosmic center of the universe. Without question, it is a comfortable area in which to live, but I leave its place in the cosmos (and doff my space helmet) to those better suited to find it.

There are any number of good reasons for returning to (or staying in) Waterville. They run the gamut from simple (friends, spouses, lovers or relatives at Colby or in town) to complex post-Freudian (Waterville is the place, for many of us, where we first became free of our parents and, in addition, without excessive responsibilities). There are geographical reasons (can't stand the city), economic reasons (it's cheaper to live here than in the city) and sociological reasons (less crime than the city). I have not heard of a religiously motivated decision to return to Waterville.

The point, of course, is that the reasons are as valid as their effect on the people who hold them. The question is, what do you do once you are here?

Cindy Cannoll and Bruce Cummings are 1973 Colby graduates who returned to Waterville to work for Colby. Cindy works in the admissions office and Bruce is the Director of Student Activities, a post which, in recent years, has been held almost exclusively by Colby graduates. So there is a possibility of employment with Colby. The major requirement seems to be the quality of being the right person in the right place at the right time; things can happen quickly in Eustis.

Another possibility is the educational system of the Waterville, Oakland, Fairfield and surrounding areas. The school administrators are aware that they need not pay a recent college graduate as much as a more seasoned teacher; every year a few Colby graduates stay on. Joseph Mattos, president of

## Rebecca Littleton

You have seen their faces: seen them all and often. Sometimes entering at concerts, lectures, lining the walls with their bodies or peopling the last few rows of seats, exiting from stores and luncheonettes and laundromats. There is a moment of recognition and a moment of surprise, for they were here once and had gone, but now have returned; or they were here once and have never left.

There is a way to leaving, a method of it, a knack: always to make sure that you are the leaver and not the left. Leaving, however nostalgically or jubilantly, but still moving. A travel is both geographic and mental—either suffices as a distancing. There is a way, even if it paradoxically means staying, of sundering oneself or departing, from Colby College and the four year continuum of life. The Waterville population is augmented by a segment of former Colby students who have chosen to live in the area after graduation or after several years of schooling. The Waterville School system employs them as teachers, substitutes, aides, or technicians. Other teaching is done on a less formal basis: Head Start and the Center Street Children's Center. There are learners as well—some work as mechanics and carpenters' assistants, and others are enrolled in CEP. The construction trades similarly have advocates: several Colby people work as roofers and general laborers; whereas other take to nature and work or build up farms. Hospitals and health associations employ students as medical secretaries and technicians. Colby itself employs former students in the Treasurers Office, Admissions Office, News Bureau, Art and Music Departments, and in administrative and service positions. More temporal work includes employment as waitresses, bartenders,

cooks, kitchen help and janitors.

There are, certainly, reasons for staying. Maine is a fine place and Waterville among its larger cities; employment opportunity is subsequently a little better here (though not good). The living is cheap, and by city standards, unhostile. necessities are available and even some frills (there is a temptation to stay solely for the pleasures of the sauna). There are friends and others. Mostly there is familiarity and quiet. It is even a seduction: visits are prolonged into stays, an hour break becomes an afternoon, and a day, and a week. Things of old are cherished. The timelessness of creativity, of unpressured cognition, the freedom to muse the whole day gone: it is a lure. Burying oneself in the little pleasures of domesticity and ordering the living into rituals of dailiness: it is a way.

But things fall apart. The friends leave, the lovers loathe, the mentors have new disciples, and the jobs dead end. Things change, and what was is no longer to be. The dream is visionary and yet to be accomplished. And, for some, the succor is drying up. One senses that the hangers come, to the lectures, to the concerts, to anything and everything, for the distraction rather than the attraction. It is a question, fundamentally, of honesty—an admission of marking time, of taking a brief armistice. Rest is not denied. But slumber?

There is not argument for "visible success," good job-spouse-house (oh cliché of clichés). It is simply that there are spectres haunting us, and so heavily: the sight is imbued with the direst importance, and laughter is pre-meditated. Else there is the pervasive sense of melancholia. The cleaving can only destroy: but perhaps some must stay until all is incinerated, and then be reborn. Like the phoenix.

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## Two Birds — One Stone

The following article is another in the series on Community Action programs. While this particular program (described below) affords no real opportunity for volunteer participation, it has been included in the ECHO to further our goal of informing students and faculty of our community and its services.

As many of you might know, or at least suspect, Maine has a high rate of unemployment, and a high rate of poverty. Another related fact is that many people cannot afford cars. With the state being so rural, transportation into urban areas is necessary for services such as medical check-ups and dental appointments. To satisfy this need the Community Action Agency has developed a free transportation service for the low-income and needy.

As Waterville CAA Transportation Director Donald Simpson explained it, the service is provided for the elderly with fixed incomes, low-income families, and families headed by women, who reside within the purview of the Waterville CAA (Northern Kennebec and all of Somerset County). The van's only real time priority is to transport children to the Head Start centers in Waterville, Skowhegan and Pittsfield; the rest of the time they are used for medical trips.

The Transportation service has eight vans in its employ, all with full-time drivers. Three vans each operate in Waterville and Skowhegan, and the remaining two in the Pittsfield area. The vans are not ambulances, but with a single day's notice the vans will pick up a patient, take him or her to a clinic or hospital for an appointment, and return him home, such travel counting as one "trip". In December there were 505 such trips, serving 171 people, while the month of January saw 817 people using the service.

The service is funded from a variety of sources (federal, state, and county). Such multiple funding provides sufficient funds and also allows the agency great latitude in establishing its qualifications for use of the service. This avoids the sometimes painful questioning of those who need the aid—a thoughtful design feature.

With the energy crisis constantly at our heels the CAA Transportation service seems to be killing the proverbial two birds: helping those in need and lessening the dependence on the automobile.

FEINBERG from page one

ary are also encouraged to audition for recitals.

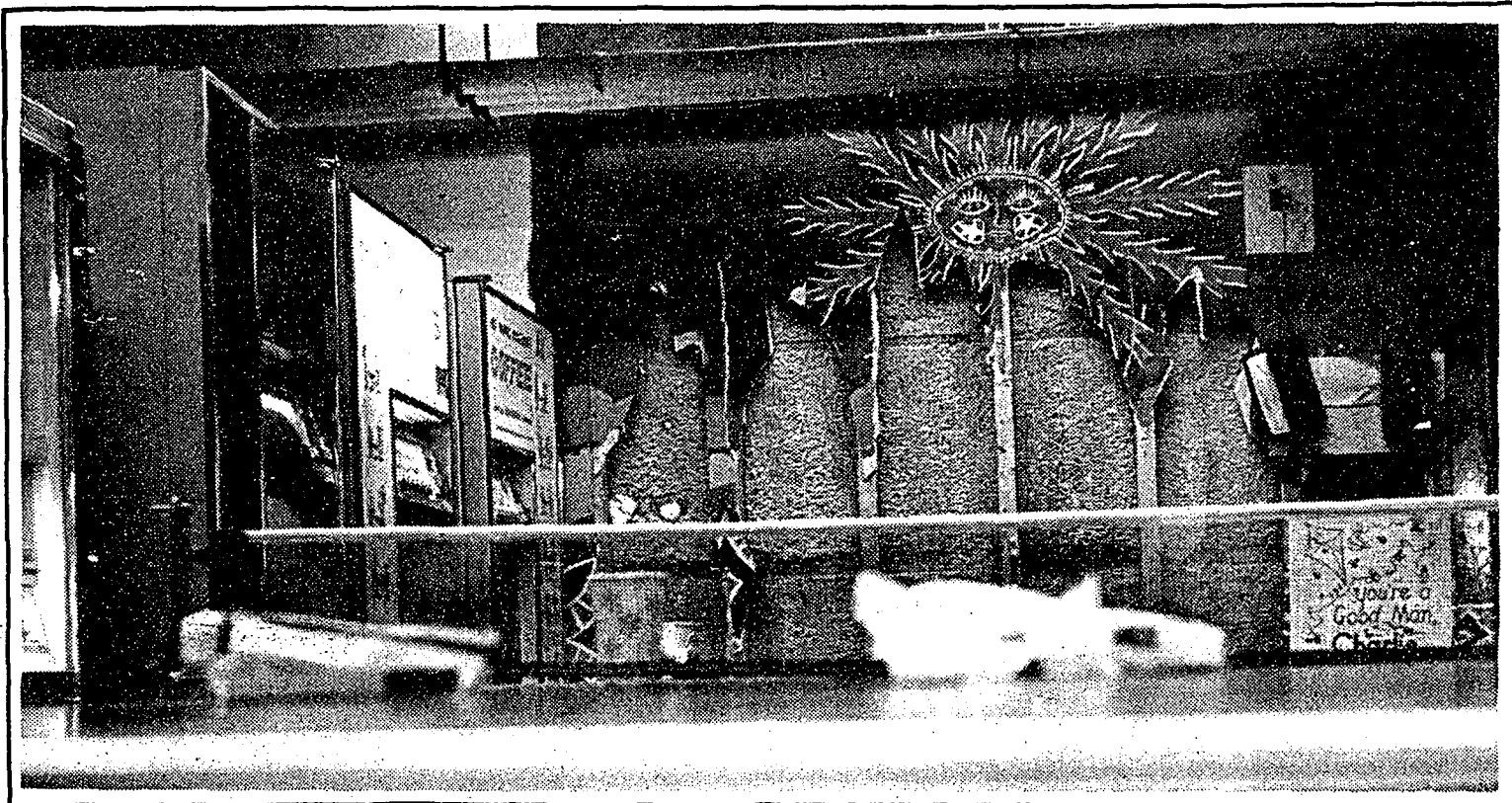
Two separate student drama productions are scheduled for the Festival. *You're a Good Man, Charlie Brown*, directed by sophomores Peter Labombarde and Rebecca Hushing, will be playing February 14-16 in the loft in Roberts. Senior Dan West is putting together a play called *Under Milkwood* for public airing March 7-9. Besides these projects, students are urged to volunteer for poetry readings, lectures, and so on. A number of popular films will also be shown throughout the month.

