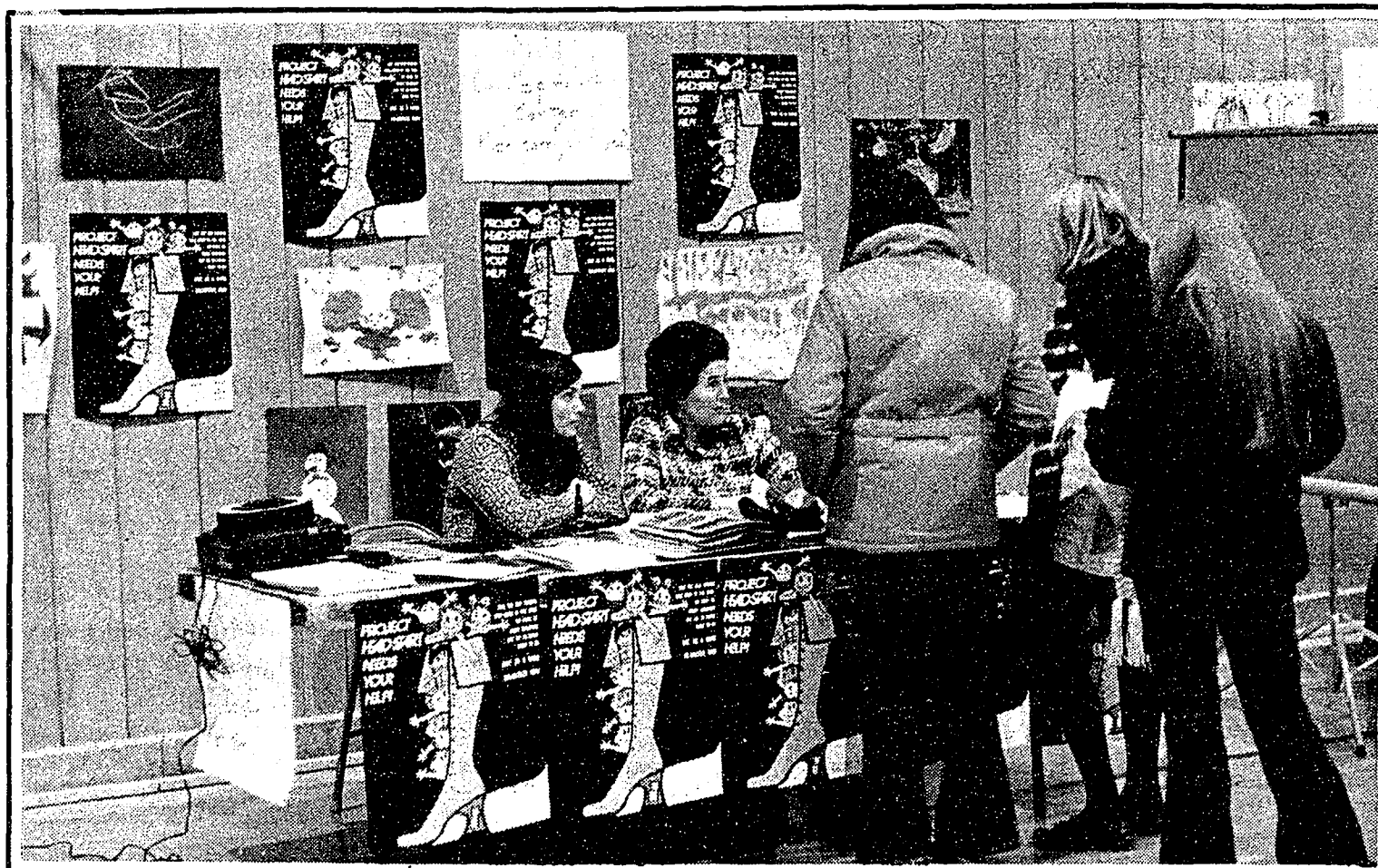


VOLUNTEER VOID

You may or may not have gone to Colby's First Community Service Fair held this past Friday night. If you didn't, please don't just skip over this article, saying you don't have enough time for that volunteer stuff. Perhaps you don't, but at least read about some of the organizations to see if they might not arouse some kind of interest. Granted, the names of the organizations are sometimes dull or ambiguous or very much like some other names. But each agency is different, with a great variety of small jobs to do. If you can arrange your schedule so as to have two yours free each week, please read on for a good way to spend those hours.

If you are at least a little interested in working with children, there are eight different agencies which offer a range of age groups and jobs. The Boy and Girl Scouts, from ages 6-17, need volunteers as program consultants and unit leaders, especially for the handicapped unit of the Boy Scouts. The Girl Scouts could use six volunteers immediately, and the Boys four or five. You must be 18, and the hours are fairly flexible, at least one a week for the Boys and from approximately 3:00-5:00, as many days as you wish, for the Girls.

The Boys and Girls Clubs, although similar in name to the Scouts, actually perform very different



duties. You can referee for boys basketball, work with arts and crafts, or even join in activities not requiring any special skills. They have put no restrictions on age, but you should be able to give about two hours on one day of the week. The Boys Club is open 2:30-9:00 p.m. Monday through Friday and all day Saturday. The Girls Club is open 3:00-5:00 p.m. Monday through Friday.

The Child Development Center is for preschoolers, 2½-5½ years old. Volunteers are needed in the classroom, on field trips, in preparation of classroom materials, for one to one attention to children with special needs, and for office and kitchen help. They could use about ten volunteers, and are open 6:30 a.m.-5:30 p.m., five days a week.

The Hilltop School and Mental Health Institute is a school training those who can be trained and needs volunteers especially in the nursery and day care areas. They could use approximately four people, and the hours are to your convenience. You should be very willing to work with special children, and as is true in all other areas, consistent attendance is important.

The YMCA has several specific jobs for volunteers. They need someone to help with girls gymnastics two afternoons a week. They also need Tri-Hi-Y counselors, junior or senior advisors, preferably those who may have had contact with this before. They also need club leaders, male and female. These are not entertainment clubs, but service clubs, encouraging work in the community. Lastly, they expressed a need for musical groups, and this is not purely on a volunteer basis. Rock, country, and bluegrass performers are needed to play for a Saturday night, or whatever, and you may get paid, although probably not a great deal.

The last agency dealing with children is the Big Brother/Big Sister Organization. This is a more amateurish set-up, lacking the social worker, case studies, etc., but giving you freedom to do what you want with the child. These children are on a referral basis only, so they really do need your help and companionship. You visit his (her) home, arranging whatever activities you like. This might encompass one afternoon a week, or however much more time you would like to give.

Hospitals need volunteers, too, and perhaps in more different areas than other agencies. Thayer needs people in emergency, physical therapy, occupational therapy, public relations, medical records, escorting, pediatrics, diversional therapy projects, Hill and Communitive Disorders Center, ICU, the pharmacy, and in the family waiting areas. The number of people they could use is infinite, and even though a minimum of two hours a week is required, the exact schedule is flexible.

Seton Hospital also needs volunteers, this time in the areas of central supply, dietary, physical therapy, medical records, nursing services, clerks, messengers, and at the information desk. They could use seven people per day on weekdays, and ten on weekends.

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colby echo

COLBY COLLEGE WATERVILLE, MAINE No. 13 Vol. LXIII
FEBRUARY 21, 1974

the chase

If the wail and scream of the sirens evaded you, or you missed seeing the tracks in front of Dana, you most certainly must have heard about the most recent, true-life drama to unfold at Colby—the not-to great escape.

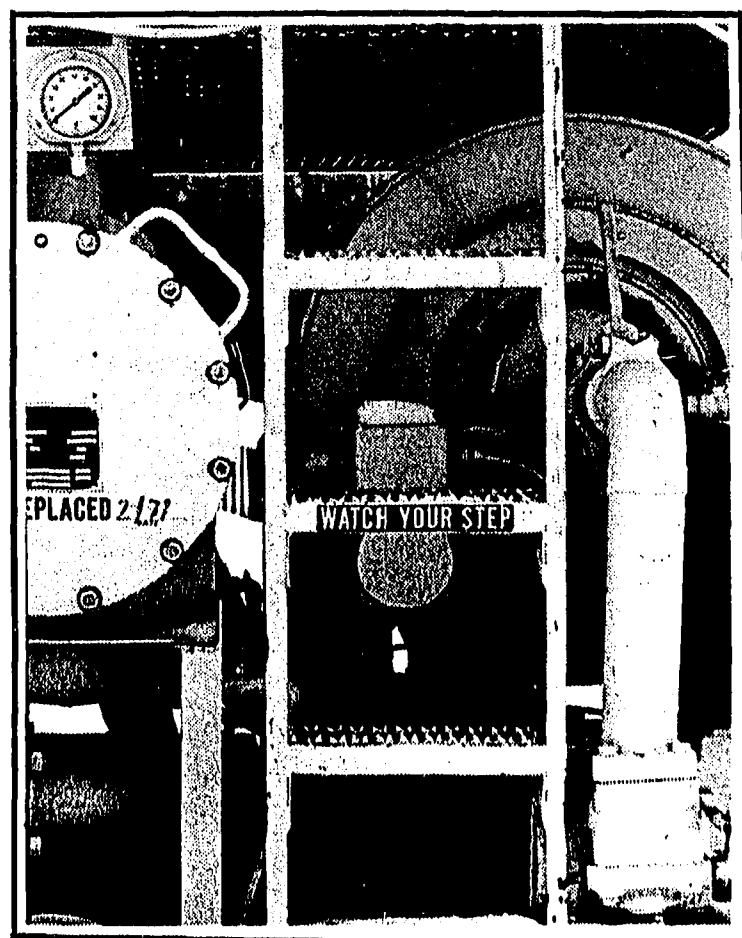
Eighteen-year-old Scott Pelletier was casually speeding down Kennedy Memorial Drive on his '71, purple, Kawasaki, when the Waterville Police decided to pursue. Failing to respond to signals from the police to pull over, young Pelletier high-tailed it up First Rangeway and then up Mayflower Hill Drive, the police, all the while, in hot pursuit. Pelletier took

to the paths once at Colby, as did the squad car, neither apparently taking into account the possibility of running down innocent, bewildered students.

The drama came to a close as both bike and squad car rounded Runnals Union, with Pelletier finding, to his dismay, his only exit blocked by a second police car. At this point he lost control of his bike (reported to be a 500 c.c. Mach 3, the fastest street bike around) and slid into the front end of the parked car. All three—the car, the bike, and Pelletier—were uninjured.

Pelletier's valiant attempt at escape saw he and his bike at speeds of over 100 mph—only to end with a reckless driving charge.

the rising cost of keeping cool



gallons for the period Nov. 1972 to Jan. 1973 to 280,000 gallons for the same period in 73-74. Unfortunately, the dollar picture was not nearly as good. In November of 1972 oil costs were only \$.08 gallon, rising to only \$.087 gallon by May of 1973. For the same period this school year, the price has gone from \$.11 gallon to \$.261 gallon. As a result, the college has taken quite a beating on their fuel bills.

The cost to heat the campus last December was about \$11,000. This December the costs were 150% more, at about \$17,000. This was with substantially the same schedule as last December, with the field-house open until nine, and exams at about the same time. January this year was even worse. Even with the reduced schedule, and a 29% savings in fuel use, the college spent 191% (\$25,000 as opposed to \$12,000) for January this year.

Electricity looks even better than liquid fuel, mostly because the fuel prices have not hit the consumer yet. During November and December there was a 17% decrease in electricity use from the year before. During January there was a 38% decrease in use. Because the electricity costs have not soared as the heating oil cost has, the savings from the decreased use are not proportionate. Unfortunately, the electricity costs are not near the fuel costs, so the electricity savings have not substantially offset the fuel price increases.

The effect of the increased costs has been devastating to the budget planned for this year. Mr. Pullen's budget for the school year 73-74 included \$73,000 for fuel oil. He now anticipates that the amount expended by June 30, 1974 will be \$135,000

please turn to page 12

Through student cooperation and the diligence of the plant engineer, Mr. Stanley Palmer, Colby College has been able to cut its use of liquid fuel by almost 30%. These, and several other pleasant results were reported by Mr. Robert Pullen, Administrative Vice-President, and Mr. Palmer.

Since President Strider's first message on Nov. 9, 1973, the oil consumption has dropped from 385,000

from the editors

The response to the new direction taken by the *Echo* since the semester began has been rather subdued. We have been accused of being too sedate and incongruously enough, unsophisticatedly cynical. As one esteemed professor would note, the time has come for a bit of clarification as to purpose and viewpoint.

Colby is a small school in a small town. It is rather hard to dredge up scandals and *National Enquirer* type headlines. Perhaps it would make for easier and racier reading for our public. Unfortunately, as already stated, this type of news is virtually non-existent and, to assemble some sort of gossip sheet, would bring the extremely unpleasant possibility of slander suits upon our heads. If there is "corruption" in the higher places, the *Echo* hopes to remain responsive enough

Schisms exist at Colby College: we have backbiting faculty members, jealous librarians, murmuring administrators, alienated students who tend to categorize others as "frat jocks," "center hippies," "off campus dropouts," draping their various constituencies with an impenetrable air of superiority. It is all, of course, nonsense. Loosely defined, all are part of the "Community," which takes on all its character from the sum total of every group and not just its most visible or most vocal parts. In years past, there has been a heavy emphasis on the campus side of Colby, with a virtual neglect of the opportunities for and problems of off campus living. We are neither encouraging or discouraging you to pack your bags and sub-let, but simply desire to give "equal time" to a different mode of experiencing Colby education.

This concern does involve most students, for there is a growing interest in living off campus, attested to by the volumes of applications in the spring the

In an editorial last week the *Echo* vowed that it was not about to take students by the hand to lead them to the valuable experience of volunteer work. With the Community Services Fair now behind us, a little leading, or pushing, is in order.

Student turnout at the Fair was pitiful. The only excuse (if it may be called an excuse—of late it has been assuming the guise of a lifestyle) is *apathy*. Student Activities Director Bruce Cummings had one hundred fliers out announcing the Fair. Forty new posters were made and forty smaller signs went up on the day of the Fair. The *Echo* announced the Fair, as did the *Sentinel*. There were no conflicts with the Fair. Ignorance of the Fair, or time conflicts, are not tenable excuses.

The only conclusions left are either students knew about the Fair, thought it was a good idea, but were too lazy to go, or else knew about the Fair and just could not have cared less. Either alternative is shameful.

There is an issue here at Colby with which some students, actually half the

to the issues to ferret out evil and avenge the wrongs, in a manner of speaking

On the subject of pessimism, we still stand by our Statement of Purpose which detailed our positive views of journalism and its obligations to the public. There are many who maintain that Colby holds no possibilities in so far as social and cultural events are concerned. These people give up so easily, and thereby, relegate themselves to eternal cynicism as regards Colby's values as an institution of higher education. They have, in effect, "abandoned the ship" and it is sad and unfortunate. We, on the other hand, have some rather high ideals and, if you, feel a pessimism pervading the articles contained in a particular issue, we do not pretend for a moment that this is our particular standpoint. We edit as much of the "sour grapes" as possible but we cannot completely rewrite our reporters' articles. This would be an infringement on their freedom as individuals and their rights to journalistic "creativity." There are many positive areas which we intend to explore, the series on the arts in Maine being an example, and we hope that this is the philosophy being pursued now in future *Echos*.

There is an old saying that runs something like this: "You only get out of a thing what you put into it." A willingness to respond and a desire to give a few minutes of your time to something in which you believe may prove to be one of the most exciting and rewarding memories of your Colby years. That is why we have chosen to become editors and we intend to make good on our promise.

