

Special Winter Carnival Edition

What A Weekend! Carnival Spirit Snowballs



VICTORS DISPLAY HIGH SPIRITS at Friday's midnight tug-of-war contest. The rope somehow survived the strain of the featured DU-LCA contest, though some of the 'horses' were found buried in the snow the next morn.

Godspell

By Jeff Sherwood, ECHO Staff

Most of the Colby community must be aware by now that the rock opera, *Godspell*, is being performed this weekend at the Waterville Opera House. Having seen one of the final dress rehearsals I must say that the avalanche of publicity and praise preceding the production is well deserved and that the show is definitely one of the most impressive events on the Colby calendar this year.

John Mulcahy's ingenuity in creating stage movement, maintaining a steady pace, and improvising from a skeleton script cannot be too highly praised. The characters move fluidly from one role to another; John the Baptist, for example, moves through many transmigrations, finally playing the role of Judas Iscariot. Throughout their role switches, the cast members portray several different characters, often caricaturing stereotypes indigenous to American culture; even Richard Nixon makes a brief appearance. The Mulcahy script is, in fact, full of Americanisms which include the appearance of Christ as the host of a quiz show on Christian education. These and other roles of Christ (played by Chas Cowing) reflect a major aim of shows such as *Godspell* and *Jesus Christ Superstar* which may be over-simply considered as the contemporizing of Christian theology and Biblical history. As a self proclaimed atheist I must confess that despite my conservative inclinations, *Godspell* succeeds in having a greater spiritual meaning for me than any of my recent forays to Waterville churches. I think part of the reason for this phenomenon stems from the enactment of various histories such as the Last Supper which cannot hope for the same dramatic effect at the communion rail. I am specifically reminded of the song 'Day by Day' which I shall maintain against all opposition has deep spiritual and devotional meaning. When one of the cast members sings into the eyes of Christ, with the rest of the cast swelling the chorus and moving toward the audience the scene has added meaning. Aside from the fact of dramatization, I think the effect is enhanced because all the characters are peers, members of my classes, which makes it easier to identify with the action. Perhaps another reason is the palpable effect which the script has had on the actors, which extends beyond mere showmanship. Scenes such as this one have an electrifying effect which is further enhanced by the cast's vitality and cohesiveness.

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MICKEY SAYS HI! from the DU Magic Kingdom

Snow Sculpture Judging

by Kevin Convey

Tau Delta Phi and Averill were both accorded first place and Delta Upsilon third in the judging of the snow sculptures held last Saturday afternoon as part of the Winter Carnival '75 festivities. The announcement of the winners took place at the Winter Carnival Ball, held later that evening in Wadsworth Gymnasium.

As a result of a tie in the voting, no second place winner was selected, and the prize money for first and second place was combined and split between the first place winners.

Prizes were: first place, \$100 cash; second place, \$50 gift certificate for the Pub; third place, \$25 gift certificate to the South End Cafe.

Judges were President and Mrs. Strider, Dean and Mrs. Wyman, and John Joseph, and Carnival Chairman Bob Anderson accompanied the judges from site to site.

The theme of the contest was announced as "Scenes from America: Past, Present and Future," and sculptures were judged on the criteria of creativity and adherence to theme, technical achievement, and artistic merit. The tone of the sculptures ranged from the satirical, exemplified by Phi Delta Theta's "Leisure in America" and Mary Low's "American Boudoir," to the nostalgic, best represented by DU's amazingly executed "Magic Kingdom," along with many examples of pure americana, including Pi Lam's "America's First," Foss's "The Celebrated Jumping Frog of Calaveras County," and Averill's "The Iron Horse."



BEN FRANKLIN TUGS on the oars as Colby students cheer him on.

A large crowd was gathered at the site of almost every sculpture, and many followed the judges as they made their way around the campus. Onlookers enjoyed a moment of levity at the Tau Delta sculpture entitled "That's How it was—200 Years Ago" when Dean Wyman attempted (with some success, incidentally) to walk on the "water" in the wake of the rowboat, while President Strider

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INVOLVED IN THE JUDGING were (l-r) Bob Anderson, R.E.L. Strider, Mrs. Strider, John Joseph, and Willard and Mrs. Wyman.