One more major event will be the Crafts Fair on February 23 in the Runnals gym. Headed by Nan Weidmann, the fair will feature Maine craftsmen demonstrating and selling their work in weaving, pottery, stained glass, woodworking, fabric art, and whatever else Maine craftsmen happen to do. Sue is trying to avoid charging admission to most of the events in the Festival. So maybe this year the student body and faculty of Colby will wake up and take advantage of all this exceptional opportunity to take in some good art work here on campus.

## Revolution Italian Style

Film Direction ends its Bertolucci-festival where Bertolucci started. This Friday, Feb. 15 at 7:30 only. Bertolucci's first feature-length film, *Before the Revolution* will be shown. Made when Bertolucci was 22, *Before the Revolution* chronologically predates *Last Tango in Paris*, *The Conformist* and *The Spider's Strategem*, but remains, for some critics, Bertolucci's best film. When he made the movie, Bertolucci was a young poet, and his interest was in bringing a poetic style to the screen. Thus, says the New York Times: "Especially in its feeling for the lyrical potential for each scene, *Before the Revolution* proceeds not towards one, but through many epiphanies. The film, which in the abstract recounts a series of small failures, becomes for the spectator a glorious succession of high poing." The movie deals with youth caught between desire and reality, rebellion and disillusionment with that rebellion.

With *Before the Revolution* will be *Colored Relations*, a hand-painted film by the young West Coast artist Barry Spinello. The showing will be in Lovejoy. Admission is 75 cents.



## State of The Unions

Life at Colby needs one major ingredient if it is to be improved—a student union. Roberts and Runnals are called "student unions," but neither really suffices. Effective use of these buildings is preserved by poor maintenance and restrictive space.

The maintenance situation is poor throughout all Colby buildings, but the state of the unions is downright appalling. Roberts basement has been plagued with moisture seepages, resulting in peeling paint, falling plaster, and, in some cases, collapsing fixtures. The whole building is a monstrous, dingy green and beige, lighting is poor, heating is temperamental, and furniture should have been relegated to the dump long ago. The condition of Runnals is comparable, although some new paint and furniture have improved the situation somewhat.

The physical design of the buildings are a problem which is more difficult to correct. Runnals has several lounges; Roberts has none. The Loft Theatre is in Roberts, but the Powder and Wig Room is in Runnals. Roberts has no kitchen available to students; Runnals has no pool tables. To make the chaos complete, both unions have rooms which are hardly used, such as the dance studio in Runnals and the woodworking room in Roberts.

Obviously, two student unions are not better than one. Colby really needs a new, centrally-located union, complete with information desk, bookstore, U.S. Post Office, bank, game rooms, TV rooms, kitchen, study areas, and social areas. Until that inevitably distant day, however, some changes can be made to improve the condition and efficiency of the two existing unions.

Bruce Cummings, Director of Student Activities, has developed a Plan for the Unions, aided by the two union directors, Robin Hamill and

Diana Krauss. The first priority is repair and maintenance. Incredible as it may seem, there presently is no ordered schedule of maintenance. B&G waits for things to fall apart and then fixes them. Cummings proposes the establishment of a schedule by which B&G would keep records of work done and to be done, and paint and clean, and replace on a regular basis.

In addition, Cummings feels, a systematic plan for design and utilization of space should be established. Some real, updated, interior design would improve the appeal and efficiency of all rooms. At present, the unions are decorated on a well-what-have-we-got-in-the-basement type of system. A little forethought in terms of long-range planning could save everyone time and money, and make the unions more adaptable to change.

Other aspects of Cummings' proposal include the hiring of capable students to maintain and decorate the unions. This would involve providing space for the display of student artwork on a regular basis, as well as painting and plastering. Hopefully, increased student involvement with the planning and upkeep of college buildings will reduce vandalism.

Other plans involve improved use of union space. The second floor foyer in Roberts Union should be turned into a lounge. Some walls should be knocked down in the basement of Runnals to create a large coffee house (or even a Pub), and provide space for a real social center. A bank and a Post Office may be located in Roberts.

In short, Cummings, Hamill and Krauss, are working to correct the gaping holes in Colby's union life. With time, money, and a little cooperation, Colby may actually have a union life in the near future.

# From the Beginning

*Editor's Note: This is the first of a series of articles on the history of Colby College, detailing changes until the present day. A sense of the evolution of the College explains what Colby is—and where it may go.*

three terms of each of the four years. No science was offered under the present names. A course in Natural Philosophy foreran physics and chemistry, while another, Natural History, paved the way for the earth and life sciences. French and German were introduced early, but only for one term each. Other single-term subjects were logic, ethics, moral philosophy, and Evidences of Christianity. Not until 1852 was there even one term of English Literature. English composition consisted of a course called Rhetoric, in which there were few compositions but much oratory and memorizing of rules laid down by Quintillian 2000 years ago. The only offering in social sciences was ancient history.

The first elective course came in 1874, when juniors could choose between Anglo-Saxon and Botany. The first course in history other than ancient came in 1878, and political economy in 1891.

A major change in 1897 resulted from the attack on Greek. The trustees then voted to confer, in addition to A.B., the degree of Ph.B., for "graduation without Greek." Not until the next century did Latin and mathematics come under successful attack.

tions meant suspension, usually with "rustication." That term meant sending the offender to the care of some rural minister, who tutored the culprit until the suspension was lifted.

Colby's first athletic contest was a game of croquet against Bowdoin in 1869. Baseball came in 1867 and football in 1892. Track events began in 1879, and in the 1890's included a bicycle race. A gymnasium was opened in 1869 to accommodate the popular demand for "Swedish gymnastics."

Before the college was twenty years old there were two rival societies, Erosophian Adelphi and Literary fraternity. They were forerunners of the Greek letter fraternities, starting with DKE in 1845, and numbering five in 1900. By the latter date the fraternities dominated campus social life, because 90% of the men belonged to the "frats." Even that social life was rather dismal by modern student standards: receptions, "levees," teas and picnics, and square dancing, but not the wicked waltz.

In the early years there was a student commons where the men ate unless they lived at home or boarded themselves. In the last quarter of the



During recent years, changes at Colby in administrative policy, in curriculum, in methods of instruction, in physical plant, and in student life have been so marked and so frequent that it is easy to forget that significant changes have been occurring since the college began. This article sets forth briefly the more important changes during the nineteenth century. Readers who desire more details are referred to the *History of Colby College*, published in 1962.

Like most American colleges before the Civil War, Colby was founded by a Protestant denomination, Maine Baptists, desiring their own college to train their ministry, secured in 1813 a charter for the Maine Literary and Theological Institution. This in 1821 became Waterville College, and in 1867 took the name Colby. The theological department was abandoned in 1828, and since that date Colby has been distinctly an undergraduate college of liberal arts. For more than half a century it was solely for men. Women were admitted in 1871, but as late as 1900 the college was not coeducational. The administrative structure was called coordination, with separate divisions for men and for women.

During most of the century the curriculum was strictly required. Each year the students in each separate class (freshman through senior) took exactly the same subjects. The basis was Greek, Latin, and mathematics, required through most of

At no time before 1900 was a major required, but all students still had to meet rigid and numerous fixed requirements with few electives.

What were the methods of instruction? In classics there was literal translation accompanied by grammatical analysis, with some tutoring of English sentences into Latin or Greek. Mathematics required not only problem solving, but also memorizing of numerous rules. In other subjects, recitations consisted of repeating to the professor verbatim the words of the textbook. Early in the century there were a few weekly lectures, which increased as time went on, but the lecture method did not predominate until well after 1900. During three-quarters of the century examinations were entirely oral, and were conducted at the end of each term by a committee of trustees.

The college library was so little used that in 1899 the scholarly librarian Edward W. Hall wrote, "For an hour at a time I am often the only person in the library."