Pessimism and apathy (one of the most commonly used words on this campus) are purely states of consciousness. Maybe it's about time we all got together and culled our own collective feelings. Great things could be done.

Deans' office receives, and the list of students desiring to move from the dorm into apartments. And presumably, everyone brushes their teeth (or should: see your local dentist) and has had occasion to wander into stores downtown. Whether it be finding the cheapest place to shop or the most comfortable place to live, these are problems which touch everyone in some way. The *Echo* is most interested in illuminating some facets of off campus living, and is quite amenable to publish any information that confront the student as householder—whether it be shopping, entertainment, living accommodations, and activities.

Just a note: if you don't wish to incite down-town conflicts, remember basic courtesy. Whether it be petty shoplifting, taking shopping carts for a ride, wanton destruction of property, or simple rudeness, it earns students bad reputations and makes difficulties for future generations of consumers. This ain't the city.

students (who must satisfy 120 hours) will have to contend. The issue is still unresolved: it concerns the use of the flexible fifteen credit hours. Opportunities such as the one here last Friday night are perfect solutions to this question. Students missed a chance—an important chance—to demonstrate to the faculty, who will be the final arbiters, useful proposals as to how to use those fifteen hours profitably (instead of wasting them pass/fail on language requirements). If excluded from the decision-making committee level, decisive student input can come from active and realistic projects in the community. Decision-making is not an one way street—it need not be, especially in a collegiate environment. Students must take the initiative, however, and not comfortably sit back waiting to complain when proposals are reported out that displease them.

We, as seniors, leave in three months; many of you will be here for two or three more years. How you respond and initiate will very much influence those years. The choice is yours.

letters

Dear ECHO Editors:

I believe that your readers should take your editorials seriously, so I would like to respond, to your Valentine's Day greeting to the English Department.

First, about questions of fact. There were long lines at one end of the registration table. They had to do with English 152, were caused by computer mix-up and student changes of mind, and we are sorry about them. But that was the only real bottle-neck and did not involve major elections. As far as I know, no one had to wait more than ten minutes to add, drop, or get information about upperclass courses. And who was at the other end of those lines, anyway? Most teachers spent not 45 minutes, but four hours in the Field House, not our favorite place to be on a beautiful Sunday afternoon.

It is true that one junior American Studies major enrolled in a Senior Seminar while seniors were being turned away. He has since agreed to drop the course (he agreed, incidentally, before your editorial appeared). No seniors have been excluded from three of the four seminars. The restrictions are based entirely on numbers—No Room at the Inn rather than R. H. I. P.

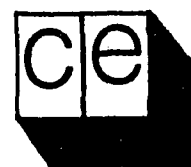
Second, about attitude and assumptions. Of course English majors have a sort of union right to

priority in courses that are required of them. But your editorial seems to suggest categorical distinctions between majors and non-majors. Is it really true that only majors are serious about literature and capable of reading and writing about it? Do you really think of yourselves as a Saving Remnant or an Elite Class (the snobbish and thoughtless reference to C. U. N. Y. is revealing and distressing)? Isn't such an assumption intellectually dishonest and politically dangerous? Why would you have us restrict all of our courses to a chosen few? It seems both naive and willful to think that any lecture course is "detrimental to the learning process."

Finally, about tone. Honest indignation is a joy to God, but bitchiness is not. It is depressing to teachers to find that we are thought of as Sages who are supposed to dispense Wisdom or Culture suitably prepared for an outline. It is equally grim to be seen as domestic servants paid to do a chore, or supermarket managers hired to distribute a product. Surely we are all—teachers and students—engaged in a more difficult and interesting activity than that. Most good teaching and most genuine learning involves a complex triangulation between text, students, and teacher. It is tricky and unpredictable at best. It can hardly be helped by a preoccupation with bureaucratic inconvenience or consumerist expectations.

Thanks for your time and space.

Sincerely yours,
Douglas N. Archibald



Runnals Union
Colby College
Waterville, Maine
04901
Telephone 873-1131
extension 240

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more letters ...

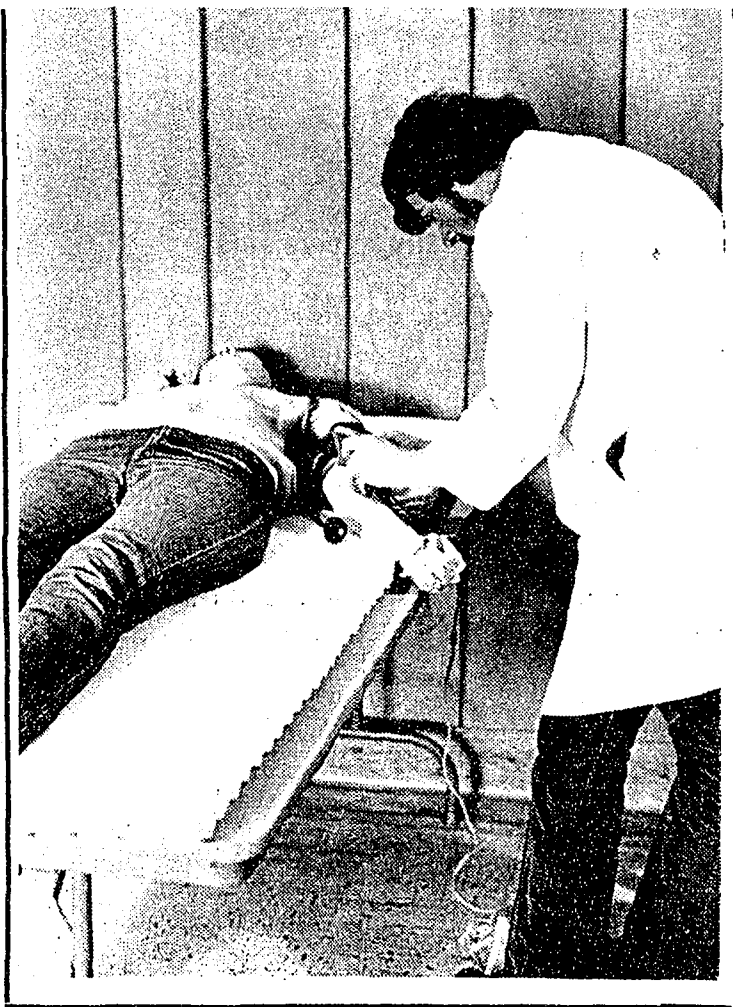
Mesdames/Sir:

Your recent essay reflecting editorial dissatisfaction with the college's registration and enrollment procedures has been brought to my attention by several colleagues who seem to feel that your pique owes principally to the size of my course, Recent American Fiction (English 352).

Because you nowhere cite me or English 352 by name, this reading must remain conjectural. On the other hand, I was intrigued by your comparison of the class in question to a Cecil B. DeMille spectacle.

As local television watchers well know, this past weekend ABC-TV repeated DeMille's "The Ten Commandments" with Charlton Heston as Moses. In view of the comparisons that will certainly be stimulated by the ECHO editorial and the Old Testament according to DeMille, I cordially invite the editors of the ECHO to this Friday's meeting of English 352 during which I shall part the waters of Johnson Pond.

Charles W. Bassett



The Thread of Life

Do you know your blood type? Have you ever had as many as thirteen tests made on your blood? Do you know your blood pressure? All of this information can be yours, free, with a one pint donation at the Regional Blood Bank.

Aside from these legitimate, but rather self-serving reasons for donating, other, very useful, life-saving interests are served by donating, the full extent of which you might not realize.

Before venturing any further, it would be useful to explain briefly what blood is. Blood is composed of trillions of tiny cells suspended in a watery fluid called plasma. Red cells carry oxygen from the lungs to all parts of the body, with the white

Dear Editors:

I applaud your efforts to bring more information to students about programs on the campus. However, I feel I must correct an inaccuracy which appears in your editorial on page two of the issue for February 14.

In that editorial you state that students are required to fill out several forms before seeing me for counseling. Only seniors are urged to complete a form which gives us biographical information and references to enable us to prepare a recommendations folder for them as they begin their interviews or send their applications for graduate school or positions with various companies or agencies.

I can appreciate the frustrations of students who cannot get an immediate appointment, but may have to wait a few days, or, in extremely busy times, a week or more. However, I am trying to help over 1500 students as Director of Financial Aid, as well as Director of Career Counseling. I believe most students recognize this fact and have been very patient. In most instances the wait isn't all that long and we do try to see all students as quickly as possible.

Briefly, our career counseling program is designed to help the student become better aware of those possibilities which would be most rewarding and productive for him or her. We are working as hard as possible to build a viable vocational library and are utilizing such

cells' role being to fight off disease and infection. Platelets, another element in the blood, help blood to clot when bleeding occurs.

No substitute for blood has ever been developed—the only source still being the human body. With the population ever increasing, and the donation rate only being five percent, the need for blood is as great as ever—to replace blood lost in accidents, in operations and for transfusions.

To help satisfy this need the concept of the Regional Blood Bank was developed. Begun in Waterville in only 1969, the blood bank system has grown to serve hospitals in Portland, Lewiston, Auburn, Waterville and Bangor. With the Blood Bank system hospitals no longer have to employ such incentives as penalty charges to obtain blood. Under the typical penalty charge system a patient had the choice of paying a fee for the blood he used or else having friends and relatives replace the blood, at a rate of two pints for one used. Hospitals also had to resort to buying commercial, out-of-state blood which often had a distinctly lower quality.

The Waterville Blood Bank with its very advanced facilities (characteristic of all Regional Blood Banks in the state), can break blood down into its component elements, a very useful process for blood component therapy. Such therapy is used for people with certain blood deficiencies, and was only available in large hospitals. With the Blood Bank's facilities, blood components can now be furnished, permitting treatment at smaller outpatient clinics in rural areas.

Organizationally, Regional Blood Banks are charitable, non-profit entities. Their very favorable donation program calls for a minimum of a one pint donation per year, and thus provides blood for a subscriber's spouse, children (under 18), and

campus exclusively, soliciting donors among the college faculty and students. It would usually entail contacting dorm residents, fraternity presidents, etc., to advertise the blood bank's arrival at Roberts. The last time they came, only ten people showed up to give blood. They will be here again on Feb. 26, from 9:00-3:00, at Roberts Union.

There are a few organizations which help less fortunate adults within the Waterville Community. The Salvation Army has jobs for four or five volunteers, at least 18 years of age, depending on what abilities you might have. Schedules are open to discussion, based on who applies, what you have to offer, and when you are available.

programs as our off-campus experiential program, our Strong VIB vocational testing program, and the many human resources which we have available to us among the faculty and alumni to help students realize more fully what various vocations involve.

The important thing is that the student, working with us, investigate all possibilities that hold the greatest promise for him or her. So far as graduate schools are concerned, we seek to help the student find that program which would best suit his or her needs. We work closely with the faculty and other appropriate persons in making this graduate school counseling as complete as possible.

Our program emphasizes career counseling and not placement, but placement is facilitated by the work which the student does with us. Utilizing all our resources, we seek to help the student make better decisions through developing skills in vocational decision making and obtaining information which is vital to a good decision. Through this process, a much better placement result can be anticipated, in spite of the current employment situation.

I hope this has helped you and our other students to understand our career counseling program more fully.

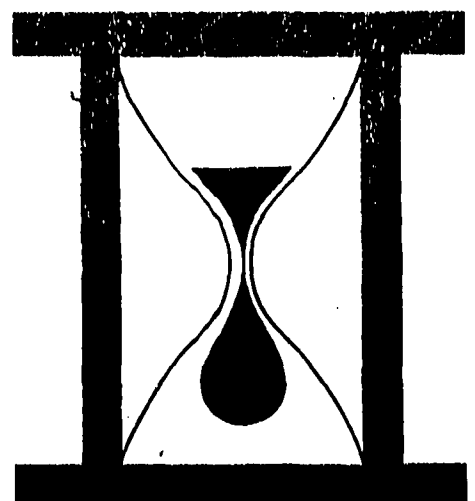
Sincerely,
Sidney W. Farr, Director
of Financial Aid and
Career Counseling

parents or grandparents over 65 (if the member provides one half of their support). The program is not limited to Maine, but extends all across the U.S. and Canada.

To bring the program to the campus, Mr. Sunny Austin, the representative at the Community Services Fair, suggested that contacts be established in every dorm so that students could more easily be notified if blood were needed in an emergency, not to mention notifying students about donation days on campus. Since blood banks depend more on donors who are willing to give to meet day-to-day blood needs, the dormitory system is a very useful way of reaching a large number of potential donors. Such systems are currently employed at Bates, Bowdoin, and the University of Maine campuses.

To donate one need be between 18 and 65, in good health, and not under a doctor's care. Ailments such as a cold or the flu will temporarily disqualify donors, as will recent pregnancy, major operations and immunization. Donating is a rather simple matter, rarely taking more than a few minutes. An average person has between 10 and 12 pints of blood in his body. A normal donation is about a pint with the fluid loss being replaced by the body within a day, and the blood count being back to normal within a week.

To put all this newly-learned information into practice, the blood bank is obliging with a campus donation day on Tuesday, Feb. 26, from 9 to 3 in Roberts. If ever you want to donate at some other time, the Blood Bank is located at 151 Silver Street, and is open from 9-8, Monday through Thursday, and 9-5 on Friday. Their number is 873-1129. Discounting the free coffee and doughnut voucher for Dunkin' Donuts, the act of giving is a wonderful, humanitarian thing to do. Try it!



VOID from page 1

The schedule depends on the department, usually operating from 8:00-5:00, except the information desk, which would encompass two evenings a week.

The American Red Cross, as a liaison between servicemen and their families, needs people mostly in their nursing homes. They could use 10-15 volunteers, with schedules to be arranged later. As a volunteer, you must have the Red Cross Orientation which is given by a national representative after registering.

Assistants are also needed to help the Regional Blood Banks. This would mean work on the Colby

Publish or Perish?

Susan Francis

Colby is not a publish or perish institution where professors feel forced to churn out a certain quota of articles or books in order to keep their jobs. The Administration maintains that there is no official policy stating that a faculty member must publish: yet, most faculty feel more encouraged to pursue scholarly activities outside of their course load than they did ten years ago. A subtle indication of this encouragement is the regular publication of a newsletter, *Focus*, which briefly recaps what faculty have been doing out of the ordinary, such as a lecture series or research project. One faculty member said this was clear evidence that someone feels faculty should be judged on something other than teaching. Dean Jensen explained that its primary purpose is to communicate the activities of colleagues and is not intended as a "needle."

The Administration's viewpoint was indicated by Dean Jensen. He stated that he doesn't think you can be a good teacher without having some scholarly interest in your own field, but you can have a scholarly interest in the field without being a good teacher. The Administration wants professors to demonstrate a "lively mind"; one way is publishing but there are other ways.

Faculty opinion on the importance of publication varies among and sometimes, within departments. In his characteristic drawl, Charles Bassett said: "Publication should come naturally from what the Hell is going on in the classroom." Professor Benbow, who spent January doing historical research in London, felt that teaching and scholarship are complementary activities. Furthermore, "publication is part of one's professional obligation." A situation should be created that is supportive rather than coercive so that people will be productive. English Department Chairman Archibald believes that "as a general rule people who write articles are more likely to be good teachers than those who don't." Colby, however, "does not need research professors who think of classes as an intrusion." An attitude towards publishing that is more skeptical is reflected by Professor Mizner who said there is no correlation between ability as a teacher and the publishing scholar. Publication has become one tangle criteria for assessment; whether it is accurate and meaningful is another story.