ARMS AND LEGS FLY—One enthusiastic team from Marriner attempts to navigate treacherous Runnals Run at Saturday's race.

Fanning the Flames

Bill Tuttle

A smoldering coal was fanned into flames last weekend, and the glow of campus unity spread through the buildings and across the snowy expanses, from Roberts and Runnals, ignoring and demolishing the barriers in between. How did Winter Carnival '75 get off the ground? Who tirelessly fanned the leaden coals?

Last fall, Bob Anderson suggested to the deans that they call together the fraternity presidents and dorm head residents for the purpose of rekindling the spark of campus-wide cooperation in the form of a special Winter weekend. As the weeks passed, the initial flush of enthusiasm wore off, particularly among the fraternity presidents. Anderson and his Winter Carnival Committee of about 30 interested individuals kept at it though, despite the desertions and ever waning support.

In December, when it looked like the Carnival might be more than just a gleam in the interested students' collective eye, Student Association granted \$1700 for the band and \$900 for other expenses. Despite this financial boost, Anderson found that support from fraternities and sororities dwindled to next to nothing. Nevertheless, they persisted in their efforts, and the result was the nearly unqualified success of last weekend.

Eighteen imaginative and exceptionally well-done ice sculptures, well-attended and spirited athletic events, enthusiasm, exhibitions, contests, smiles, campus-wide competitions, free-for-all activities, being high and staying that way, children gazing up wide-eyed at Mickey Mouse and the Magic Kingdom, reckless tray-racing, abandoning the established routine, seeing "the other side"... these were some of the things people saw and felt last weekend.

The spirit of the Carnival is the flame of friendship and cooperation and this flame must not be allowed to die out. The vistas of campus unity which were glimpsed over the weekend were, in a sense, artificially introduced, since without the determination of a very small nucleus of people, the carnival never would have been. The spirit of the Carnival is always present, it's unfortunate that it seems to need a catalyst to make people aware of its presence, like the Christmas spirit needs in order to be seen.

As we move on and the memories of Winter Weekend of '75 grow dim, we must not allow the ideal which was its essence to fade, but rather it must and will grow in strength as we grow together. In this spirit, we encourage all individuals to do what they particularly can do to create a more constructive, unified atmosphere, because every little bit helps.

The ECHO is in existence to help in any way it can to further these ideals and heartily welcomes input from every corner, even the darkest and dingiest, of the campus. The richer the content of the ECHO, the greater the understanding and cooperation we can achieve as a union of learning individuals.

Shittons Boost Carnival Spirit

by Jen Easton

Spirits were high Saturday night as a majority of Colby's populace miraculously found its way down to Wadsworth gym and the music of the well-known Shittons. The Runnals beer bash, which preceded the concert, certainly gave an added boost to the enthusiasm at the four-hour show, and all enjoyed the group in one way or another. Everyone lent either their ears, eyes, or feet to the performance and took advantage of a rare opportunity at Colby—talented, fun-loving entertainment. Even if 50's music was not number one on your list of enjoyment, there were two sets devoted to more recent and popular hits, as well as good all-time, foot-stompin' tunes.

One of the highlights of the show was the Shittons' great communication with the Colby crowd. To say the very least, it was not an impersonal concert. Not only did the group's members literally get right into the crowd, some Colby-ites managed to get wrapped up in the entertainment business, as evidenced by one enthusiastic dancer who leaped on stage.

Five Toboggan Teams Split Cup

Challenged by a treacherous track and stiff competition from the runners-up, two teams tied for first place in the Winter Carnival Toboggan Race and agreed to share the loving cup commemorating its 1975 running.

The winning time for the run down Runnals Hill, Saturday, was 34 seconds flat, clocked by Team One of Bob McAuliffe, Al McCersie, and Gil Becker and Team Six of Dan Hoefle, John Gray and Bill Britton. These two emerged from a field of ten teams which had qualified for final competition.

McCersie credited luck for his team's victory but said it helped that the team consisted of "two Irishmen and a leper."