Student life was restricted by rigidly enforced rules. Not only alcoholic beverages, but dancing and cardplaying were forbidden. Strangely there was never a ban on smoking, except for women. For minor offenses the common punishment was a fine, such as 10 cents for missing chapel, 15 cents for failing to attend a local church on Sunday, 20 cents for absence from town without permission, 25 cents for "boisterous noise." More serious viola-

century the college provided dining service for women, but none for men. For men and women students to eat together was unthinkable. The men usually ate in "dining clubs," one for each fraternity. The proprietress of a local boarding house, conducted in her home, would give a student his board if he would supply a prescribed number of boarders. He naturally recruited his fraternity brothers.

During the entire period from the first classes in 1818 until the end of the century Colby was a small, provincial college, with most students coming from Maine, a few from Massachusetts, and never more than half a dozen from other states. Colby also was known as a "poor man's college," because at least three-fourths of all students were wholly or partially "earning the way."

Such was Colby when the century ended. With the coming of President Roberts, followed by the "Man of Mayflower Hill," President Franklin Johnson, there began the era that has made Colby the nationally known college of today, but that is another story.



## Where do we go from here?

Cathy McGerigle

Colby students often bemoan the fact that few people who go here are able to be accepted at graduate school. Precise figures for Colby post-grads, and for comparison studies with other similar schools, are not available. Sid Farr, director of Career Counseling, was able to provide some sketchy information based mainly on questionnaires sent annually to new alumni.

Farr pointed out, however, that of 327 questionnaires sent to the class of 1973, only 150 were returned—only a 46 per cent response. Of this number, 16 per cent of last year's seniors are currently enrolled in a graduate program of some kind. Farr then said that we can assume that approximately 30 per cent of the class is at a graduate school, if we extrapolate on the 46 per cent questionnaire return. This figure holds true historically for Colby students, and is also in line with figures for similar colleges—Amherst, Trinity, Wesleyan, etc., according to Farr. He pointed out that Colby's ability to send students to graduate programs has been "very competitive."

When questioned about the type of counseling available for interested students, Farr noted that he often sees the "undecided" student, one who feels that he might like to go to graduate school. Although he does not like to discourage potential candidates, Mr. Farr tries to make the student consider the decision carefully. He noted that too many students feel compelled to continue in school, when quite often another option would be more feasible. Taking a year or two off to work is becoming more popular. Mr. Farr condones this idea, adding that chances for acceptance to grad school often increase after a couple of years experience in the "real world." He said that although 30 per cent of Colby students go to graduate school immediately, eventually about 50 per cent of any given class will decide to continue in school. Included in this group, for example, are housewives who return to college after their children are grown.

Dr. Robert Terry, head of the Pre-Med advisory committee, said that his department recently completed a study of medical school acceptance rates (including dental and veterinary programs) over the past ten years indicating that 60 per cent of Colby students who apply are accepted somewhere. He noted that this figure is approximate, and depends on the class. He also mentioned that some schools screen potential applicants, ruling out those who don't have a chance and refusing to

write recommendations for those unfortunates. Colby doesn't have such a policy, which may contribute to a higher refusal rate than similar schools. The Pre-Med Society fluctuates, depending on the officers.

One pre-med senior said that he has been accepted at four schools, but he did it on his own. He considered the pre-med program to be virtually non-existent. He noted that this year's

ideal student, and are based on grades and general impressions the professor may have. Mavrinac cited January programs and special topics related to the law and government professions as things which are apt to draw good recommendations. Mavrinac mentioned that he can often sense when a student has a grasp of the subject by his performance in, for example, the Constitutional Law course.



drawing by Rob Spurdle

class is doing pretty well with acceptances so far, but the feeling seems to be that it has been accomplished on individual merit, not through the department.

Pre-law students at Colby have traditionally been very competitive, according to Albert Mavrinac, Government Department Head. He said that Law School admissions are based mainly on two things: good grades, and recommendations and follow-ups by professors here. Mavrinac noted that several Colby faculty members have contacts at many law schools, which has been helpful in admitting Colby students. Students are also advised to apply to schools in several "categories," thereby not limiting their choices to any one quality level. Letters of recommendation (228 this year, so far) are tailored for the individ-

Mavrinac made it clear that the information he could provide was purely impressionistic. (Clifford Berschneider is the pre-law advisor, and he is on leave this semester.) As is the case in all departments questioned, including Career Counseling, precise figures are not available. Although Mavrinac said he hopes to be able to keep better track of where students go, he admitted that it is not always possible, especially once a student has been out of Colby for a couple of years. He feels that "the future of the college depends on its ability to help students develop and reach professional goals." Perhaps this end could be better served by having more complete records of graduate school admissions. How this can be accomplished remains to be seen.



Fisk plucked ALL

John McDonald

Eliot Fisk gave a demanding performance on the classical guitar last Sunday night in Given Auditorium. Although Mr. Fisk was taken ill the morning of the concert, his performance was in no way marred. In

fact, the program, which ranged from the carefully measured harmonies of Bach to the ethereal music of Britten, showed how fine, in technique and interpretation, this young artist is.

Mr. Fisk was fortunate to begin the disciplined study of the guitar when only seven years old. Although he was largely left to his own efforts between the ages of 12 and 15, he has benefitted from the tutelage of the masters. Since 1969 Eliot has regularly performed in the master classes of Oscar Ghiglia in Aspen, Colorado. He studied with Alirio Diaz last year. To each of these men Mr. Fisk is indebted: to the former for his sensitive classical style, and to the latter for his spontaneity and ease of interpretation. He also had the great privilege of playing, for Andres Segovia, his own transcriptions of four Scarlatti Sonatas. Segovia was pleased and asked that Fisk prepare and play for him some compositions at a later date.

Eliot Fisk's technique can, at times, overshadow the subtler qualities in his music. But the excellence and understanding needed to render the Nocturnal Opus No. 70 of Benjamin Britten show that, in every sense, he is a mature, self-possessed artist and one who will surely enrich and delight us in the future.

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## Shelley Weiner

*David Bromberg*—I have been waiting for a good, perhaps memorable album from this highly talented musician for over two years. His first album was a disappointment, to say the least. To say that Bromberg is a virtuoso on mandolin, guitar and other string instruments would be to state the case mildly but, face it, he can't sing worth a damn and to give him solo moments is to invite disaster. His newest effort, *Wanted Dead or Alive* on Columbia is another effort in futility. When he is good (*Send Me to the Electric Chair*), he is very good, nearly superb, but when he is bad (listen to every single solo blues cut), he is just plain awful. What this guy needs is a reasonable amount of horns in order to flesh out the unbearable flatness of his singing voice. Unfortunately, when the horns do come, they are far too many and far too loud, hence, poor David is lost, buried, under tons of trumpets. Next time around, I'm sure, will be better. It can't get worse and three strikes you're out. (\*\*½)

*Soft Machine*—Let me begin by saying that this is the sort of album that requires a bit of listening and getting used to. It is, and I use this word in the strictest sense, avant-garde jazz that these guys are playing. I, personally, am not a fan of this type of music (I gave up on Miles Davis at least three or four years ago—after *Bitches Brew*, to be exact) but I must admit that *Soft Machine* intrigues me. They have been around for a while seeing as this is their 7th album and

## music

the critical acclaim for their 3rd album was unanimously favorable. It is a shame that they have not received the publicity they justly deserve. Can you imagine a group composed of a bass guitar, an oboe, an organ and assorted percussion? I, for one, was prepared for the worst. NONSENSE. Roy Babbington's bass throbs with an inner life, Karl Jenkins' reed and horn work wails, scurrying notes in search of some other resting place, Mike Rutledge's organ and electric piano work is as good, if not better than Chick Corea's finest efforts yet the style is so much different. As a matter of fact, these guys compose songs that defy classification but they energize and they pulse with that urgency lacking in some of the more popular jazz groups today. The album is on Columbia and it really does deserve (\*\*\*\*½).

*Fairport Convention*—I remember Sandy Denny and the other original members of this group when they were singing more of their own compositions. I remember being knocked out by *Unhalfbricking*, their third album released in the states. In short, I have a special place in my heart for Fairport Convention. They are an intrinsic part of my high school days and, although I miss Sandy Denny's restrained way with a song, the musicians involved in this latest effort entitled, simply, *2*, still delight. From the moment the album begins, with a traditional "The Hexhamshire Lass" and with the exception of one or two poorly chosen pieces in between, this is another one of those albums calculated to please even the most hardened critic of the English-Scottish-Irish folk song revival. Why is Dave Swarbrick such a delightful man and does Trevor Lucas play those jigs? Whoever does the lead singing on the best song on the album, "Pleasure and Pain," is just superb. Perhaps not being drowned in the recent flood of traditional music has helped me to avoid an instant dislike of another jig medley. Any way you put it, this album is a pure delight. It is on A&M and deserves (\*\*\*\*½).

Oh, yes—I intend to review albums that may be bought in Waterville. All too many times, people have used this column as an opportunity to show their erudition—I simply wish to save you \$5.00. Fair enough? You may even suggest albums for review, even new releases. I will do my best.