The opinions expressed in the English department are to some extent representative of the campus as a whole. For example, in History and Government, Professor Mavrinac commented that the department places a value in a person's being involved in research projects leading to publication. He feels it difficult for most people to pursue research without having the final product in print. Not surprisingly, this department "publishes a lot": Professor Ellison has just had a book published on the history of Japanese Christianity in the 16th and 17th centuries and Professors Maisel and



Drawing by Rob Spurdle

Miss Grudunza, when I asked you to publish something, I didn't really expect this!

Sacks have signed a contract to edit an Electoral Studies Yearbook, to cite a few instances. Professor Mavrinac also felt that a better indication of long-term development is the extent to which a young teacher maintains his scholarly involvement. He explained that some teachers are "late-bloomers" and that it "is unfair to a young professor to make too much about his teaching ability."

Professor Jean Bundy describes the department of Modern Languages as one where a definite minority publish. He stated that it is important for some faculty to keep up a professional commitment in order to avoid becoming more parochial. However, an insistence on publication in the profession, in general, has resulted in paranoia. He feels that what should be expected is a "creative scholarship", a consciousness brought into the classroom. The departmental viewpoint was expressed by Professor Holland who said that a professor really interested in his classes would be chosen over the ivory-tower scholar.

Skepticism towards the importance of publication per se was expressed by Physics Professor Bancroft who said that "a man's publication in a college like Colby has nothing to do with his competence." He resents being judged on productivity. One sociology professor vented an analogous opinion when he said that some people in this department believe strongly that publication is a "bunch of nonsense." "If one goes through professional journals, there is a great deal written that makes little contribution to altering the body of sociological thought." Professor Geib, who does consultation work on commissions, feels that professionalism and scholarship are good but not manifested only in publication.

The idea that scholarship does not necessarily result in publication was also expressed by Professor Parker, Chairman of Philosophy and Religion and Professor Gillespie of Psychology. Gillespie noted that publications can have a "window-dressing" value and acknowledged his department's involvement in professional activity such as working on state organizations. Research was described as being continuous and essential in the Classics department, and publication was considered important though secondary to teaching by the actively publishing Economics department. In the Sciences, Professor Easton feels that publication does not necessarily demonstrate that a professor is "keeping up with his field." He added that reasonable faculty

realize that the college expects more than "going through the motions of meeting classes." Professor Terry said the maintenance of one's intellectual curiosity comes before publication as the immediate aim. In both the Art and Music departments, there is considerable value attached to extending professional activity outside the college in such ways as a sculpture exhibit or directing an orchestra.

Since publication or other scholarly activity is encouraged by the Administration, is there a definite correlation between such production and promotion? Many faculty expressed confusion as to what the college policy is on this point. From talking with Dean Jensen, one can conclude that the college is only definite about being indefinite on its policy for promoting faculty. He said, "How you weigh the criteria is a subjective matter and there is no simple way of adding these up." Some faculty agree with Jensen. Professor Benbow feels there are dangers in making criteria for promotion clear since you can "box yourself in." He would rather live in a "fluid situation allowing latitudes." On the other hand, many faculty expressed disagreement with this idea. Professor Bassett, president of the local chapter of the AAUP, said that he would rather have "clearer criteria than the fuzz we've got now." One of the next steps of the chapter is to get a mutually agreed upon set of criteria "carefully worked out" between administration, faculty, and students. According to Professor Parker, the Faculty Handbook has no statement about scholarship, and the Committee to Study the Future of Colby will have as a recommendation a statement on the importance of scholarship for faculty.

More than one professor expressed the idea that if a faculty member is a "good company man" he will get his just rewards. The fact that a man has not published was felt by some to be used as a weapon against him if he simply is not liked. One professor commented that publishing and good teaching did not necessarily lead to a full professorship and cited several instances of good professors being fired because they somehow did not "fit in." Professor Bundy felt that if publication is a prerequisite for promotion, it should be made clear and should not be left as a "sort of sometime requirement." Professor Geib stated that promotion is not contingent upon any one factor, and there is no "clear-cut policy that applies to everyone equilaterally."

please turn to page 12

Comparative Shopping

Susan McBratney
Lisa Christensen

In this day of rising prices, the consumer ought to be on the look-out for ways to save money. This especially concerns those members of the Colby population that live off-campus and who must make ends meet from week to week. Yet, the on-campus student should be aware of bargains and sales on the essentials—laundry detergent, soap, toothpaste, etc. Much price variation can be found in Waterville supermarkets. The student, as a consumer, has the right to compare various prices to get the best deal for the least amount of money.

All prices listed are those of Wed., Feb. 13, 1974. To insure for the greatest accuracy, quantities and brands were kept constant. Where quantities of items differed, mathematical extrapolations were made to equalize the prices. For instance, 100 tablets of Bufferin cost \$1.33 at Cottle's while 60 tablets cost \$.23 at Giguere's. Thus Bufferin at Giguere's is approximately .02 cents per tablet and \$2.05 for 100 tablets. Extrapolation is somewhat unfair because prices decrease as the quantity or volume increases. This method makes the Colby Bookstore look especially expensive because they carry small sizes of all toileteries compared.

In the meat area Giguere's was cheaper per pound of hamburger than Cottle's or First National. However, the savings were substantially greater if 5lb. of hamburger or more were purchased. 5lb. of meat at Giguere's costs \$1.09/lb. compared to \$1.29/lb. at Cottle's or First National, a savings of \$1.20 if 5lb. were bought at both stores. At all three stores, the store brand tuna fish was between 6-8 cents cheaper than Bumble Bee tuna, though sometimes the taste difference is significant. Tuna is more expensive at Giguere's than at the other two stores.

Dairy products in Maine are generally higher than those in the rest of New England, especially milk. Yet, some price differences exist between the three stores studied. Eggs and butter are cheapest at Cottle's and most expensive at Giguere's. Many different qualities of margarine are on the market with Fleischmann's the highest priced and Mrs. Filbert's, the lowest. The difference probably lies in the amount of pure lard used, but to the indiscriminant mouth, all taste nearly the same with the cheapest brand most pleasing to the wallet.

Canned, fresh and frozen vegetables or fruit all show differences in cost with canned goods less expensive than frozen and the price of fresh produce variable, depending on the season. To some the taste of frozen beans is infinitely better than that of canned, so the cheapest and tastiest buy is left up to the individual. Generally, the store brand of canned fruit is comparable in taste to name brands (Del Monte or Dole) and are always a few cents cheaper. Cottle's and First National had about equal prices while Giguere's charged slightly more for all items, especially fruit.

Bread prices were about the same among the three supermarkets, though Cottle's store-brand bread was fairly expensive. A slice of the more expensive Pepperidge Farm or, even better, homemade bread, is much more tasty, nutritious and filling than is one or two slices of the cheaper Kleenex-like, store brand bread.

From the given totals, the same items at Cottle's will cost .38 cents less than those at First National and .72 cents less than at Giguere's. However, Giguere's is definitely cheaper for meat, especially if bought in bulk. By and large Cottle's and Giguere's had organized shelves and aisles and prices were clearly marked. First National is much improved over 2 years ago and is now in the midst of major renovations. This may explain why there was some confusion and contradictions in the prices. A number of items were unmarked while others had ambiguous prices. Two identical bags of fresh oranges, for instance, each containing 9 oranges had two different prices, one for 89 cents and the other for 98 cents.

From the prices on the drug store chart, one can make similar generalizations. Grants at the Elm Plaza is the best buy, though it carries a limited number of brands. Surprisingly, Cottle's is second cheapest, has a large selection of goods and has frequent sales. Zayre's, advertised as a low-priced store, lives up to its advertisement. The rest, First National, Big L, Laverdiere's, Labun's and Giguere's, in that order, are increasingly more expensive. Big L, is not as much of a discount as it's supposed to be.

For antibiotics and prescriptions, the Colby infirmery sells at wholesale prices and is the best buy. Tetracycline at Laverdiere's is significantly more expensive than at Labun's.

The Colby Bookstore is primarily in the business of selling books, though they do have some essentials in case one runs out and needs toothpaste, kleenex or shaving creme desperately. Granted, the bookstore cannot buy in bulk like other stores can and they usually sell items of smaller quantity, but their prices are exorbitant. Buying a box of Kleenex at Colby will buy 2 boxes of the same at Cottle's. Spending \$2.00 for 100 tablets of Bufferin when \$1.22 will buy the same at Zayre's, is a waste of 78 cents. The Colby bookstore may come in handy for an emergency, but shopping there regularly is a definite waste of money.

Basically, most stores were friendly or in-

different about our comparative shopping. Big L Labun's and Colby gave us some static, possibly because we were more conspicuous in the smaller stores than in Cottle's or First National. Nevertheless, the consumer has every right to compare prices and has absolutely no obligation to buy while doing so.

It is well worth noting the weekly or monthly sales that take place at all supermarkets, small "Mom and Pop" markets and drug stores around Waterville. Some are not too well publicized, but Mammoth Mart and Labun's mail out sale announcements bimonthly, the *Sentinel* lists current bargains at Cottle's, First National, Giguere's and others. Bulk buying of unperishables can also save money in the long run. A 5lb. jar of Staff peanut butter, for instance, will save about 50 cents over two jars of the next smallest, 2lb. 6oz., size.

There are a number of farms around Waterville area that sell specific food items at rates lower than those at the supermarkets. At Corbett's Egg Farm in Winslow, one dozen cracked eggs cost 50 cents, one-half the average supermarket price while one dozen regular large eggs cost 85 cents. The cracks in the cracked eggs are invisible to the naked eye, though they are evident with boiling. At least one dairy around Waterville in Oakland sells raw milk at \$1.00/gal., a considerable savings over grocery store prices. Harris' Bakery at the Waterville end of North Street, sells perfectly good day-old bread at reduced prices. For canned goods, cereal and detergent, the Liquidation Center is a good place to get a bargain, though excessively

please turn to page 13

	Cottle's	First National	Giguere	Labun	Grants	Colby	Zayre	LaVerdiere	Big L
Meat (Ground Beef)	1.29	1.29	1.19						
Tuna (Bumble Bee)	.75	.73	.83						
Store Brand	.69	.65	.77						
Eggs (medium)	.91	.97	1.03						
Butter (Fleishman's)									
Margarine (Fleishman's)	.55	.59	.65						
Store Brand	.47	.49	.45						
Vegetables (canned)									
Brand Name	.32	.33	.35						
Store Brand	.25	.26	.31						
Vegetables (frozen)	.25	.26	.31						
Fruit (canned)	.43	.43	.45						
Fruit (fresh)	1.10	1.08	1.39						
Bread (Store Brand)	.46	.37	.39						
Total	7.42	7.60	8.14						
Rx: 100 Tablets of 250 Tetracycline				6.00-7.00		4.00		9.10	
SUNDRIES:									
Crest (5 oz.)	.54	.69	.89	.69	.74	1.28	.72	.79	.92
Scott Tissue	.35	.37	.39	—	.38	—	—	.26	.31
Store Tissue	.25	.29	.33	—	.28	.51	—	.26	.31
Breck (7 oz.)	.93	.95	1.25	1.25	.72	1.48	.89	.99	.91
Bufferin (100)	1.33	1.33	2.05	1.75	1.09	2.00	1.22	2.03	1.23
Shaving Creme (Gillette)									
11 oz.	.89	.95	1.19	1.19	.79	.79	2.17	.92	.93
Detergent (Arm & Hammer)									
4 lb. box	*.89	*.91	*.99	—	—	—	—	—	—
Light Bulbs	.37	.37	.35	.37	.37	.32	.35	.37	—
Total	4.66	4.95	6.45	5.93	4.37	8.12	4.78	5.72	5.04

* Arm & Hammer Laundry Detergent not included in the total

— product not carried in the store. In order to get meaningful totals, the average price for each store that did carry the product was added in where a blank (—) existed (e.g. Labun's didn't carry Scott Tissues, so .36 was added in at the blank to find an accurate total).

Extrapolations were made in the prices of 1) Crest at Colby, LaVerdiere's and Big L; 2) Breck at Grants; 3) Bufferin for 100 tablets at LaVerdiere's and Big L; 4) Gillette Shaving Creme at Big L.

UN- WELCOME WOMEN

Arthur J. Roberts, who had been on the Colby faculty since 1890, became president in 1907. He died in 1927, the only Colby president to die in office. During those twenty years, as well as in the preceding seven after 1900, marked changes occurred.

When Roberts took office there were only 240 students; in 1927 there were 676. Similar increases showed in the faculty, from 16 to 35. A larger faculty meant increased course offerings, so that by 1927 electives had quadrupled.

Just before the turn into the new century, there had been concerted movement to oust the girls. One irate alumnus wrote to the chairman of the Trustees: "If Colby is to retain any men at all, and not be solely for women, it must exclude the girls. Men do not want to attend a college where there are women." A noted attorney pronounced: "Colby was chartered as an institution for the education of youth. The word 'youth' will be interpreted by any court as signifying only young men."

The movement failed, not because a majority of alumni and trustees were in favor of keeping the girls, but for financial reasons. The women's tuition fees were sorely needed.

In 1905 a serious attempt was made to divide Colby into two separate colleges, one for men, the other for women, but both under one board of trustees. The vote was: "The Women's Division shall be made into a separate college, with a separate name, catalogue, Commencement, and recitations."

The Trustees had scarcely begun their campaign for a women's college on a site well removed from the men, when a bombshell was thrown. Mrs. Eliza Foss Dexter, sister of Massachusetts Governor Eugene Foss, offered \$40,000 for a women's building at Colby. That was not nearly enough money to provide classrooms, chapel and other facilities besides dormitory rooms. No other funds were available, and rather than risk losing Mrs. Dexter's contribution, it was decided to erect a women's dormitory on College Avenue opposite the President's House, a few hundred yards from the campus. Thus vanished the plan for a separate college.

Until 1920 the Dean of Women had been little more than a house mother. Colby had been refused a chapter of AAUW because no woman on the faculty held full professorial rank. A committee of alumnae, headed by the prominent Maine author and wealthy lumber heiress, Louise Coburn of Skowhegan, waited upon President Roberts and demanded that he do something to elevate the status of Colby girls. Roberts told them: "I don't understand women very well. When I select another dean, it will be a Colby woman I know."

His selection was Miss Ninetta Runnals, who during the next 29 years transformed the Women's Division. Securing the effective aid of Mrs. Eleanor Woodman, heiress of a linoleum fortune, Miss Runnals made one advanced step after another, so that long before 1949 Colby women had ceased to be second class citizens. One of her outstanding achievements was the

institution of student government for Colby women several years before it was adopted by the men.

Academic changes came early in the new century. In 1903 the trustees voted to approve a course leading to a B.S. degree. It was not so much to emphasize science as to permit graduation without Latin, just as the previous P.H. B. (for which the B. S. was substituted) had meant graduation without Greek. But Latin still had to be presented for admission for both A.B. and B.S. candidates. The first person to receive a Colby B.S. was John Coombs, noted big league baseball pitcher.

The Class of 1922 was the first for whom subject majors were required. From that date until other changes during the Johnson era, Colby recipients of either degree had to fulfill certain fixed requirements and also 24 credit hours in a major field.

After elimination of the medical course in 1828, Colby kept aloof from professional courses until 1923, when Trustee Herbert Wadsworth, a prominent Maine manufacturer, persuaded the board to set up a Department of Business Administration. It was Wadsworth's original idea to have attached to Colby a separate business school, something like the Amos Tuck School at Dartmouth, except on an undergraduate basis. However, President Roberts persuaded the Trustees to keep Colby solely a college of liberal arts, to set up Business Administration as only one among many majors and have its courses presented from a liberal arts viewpoint.