Twenty-five teams entered the preliminary competition Friday, racing in near-zero temperatures and fading sunlight. Many teams were defeated by the treacherous turn at the middle of the Runnals Hill track, which demanded perfect balance and good steering.

The fastest time Friday was 31.69 seconds clocked by McAuliffe, McCersie, Becker, and Barry Rabin.

Placing second in final competition was Team Four of Mitch Brown, Michael Rieck, and Craig Snider, who said their toboggan was "under control" for the entire run. Time was 35.7 seconds. In third place was Team 18 of Mark Murphy, Chuck Ludasik, Bob Johnston and Dan More with a time of 35.9 seconds. More said his team "stayed in a good groove" to negotiate the track.

As far as talent is concerned, the Shittons certainly possess it. Their first set provided tremendous opportunities for each member to exhibit not only vocal, but instrumental talent, and each took full advantage. Then in the second set, the Fifties routine, the Shittons poured on the bawdy and sophomoric humor that typified those days.

Saturday night's good times are what makes carnivals and concerts at Colby worth all the work that's devoted to them. The college relaxed and got together, created one good time after another. The Shittons concert was an en masse manifestation of what a little enthusiasm can do for a small liberal arts college in Maine.



MOTO-KEG provided refreshment for weary snow sculptors putting final touches on their entries before the judging Saturday. Following closely was MOTO-POT.



Bristol Tops 'Seilers Series'

by Bill Silverman

Faster than a speeding bullet? Not really, but the twenty-two racers in the First annual Tray-Luge Race were setting records as they plummeted down the 30 degree slope at the Colby Ski Area, Saturday.

Taking first place was Ted Bristol. Dan More lost his tray on a mogul near the finish, flew into the air, turned twice, and landed back on his tray, riding it into second place. Jon Smith was third.

The fastest time on the 200 ft. course was 11.2 seconds. Employing Metzian physics, the fastest speed was estimated at 30 m.p.h.

According to the rules, the "Seilers Series" was to be a race of speed, "the fastest clocked time wins". Style would not be important. But, as the course got progressively faster, technique became a major factor.

By the third heat, only eight out of twenty-two racers finished their runs without a spill. The predominant technique of the day was the classic Luge position, a nearly supine position with the legs fully extended forward and the arms held way out to the sides for steering. There were also a large assortment of handles, cushions and seat belts. The most unusual style was Peter Bieu's "Belly Buster", a prone position with the racer strapped to his tray - guaranteed to cause "distress in the lower tract". The seat belt and cushion, combined with classic

Luge position looks like the best course of attack for next year's Tray-Luge contenders.

The First Annual Tray-Luge Race was "sponsored" by Mr. J. Paul O'Connor, Colby Director of Food Service. Interviewed at the hockey game Saturday afternoon, Mr. O'Connor said he'd "settle matters with Bruce Cummings". Good luck, Bruce!



PURPLE'S THE HOT TICKET! Colby X-C Racers wax up before Sunday's romp over and around the hill.

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attempted to engage an icy Ben Franklin in conversation.

Although the press was not allowed to witness the actual judging which took place in the President's home after all the entries were viewed, highly-placed sources have informed the ECHO that the judging was close, and that the process took over an hour.

Each of the sculptures were rated on a scale of 1-10 in the three specified categories. The judges quickly decided the winner in each category, and determined Tau Delt's sculpture the most creative, Averill's sculpture the best technical achievement, and DU's sculpture the most artistic.

At this point, the best all-around sculpture was determined by a secret ballot, with the judges assigning a point value of one, two or three to each of the three sculptures on the criterion of the best sculpture in all three categories. The final tally found Tau Delt and Averill tied for first place with 12 points each, and DU trailing with 7 points. Thus the complicated prize arrangements. So much for elementary mathematics.

Foss's "MacDonald's" and Leon Shapiro's "Jail-The Cooler" both received honorary awards for structural stability, and "MacDonald's" was voted most likely to have snow at commencement.

Lambda Chi and Mary Low won honorary awards for "inventiveness and American symbolism," Zeto's King Kong received honors for "technical achievement and daring," Foss Hall's celebrated Frog won recognition for his "whimsy and Charm," and Pi Lam's Betsy Ross received honorary recognition for excellence in portraying the "American Heritage."