## FOCUS: ART IN MAINE

Have some posterless wall space? Scrounge eighty cents, hop in the Jitney and putter down to "Zay-rays" for a fine miniature of Titian's *Rape of Europa*. The burnt-wood, decoupage backing will look great adjacent to the Sierra Club hangups, the humongous hippo in the daisy patch or even that scene of those black horsemen soaring over Mordor. In a sense then, you could say your walls are covered with contemporary art.

Besides these mass-produced masterworks, what are the new facets of modern art? Maine is an excellent genesis for approaching the answer. It is here that American artists have sought solitude and inspiration for centuries. Naturally, these artists have had a strong role in the course of contemporary and future art. But Mainers themselves have shown a predilection for current trends. Don't look for this appreciation during the summer months when hundreds of Homer, Wyeth, Bellows and Sargent reproductions and thousands of painted rocks are passed over the counters to eager "touristas" hoping to take a piece of "American wilderness" home to New York.

It is during the academic year that the contemporary tastes of Maine are revealed. Anyone interested in modern art in the 60's had to go to New York to find it. Even Boston's Museum of Fine Arts had no contemporary art department until 1971. However, Portland has its Museum of Art with a collection of modern art that is as current and varied as the Museum of Fine Arts.

One of the new pursuits of artists has been in "light sculpture"—from bent, twisted neon tubes to timed, intense-colored strobes. Earl Reiback's *Aurora III* ('70) in the Portland Museum presents a more quiet aspect of this art form. Reiback's effect is created inside a black plexiglass box, by projecting inside light onto the one frosted opaque side. Diaphanous, colored smoke moves slowly across the pane, melting, flowing, shifting, transforming, evolving unique color patterns.

Political satire has been a salient characteristic of art from the Greeks to Goya. Portland exhibits works from the war protest era such as Ad Reinhardt's *Postcard* ('67). Two matted airmail postcards are caligraphed "No Art of War, No Art in War, No Consciousness, No Consciencelessness..."

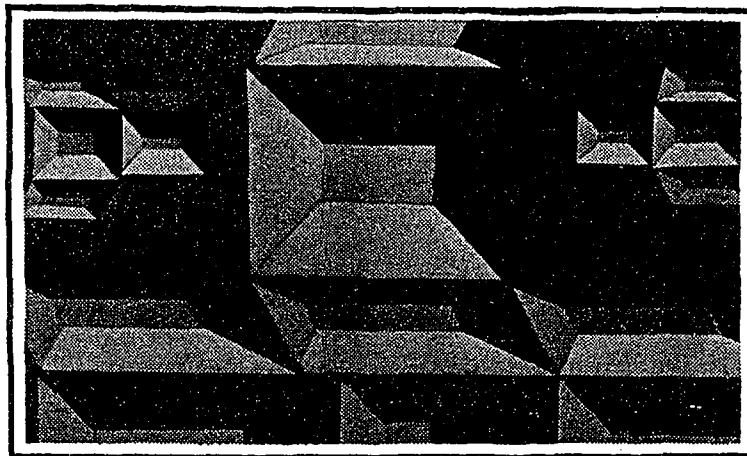
Carol Summers, a New York artist who will exhibit only in two galleries in New York and one in Boston, has experimented with original techniques in photographic lithography. The photographic poster, *Kill for Peace* ('67), which Portland exhibits has an additional dimension as Summers peppers the picture of an emaciated Vietnamese family with bullet holes.

*Zadzig!* Crunch, crinkle, crush is what David

Stoltz's metal sculpture implies. He has taken a three-quarter inch steel slab, cut it and bent it as though it were a tin sheet in representing his interpretation of abstract sculpture. Even more unique are his long, zig-zaggy metal poles in the museum's courtyard.

Who can't relate to Frito's jalapeno bean dip and potato chips? Andy Sinats has explored the realm of relating the title to the work. *Approaching Chunkism Chips* ('72) is what any weight-watcher or non can enjoy for its humorous view of the chip stand or a grocery store. To the artist, Sinat's colored-negative technique is both creative and exciting.

Painting and sculpture are hardly the only phases where modern art is expanding. Furniture, lamps and children's playtoys can also embody avant-garde art. Maine's own David Bennet of South Berwick has designed a lounge chair which



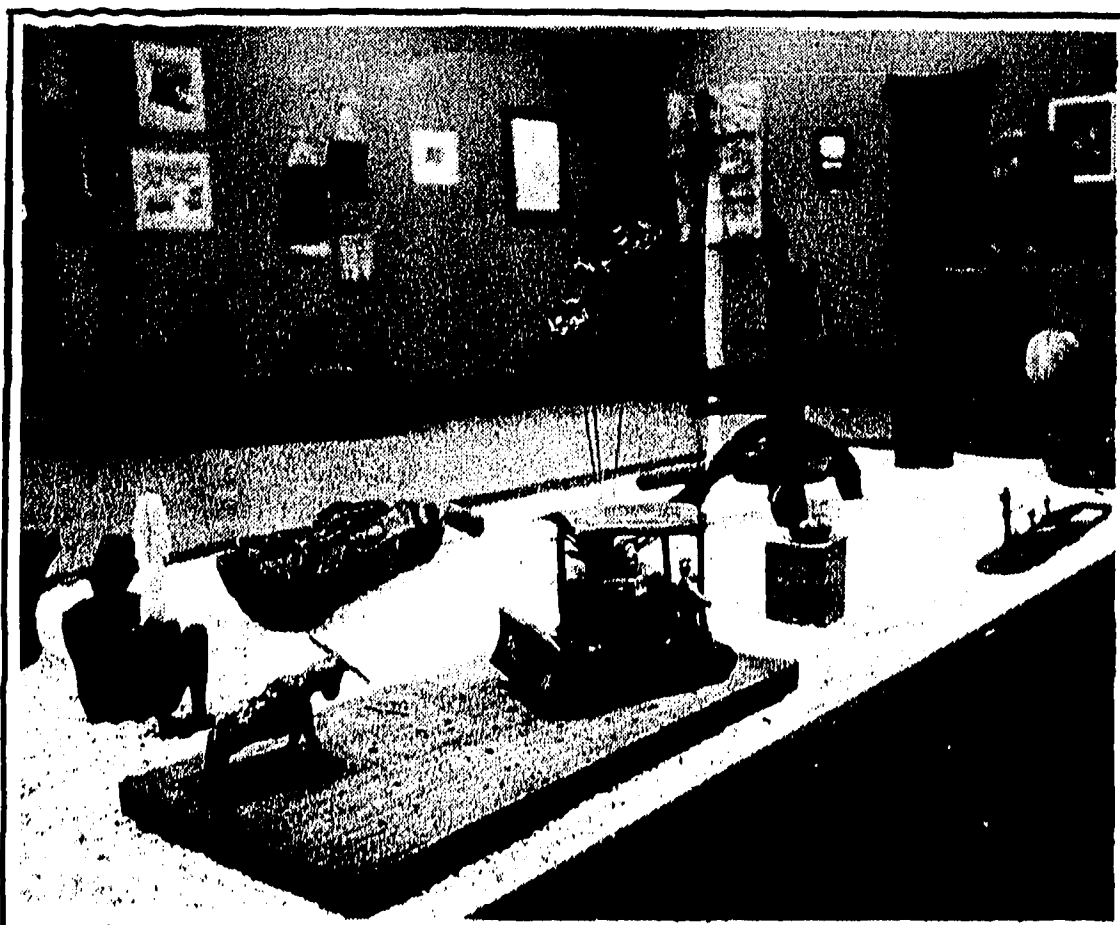
is a variation on a round-top lobster pot. The natural elements of Bennet's chair are contrasted by the more international pieces in the exhibition—most of which are highly-buffed metallic or hard plastic items with few and simple lines by designers such as Mies van der Rohe, Eero Saarinen and Marcel Breuer.

Along with the current interest in sense-exploratory art forms is "freely" art. Although planned for the children's toys corner, a boxful of styrofoam noodle-os is fun for kid-adults as well.

Photography and film, film especially, are two of the most recent branches of art. Photographers such as Lynn Franklin and Alex Traube exhibit in galleries in Wiscasset, Hollowell, Springvale and Augusta, showing the life and people of Maine. Programs such as the National Trust for Historic Preservation offer students an opportunity to utilize their talents in film-making by sponsoring competitions, while Maine's Student Art Program, sponsored by U. of Maine's Art Department and the Bangor Art Society, supports aspiring artists on a state level.

There are art schools all over Maine from Skowhegan to Deer Isle to Portland, all propagating art of the present as well as that of the future.

Here is your invitation to leave the security of Marshmellow Hill to invade the contemporary cultural scene which surrounds you.