When Roberts became president, the salary

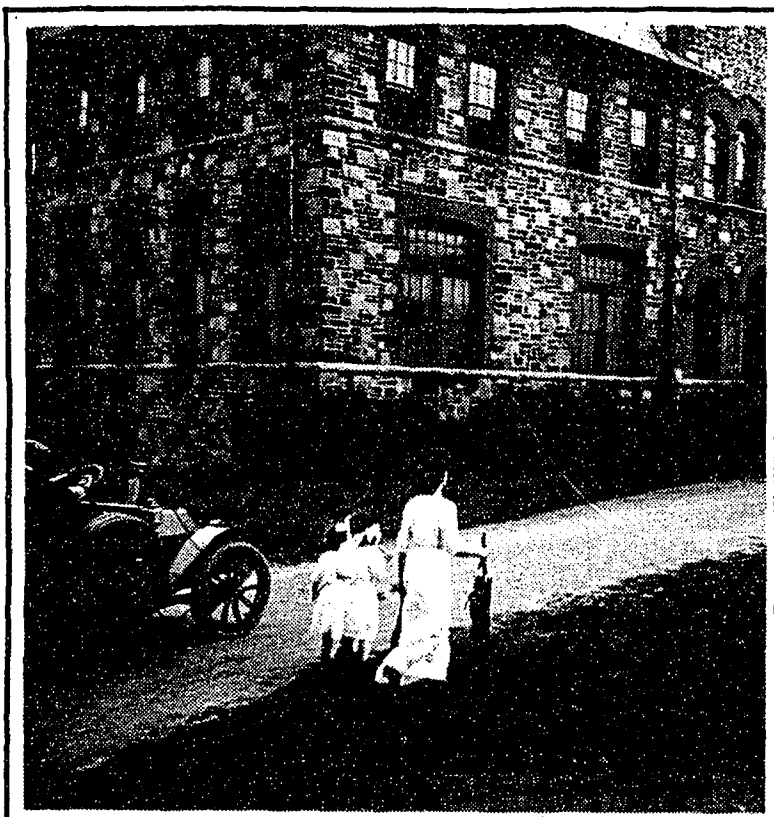
of a full professor was \$1800, and the presidential salary only \$2500. By 1927 he had pushed top faculty pay up to \$2800, but still well below that paid by other New England colleges.

In 1907 tuition was \$90 a year; in 1927 it was up to \$250. Men, still having no college dining room, got meals in local boarding houses or fraternity clubs for four dollars a week. Women paid \$100 a year for board at Foss Hall. Room rent was from \$60 to \$100 a year, according to location of room.

In 1907 Colby had five fraternities and three sororities. During the next twenty years there were added three fraternities and two sororities. A significant innovation was the rental of entire duplex sections of both North and South College, the two oldest buildings, to four fraternities: Zeta Psi, ATO, DU, and LCA. The former Ladies Hall, just south of the President's House, was turned over to Phi Delta Theta. DKE had already purchased a house farther down College Avenue.

During the whole Roberts era social life was dominated by the fraternities. "Hen parties", conducted by the girls, were reported as rather dismal affairs. The time had arrived, however, when a Colby man was no longer ostracized if he dated a Colby girl, but he had to be serious about it. Only when he "pinned" her with his fraternity emblem, was his dating accepted by his fellow males. As a result many a Colby marriage graced the alumni lists.

But even as late as 1927, casual dating of co-eds for fraternity dances was unusual. The social thing to do was to import a girl from out of town.



LLOYD MCNEILL



Ken Eisen

Lloyd McNeill, who has "the loveliest flute tone I have ever heard in a jazz musician" (Washington Star) will lead a quintet of outstanding musicians in a concert sponsored by Social Life, Eidos, and a major attraction of this year's Student Arts Festival this Saturday night at 8:30 in Given.

McNeill appeared at the coffeehouse last May, playing with only acoustic guitarist Lance Gunderson as an accompanist. This year, McNeill brings a full band with him for this major concert. Featured with McNeill this Saturday will be Billy Hart (Jabali), former drummer with Herbie Hancock and Stan Getz, and now playing with McCoy Tyner's group. Buster Williams (MCHezaji), a former member of the Jazz Crusaders as well as another veteran of Herbie Hancock's group will be on acoustic and electric bass. Also appearing with McNeill will be two guitarists, Allan Gittler, a musician who makes his own instruments, and Nathan Paige, a five year veteran of Jimmy Smith's group on leave for this concert from Doug Carn's black Jazz group.

For those who missed McNeill last year, it should be noted that while he does not have the wide-spread commercial name of a Herbie Mann or a Hubert Laws, among fellow musicians he is considered perhaps the purest and most inspired jazz flautist around. His lack of wide-spread fame is basically due to the failure of commercial recording companies to offer McNeill a contract without restrictions. So, he has been forced to record for a small Washington company, Asha records. He has recorded three albums, with a fourth coming this year, including *Tanner Suite*, a work commissioned by the Smithsonian Institute for an exhibition of paintings by the black American expatriate painter Henry O. Tanner, *Washington Suite*, one side of which was commissioned by the Capital Ballet Company, and *Asha*, an album that features the quartet McNeill headed for years in Washington. This quartet included Eric Gravatt, now drummer for Weather Report, and Steve Novosel, husband of and current

bassist for Roberta Flack. These records are now being played extensively on WMHB-FM. If you're unfamiliar with McNeill's music, you can give them a call and request a cut.

McNeill is a multi-faceted artist. His full-time job is as Professor of Art at Livingston College in New Jersey. He recently visited Nigeria with an exhibition of his artwork as well as his flute. He played with Nigerian native musicians there, with a result described as "little short of a miracle...the audience was, frankly, astonished." (Ulli Beier, Director of the Institute for African Studies). His concert here at Colby is this Saturday at 8:30, with tickets priced at \$2.00.

of blockheads and men

Ed Kemp

Shall we ever have our fill of the Peanuts crew? Evidently Ms. Hushing and Mr. Labombarde don't think so, and their bias has brought to Colby one more manifestation of the Charlie Brown Syndrome, still alive if flagging in these United States. There was a time within recent memory when we all had an insatiable thirst for new adventures from the World War I Flying Ace, or for those aborted flings with "the little redheaded girl," or for the sheer, undisguised self-aggrandizement of Lucy's rantings. And I suppose there was a time when a musical like *You're a Good Man, Charlie Brown* might have struck just the right silly chord, especially at Colby where the striking of silly chords is a legitimate pastime. However, somehow this musical in 1974 has as much appeal as yesterday's half-consumed lollipop, and one suspects, on the part of its Colby directors, an exercise guided more by self-indulgence, perhaps, than by public spirit.

To pursue this cranky line a little further, I would ask at what kind of audience a show like *Charlie Brown* is aimed? Surely not at children: the two little girls sitting in front of me seemed completely mystified by the proceedings and barely cracked one smile or recognition. But what was there in this production, after all, to recognize? We more sophisticated oldsters knew the stereotyped situations and laughed to find them fulfilled whether we actually believed that Snoopy and Co. were up there before us or not. The two little girls saw only college students prancing about and looking no more and no less than college students—in characterization and demeanor, as far away from childhood as from the stars. If the directors of *Charlie Brown* had difficulty convincing the children in their audience, they also had trouble convincing us that these warmed-over scenes from the comics deserved our undivided attention for two hours.

I must say that their attempt was valiant, and a great deal of the show was quite charming, and a amusing. Each of the actors had his or her special moments which flashed out of the tepid sea of sentiment like good angular icebergs. Paul Bither gave the part of Linus the right combination of blandness and pedantry it deserves, and the "My Blanket and Me" routine was very funny. In an otherwise unconvincing approximation of Snoopy's joyful canine qualities, Peter Labombarde recovered some sparkle in his paean to "Supper-time," where his dancing drew much laughter. Lucy (Becca Hushing) was certainly loud enough throughout—she had the bearing and the menacing stride of an angry football player. This aggressive stance, without shading or variation, soon lost its freshness however; and only on occasion, as in her regal day-dreams, did this Lucy become more than a wooden-loud-mouth doll. In the other direction, Mike Jones in the title role fell victim to his own overly flacid characterization: Charlie Brown may be wishy-washy, but Jones gave the part none of the larger spirit which makes us warm to the vacillating drip. Some of his oneliners brought us closer to the anti-heroic magic that is Charlie Brown than his performance as a whole.

Unqualified compliments, nevertheless, must go the musical side of the production. Russell

Raiche provided solid accompaniment and a polished sound at the keyboard, while the voices were all very good for the show's tuneful score. Ensemble work on "The Book Report" and "Glee Club Rehearsal" sequences made one wish that the rest of the show had had such lively precision. Along with the music, the lighting crew headed by Stephen Mixter should be given several rounds of special applause for their cleverness in surmounting the inherent difficulties of Roberts Loft. These technicians managed to transform this poor excuse for a theater into an interestingly-lit playing area, allowing for much flexibility of movement on the central platform.

A great deal of energy and talent obviously went into the making of *Charlie Brown*; the quality of its details, from printed programs to the bright props and costumes, testified to the abilities of its student directors and crew. All of which makes me feel as mean as an umpire in maintaining that, even with the music, the tasteful lighting, and the fine details, the show dragged a great deal of the time. I would attribute this sluggish tempo not only to our overfamiliarity with the antics of the Peanuts gang, but to uninventive and careless staging as well. There was little movement, a dearth of meaningful gestures which after a while gave the production a sense of endless of tedious *deja-vu*. The idea of the central playing platform, with the audience grouped around the floor, was in interesting one, but unfortunately meant a loss of many lines and an unflattering number of posterior views. To make a show like *Charlie Brown* come alive today, one needs firmer and zipperier characterizations—characterizations trading less on the merely stereotypical than this Colby version of the musical was able to muster.

films by women on women

Films by women are seldom seen because there are comparatively few that have been made. The commercial film industry still has virtually no women directors, but independently made films by women are at last appearing in large numbers. The independent film is the film more likely to entail expression of the filmmaker's feelings and views as a woman, because the independently-made film is about what the film maker wants it to be about. This Friday and Sunday, Film Direction will show a selection of the best and most illuminating of films by women, *The Best of the New York Festival of Women's Films*. The films are prizewinners from last year's festival of films made entirely by women and include:

Crocus by Suzan Pitt Kraning — "Figures and objects in Kraning's drawings for her animated films are meticulously detailed and set into illusionistic spaces that evoke the surreal world of Magritte's paintings—but it is clearly Kraning's world. Her film "Crocus" is about the artist's family life—giving the baby a glass of water, going to bed and making love. The "Crocus" drawings poetically interpret an act of love... Walker Art Center.

Opening/Closing by Kathleen Laughlin — a filmic fantasy about time and chance.

The Gibbous Moon by Nancy Ellen Dowd, a film journal of a young girl's pregnancy.

Cover Girl: New Face in Focus by Frances McLaughlin Gill, in which a "model of the year" contest winner comes to New York to be trained for a career in the fashion world. An ironic film.

Holding by Connie Beeson, a film which mixes fantasy and reality as two young girls find love in one another.

Cycles by Linda Jassim, a symbolic visualization of a woman's rape and subsequent withdrawal.

Commuters by Claudia Weill, a brief look at those who daily ride the trains to and from a wealthy New York suburb.

Dirty Books by Linda Feferman, a light story of a woman involved in the pornography business.

The showing as a whole is designed to help illuminate the world experienced by women and to provide an opportunity for important works by women filmmakers to be seen. There will be two showings at 7:00 and 9:30 each night.

Out of the closet, into the streets

Remember that rash of signs around campus advertising a gay dance in Orono that went up and came down the week before finals? The people who went around replacing those signs almost daily have now become a new organization at Colby called The Open Door. The group has a faculty advisor, Mike Heitzman of the Sociology department, and a constitution, which has been approved by Stu-G. For one member of the group, seeing a poster she had just put up being violently ripped down was a first experience with a really hostile reaction to her identity as "gay". A minor event, yes, but it served to confirm the need for a group at Colby for the gay community.

The purpose of The Open Door is to affirm the value of all people, regardless of sex or sexual orientation, and to provide a means for gay people at Colby to socialize freely and come to terms with their sexuality in whatever way they choose. The task of adjusting to one's sexuality and of putting it into its proper perspective is difficult enough for the young heterosexual. But for the young homosexual, struggling with the moral and religious implications of his/her sexual identity and with its unacceptability in society, this adjustment can become an obsession. Yet sexuality is only one facet of being human. The Open Door feels that gay people need and have a right to acceptance as people; most people get no further than a kind of toleration which says that gay people are OK to have around, but looks no further into the person than at the neat label.

The oppression of the homosexual is another form of sex objectification and stereotyping. Although the oppression is more keenly felt by the homosexual, it is basically the same injustice to which women are subjected (and here there is a strong basis for linking the gay and feminist movements), and still more subtly, to which men have submitted themselves. Sex role stereotyping affects all people, gay and straight. A small percentage of homosexual pairs may fall into extreme imitations of traditionally defined heterosexual roles: masculinity=dominance, femininity=passivity. This sort of self-stereotyping in the gay community is becoming less common, thanks to feminism. Both straight and gay are becoming more conscious of the arbitrariness of many supposedly male and female traits; the gay person is realizing that the qualities he/she is attracted to are those of his/her own sex, and that therefore there is no need to masquerade as a stereotyped version of the opposite. However, the majority of gay people are more concerned with hiding their sexual identities and passing for straight, than with flaunting that identity by masquerading, because of the social and economic pressures imposed by a predominantly hostile heterosexual world.

The Open Door feels that the gay student at a small college like Colby is particularly likely to stay closeted and feel isolated. The fear of just such a situation might cause a high school student who would otherwise like to attend Colby to shy away in favor of a more open city environment where immersion in the gay bar scene provides the alternative to the closet. The gay student arriving at Colby needs to know that there is a group of people with whom he/she can share problems and experiences, so that he/she won't have to feel "I'm the only one," and will see that there is an alternative to psychological therapy if he/she prefers.

The Open Door hopes to bring the Colby community to an awareness of the sexual oppression from which we all suffer, through consciousness-raising sessions and special programs. It is hoped that the group's mere existence on campus will be an eye-opener for many. The Open Door also hopes that support will be the response of the Colby community, taking note of the situation in New Hampshire where the U. S. District Court handed down a decision which gave gay students at UNH the right to organize, use University facilities, and have the same rights as other students.

The founders of The Open Door realize that "coming out" publicly, or even appearing at a meeting may seem threatening if one is reasonably comfortable in one's little niche. They hope that the group will be an intermediate step, a place where no one ventures further than he/she feels ready to, but where some dialogue can take place leading to self-acceptance, increasing boldness, and liberation. Inquiries may be addressed to The Open Door, Box 901, Roberts Union, and the initial meeting will be at 7:00 p.m., Thursday, February 28, in Smith Lounge.

Christianity at Colby

Steve Hake

"Traditional Christianity is largely irrelevant to the current world situation." So says Dr. Todrank in his book, *The Secular Search for a New Christ*. This is an idea widely held in university circles today. To hold seriously to an historic Christian position in the academic world is thought laughable by many today, and altogether untenable intellectually. Nevertheless, there is a growing minority of students here at Colby who are seeking to do exactly that. It is their bold claim, in fact, that not only is the Christian position an intellectually tenable one, but that worked out consistently in every area, the Christian world and life view is the only one that fully and adequately explains or accounts for the facts of our existence as they present themselves to us, such facts, to mention but a few, as the existence of ourselves and the universe, the observable order within the universe which is the basis of all natural science, man's moral notions or innate moral sense, what has been called the "manishness" of man, that is, his aspirations toward personality in thinking himself in some sense qualitatively different from a stone, say, or in thinking that when he falls in love there is some basis in reality for that emotion, and finally, man's persistent and nagging sense of guilt, as described by the philosopher C. E. M. Joad, for example. It is the Christian's claim that not only does historic Christianity adequately account for all these things, but that it is a further indirect proof of the truth of Christianity that any other world and life view, Kantian, Marxist, whatever, carefully examined and consistently worked out, fails at one point or another to explain these facts and so breaks down.