The judges missed the opportunity, however, to award Mary Low an honorary prize for innuendo for their entry entitled "American Boudoir," depicting two couples in a gigantic bed watching T.V., attended by dog, cat and child. The innuendo award would go for the inclusion of a fifth person in the bed—under the covers.

Pomeridis Is Slalom Champion

Steve Pomeridis emerged as the winner of the Winter Carnival Slalom Race, Saturday, with a time of 33.5 seconds. Taking second place was Len Salter in 33.6 seconds. Tying for third place were Henry Sigourney and Lars Wallace.

In the womens division Ronnie Posner won with a 42.1 seconds, Shelley Roberts ran a close second in 43.1, and Mary Tuttle took third.

The downhill competitors were hampered in their efforts to win a Polaroid camera, the prize for the race, by the numerous prayers who slid into the slalom course from the near-by Tray-Luge contest.

At one point in the race the gateman jokingly asked John Lombard if his goggles made him go faster. "No," John replied, "I cry on the way down and they keep the tears out of my eyes."

Watch Your P's and Q's

To many students (probably faculty as well) watching your P's and Q's probably means nothing more than don't give me any lip. But actually it is an old saying which bar tenders used to use to warn customer's to watch how much beer they were drinking; in other words, to watch their pints and quarts. Well, the bar tender was missing from the scene this past weekend, and rightly so, for when it was all done the folks around here had consumed well over fifty-five kegs of beer (962.5 gallons or 13,392 glasses). Of course this doesn't include privately bought beer or anything guzzled downtown. The breakdown looks like this:

L.C.A.10 kegs
D.K.E.7 kegs
D.U.5 kegs,
2.5 gal. whiskey,
.5 gal. vodka
P.D.T.3 kegs
K.D.R.2 kegs
12 gal. Tequilla
A.T.O.20 gal. wine
T.D.P.2 kegs
Z.P.1 gal. whiskey



Colby you've come a long way. At the last Winter Carnival an announcement in the Echo read: "Drinking is positively not allowed at any all-college functions and shall be restricted to the fraternity houses."

Squirrel Chasers Race on Runnals Hill

by Jim Gibson

Last Sunday, as part of the Winter Carnival, the Outing Club sponsored a cross-country skiing race on Runnals Hill. Thirty-five entered, six women and 29 men. Deane Mclean from the Colby Ski Team foreran the race and set a 16:30 record on the three kilometer loop.

Charlie Fitts won the race in 17:57. Sal Hawk was the fastest woman with a time of 25:48. Barbara Houslett placed second (25:50), Nora Dudley third (25:53), Patty Brown fourth (27:00), Lisa Klein fifth (28:17), and Leslie Anderson sixth (32:42).

Men breaking twenty minutes were 2. Martin Hubbe (18:21), 3. Chris Whiting (18:51), 4. Bill Tuttle (18:58), 5. Henry Banks (19:01), G. Brett (Olaf) Thacher (19:03), 7. Tim Hussey (19:24), 8. John Lombard (19:36), 9. Doug Werme (19:47), 10. Peter Knowlton (19:51), and 11. Jody Hotchkiss (19:58).

This event was so successful that we will probably have another race in the near future, possibly with a mass start or some other new innovation. Judging from the enthusiasm of the racers and spectators this event can certainly become a regular one in the Colby Winter Carnival.



OLD GEORGE MAKES WAVES as he's drawn across the Delaware River behind a one-Franklin powered skiff.

Prepare Ye the Way of the Lord

Godspell Hits Waterville



John Mulcahy combines experience and talent in his direction of Godspell.

GODSPELL, the soft-rock musical based upon the Gospel according to Saint Matthew, will be presented Friday, Saturday, and Sunday at the Waterville Opera House. Curtain time is 8:00 p.m.

Tickets for Colby students are \$1.50 in advance, and may be purchased at the dining halls. In addition, one may reserve tickets by calling extension 333 between 4-5 and 8:30-10:30 p.m.