## Trouble in the Land of Tortillas

Ed Walczak

Somewhere within the domain of every tourist guide runs the statement, "Mexico is a land of contrasts." It's true, and deserves to be repeated again and again. There's as much of a difference between the crowded, polluted yet beautiful Mexico City and the sprawling wastelands of the Sierra Madres as there is between the prosperous government official and the decrepit campesinos who run shamelessly, hands-extended, begging to every Yankee "gringo" in sight. So much for a summary impression. My purpose here is to examine the politics of the situation: the "whys" of the predicaments and contrasts.

Mexico's political difficulties are in many instances identical with those of other Latin American countries, and I shall speak of the two synonymously. Historically, as good a place as any to start is with the Spanish conquest. Contrary to the generally held opinion of high-schoolers, the Conquest was never completely fulfilled. There persisted both a physical and psychological resistance to the Europeans. As a result, a smooth amalgamation of the races did not occur and today, though the majority of Mexicans are "mestizos" (mixed ones), a substantial portion of the population is of pure Indian breed. They have rejected the Spanish language, perpetuating their own dialects and cultures instead, forming "a nation within a nation." Fortunately, the Catholic Church, in attempting to convert the indigenous heathen in the fourteenth and fifteenth centuries, inadvertently spawned one very important link between the Indians and the Europeans—Catholicism. After the Spaniards had destroyed the spiritual Indian—wrecked his Gods and idols—the missionaries successfully filled much of the vacuum with Catholicism, and in so doing, created one of the few mutual interests that binds the two cultures together into what most world maps today depict as one nation.

Another enigma stems from the colonial tradition of centralization and authoritarianism. In a classic display of the interdependence of political culture and the formal political institutions, this hierarchical polity molded social and cultural norms into a replica of itself. Thus, even after numerous political revolutions in Mexico and Latin America, the centralized dictatorial cultural institutions survived. Consequently, one of the great disamenities of many independence movements has been their failure to substitute universal symbols of authority for those they destroy, in order to satiate the socio-cultural expectations of magisterialism. This inability has led to a DeGaulle type of personalization of political power. Power must be absolute and indivisible; it is customary, not constitutional. This personalization of power also extends to one's communal group. Loyalty to the family and locality is permanent and supercedes the transitory linkages to parties and other national organizations. In many instances, the army is the only institution that is in any sense national. With this situation it is impossible to maintain a national leadership reserve. Who does the chief speak for: the nation or the district? It is now apparent why parties survive only as long as their leaders do. Afterward, both the partisans and the regime itself dissolve, leaving vacuity and instability.

The "hacienda" system contributes another

forty-five degrees to the circularity of this problem. In the name of egalitarianism, early revolutionaries made the mistake of redistributing the vast estates of the Church to a chosen few fat-cats. Result: in Mexico in 1923, 114 people owned twenty-five per cent of the land. Each one of the Western, ranch-style haciendas, because of their size and wealth, were able to create their own closed communities, immune to any external influences. Each one is directed by a local "cacique" (political boss) who resists infringement by the central government in hopes of preserving his own little kingdom. Democracies come into being as a result of the consensus of the localities. In Mexico, the center must repress the localities and any president who permits them to become too powerful serves to undermine his own position. This constant internal struggle reinforces the defensiveness and stagnant isolationism of the haciendas and prevents stabilization and legitimization of political power.

The United States has compounded Latin American difficulties through its generous support of dictators who were venerated because of their alleged anti-communism. Our doctrinaire opposition to communism in that age of paranoia led us to identify with any and all stalwarts of the status quo. Ever since our initial commitment we have been more negative anti-communist than we have been positive democracy. Part of the explanation is that many U.S. businesses have invested millions in the existing political structure and would be endangered by major social upheaval. Simple ignorance accounts for the other half of our errors. So, Latin Americans find themselves in a curious predicament. The people must struggle not only against national dictators to attain some form of justice, but also against the world's largest and most powerful democratic nation!

We have just come to the end of another vicious circle. Certainly, for both selfish and moral reasons it would be well worth the U.S.' while to help resolve these inevitable crises of the future. First, we could help bridge the gap between our own \$2,500 and their \$200 yearly average incomes, which causes so much resentment, by investing in their economies in non-exploitative ways. Rapid population growth makes it virtually impossible for them to convert their subsistence economies into industrial ones because present demands necessitate spending, and preclude capital investment. Industrialization would indirectly lay receptive base for democracy due to the equalitarian, mass-market system required for its success.

Secondly, the U.S. should start applying pressure to the many Latin American strongmen to democratize their regime. This, of course, would involve a major upheaval that is not at all likely in the near future with our internal distractions and the formidable opposition of the multinational cooperations that would be dislodged by such action.

On the whole, the outlook is fairly pessimistic. Political officials are constantly obsessed with the present and few have time to be bothered with long-term policy planning. Latin America's dilemmas will probably continue to be ignored until more diplomats get assassinated and the buildings of the multinationals get stoned by peasant bands. But up to that time, little progress is likely to be made.

There is also trouble in the land of plenty. With the current gasoline shortage, and last week's trucking strike, getting gas in Maine is increasingly difficult. It is now a familiar sight to see signs posted about closings of stations, curtailment of hours, and two dollar limits. Many stations in the Waterville area are opened only in the morning hours or until their daily ration is gone: often, 1000 gallons are sold in a very short time. The situation here, however, is not nearly as bad as other places. Most New

England states have instituted some form of rationing, as yet voluntary on the basis of license plate numbers. Panic situations have arisen as a consequence of the squeeze. Some station owners have been subjected to violence and harassment and have resorted to martial protection. In Connecticut and New Jersey, where one dollar limits are imposed, hot tempers and frayed nerves from sitting in long gas lines or scouting stations are not uncommon. We in Maine should resort to a cooler solution—take to our skis and snowshoes.

EXIT from page four

the Class of 1973, is currently teaching chemistry at Messalonskee High School and other recent graduates are teaching at various area schools.

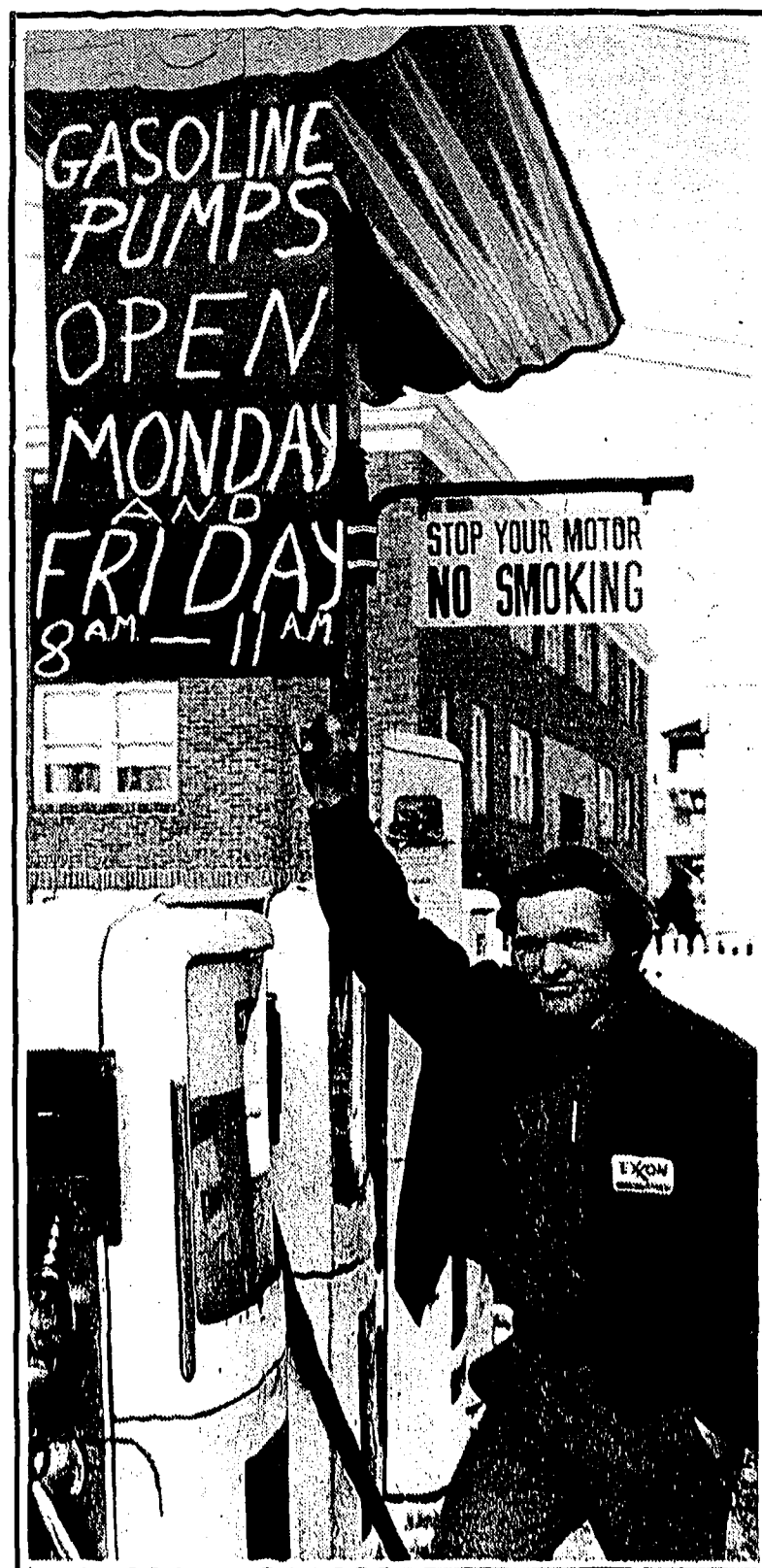
In addition to full-time teaching positions (which usually require certification), the Adult Education Program at Waterville High School sometimes employs people to teach traditional subjects and/or specialized skills to night school students. Randy Marino is currently teaching a Publications Workshop, which began publishing its own magazine last fall.