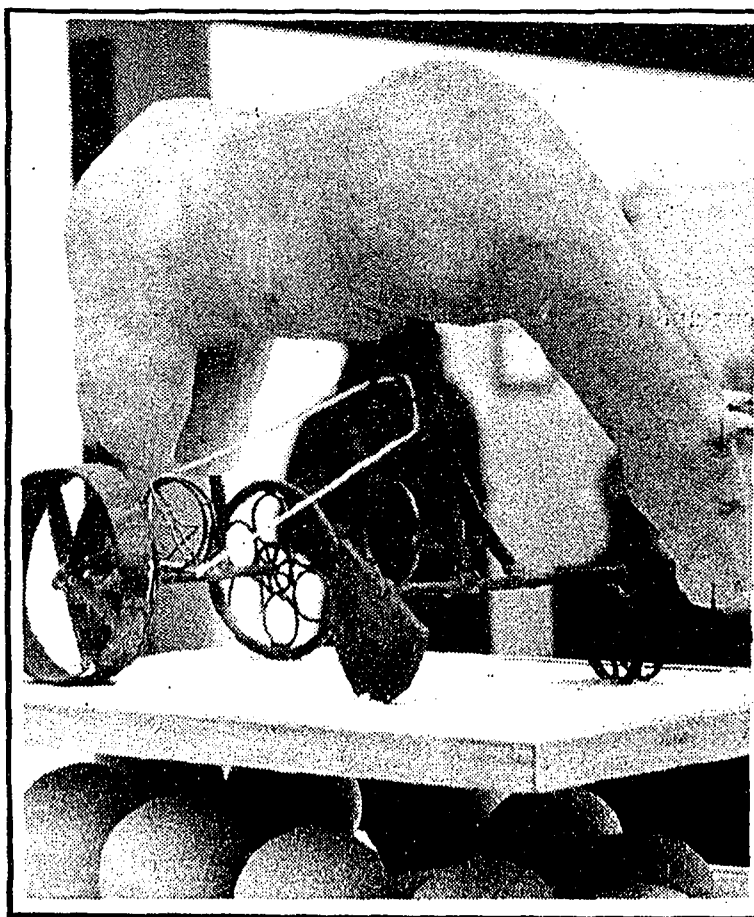
Why do we say these things? Because we believe, first of all, that so far as it is a genuine, intellectual endeavor in which we are engaged upon this hill, that Christianity deserves intellectually a full and fair hearing, and secondly, and this is inevitable, that just as Christianity has not only

intellectual implications, but moral ones as well, we desire quite honestly that many more here at Colby become Christians, and share with us this joy we have found.

We have only made an introduction in this article, and said nothing to flesh out or substantiate the claims we have made. This will have to wait until subsequent articles. We realize fully that what we are saying, if understood, is exceedingly controversial. Christ Himself, throughout his public ministry, was repeatedly engaged in controversy, and He said that those who follow Him can expect no less. We welcome at any time questions, attacks, rebuttals, whatever, either from students or professors, privately or in the ECHO, and we will do our best to answer them.



The exhibit pictured is one of the many on display in the Student Arts Festival Exhibit in Bixler.



The cement block sculpture by senior Steve Etzel is one of the displays in the Student Arts Festival Exhibit in Bixler.



Shelley Weiner

The dearth of records received by the radio station leaves me in rather dire straits, as they say. Rather than be discouraged by this lack of response on the part of major recording companies, I have decided to write this column in order for you, the readers, to realize that I do not write out of a vacuum, and that there are more albums in this vast musical world of ours that rate ***** but have not received the attention due them or have not, in very simple terms, been reviewed here before. Some of these albums are familiar and some rather obscure. I tend to think that the obscurity results from lack of publicity rather than mediocrity and that there are many deserving artists who go unnoticed and, Oh! pun of puns, unsung. I do hope you will read this column with a discerning eye and, perhaps, buy one of the albums reviewed herein.

LANI HALL-Sergio Mendes and Brasil '66 were once purveyors of some of the most listenable and professional Latin (Brazilian) music imported for Americans. And, even if you didn't understand the lyrics, that driving beat defied linguistic barriers. One of the lead singers, Lani Hall, finally broke with the group after an association of over six years, because, as she put it, the group's music had become Anglicized and had lost the freshness it once had. Being possessed of a haunting soprano and an incredibly intelligent way with a lyric, she decided to strike out on her own. The result of this new direction is an album praised by many reviewers as "superb," "spellbinding," and "gripping." Being a natural skeptic, I bought the album on the strength of Lani's solo performances with Brasil '66. At this point, words fail me. *Sundown Lady*, the name of the album on A&M, is an astonishingly beautiful piece of work by a gifted singer. To say that Lani enjoys what she is doing is a moot point. That she is a true professional also cannot be denied; she has been performing for over ten years and knows her stuff. She is, and this I found out only after looking at some old Sergio Mendes albums, a talented lyricist and composer, albeit a rather different (listen to "You," on the record itself). Her translations from the Portuguese are, and here I must confess, a rather good knowledge of the language, quite impressive. Just listen to her deceptively dispassionate reading of "Love Song" and then, in contrast, her upbeat "Tiny Dancer." Sorry, Elton John, she really interprets it a lot better than you and she didn't even have to dance on her piano. But the most chilling song on the album is "Vincent," one of the more memorable songs on the first Don McLean record. She *knows*, it would seem, whereof she sings and the song is not so much sung as lived. Please buy this album and give this woman the attention she deserves. I assure complete satisfaction.

ASHFORD AND SIMPSON-Not being a fan of R&B makes listening to this record rather a painful first experience, but, after the first minute or so of "Bend Me," the first cut, I was a confirmed believer. I thank David and Delva for bringing such good music to my room. . . This is highly sophisticated soul music and rightly so: Valerie Simpson and Nick Ashford have been writing songs for quite some time now and I'm sure you will remember at least one of their songs—"Ain't No Mountain High Enough." Valerie made an album about two years ago that was widely praised but sold poorly. I hope that, with this album, people will recognize the talents of these two people. The album's arrangements fit the songs like that worn-out glove and *Gimme Something Real* (Warner Bros./Reprise) is propelled by something much more immediate than that. These two love what they're doing—you can just imagine the smiles on their faces as they sing "I'm Determined"—yes, that's corny but it's exactly the way you feel. There are no heavy messages they wish to get across except an encouragement to dance and love your baby. It is refreshing, after all those horses without any names, to hear some good party music. Energy, precise emotional excitement and joy pervade the recording. Yes, ***** and right on, Nick and Valerie.

JACKSON BROWNE-O.K., you've all read the Jon Landau versions as concerns this album and now for my amateurish conceits. . . To state the case as simply as possible, I love this man, his music and his

outlook. The album flows and nowhere is this more evident than in the transition from "Take It Easy" into "Our Lady of the Well." Face it, Jackson Browne, much like dear ol' David Bromberg cannot sing a lick but he accomplishes a decent job because he can get away with a simplicity of musical line and minimal back-up support. And, after a while, you forget the fact that his singing is, at best, adenoidal. His music is California pure and simple—the sun shines, the lyrics are laid-back and one can all but see Jackson Browne blinking and squinting his eyes to shade out some of that sunlight. Hey, he can even rock—"Red Neck Friend" has some of the cleverest words I've heard in recent years. This is an easy ***** and just the title track alone of *For Everyman* is worth ****. This record reflects the pensiveness of these post-Vietnam years and, I guess that this is the point, it really does make you think about life and all that heavy stuff in general. Bravo, Jackson Browne, you have made a great improvement over your first album and you have made me a believer in simplicity and goodness again. Thanks. (By the way, *For Everyman* is on Warner Bros./Reprise—get it soon!)

Some of my favorite things

LOGGINS & MESSINA-I know this column is getting to look like a review of all those "16 years old and heavy" albums but I can't apologize for my current musical mood. Maybe I still haven't gotten over Gordon Lightfoot's defection to middle-folkie—Anyhow, *Full Sail* on Columbia is Loggins and Messina's last album together. Why they are breaking up after three perfectly enjoyable albums is beyond my keen (perhaps it's better to quit while you're ahead?) but this is a swan song to beat the band! They are so relaxed—and, with "Pathway to Glory," Jim Messina finally steps from out of the shadows of the more saleable Mr. Loggins and establishes himself as a very fine composer. I wish I could find some more enticing things to say about the album but I would just be repeating myself. It is already selling well and that only proves an unwritten point. Maybe people are buying it on the strength of their previous albums or maybe they have read the unanimously favorable reviews of the critics. At any rate, this last album by two very able and talented musicians deserves ***** and should become part of your collection soon. Oh yes, they've included on every album a paean to their music and I'm convinced, as I so rarely tend to be, that they really love playing and singing for you all. **VAN MORRISON**-It took me two years to wake up to the fact that this man has revolutionized the musical world. His is a strange and wondrous talent indeed and his latest release, *Hard Nose the Highway* only proves this once again. Though not up to par with some of his earlier albums (here I am thinking of *Moondance* and *Tupelo Honey*), his rather eccentric stylization and "vocalists" are still innovative as are his song topics. Who else could write a song lamenting the trials and tribulations of what it is like being green (!?) and the shabbiness of the snow in San Anselmo? That chorus seemingly sprung loose from "Le Roi des Etoiles" of Stravinsky accompanying the latter song really stands out as a tribute to Van Morrison's originality and talent. The only grips I have with the album is the length of "Autumn" which could have been cut down to seven or eight minutes since nothing, virtually nothing, happens in the last two or three minutes. I appreciate Mr. Morrison's invitation to meditate upon the sorrow of autumn, but I really wish, sometimes, that he would get on to the business at hand. Still, all in all, this is a lovely album done with the care and fastidiousness of a gifted man. It is on Warner Bros./

Reprise and I disavow any connections illegal or otherwise with this record company. This column will self-destruct in due time, I'm sure. . .

BOZ SCAGGS-This is an old album rather carefully ignored and carefully forgotten by most music critics. I must admit that *Moments* (Columbia) gets a mite too professional and syrupy at times, but on the whole, Boz Scaggs and Co. play so well and so cheerfully that you forget the slickness of the arrangements and concentrate on the pretty little tunes and "divertissements" the group has put together. For instance, the opening song, "We Were Always Sweethearts" starts things off with a hand-clapping encouragement from the horn section and the song becomes a rather good criterion for opening songs forever. But one gets the feeling that a very sad man is trying to cheer himself up because, as he says in one song, "You can be any one you want to be so why you want to be someone else?" It is just this melancholy and dissatisfaction, this bit of the hayseed corrupted that sticks in your mind. Why this album did not sell is beyond me. It is one of the most successful attempts at explaining the pains of growing up and disappointments therein that give it a rating of ***** and inscribe in my Hall of Fame. Yes, it is a bit sticky-sweet at times but I do get so tired of hearing how "my baby done left me" in G7 that the slickness of Boz Scaggs and band are invigorating and refreshing. Buy it, order it or "borrow" it.

MARY TRAVERS-Late of Peter, Paul and Mary, this woman has a list of accomplishments that defy and boggle the mind. She has made two other solo albums but the heaviness of her message just got lost in all that s-l-o-w unwinding of musical arrangement. Finally, this charming lady has gotten herself together to make *All My Choices* (Warner Bros./Reprise) and the results are better than satisfactory. She is delightful. Along with the aforementioned Lani Hall, she can take a lyric and make it sound fresh and profound. My only complaint is her insistence on singing "Five Hundred Miles" for the umpteenth time but all in all, this is a relaxing and intelligent album by a lady who really knows her stuff.

Thank you for your indulgence. I hope to review some new releases next week, God and promotion people willing. Happy listening and listen to WMHB: they're playing some nice music.



....Gone from the charts but not from our hearts.....
--Cousin Bruce Morrow

focus: MUSIC IN MAINE

R. Spencer Wright

Waterville, Maine is hardly the hub of the musical universe, but if one perseveres, he can usually find at least a little bit of the kind of music he's looking for, be it jazz, rock, blue-grass, or even the ever-evasive form categorized as "classical."

Up until the turn of the century there were no distinct types of music. It was all basically what we now call "classical." When people went to a concert they went to hear operas, orchestras, or chamber ensembles. As popular songs became more popular and jazz left the streets of New Orleans, classical music slipped by the wayside in popularity. It has weathered the storm remarkably well, and is now enjoying a rise in popularity, while not diminishing the success of pop.

Unless you live in or near a large city, chances are that you will not have many chances to hear outstanding live music. Nowhere is this more true than in Maine. There are, however, several viable alternatives available. Most popular music seems to have found its way into various bars and restaurants around town, and there are occasional concerts by big-name groups in Bangor, Portland, Augusta and even sometimes Waterville. Classical music is not as widespread as pop in the state, but it is there.

Orchestras: Believe it or not, there are three symphony orchestras in Maine. The Bangor Symphony Orchestra, conducted by Professor Peter Re of the Colby Music Department gives about four concerts a year. A few tickets are available at the door of the Bangor High School Auditorium before the performances. The Portland Symphony Orchestra gives several concerts a year in the city and surrounding areas. The Colby Community Symphony Orchestra, under the direction of Professor Ermano Comparetti gives concerts three times a year on campus and has the added benefit of being free to Colby students. The Colby College Band, under the direction of Gordon Bowie gives several concerts during the year, and plays more than just the marches you hear at football and hockey games.

Vocal Ensembles: The Colby College Glee Club, conducted by Peter Re gives three concerts a year, usually with full orchestral accompaniment. These concerts are also free. The Colby Madrigal Group, under the direction of Bob Weinstein presents recitals throughout the year.

Chamber Ensembles: Four members of the Portland Symphony have formed the Portland String Quartet. They give occasional concerts at Colby and other places around the state. The Colby College Trio (Dorothy Reuman, Mary Hallman, and Lillian Garwood) present recitals at Colby during the year.

Individual students and student groups give Noonday Recitals every Friday at 12:30 in Given Auditorium. There is no admission charge.

The Colby Music Series presents four professional artists or groups every year for the exceptionally modest price of \$9.00. Tickets for the series can only be bought at the beginning of the school year and are not sold at the door, but there are usually a few floating around before each concert.

There are occasional concerts given on the beautiful Mellon Organ in Lorimer Chapel. Groups like Academic and Social Life usually present one or two artists every semester.

Occasionally independent groups will stage operas or musicals. Last semester saw productions of such widely divergent works as Gay's *The Beggar's Opera*, Gilbert and Sullivan's *Ruddigore*, Menotti's *Amahl and the Night Visitors* and *You're A Good Man, Charlie Brown*. The University of Maine at Orono has a very active opera department and in the past has produced productions (in English) of Mozart's *Marriage of Figaro* and Menotti's *The Consul*.

That pretty well takes care of live classical music around Waterville. (If you're really desperate you can always go to Boston or Cambridge and get your fill). There are two other ways that you can get to hear it, though. WMEH, the Public Broadcasting Network Station in Orono broadcasts concert music ten hours a day. They also put out a free program guide which lists selections to be played for a month. WMEH is located at 90.9 FM and broadcasts in stereo if you can manage to weed out its signal from Colby's own WMHB. MHB, by the way, is planning to broadcast some classical music every day, but at the time of this writing they hadn't quite decided when.

The last way of getting to listen to Classical music is by way of records. There are small, inadequate record selections at both the Colby Bookstore and Al Corey's in town, and a large more than adequate one at DeOrsey's in the Elm Plaza Shopping Center.