The production is one of the most ambitious theatrical ventures of recent Colby years. As a musical theatre, GODSPELL depends completely on the creativity and versatility of its performers and director. Technically, it must be carefully and imaginatively staged, a task worthy of the talents of Tom Huebner, the show's technical director. All of the show's elements, have to be precise, full of life and well executed in order to bring out the magic of GODSPELL.

This challenge was chosen by director John Mulcahy who organized the production as a Jan Plan for all participants in the production. The cast Chas Cowing, Tom Green, Claire Julian, Mike Yeager, Helen Rand, John Orefice, Joyce Smith, Dick Clark, Claudia Schneider, Lauren Seigel and Annie Holloway, possess a variety of musical and add their own brand of insanity to the production. Cathy Durand brings her skills as a seamstress and patience as a human being to the role of costume designer. Neil Gardiner, who plays piano and organ, heads the fine band which includes Roger Hatch on bass, Ben Ford on guitar and Ernie Munre on drums.

This amalgam of talent is ably coordinated by the show's father, John Mulcahy. As director, choreographer, vocal coach, rehearsal pianist, organizer, and cast morale chairman, Mulcahy brings a wealth of experience to the task. A music major, John has also founded and performed in a summer theatre in his hometown of Boxford, Mass. He is perhaps best known for his beautiful production of JACQUES BREL two years ago here at Colby.

GODSPELL is not to be missed. Although there is an obvious lack of program and facility here at Colby, GODSPELL insists that theatre be not less than the ambition of the students.

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So, beyond the dimension of entertainment (incidentally the show is very funny), there is the aspect of spirituality on which Mulcahy has kept the show well focussed. The comic and the serious are well contrasted, developing a well balanced effect which culminates in the triumphal reprise of one of the show's major musical themes.

Doubtless I have omitted several aspects worthy of adulation such as the musical arrangement, the choreography, and the technical accomplishments of Tom Huebner and Cathy Durand among others. But there is plenty of time in the next week for the praise which is undisputedly deserved by all.

**all
good
gifts...**

The Gospel of Godspell by Chas Cowing

Matthew's tale is essentially one of the life of Jesus Christ, his teachings and his eventual betrayal. Beginning with his birth, popularly recognised as the coming of the Messiah, the story moves quickly through Herod's massacre of the children of Bethlehem to John the Baptist appearing from the Judean wilderness proclaiming, "Prepare ye a way for the Lord, Clear a straight path for him!"

John immediately recognises Jesus of Nazareth as the Christ and tries to dissuade him of his baptismal plans, saying, "I need rather be baptised by you." Whereupon Jesus reminds him of God's will and the need to conform with all that God requires.

Immediately, after Jesus' baptism, "a voice from heaven was heard saying 'This is my son, my Beloved, on whom my favor rests.'" Confirmed in his station, he is led away to be tempted by the Devil. After having chased Satan from his person, he is prepared to teach. His lesson: "Repent, for the kingdom of Heaven is upon you."

Thus begins the Sermon on the Mount, wherein Jesus and his newly found disciples go up to the hill and he proceeds to teach them of the life they must adopt if they are to follow him. Here is Godspell's true strength, for many of these lessons and parables are recreated in spirit as well as in word during the first act of the show. The far reachingness and profundity present in his simple stories and teachings have a remarkable effect upon his followers; they accept his word as the word of God. "When Jesus had finished this discourse, the people were astounded at this teaching; unlike their own teachers, he taught with a note of authority."

Then follows a period in which Jesus travels about Israel, teaching, healing and announcing the Word. He has given his twelve disciples the ability to heal and they too perform God's will in these ways.

At this point, Jesus seems to run into difficulties with the local authorities when they come upon his disciples eating corn from a field on the Sabbath. Jesus answers, saying, "I require mercy, not sacrifice...the Son of Man is sovereign over the Sabbath." From that point on, the Pharisees begin to lay traps by asking questions about healing on the Sabbath, about taxes to the Roman emperor; they accuse him of working in Satan's name; they demand of him signs. Each time, instead of being tricked, he cleverly turns the challenge and catches the Pharisees in the breach.