There are occasionally non-classroom jobs available within the school systems. David Swardlick, who took the photos accompanying this article, is the director of the Media Center at Waterville High School where he has the responsibility of instructing students and teachers in the creation of educational aids and the use of cameras, film-strip equipment, audio-visual machines, etc.

Waterville may not be the center of the cosmos, but it is the center of Maine and this can make it an excellent location for any kind of business that might try to serve the entire state. Richard English, well-known impresario, spent six months in his Waterville office, booking musical talent for colleges and clubs throughout the state for a Boston-based talent agency.

This seems a good place to note that, for a single person at least, living in Waterville is relatively inexpensive. One can live handsomely on \$100-125 a month; this makes it possible for someone to work part-time to cover their necessities and spend the rest of the time working at things which they find more fulfilling (though less saleable). This seems to be a fairly popular route to follow.

For those with a desire to succeed as their own bosses, there are worse places. Waterville is the nearest city for a large portion of the central part of the state and thus a much larger potential market exists than the 20,000 or so people of Waterville, proper. Dan Baschkopf, a Colby graduate of several years ago, set up the Horse Trader (a leatherscraft store) on the proverbial shoestring and recently sold it at a tidy profit. And Waterville still needs a top-quality bookstore.



# Liberation On Ice

Sue Zagorski

In 1971, as the country was experiencing the waves of female liberation, Colby College had its own pioneer in the body of a junior named Susan Yovic. While women may play football, box, wrestle, and run track, the ice hockey rink is conventionally considered male territory. But Susan had played hockey in her home city of Montreal and loved the sport so much that she decided to gather up a few other rugged coeds that wanted to learn the game. The posters which hung about the campus announcing, "Female Hockey Players Wanted" drew a small but hardy group of girls. Having persuaded Buildings and Grounds to allow them some ice time, the girls practiced at 6:00 a.m. or 11:30 p.m., whichever time was available.

The team had no money and therefore no games. Any equipment used was purchased by the girls individually so that many of the original members skated with figure skates. The girls took the game seriously though, and were dedicated to expanding and improving Women's Hockey at Colby.

The following year, after Sue Yovic and crew had "broken the ice," so to speak, female hockey jocks increased in number. Approximately 17 girls joined the club, as they were officially called at that time. With a \$250 gift by Student Government and some additional aid which John Zacamy, the former Director of Student Activities discovered, the club was able to purchase some equipment.

As the organization improved with their daily 6:00 a.m. practices, they received more recognition and were asked to Providence, RI for a tournament with Brown University, one of the few other women's collegiate hockey teams in the nation. Having taken a loss at Brown, Colby then invited them here for a rematch. That Saturday a crowd of five hundred people came to Alford Arena to see Colby's women play ice hockey. The girls were psyched and in the final minute of play, scored a Power play goal by Sue Conant to edge the visiting Pandas 3-2. The excitement in the arena was immense which proved to everyone involved that there certainly was a future for Women's Ice Hockey at Colby.

Over the summer, coach Rick Drake and assistant coach Mark Sullivan worked to prepare a schedule for Colby's third women's hockey team. They contacted Brown, Cornell, Ithaca, BU, and several Massachusetts teams and set up an original schedule of 11 games. Rick had been asked by Yovic in the club's early stages to coach the team, which he agreed to do. Since then he and Sullivan have been giving up great amounts of time to coach the girls, which they soon found out was quite different from coaching boys.

This year approximately 30 girls attended the first practices held from 8:15 until 9:15 every night. After a few weeks that number dwindled by five, but the size of the group was still amazing considering that none of the new comers had ever been on ice hockey skates before. It took some patience and a lot of bumps learning not to constantly push off with your toes, but after a week almost everyone was easily skating around.

This year's team, captained by Lyn Estes and

co-captained by Sue Brown and Ronda Luce, has shown considerable improvement. The defense has shown the greatest advancement, with goalie Luce averaging 25 saves per game. The team's leading scorer is Estes with 3 goals and 1 assist.

Having only played a total of three games in the club's early history, playing experience was definitely lacking, so Drake and Sullivan arranged four games with some greater Boston High School teams. These girls, though many were barely five feet tall, had been practicing and skating since Labor Day and proved to be the toughest competition of the season. Colby lost four games, but at the end of the Natick contest, in which the team had played exceptionally well, every girl on the team would agree that, in spite of the score, they had won something more important than the game—a new confidence and knowledge that every member of the team had given 100 percent of themselves. After some more hard practices, they loaded the bus one early Friday morning for the twelve hour ride to Ithaca, New York where the Mules were to meet their first collegiate opponent, Cornell University. Unfortunately, though Cornell was decidedly outskated and outplayed, they managed to win by a score of 3-1.

Hopefully, the hours of hard work will finally produce a win this Saturday when the girls host their 1-year rival, Brown University, at 1:00 p.m. in Alford Arena. The game should be a highlight of this year's season and will no doubt be a thriller!

What is the future of Women's Hockey at Colby? Presently, it is being considered as a possible varsity sport for next season. It is now considered a "club", since it receives no aid from the school. Trips, such as those to Cornell and the National tournament at Brown, are funded by gifts of Alumni, parents, and friends. The girls must purchase their own hockey sticks and gloves, but shin pads, helmets and elbow pads are provided. Game uniforms consist of gray sweat pants and borrowed JV jerseys.

Interest in female hockey continues to grow. Several would-be basketball players have traded the sneakers for skates and helmets. The SENTINEL accepts collect calls from the team to report scores. The increased interest by the school population is evidenced by the disappointment aired when Boston University failed to show for the first home game of the season, the highlight of that weekend. Guys no longer laugh when they talk about girls' hockey. The team is now about fourth on the list for ice time priority, and received excellent ice time throughout January. Women's hockey is definitely exciting, and to quote a fellow, "intriguing." Since there is a minimum of checking, more of the basics of hockey are stressed. The girls must rely on stick handling and passing for their greatest strength, which makes their game interesting to watch.

The Colby girls will be entering the Women's Collegiate Hockey Tournament at Brown University on March 8 and 9. The four well established Women's Hockey teams in the nation will be represented, vying for the significant, if not coveted title of National Champion. So, as Colby has the distinction of having one of the best collegiate hockey clubs in the nation, several other eastern schools, (Ithaca, Dartmouth, UVM, and Middlebury) are building teams to some day soon join them in

the ranks of female hockey.

The future of Women's Hockey at Colby is bright. At the last game in Boston, several of the high school girls, all exceptional hockey players, stated they were definitely interested in coming to Colby. The Colby girls invited them up, hoping to recruit some players for future teams. Together with the popularity, excitement, and the new and subtle way of recruiting, Women's Hockey is definitely in.

## COURTS 1-6

Doug Endreson

Establishing a varsity sport is a difficult task—establishing it amidst a schedule which includes Harvard, Trinity and the top ranking small college team in the country (Bowdoin) is even more difficult. Nevertheless this is what Coach Doug Williams with 5 freshmen, 5 sophomores, and 2 juniors, is doing.

Squash is a difficult game; at the intercollegiate level the degree of expertise is a long way from recreational squash—a long way. Colby competes against schools who recruit squash players. Trinity, Harvard and other powers have players with 3 or 4 years of prep school experience. Bowdoin has a coach who is a former World Champion.