Records are a big investment, and if you're afraid to buy a record for fear of not liking it, there are ways of listening to them before you rush out and buy them:

- 1) Find someone down the hall with a collection
- 2) Take Baby Music (123-124) and listen to the records in class and for assignments
- 3) Listen to the radio
- 4) Use the records in Colby's own pretty-impressive collection located in the Fine Arts Library in the back of Bixler. Look up a composer you'd like to listen to in the small card catalog, write down the name and number of the record

on the slips provided and give it to the librarian on duty. She'll disappear into the back room and come back with your selection. The only catch is that you can't take the record out of the building. In exchange, for your I.D., though, you can get the key to a very well-equipped listening room or a pair of headphones so you can listen at one of the four stations in the library itself.

So, all things considered, Maine is not such a musical wasteland after all. A lot of fine music is there if you just take a little time and go after it.

Schedule of Classical Music on Radio WMEH-FM 90.9

Morning Pro Musica

Mon.-Sat., 7:00-12:00

Afternoon Concert

Mon.-Fri., 2:00-3:30

Evening Concert

Mon.-Fri., 8:00-11:00

Metropolitan Opera (Live)

Sat. 2:00

Boston Symphony Orchestra (Live)

Tues. 8:30 and Fri. 2:00

UPCOMING CONCERTS IN THE WATERVILLE AREA

- | | |
|-----|--|
| FEB | 22 - Colby College Trio - 8 p.m., Given |
| | 24 - Emory Fanning, Organist - 4 p.m. Lorimer Chapel |
| MAR | 1 - Recital by Jean Rosenblum, Flute, Judith Rynne, piano, and Charles Abbott, guitar - 8 p.m. Given |
| | 10 - Adel Heinrich, organist - 4 p.m. Lorimer Chapel |
| | - Bangor Symphony Orchestra - 8 p.m. Bangor High School Auditorium |
| | 17 - Andrew Wolf, pianist - 8 p.m. Given |
| | 18 - Maureen Smith, Violinist (Colby Music Series) - 8 p.m. Given |
| | 21 - Colby College Band - 7:30 p.m. Runnals Union |
| | 24 - Colby Community Symphony Orchestra - 8 p.m. TBA |
| | 27 - Colby Glee Club and Bangor Brass Quartet - 7:30 Lorimer Chapel |
| APR | 18 - Bangor Symphony Orchestra - 8 p.m. Bangor High School Auditorium |
| | 20 - Lund (Sweden) University Chorus - Given Auditorium |
| | 22 - Oscar Giglia, Guitarist (Colby Music Series) - 8 p.m. Given |
| | 28 - Colby Community Symphony Orchestra - 8 p.m. TBA |
| MAY | 5 - Colby Glee Club and Waterville Community Chorus Combined Concert - 8 p.m. Lorimer Chapel |

American Heritage

If you look back over the past 6 years at Colby (and probably much farther than that), you'll find a definite lack of any traditional folk music concerts or recitals. If my memory serves me, there have been only 3 traditional performances: Gordon Bok, Terry Masterson, and Don Stover (and neither Bok nor Stover could truthfully be called traditional in the strict sense of the word), while there have been an array of rock, popular, and jazz concerts. It seems that most Colby students, and probably most Americans in general, don't know much about their own musical heritage, and for this reason, I would like to talk about the American

"... It must be remembered that folk music evolved from a folk culture, and America's folk music evolved during the earlier periods of its history, when it could still be classified as a folk culture."

folk tradition, and how the Colby student can, of his own initiative, become better acquainted with it.

The definition of folk or traditional music is disputable. Is it, as Bartok believed, simply "peasant music", or are there certain criteria that have to be met for an idiom to be classified as folk (that it be orally transmitted, that it be of an unknown origin, etc.)? To complicate matters even more, once a definition is decided upon, there are the inevitable flaps concerning the stagnation of purism, and the lack of integrity in innovation, and so on. Just for the sake of simplicity, I will explain folk music as that especially characteristic of a given country, region, or ethnic group, musically, historically and socially defines that country, region or ethnic group. When you think of this definition in terms of America today, it becomes somewhat meaningless, since America is a melting pot with no folk consciousness to speak of. But it must be remembered that folk music evolves from a folk culture, and America's folk music evolved during the earlier periods of its history, when it could still be classified as a folk culture.

The predominant substructure in America's folk music is the English tradition, followed by African influences, and various elements from numerous other European countries and cultures. Since America is composed of different ethnic groups, you can find innumerable combinations

of musical idioms. Nearly always, however, the English tradition is the greatest common denominator. There are two basic types of American music: that classified by the term primitive, and that by

the term folk. These terms refer to the type of culture in which the music developed, and as such are mutually exclusive of each other. Music in a folk culture was woven around virtually all forms of the activity of life, and for this reason is a good barometer of the conditions that existed at the time the music was played or sung. Primitive music is different because of one basic thing: its function in life. It performed basically a religious, function and hence is not a reflection of the way the people of the group led their day to day lives. I mention this only to preclude the possibility of criticism for ignoring the music of the American Indian. The ballads, the various dance tunes, the play and work songs found in America invariably have a counterpart, either distant, as in the case of Shady Grove, or nearly identical, as in the case of Lord Bateman, in England, or at least in the England of the 16th and 17th centuries. The reasons for this are obvious, since the first permanent settlers to come from Europe in large numbers were British, and they brought with them remnants of the culture they had left behind. Since the old English broadsides and ballads were transported to America by word of mouth, they were subject to the whims, attitudes, and memories of each individual that sang or played them. Inevitably, changes occurred because of this, but surprisingly enough, a more common reason for the transformation (or degeneration, as the process is known) of these songs is explained by looking at the subjects with which they dealt. Most of the old ballads were concerned either with murder (in every imaginable form), treason, illicit sexual exploits (also in every imaginable form), or just plain strange love affairs, and many of these were altered to conform to the new American morality. The puritanical settlers changed story lines, words, and even melodies so as to make them more acceptable.



Many other forms of degeneration also occurred, the most notable being agglomeration, the bringing of many songs into one which retains bits and pieces of all the constituent music. This phenomenon is seen most readily in Cecil Sharp's collection of Southern Appalachian ballads. (By the way, Cecil Sharp, and his American counterpart, Francis Child, represent one of the great ironies in ethnic ballad collection. Sharp, an Englishman, felt that the ballad tradition in England was dead, and came to America to find a ballad tradition, closely related to the old English one, that was still thriving in the southern hills. At about the same time, Child, a Harvard man in the best tradition, decided to go to the British Isles to make the definitive collection of English ballads in their original setting. "The bear went over the mountain...")

The art of traditional music is by no means dead now, however. There are still songs uncovered each year, throughout the U.S. The New England area is even richer in this respect than the southern mountains. The amount of pure traditional collec-

tors and performers in Maine is astounding, with the types of music ringing from old ballads to English sea songs, and Nova Scotian dance tunes, with their characteristically intricately ornamented style (as opposed to the "high, lonesome" sound of the Kentucky mountains). Gordon Bok, Nick Apollonio, and Bill Bunyon are perfect examples of this. New Hampshire and Vermont are both filled with a tradition more closely related to that of the Carolina mountains than Maine, and there have been many fine southern style fiddlers and mandolin players that have come from this area. Many of these performers keep to themselves quite a bit, but many of them play either professionally or semiprofessionally, and you can see them in concert on occasion and especially at festivals in the warmer months. Last year there were so many traditional festivals, bluegrass festivals, and the like, that there was no dearth for anyone who was willing to do some travelling. The Maine Times list such events in Maine, and most music stores have some information as to events in other states. Also, there are a few clubs that try to retain a traditional format. The Stone Church in Newmarket, New Hampshire professes such a format, but only rarely has a straight folk program, with most of the performers from the Portsmouth area. There are probably many other places that I am not familiar with (there is one in Haverhill, Mass.). However, for those who would rather listen to records, there are a number of fine recordings that can give a basic understanding of American folk music. Here are just a handful:

-Jean Ritchie, *Child Ballads in America*, vols. I and II. Folkways FA 2301

-Old Time Music at Clarence Ashley's, Folkways (This was the first time Doc Watson was ever recorded) FA 2359

-Doc Watson, *Home Again*, Vanguard.

-Almost any Bill Monroe recording (Monroe is generally accepted as the father of bluegrass music).

-Any record of Uncle Dave Macon you can find. -The Dillards Pickin' and Fiddlin' with Byron Berline (a fine example of folk style fiddlin, with good notes by Ralph Rinzie).

-The Foggy Mountain String Band, Rounder Records (Get a copy of the Rounder Catalogue; they're located in Cambridge, Mass., and are a non-profit company dedicated to the re-recording of old folk records, and to the recording of "undiscovered" traditional and bluegrass performers).

-Any Gordon Bok recording (they are easy to get in Maine).

-Smoky Mountain Ballads, RCA Vintage (pretty good anthology)

-Any record by Riley Puckett and/or Gid Tanner (They, like Dave Macon and so many others, do not play the old songs in the original form, but you can get the feel of the songs from them. Besides, they are more polished than many of the pure traditional performers, and may be a little easier to find in your record store).

A discography is always too short and it betrays the preferences of the one who compiles it, but I think you can get a good overview of Traditional American music from these few recordings. They represent a wide spectrum of American music, and give you an idea of just how varied it is. Hopefully, this article has given those unfamiliar with true folk music a base of understanding. Obviously, with an article of this short length, trying to cover a subject of so broad a scope is difficult at best: there's no way you can do justice to it. But if you're interested pick up the Sharp and Child collections, read any articles by Ralph Ranzler you can find (he's a fine musician in his own right, and director of the Smithsonian Institute for the performing Folk Arts), go to the library, and listen to everything you can find. Enjoy! After all, it's your own musical heritage.



ENERGY from page 1

if the current prices remain the same. The deficit incurred this year will be about \$69,000, which will come from an already small reserve provided for deficits. The budget for next year is being formulated at this time, and the prospects are even worse.

The figures above represent only those buildings that are academic, administrative or college-residential. The fieldhouse, the fraternities, and the food services are all included in separate budgets. The athletic department is charged for the amount of fuel that they use, as are the fraternities and the food service. The \$39,000 that Mr. Pullen expects they will spend in 73-74 will be increased to \$46,000. This means that the increase will have to come out of the respective budgets.

Several things have contributed to the substantial savings of this year. Mr. Palmer feels that a 10-15% warmer winter has been a big contributor to the fuel savings. Widespread cooperation with President Strider's several notices has also contributed much to the conservation cause. As many people have noticed, the bulbs have disappeared from many of the residential halls. In those that have not been removed, the wattages have been reduced. The classrooms and the study rooms on campus have not been reduced.

Most people have also noticed that the fieldhouse hours have been curtailed. Also, the heat in the pool and the fieldhouse has been reduced. The Alumni House and the main Chapel have been completely closed to save fuel. Although the chapel and the alumni house will be open by April 1, the athletes on campus will be disappointed to know that the fieldhouse hours will remain substantially the same. This is because a large part of the fieldhouse expenses are for electricity, and warmer days will not mean less electricity. Mr. Palmer noted that, even with hours ending at nine, the fieldhouse is empty before that. If this is the case, the extra hours would not be needed anyhow.

Many students are quick to notice that there are many "hot spots" and a few cold spots on campus. The reasons for this are numerous. Foremost among them are old and broken thermostats. Previous to the energy crisis, it was cheaper to let the oil burn and the rooms get hot than it was to fix the thermostats. With the price of oil almost tripling, it has been decided that an extensive repair program for the heating system is in order. Messrs. Pullen and Palmer have agreed that this necessitates the hiring of a specialist in the field of heat conversion. Beginning March 1, Colby will have a new employee repairing and refurbishing the heating system. In addition to the new employee, four out of the eight major heating plants on campus will have been replaced within the past two years. Needless to say, the cost of all these improvements will be high. In addition to the high cost of labor, the cost of small parts, such as thermostats and valves, is astronomical. Next year's budget reflects these new, high costs.

Some students have complained of the heat being turned completely off in their rooms for a period of several hours. Mr. Palmer says that this is usually the result of a repair being performed on the heating system, and that it is never done unintentionally. As for the cold spots, Mr. Palmer says that as soon as they are reported, the cold spots are thoroughly checked out. He feels, though, that there are very few cold spots on campus; it just feels that way.

Mr. Palmer has several suggestions on how fuel can be saved. First of all, he advises students to call B&G (ext. 201) if there is something wrong with the heat in their room or dorm. A careful log is kept of all the calls concerning heat, and they are answered as soon as possible. Common sense would dictate the use of storm windows on windows that are equipped with them. If your storm windows are up, put them down. If you don't know how to use them, call B&G, or ask a friend for help. Mr. Palmer estimates 80% of the storm windows are not used properly.

This reporter feels that B&G, in conjunction with the students, has done an excellent job in curbing the use of energy. However, there is still plenty of room for improvement, as anyone can see. There are only six or seven employees for the

heating system at Colby, but there are 1600 students, all of whom can contribute some savings. So, let your room be a little cooler, and close any open windows or doors you should find. Another big help would be for everyone to thoroughly clean the radiators in their rooms. A dirty radiator can cut efficiency by 50%. Above all, alert B&G to any heating problems.

PUBLISHING from page 4

The younger faculty at Colby seems to find themselves in a position where they do scholarly work not only to further themselves intellectually but to get promotion and tenure in this institution or to help in finding a job elsewhere. Getting tenure at Colby has become more difficult, particularly with the Board recommendation that only 2/3 of faculty be tenured. Professor Archibald feels that the Academic Council, which decides promotions, is becoming more attentive to publications, but are not well-informed about the quality of them. He also said that tenured faculty are imposing standards on younger people that are tougher than what they had. With this situation, publication becomes necessary for "transfer value" to another college. In fact, in the heavily tenured History and Government, one young professor was told he could publish "magnus opus" and he still would not get tenure. In the Physics department, one professor received the implication from the Administration that if a young faculty member was going to go on tenure, he would have to publish. The result was that the young professor got busy and wrote a paper.

Another sidelight to the whole issue of publication is the amount of funding available at Colby. The Humanities receive \$25,000 annually for research, the result of a Ford Foundation Grant, now funded solely by Colby. All divisions have access to the Research, Travel, and Sabbatical Leaves Fund of \$15,000. Dean Jensen said Social Sciences received \$9200 from this fund last year, and feels that the Division that is not getting its share in Natural Science. Presently, according to the Treasurer, the College is getting no significant amounts of money for straight research from the government or from corporations.

This inequity in funding is criticized by the Social Sciences and recognized by the other departments. Professor Hogendorn feels that it is "incumbent on the College to give more support for research than in institutions that can more easily tap foundation funds." Professor Benbow feels the \$15,000 fund, which is partially tagged for pre-doctoral work, helps people who have just come, but is not large enough for others who have been here. Though it is somewhat hazardous to compare financial figures of other schools to Colby, it is apparent that both Middlebury and Bowdoin receive more in outside grants. According to Controller Luther Van Umerson at Middlebury, they get some \$70,000 annually, mostly government-financed and used for Sciences. The Dean of Faculty at Bowdoin says they receive between \$100,000 to \$250,000 for Sciences. In those departments at Colby that do not have access to large funds there seems to be little knowledge as to what money is available. Vice President Pullen feels there is a need for a staff member who would be solely responsible for keeping up with sources of government funds.

Thus, Publication in a place like Colby can have several values: negative, nebulous, or positive. And, if publication is successful it can also be ego-boosting and prestigious if, as one professor said, "You don't want to be Mr. Chips forever!"