From this moment on, Jesus seems to realise that his eventual trip to Jerusalem and his subsequent martyrdom are imminent. The Pharisees maintain a constant, threatening presence and he is conscious of this presence. His demeanor is sometimes gloomy and occasionally he snaps, even at his disciples, for having too little faith. On his way to Jerusalem, finding nothing on a fig tree but leaves when he is hungry, he condemns the tree to wither before the eyes of his disciples. They are amazed, probably not only at the feat, but also at the fit of anger from their usually placid leader.

Several more times, the Pharisees attempt to trap Jesus in his words. Each time he is successful in his defense and counterattack. He then asks a question of the Pharisees concerning the genealogy of the Messiah, which they are incapable of answering, and from that day on, no one dares to challenge him.

Jesus then addresses his disciples and the people of Jerusalem, condemning the Pharisees and doctors of the law. He works himself into a rage and proclaims of the temple buildings: "Yes, look at it all. I tell you this; not one stone will be left upon another; all will be flung down."

He then begins leaving his disciples instructions for men to follow after he has been murdered, giving descriptions of the final judgement and the second coming of the Son of Man. He tells them that he will die in two days and instructs them to make plans for a last supper to be held.

While in a leper's house in Bethan, a woman comes to him and empties a bottle of costly oil upon him. Indignant, the disciples demand why the woman had not sold the bottle, giving the money instead to the poor. Jesus defends her, saying, "You will have the poor among you always, but you will not always have me."

"Then one of the twelve, the man called Judas Iscariot, went to the chief priests and said 'What will you give me to betray him to you?' They weighed him out thirty silver pieces. From that moment on, he began to look for an opportunity to betray him."

Jesus, of course, knows he is to be betrayed, and by whom. He waits, however, until Judas declares himself to the group at the last supper for the news to be broken. He then tells them that they will soon disown him three times. They cannot believe him.

At the Garden of Gethsemane, he leaves them by the gate while he goes to pray. He returns once and finds them asleep. Again, he goes to pray, returning, he finds them asleep. Once more, going to pray, he comes back to find them asleep. Just then, at the crowing of the cock, Judas Iscariot arrives with a great crowd armed with swords and cudgels.

"Then all the disciples forsook him and fled."

Here is my servant, whom I have chosen,
my beloved, on whom my favor rests;
I will put my spirit upon him,
and he will proclaim judgement among
the nations.
He will not strive, he will not shout,
nor will his voice be heard in the streets.
He will not snap off the broken reed,
nor snuff out the smouldering wick,
until he leads justice on to victory.
In him the nations shall place their hope."



VAUDEVILLE? Rehearsal of Godspell in Dana Lounge, Tom Green and Chas Cowing are pictured singin' and dancin'!

Student Art Featured in Bixler

by C. Konefal

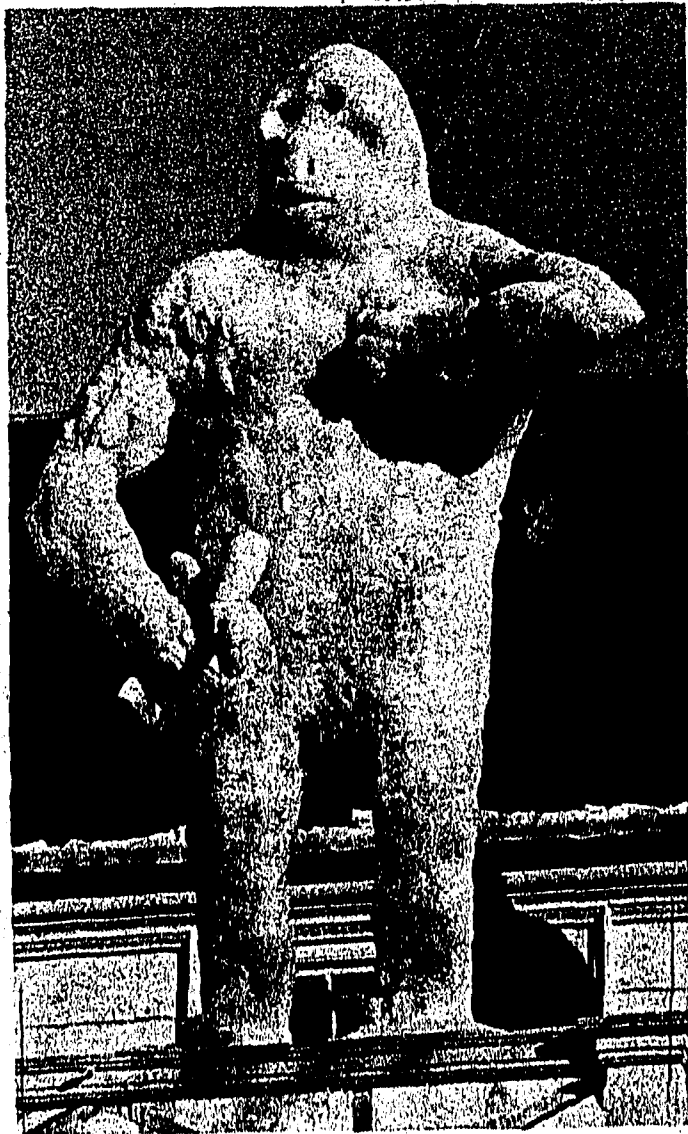
Entering Bixler, a visitor to the Jette Gallery probably expects a high degree of professionalism in its exhibitions. The show which opens the 1975 Student Arts Festival more than exceeds these expectations. Quality is simply not enough for a successful exhibition. Just as important is how effectively an individual piece relates to its setting and the exhibit as a whole.