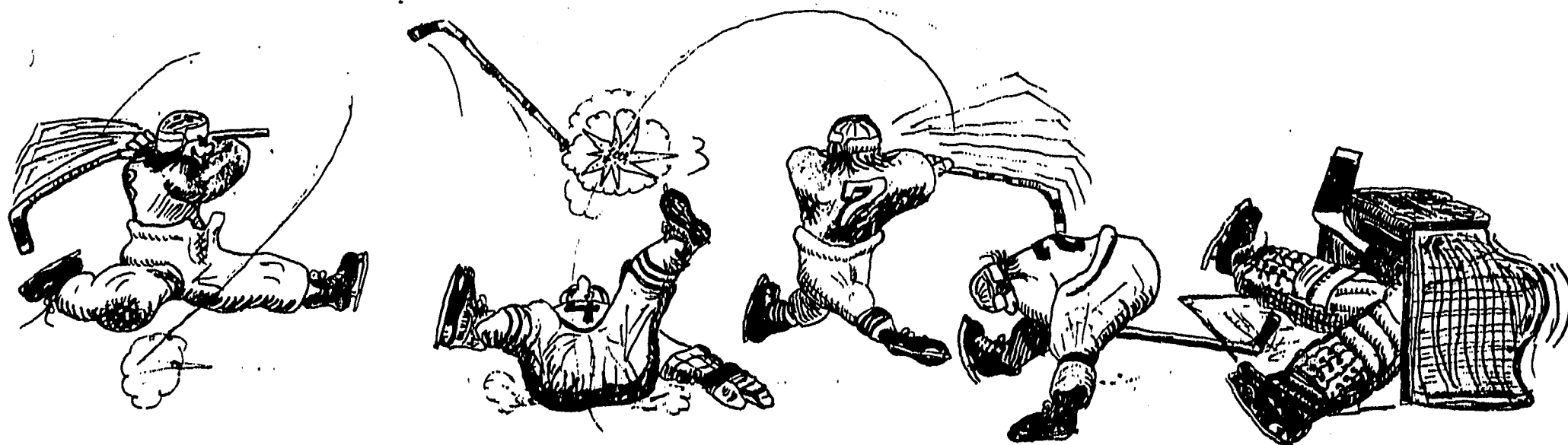
In past years Varsity Squash consisted of recreational players, court time, supervision and courage. Courage because the schedule consisted of Harvard, M.I.T., Bowdoin and other squash big-shots. This incongruity naturally created a problem, not from lack of support or interest, but from the lack of a dedicated, squash-experienced person with coaching capabilities. Doug Williams fills that gap and under his tutelage Colby is developing a squash program of its own.

Practicing two hours a day, five days a week, Coach Williams' program is aimed in one direction—teaching the fundamentals of squash: agility, quickness, and strokes. Each day intra-team play takes place, not according to a competitive ladder but in pairings designed to develop each player's abilities.

At this point the emphasis is on learning, not winning. Why? Because Williams wants to be competitive. A contradiction? No. He simply realizes that to play to win against players who know the game well one must know the game oneself. So they work to learn to think squash.

Williams has made a good start with Jay Hotchkiss, Jamie Cowie, Kevin Liddy, Bob Clay, Mark Tilton, Byrd Allen, Earle Ingalls, Art Handman, Joel Swets and Tim Knowlton all working hard. But Harvard has 40 players: Williams needs more. There's a great opportunity to learn, to work—basically to help build the program.

Williams feels it will be two years before Colby stands face to face with some of the big-shots. Don't be surprised if it's sooner. Maybe you could help.



Line drawing by Rob Spurdle



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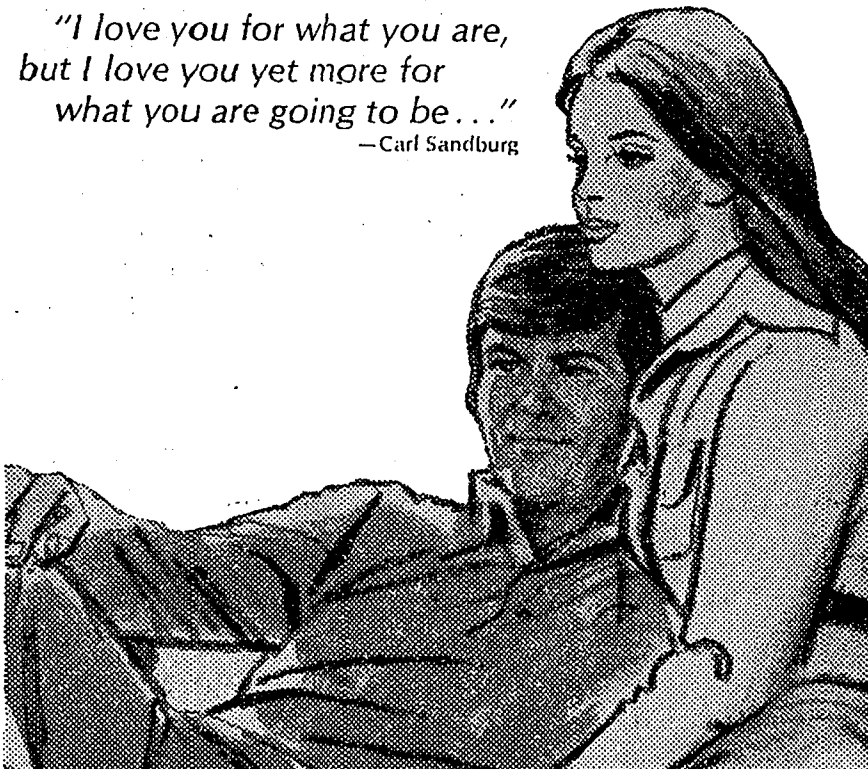
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## HOCKEY;

## Heartbreak and Hope

Brian Rothberg

Colby hockey fans got their first really good look at the varsity last weekend, as the Mules got in home contests against Middlebury on Friday and Lowell Technological Institute on Saturday. The impression had to be a mixed one, with the team showing some obvious failings, spiced with signs of hope and improvements.

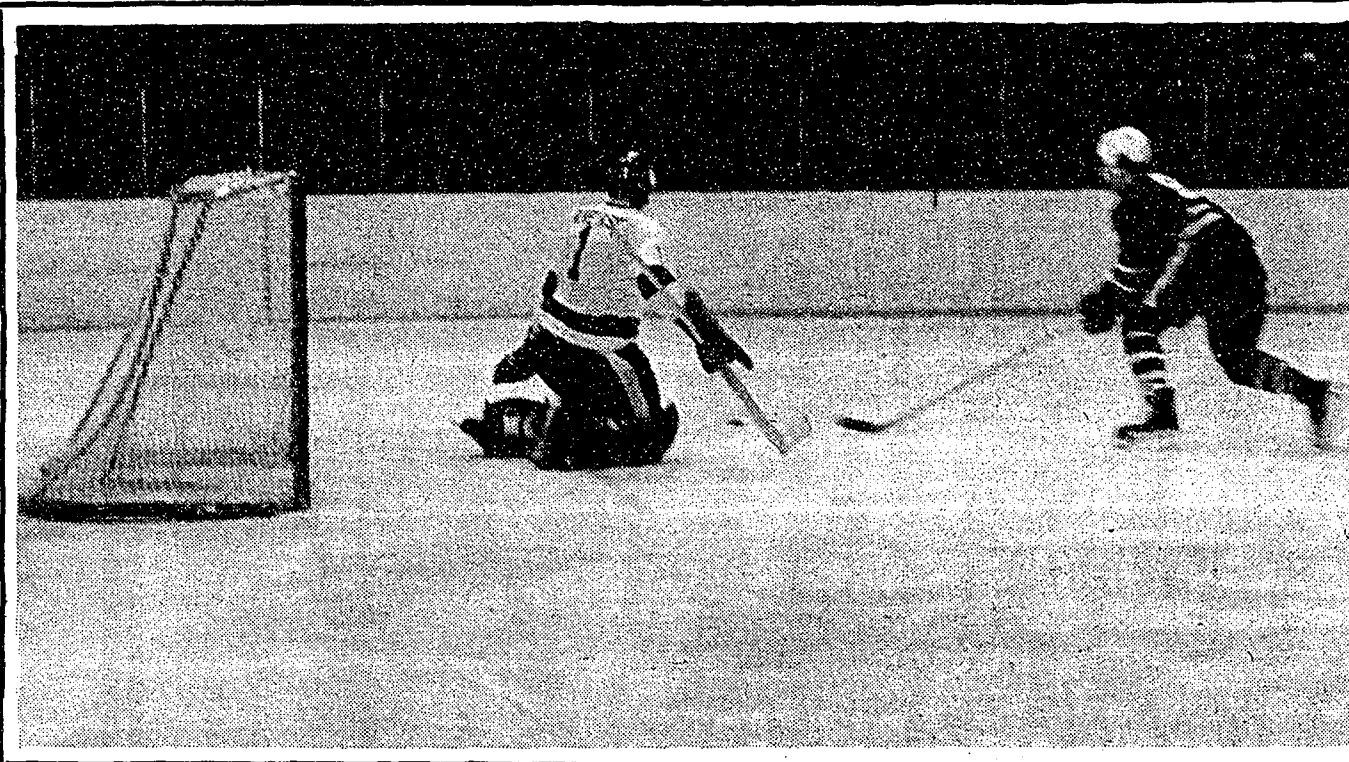
The Middlebury game showed a Colby team that was completely flat. There was little team-play to cheer about and were it not for some fine individual efforts, the game would have been a total loss. But on Saturday night the Mules showed what a lot of people have suspected them of lacking: heart. They came back again and again, and even after they were tied toward the end of the game, they continued to press and played a fine overtime period.