SCORES**Basketball**

Maine	105	Colby	88
Tufts	81	Colby	91

Hockey

U Mass	6	Colby	3
Amherst	1	Colby	4

Swimming

Keene St.	68	Colby	42
Vermont	72	Colby	29
Bridgewater St.	64	Colby	48

J.V. Basketball

(record to date 5-5-0)

Maine	60	Colby	72
N. Yarmouth	72	Colby	99

J.V. Hockey

(record to date 7-2-0)

Thomas	1	Colby	15
Bates	5	Colby	7

Hockey Statistics

	Goal	Asst.	Pts.
O'Connell	10	7	17
Lemoyne	8	8	16
Heaney	5	7	12
Hartley	5	5	10
Philbin	5	3	8

Goalies	GP	Min	GA	Saves	GAA
Ryerse	13	746	72	385	5.80
Evans	2	130	6	59	2.77

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Vice Capades

Scott Hobden

The Colby women's hockey team, sparked by the all around excellent play of their captain, Lyn Estes, defeated the Brown University Pandas on Saturday, by a score of 3-1. It was the first win of the year for the Mules, and the second year in a row that they have defeated Brown in Alford Arena. The win was made more significant considering the fact that regulars Janet McManama, Sue Conant, and Cindy Pullen were unable to play due to illness.

Unlike last year's game, in which virtually

than men's hockey but it is not a joke. The girls have worked hard and long. It paid off Saturday. Many of those who saw the game will tell you it's the most fun they've had watching hockey this year. For this reason, along with the fact that a growing number of girls are participating, the program must be continued. It is a different, enjoyable and exciting brand of hockey.

Special mention must be made at this time of student coaches Rick Drake and Mark Sullivan, who have donated their time willingly, and who are in large part responsible for Saturday's victory.



all the action occurred at the Colby end of the ice, this game was much more evenly played. Colby, in fact, held the advantages overall. The first period ended in a scoreless tie, with Brown holding a slight territorial edge. Goalie Ronda Luce, as she has done so often this year, came up with a number of fine saves to keep Colby in the game until the offense got going. Colby's best scoring chances of this period came with less than two minutes to play, as the first line of center Noel Barry and wings Sue Brown and Sue Zagorski applied considerable pressure on the Brown defense. The Brown goalie proved equal to the task and the period ended with no score.

Colby opened the second period with Margie Gingras in goal, and the sophomore from Augusta responded with a couple of fine stops in the opening minutes of the stanza. Her play seemed to inspire the Mules and the momentum began to turn Colby's way. Though they were able to control more of the play in this second period the Mules were unable to score against the tenacious Brown defense. Brown was able to score on Gingras in this period when Allie McMillan, star of last year's game and sister of former Colby star Doug McMillan, dug the puck out of the corner and whipped a quick pass in the slot to Sue Ford who rifled it home, giving Brown a one goal lead. The Colby fans, with the band assisting, showed their support though. Perhaps inspired by this the Colby defense allowed Brown no more scoring opportunities in the period.

An air of anticipation greeted the third period as the large Colby crowd waited for the Mules to take charge. For a while it looked as if they might wait in vain, because in the opening minutes the Brown defense played very well, continuing to hold Colby scoreless.

Then, halfway through this final period, Fate stepped in on Colby's side, as Brown forward McMillan was accidentally struck in the face by an errant stick and was forced to leave the game. She was Brown's leader and one of the best two or three players on the ice.

Soon afterward, the tables were turned as Lyn Estes scored an unassisted goal. This play showed why she is the team captain and the most exciting player on the ice. The huge cheer that greeted this brilliant solo effort was a preview of things to come, for less than two minutes later, junior Laurie Pitts (assisted by Connie Crosby) tucked the puck home after a scramble in front of the net. The insurance goal was scored by first line center Barry, assisted by Zagorski. This goal came directly as a result of Zagorski's never ending hustle. The game, for all intents and purposes, was over; this score leaving only a minute and a half of play.

As the final seconds were counted off by the exuberant crowd, one got the feeling that Colby women's hockey is here to stay. Women's hockey is necessarily slower and more mistake-filled

Running Blues

Howie Lazar

No one can blame Colby's track coach, Alex Schulten, for letting out a long sigh of relief as this year's winter season comes to a close. For this campaign has been grim at best. Beset by injuries to key personnel such as Captain Ted Snyder and middle distance star Peter Prime, the Mules have struggled through the winter months.

Injuries alone do not tell the whole story. Academics and a drastic lack of depth have also contributed to the team's poor showing. Missing from last year's squad are quarter-milers Rick Davis and Rob Richardson, as well as sprinter Manny Myers; all for academic reasons. A team as small as Colby's can not afford to lose three talented runners.

There have been very few bright spots so far. Freshman Pole Vault Steve Hart, who recently finished fifth in the Easterns, has cleared 13 feet and has the ability to go much higher. Junior Bob Fital repeated this year as state champion in the hurdles, the only member of this year's squad to finish higher than third in the State Meet. The weight events and sprints are sorely in need of bodies. The 600 has been gamely manned by an overburdened Dave Christie, who is also forced to hold down the High Jump. The 1,000 and mile, led by the talented foursome of Dave Delande, Bruce Olson, Erhy Groothott, and the ever improving Joe Casey, form the nucleus of what could be a winning team this spring.

Despite the dismal record this winter, the team's prospects for the spring could be much better if it received more support from the student body. The team is young and improving; there are only four seniors, Howie Lazar, Peter Prime, Mick Chapuk, and Brian MacQuarrie, on the squad, none of whom has made a valuable contribution to the team this winter. But the team does need bodies. Colby's success in the future may hinge on its ability to get the trackmen in the school out for the team.

SHOPPING from page 5

dented cans of perishables (soups, beans, mushrooms, etc.) carry the risk of botulism.

Of course, the best way to save money on food is to reduce the intake, or stop eating altogether. This is a useless solution for most of us. Yet it is possible to spend less if one is conscious about how and where the money is spent. Cottle's seems to be the cheapest in food and toiletries around Waterville. First National, though out of the way for some, is making some major improvements and may surpass Cottle's in the near future. For those on-campus, Cottle's and Zayre's will give you the most for your money.

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February 21, 1974

Woodchoppers Ball

arin Hubbe

Not even practice can assure success every year as the Colby Woodsmen's Team found out this Groundhog's Day in Sainte Anne de Bellevue, Quebec. The temperature was fourteen below zero in the morning and hovered in the negative numbers all day. Freezing fingers, frozen wood, brittle saws and axe blades all added to the challenge facing Colby's six-man team.

For the first event of the morning—tree felling—thirty teams from various eastern schools gathered to chop down the nearly three dozen tree trunks which were standing in lines. On the signal each team started to chop. The object was to notch the tree so that it would fall onto a target placed by the judges. The time taken to notch the tree and the nearness to the stake were the deciding factors. Colby's team was making great time when Tom Bolmer gave his last strokes, but the tree split and fell in the direction opposite the target.

Nothing was more discouraging for the Colby team than sawing wood when the saw refused to go more than half way through the frozen log in the cross-cut competition. The saw would not bite, it was bound with every stroke. The frozen log stood between success and failure but after effort succeeded only in breaking the brittle steel of the saw.

Colby did better in the next two events, chopping and splitting. Dave Galvin thought the chopping by Cliff Reichart and Barry Davies was about as fast as any team was doing. He was right. Later the judges announced that Colby placed third in this event.

Mitch Brown looked great as he split two logs into even quarters, careful to include some of the dark heartwood in each chunk. Yet luck was not on his side. Though the log split cleanly, the all-important bit of heartwood broke away. A fine performance, but no credit.

Dave Galvin threw the ax in the target competition, striking the center of the target with his first two tries but failing to make the axe stick. On his third try he drew blood in partial restoration of Colby's reputation.

Colby's team had better luck with the swede

saw, and broke for lunch feeling that there was still hope. After eating, Mitch Brown tried the "dot-split." This event wasn't anything like the one at Colby and in fact wasn't a "split" at all, but a chop into a chopping block. In another event Chezzie III pulled the chain for Colby, ending with a smooth flourish, binding the wood into a tight bundle with the long steel strap. A second try in the cross-cut competition was guaranteed when Barry Davies managed to borrow a saw. What a change! Colby just wasn't the same team—they cut six "cookies" from the same old frozen log in good time.

The crowd had thinned by the time the Colby team rolled the 12-foot log through an obstacle course, with peavies. At the first appearance log rolling is the work of sheer brawn, but many teams come to grief as they run around in circles wondering how they should poke or clamp onto the log, the two team members sometimes working against each other.

Colby's firing squad, Tom Bolmer and Dave Galvin, stood ready with their axe, their log, and their pot of water as the signal was given to begin the fire building race. Dave split while

Tom built the wood around the pot. In a minute the matches came out and after the first disappointing fizzle, a flame appeared. A lot of air-power from Tom. Dave created a blaze over a foot high, but the pot was stubborn: they had to keep on blowing and adding wood, finally getting a bit of foam to reach the edge of the pot.

Barry Davies ran the snowshoe race. His ruggedness showed as he charged energetically over the mile-and-a-half course, along with the track stars and slimmed-down runners. It takes a big man to run with heavy, three-foot-long shoes.

Colby placed 13th in the field of 30—a good showing all things considered. (Who would want to travel hundreds of miles to chop wood in the freezing cold? Or sleep on a cold gymnasium floor with a hundred odd strangers with their assorted snores and practical jokes?) Though the art of woodsmanship is on the way out, to the people who were there it is considered more fun than work.

The exciting holiday feeling in the air, the cheers drawn from the spectators and the show of skill and strength, the tremendous sense of pride in the doing, whatever the outcome, all made for an enjoyable time (not to mention the final get together of all the contestants and those well earned glasses of beer).



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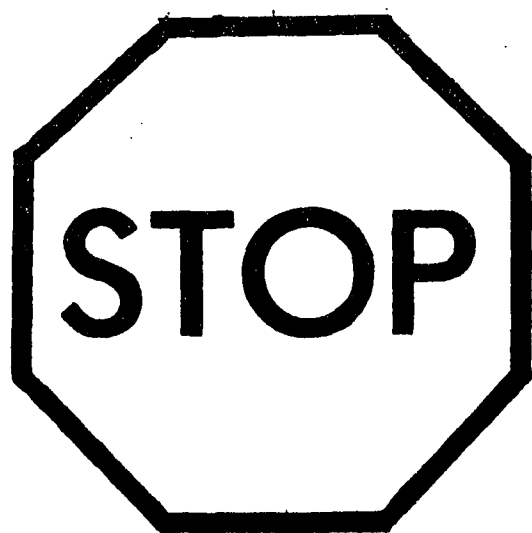
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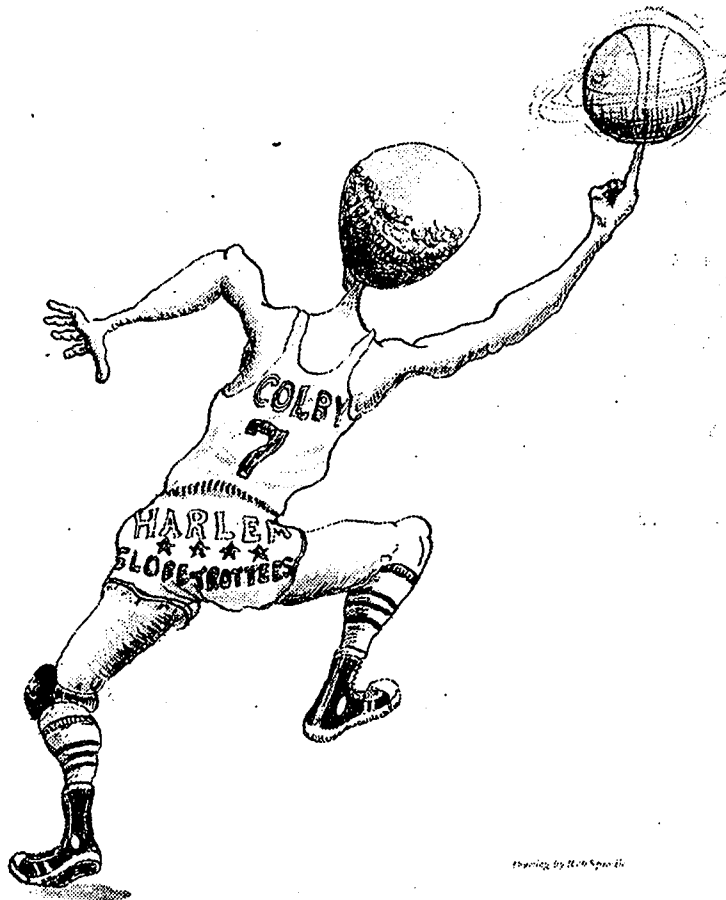
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**Tufts
Tumbles**



Bruce Young

The Mules closed out a fairly successful two weeks, winning 3 of 4, and putting together a steady and balanced offense. With an 8-6 record and 8 games remaining, chances for a post-season tournament bid are not that remote. They also have a shot at repeating as Maine state champs, although this week's loss to U. Maine seriously hampered that effort. Colby is 2-1, while Maine is 4-0 in state play, with a return match coming up later this month at home.

The most outstanding point in the Mules' play has been their well-balanced attack. Each game sees three of four players hit in double figures, with a different player taking top scoring honors every time. On the season, Colby has four players averaging over ten points, led by Brad Moore with 19, and Steve Colella with 18. Both have pulled down 14 boards a game.

The Mules won two games fairly handily last week over Bowdoin and Norwich. Despite a game-long Bowdoin stall which prevented a run-away, the defense played excellent ball, and Colby walked off a 13 point winner. Tom Sullivan led all scorers, followed closely by Colella and Moore. Three days later, Gerry McDowall was the Mules' big man as he hit 30 points vs. Norwich.

Last Thursday, the team ran into somebody who played the game of balance just a little better. Three U. Maine players put in 20 points, with two others in double figures. The Mules scored well (88 points), led by Glover with 23, but found themselves down by 21 at the half, due solely to a 59% floor average for the Black Bears. The second half turned into a basket-trading affair, and U. Maine maintained that big lead.

Balance continued to show against Tufts. Steve Colella hit for 22, Moore and Bill Clay 19 each. The game was a fairly even contest staged by two of New England's better small-college teams, until the Mules broke it open late in the second half to avenge an early season loss to the Jumbos.

A combination of tough defense, causing numerous turnovers, a dominance of the defensive boards, and an unselfish offense that takes advantage of every opening, has given Mule fans a lot more to be happy about than an 8-6 record would normally indicate. They have been plagued by a fairly tough schedule, and, of course, the injury of Brad Moore. Because of the cast on his wrist, his stats have fallen a little, but one of the other players has usually risen to the occasion to give the team that extra fire-power. With 6 home games remaining, it appears that there are only good things to come for the Colby hoopsters.



**Season's
Skiing**

Ned Lipes

This year's Colby Ski Team had an exciting season, although it finished a disappointing third out of ten schools in the Division II Championships. Despite a lack of practice, the alpine team skied well in the early races for the Maine Collegiate Championships. Freshman Tom Whittier won two of the six races in the series to win the overall Maine Collegiate Trophy while sophomore co-captain Ned Lipes finished third.

In the first four-event meet at Windham College, the Colby team scored an impressive victory with Tom Whittier winning both alpine events. The nordic team, led by junior co-captain Ned Battey, held its own against stiff competition to insure the victory. Colby finished second in its next meet at Keene State with Ned Lipes winning the giant slalom and Ned Battey finishing a commendable sixth in the jump.

Last week Colby went to the Division II Championships at Norwich with hopes of another victory. Veteran jumper Brett Bayley was back to support freshman Nat Beal and Ned Battey on the difficult 48 meter jump at Norwich. Two jumpers were seriously hurt on the icy jump as all but six competitors fell on at least two of their jumps. Both Battey and Beal were victims of the difficult transition on two of their three jumps. Brett Bayley, jumping for his first time this year, showed excellent form as he took second place. His longest jump was 114 feet.