The arrangement of the exhibition lends great appeal to the roving eye and moving feet. Selectivity has prevented congestion so that every work stands on its own. As far as the art itself, the range of techniques and individuality of styles far surpasses previous years. Entering the gallery, the paintings have a powerful impact with their intense and expressive colors. The sculpture reflects the individual nature of developing styles. Laurie White's finely finished Jester figures are an exciting addition to student sculpture at Colby. It is amazing to see what can be done in a month of concentrated effort, as displayed in Sue Davidson's jewelry or the striking batik pieces. After observing the graphics and prints, and then the woven wall hangings and pottery displays, it becomes hard to distinguish between the high quality of art and craft.

Downstairs, the photography exhibit was more "arty" than art. Color photography's special challenge is to avoid falling into the picture postcard category. Pat Trunzo's selection dominates the exhibition in terms of photographic excellence as well as its display. So many photographs were chosen that the exhibit will be changed during the Festival. Be sure to come again.

The high standards were maintained largely through the judging efforts of Harriet Mathews, Jim Higgins, and Jim Carpenter of the Art department. David Isaacson is the student head of the SAF exhibition, and with the help of Linda Day, Nan Weidmann, and Laurie White, the show maintains its professional touch. David was most pleased with the co-operation and interaction between faculty and students which go into making the SAF such a success.

The exhibition runs until March 4, and is a definite must if you consider yourself a member of the Colby Community. Coming events to the gallery are a faculty show featuring the works of Harriet Mathews, sculptor, and Tom Higgins, painter. The Maine Photography Show sponsored by the Maine Arts Commission follows the exhibit by Professors Mathews and Higgins. It is most refreshing to see the enthusiasm surrounding the fine arts at Colby.



Students Seek Aid in Project

Two Colby government majors are making a documentary film on lobbying in the Maine State Legislature for a special topics course. However, as they do not have transportation to and from Augusta, they need student help in getting to the state capitol.

Prices Rise, But Crafts Still Popular

Taking a break from snow sculpting and tray-racing, Colby students flocked to the Crafts Fair, Saturday. Money was a big concern for the fair's patrons, but many left with pots, belts, jewelry, and sheepskin hats.

Sponsored by the Students Arts Festival, the crafts fair annually transforms Runnals gym with booths of belts, bangles and batik. Although there were fewer craftsmen than in past years, the handcrafted wares displayed this year were of superior quality. Crafts ranged from wrought iron sculpture to naturally dyed yarn goods to sand casted candles.

There was a large selection of pottery but the individual character of each potter's wares made every display unique. Included among the five pottery booths was one exhibiting student work, a variety of ceramic ware, well within the means of the student shopper. The professional potters were not unfamiliar to the majority of Colby Students. Abbot Meader, former Colby arts professor, and his wife Nancy are now both working full time on their crafts. Toby Allan has just finished teaching a Jan Plan in pottery. Soule's Hill Pottery and the Salt Glaze Potters are long standing crafts fair participants. Perhaps the most popular potter during the morning hours was Toby Allan who was advertising free puppies.