As mentioned before, team-work was nonexistent on Friday night. The fans had to wonder if Colby had even practiced together before. Some kind of shake-up was in order and Coach Mukai followed through, by coming up with three completely new lines for Saturday. His top two groups had Mike Lemoyne at center flanked by Yvan Dupuy and Bill Maclean on one, and Captain Mark O'Connell flanked by John O'Neil and Dan Heaney on the other. His third line of Tom Madden, Paul Philbin, and Doug Endreson (moving up from defense) contributed a goal to the cause. These lines worked out extremely well, with Colby really flying. These changes also would seem to give Coach Mukai some needed flexibility. Still available for penalty killing, power plays, and perhaps even a fourth line are Charlie Fitts, Art Hartley, Dave Scudder, and Charley Harper. Such a fourth line can be valuable on tiring road trips (the Mules' next three games are away) and also as a means of wearing down an opposition using three lines.

But of course, even with their fine play Saturday, the Mules only managed a 5-5 tie with a spotty Lowell squad. It seems hard to pin-point the real problem with Colby. There is certainly some fine hockey talent available. In goal, Scott Ryerse, with a super third period against Middlebury, and Frank Evans, who was superb in the third and overtime periods against Lowell, give Colby excellent goaltending.

The defensive play in front of them is still inconsistent and this would appear to be among the biggest problems. Paul Hatton, who was the outstanding Colby player against Middlebury, appears to be the steadiest of the defensemen. On the whole the defense must be more careful on their clearing passes and more decisive when they take chances. Our defensemen are fairly big and tough, and they must let the opposition forwards know they cannot run around the net without getting thumped.

The play of the forwards too, lacks consistency. They appear to be a little slow covering the point when a defenseman moves in, and also in picking up their men on the back-check. The scoring touch should come as the new lines stabilize. There were some forwards who played well through both of the weekend games. Mike Lemoyne, Dan Heaney, and Mark



O'Connell stood out. O'Connell would appear to be the ideal team captain; no one puts out more on the ice.

Colby's performance in penalty situations is confusing. They are excellent at killing penalties; they had two short-handed goals against a well drilled Lowell power-play. But their own power-play leaves something to be desired. It never quite seems to get set up. One suggestion might be to move Doug Endreson to the right point to take advantage of his superior slap-shot. This would take advantage of his offensive abilities and give Paul Hatton a needed rest.

The team also lacks an authentic star; there is no one who every time he steps on the ice is a major threat to score. Juniors and seniors remember Steve Self who was always the best player on the ice. In fact, Robie McCallum (no. 10) from Middlebury, showed Colby how dangerous it is to have a great skater and stick-handler to cool off the opposition. Lacking this big-gun Colby must compensate by using quickness, aggressiveness, and teamwork. O'Connell and Lemoyne are just a cut below the truly great player, and with a tighter passing game, Colby could be a contender against anybody.

Finally, the team seems to lack consistent "fire," an indescribable kind of inspiration. On Friday they were dead for sixty minutes. On Saturday they showed they could skate and shoot. It is difficult to create this "fire" if it's not there to begin with. Perhaps Coach Mukai will try and shake off the lethargy which often shows.

So to sum up, Colby's hockey team is still a mystery. The talent is there: solid goaltending, veteran defense, and some fine forwards. There are still the obvious technical flaws: poor power play and sloppy clearing passes. And there is the problem with spirit. Colby's upcoming schedule is testing. There are two games against Bowdoin, plus games against Salem State and the University of Vermont, two hockey powers. The team can continue its faltering style or it can turn around and sustain its drive and give every team that remains on the schedule a good fight if not a victory. Vermont is ranked nationally, but if Colby can duplicate the fine effort it showed in losing 5-2 at Burlington, perhaps with home ice the score can be reversed. Certainly there is a lot of potential. It is up to Coach Mukai and his team to live up to it. *Shots on Goal.* . . the Colby Band was a big plus at the games helping to fire-up the players and fans . . . is the good wrist shot a lost art? . . . the

line of Dupuy, Lemoyne and Maclean, with their various face protectors looked as if they stepped right from the infirmary to the ice . . . it might be nice if the blue lines were painted occasionally; it is easy to be offsides when you cannot see the line . . . the C & C boys are among the best ice attendants in recent memory. . .

## SCORES

## Basketball

Bowdoin 27	Colby 40
Norwich 68	Colby 89

## Hockey

Merrimack 4	Colby 1
Middlebury 3	Colby 0
Lowell Tech 5	Colby 5

## Track

Maine State Meet	
Maine 59,	Bates 46.5,
Bowdoin 38.5	Colby 10

## Swimming

Bowdoin 68	Colby 43
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## Girl's Basketball

UMO 54	Colby 15
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# February

14

Thursday

Squash vs. Bowdoin  
Women's Basketball vs. Husson  
CCS Open fabric arts workshop  
*You're a Good Man, Charlie Brown*  
YMCA Women's Chair Caning Class  
YMCA women's gourmet cooking

3:00 p.m. Home  
3:00 p.m. Home  
6:30 p.m. Woodman Lounge  
7:30 p.m. Roberts Loft Theatre  
1-3 p.m. Waterville Area YMCA  
1-3 p.m. Waterville Area YMCA  
March 21  
8:00 p.m. Bates College, Lewiston  
8:15 p.m. UMO  
7:30 p.m. UMPG  
7:00 p.m. UMO Nutting Hall  
9:00 a.m. Big Squaw Mt.

Folk Ceramics Lecture  
Concert band concert  
Film: *Adrift*  
Film: *The Wild One*  
Observation day—Hurricane Island  
Outward Bound

15

Friday

Noonday recital  
Colby Community Service Fair  
Film: *Before the Revolution*  
*Colored Relations*  
*Charlie Brown*

12:30 p.m. Given  
7:00 p.m. Runnals Union  
7:30 p.m. Lovejoy  
7:30 p.m. Roberts Loft Theatre

16

Saturday

Women's hockey vs. Brown  
JV Basketball vs. No. Yarmouth  
Basketball vs. Tufts  
*Charlie Brown*

1:00 p.m. Home  
3:00 p.m. Home  
7:00 p.m. Home  
7:30 p.m. Roberts Loft Theatre

17

Sunday

Film: *Night and Fog*  
Calligraphy Exhibition  
Paintings by Ann Bourcissa

7:30 p.m. Lovejoy  
Bixler  
Roberts Union

18

Monday

Junior Year Abroad meeting  
Poetry reading—Ken McClane  
Student Arts Festival Lecture  
Jack Levine  
Book Beat—aviation authors  
Parole—Prison systems

3:00 p.m. Lovejoy 319  
4:15 p.m. Dunn Loungs  
8:00 p.m. Given  
9:30 p.m. WCBB ch. 10  
8:00 p.m. WCBB ch. 10

19

Tuesday

Arts Festival  
Science Division Colloquium—Dr.  
Reid: "A Chemist looks at the  
Energy Crisis"  
rehearsal—Waterville Area Community  
Chorus  
Social Seminar—F. Geib

12:30 p.m. 105 Keyes  
7:30 p.m. Given  
7:30 p.m. Lovejoy 100

20

Wednesday

Women's basketball vs. Bowdoin  
JV Hockey UMPG  
band rehearsal  
Film: *Colossus: the Forbin Project*  
Great Decisions: "President vs.  
Congress: Foreign Policy"  
T.M. Lecture  
*King Lear* (James Earle Jones as  
Lear)

3:00 p.m. Home  
7:00 p.m. Home  
7:00 p.m. Bixler  
7:30 p.m. Given  
8:00 p.m. WCBB ch. 10  
8:30 p.m. Lovejoy 215  
8:30 p.m. Ch. 10 WCBB

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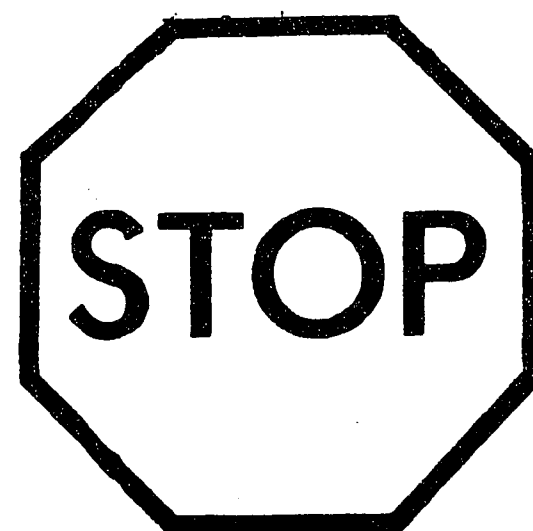
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<b>THURSDAY</b> – Swedish Meatballs	1.60
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<b>SATURDAY</b> – Soup and Sandwich	1.35

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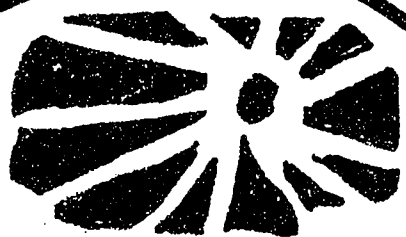
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