Colby raced only two men in the 15 kilometer cross-country event. Both Ned Battey and junior Jim Gibson had difficulty with the icy track on the course and didn't finish as well as they had hoped to.

The alpine events at the Division II Championships were held at the Killington Ski Area in Vermont. The steep, demanding courses took away much of Colby's advantage because of the lack of training on this type of trail in Maine this year. Colby's alpine team was easily the best at the meet with excellent depth in freshman Jeff Sanderson and Rich Healey as well as sophomores Doug Werme and Scott Houser.

At Killington, Tom Whittier won the giant slalom, Ned Lipes was fifth and Doug Werme was tenth. The tough course and questionable disqualifications eliminated the rest of Colby's team. The slalom course was even tougher with only four finishers out of the first twenty-five starters. Jeff Sanderson turned in two excellent runs for fourth place and was the only Colby racer to finish both runs.

The Colby team got many bad breaks at the Division II Championships and, therefore, could not advance to the Division I Championships as a team because only the winning team could do so. However, Brett Bayley, Tom Whittier, Ned Lipes, and Jeff Sanderson will go to the Division I Championship this weekend as a result of their individual performances last week.

Coach Hubert Kueter and the young team are looking forward to better luck and more snow next year.



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Thursday

Open Graphic Arts Workshop
 Gabrielson Lecture: Louis Henkin6:30 p.m.
 8:00 p.m.Woodman
 Dunn

22

Friday

Recital: Paige Tyson, Karen Blough
 Hockey vs. U. Vermont
 Film: Best of N.Y. Festival of
 Women's Films
 Concert: Colby Trio
 Great American Dream Machine
 Special12:30 p.m.
 7:00 p.m.Given
 Home7:00, 9:30 p.m.
 8:00 p.m.Lovejoy
 Given

10:00 p.m.

Ch. 10 WCBB

23

Saturday

Crafts Fair

10:00 a.m.—
 4:30 p.m.Runnals Union
 HomeHockey vs. Salem State
 Boston Bruins vs. Pittsburgh (live)
 Lloyd McNeill Quintet7:00 p.m.
 8:00 p.m.
 8:30 p.m.Ch. 10 WCBB
 Given

24

Sunday

Nat'l Indoor Tennis Championship
 Mellon Organ Recital
 Bergman Festival "The Virgin Spring"
 Film: Best of N.Y. Festival of
 Women's Films
 Vienna Philharmonic—Strauss1:00 p.m.
 4:00 p.m.
 6:00 p.m.Ch. 10 WCBB
 Lorimer Chapel
 Ch. 10 WCBB7:00, 9:30 p.m.
 7:30 p.m.Lovejoy
 Ch. 10 WCBB

25

Monday

Katahdin Council Meeting
 Film: "Alphaville" (Soc. 312b1)
 "The Unquiet Death of Julius and
 Ethel Rosenberg"
 Montreux Jazz Festival '736:00 p.m.
 7:30 p.m.Johnson Hall
 Lovejoy8:00 p.m.
 9:30 p.m.Ch. 10 WCBB
 Ch. 10 WCBB

26

Tuesday

Photography Workshop
 Ronald Davis
 Poetry Reading: Theodore Enslin
 Films: "Zazi dans le Metro"
 "Hold Me While I'm Naked"9:00-11:30 a.m.
 1:00-2:30 p.m.
 4:00 p.m.Robins Room
 TBA
 Gallery

9:30 p.m.

Lovejoy

27

Wednesday

Outward Bound Film
 Great Decisions: The Soviet-
 American Detente
 Bergman Festival "Wild Strawberries"6:00 p.m.
 8:00 p.m.
 8:30 p.m.Lovejoy
 Ch. 10 WCBB
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Maine

Conference: Transportation Alternatives Feb. 22, 9 a.m.-4 p.m.
 Augusta Armory

Seminar: "Nursing Risk and Change" Feb. 28, March 1
 Westbrook College

Lecture: "Land and Oil in the Middle East" Feb. 27, 7:30 p.m.
 U. Maine at Farmington

Photographic Exhibit Thru March 1
 South Portland Library

Norman Luboff Choir March 2, 8:00 p.m.
 Augusta Armory

"Chicken Coop Gallery": Wood Sculpture Thru March 15
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 9 a.m. to 3 p.m. on 2nd floor Roberts Union.

Gabrielson Lecture

Louis Henkin, Hamilton Fish Professor of
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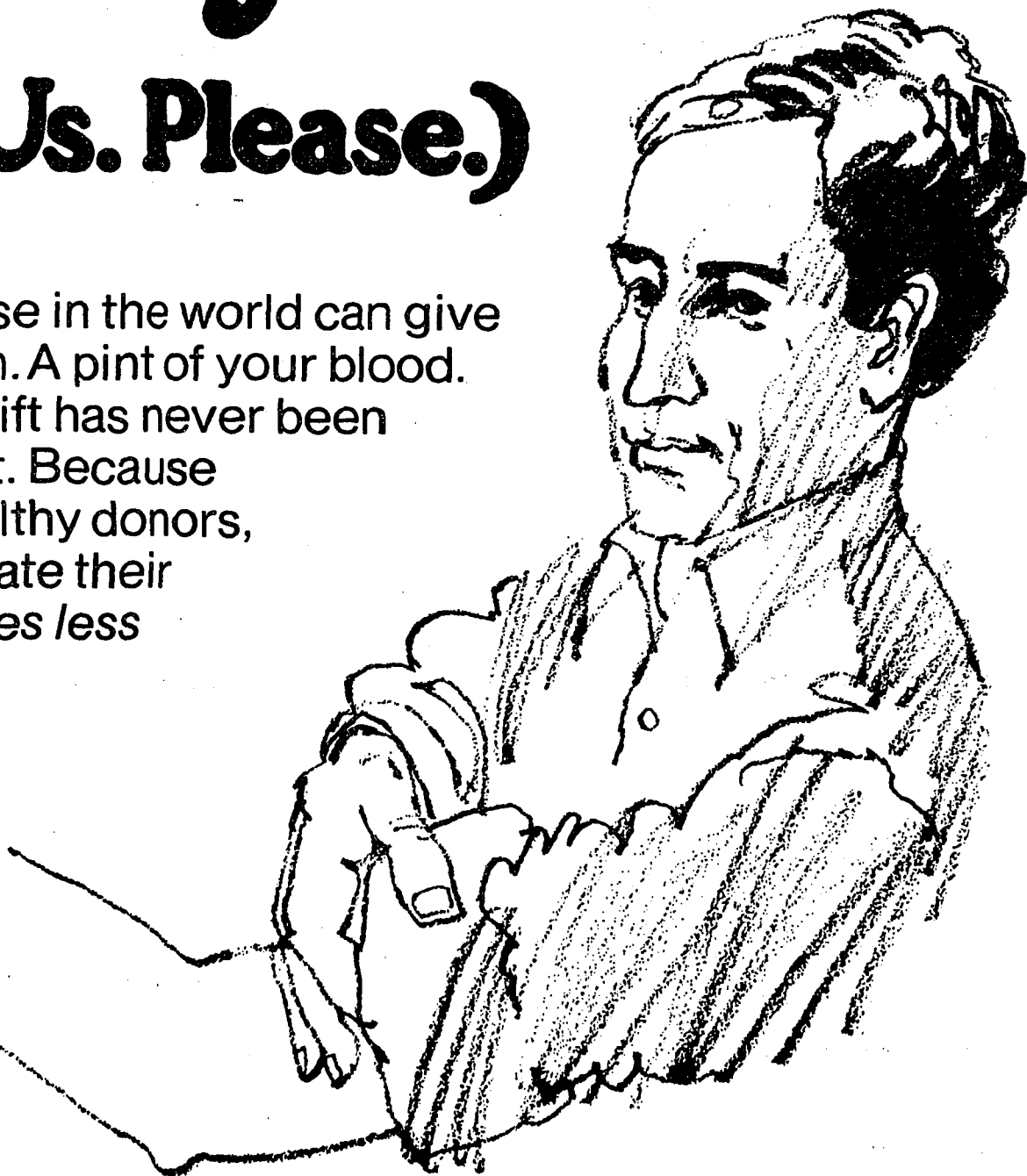
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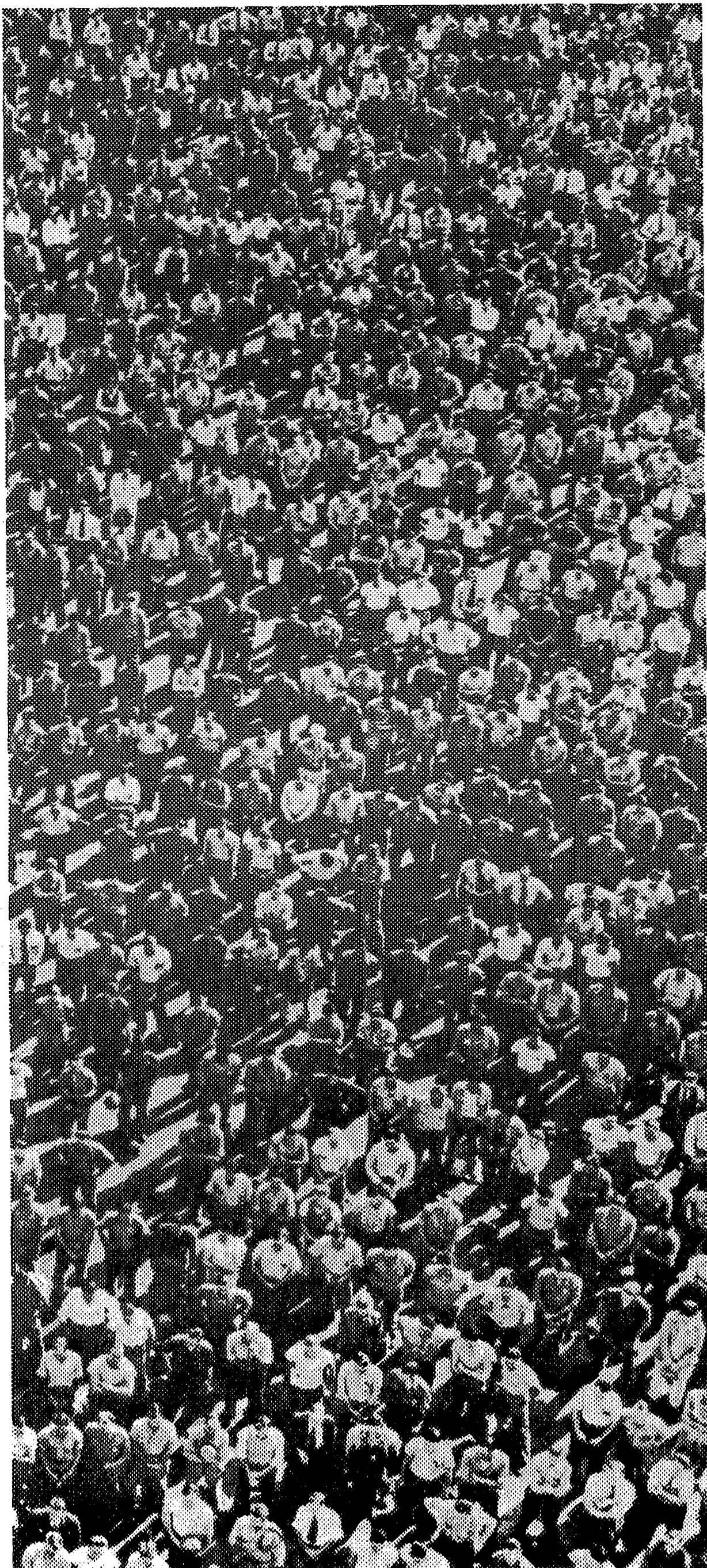
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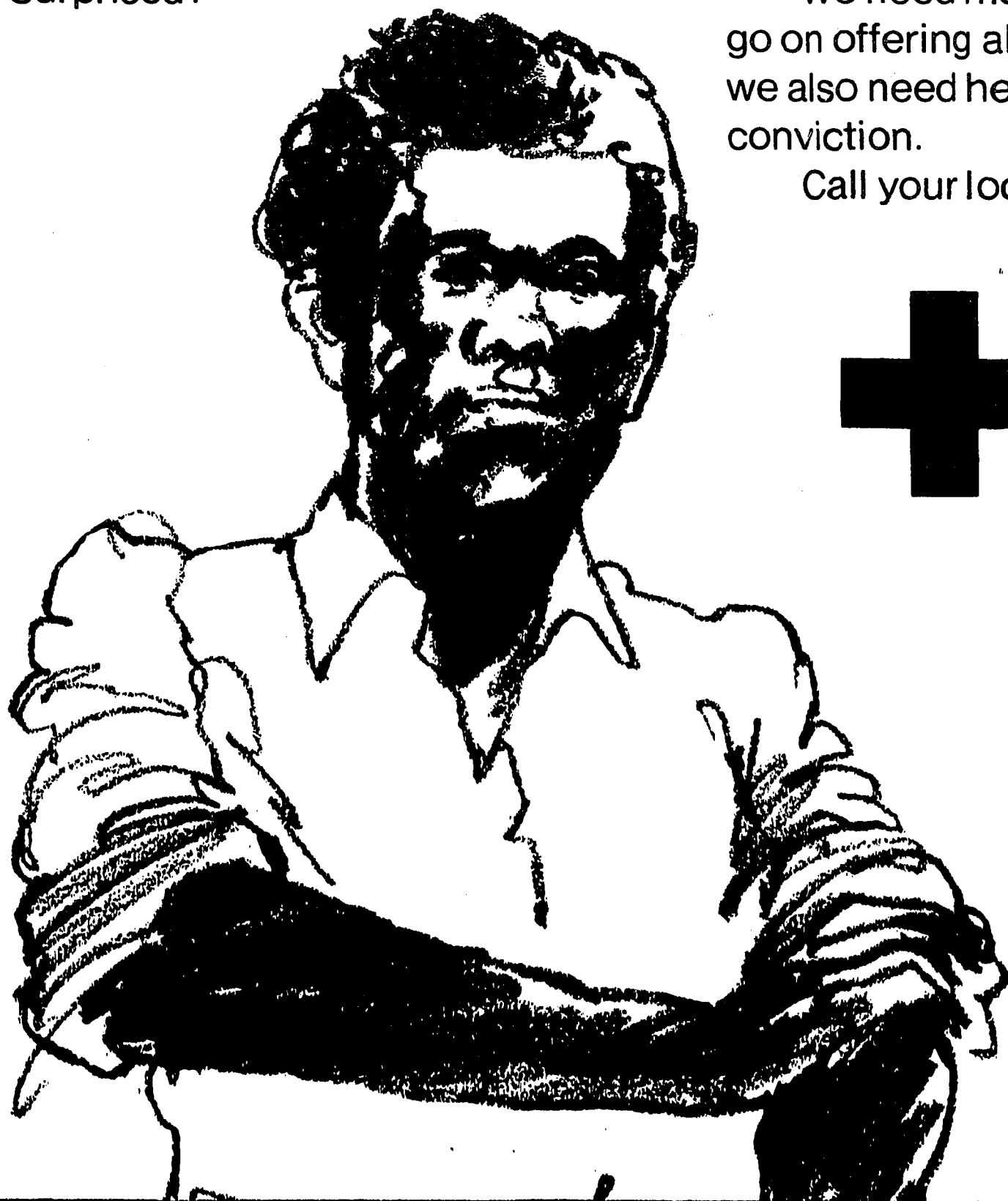
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