For most students the fair is a place to browse without making any sudden commitment to buy. Rubbing shoulders in time with expensive Jan Plans or overindulgent ski weekends, many are not able to afford the high cost of handcrafted goods.

Talking with the craftsmen about their ever-climbing prices is no different than talking to the local car dealer about the inflated price of autos. When materials cost more, finished products cost more, whether they come off the assembly line or the hand loom.

Skowhegan weaver and spinner Joy Warren attributed the high price of hand woven goods to time it takes to spin the yarn. Considered a master weaver within her guild, Mrs. Warren said she likes to use yarn she herself has spun. Her daily output however, averages only an ounce. Considering that most garments require several ounces of wool, the return for a day's work is small, even at the prices charged. Buyers of handcrafted wares expect durability and good workmanship, she added, and can get it from many craftsmen. She cautioned, however, against some who display "junk" for sale.

Colby graduate, Chris Cambridge began carving whale bone three years ago as a Jan Plan. He started selling his scrimshaw jewelry a year and a half ago, doing half of his business at fairs and the other half on consignment. Chris explains the rising price of his jewelry by citing the price of whale bone teeth. It has risen from \$32 to \$50 per pound, the result of the scarcity of whale bone. The craftsmen's time must also be taken into account, Chris's spends on the average of two to five hours per piece. Rising prices are balanced, however, by the 1972 Law prohibiting the importation of whale bone products. Jewelry merchants now have to look to domestic craftsmen, such as Chris, in order to purchase scrimshaw.

For most craftsmen the Colby fair comes at an inconvenient time. They are in the process of building up their stock for the spring season after selling most of their products during the holidays. Those that find they have enough stock to offer feel that it is a good opportunity for sales during the off-season. Side benefits include a chance to meet other craftsmen and to come out of hibernation. Cathy Downs, silver and copper jeweler, said that she doesn't attend many fairs but enjoys the fair at Colby because of the high quality of craftsmanship.

If you are interested in seeing the legislature in action and are free on either Tuesdays or Thursdays contact either Mark Helms, ext. 554 or Roy Meyers, ext. 565

Films In Town

A New Dimension in Cinema Luxury
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ONE TINY SPARK BECOMES
A NIGHT OF BLAZING SUSPENSE

STEVE MCQUEEN PAUL NEWMAN FAYE DUNAWAY

THE TOWERING INFERNO

6:30-9:30 PM

JACK LEMMON AND WALTER MATTHAU

★★★★★ IN A BILLY WILDER FILM ★★★★★

THE FRONT PAGE

with CAROL BURNETT

7-9:30 PM

WALT DISNEY PRODUCTIONS

THE STRONGEST MAN IN THE WORLD

G

7-9:30 PM

The Life and Times of

GRIZZLY ADAMS

G

7-9:00 PM

Cinema Center
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— Underground News



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sweet agony

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FREE delivery on \$12.00 order
873-4812

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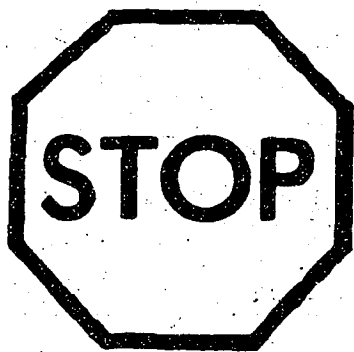
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Lorin Siegle leads an exuberant Godspell cast in the singing of 'O Bless the Lord My Soul.'

Godspell Past and Present

by Joyce Smith

The story of "Godspell" is by no means typical of how most great Broadway musicals come into being. Its creator, John-Michael Tebelak, did not set out to put his show in the "Big-Time;" he was simply writing a contemporary musical based on the Gospel according to Saint Matthew for his Masters thesis at the Carnegie Tech School of Drama. Tebelak, feeling discouraged with his lack of progress, had put the script aside until one evening when he decided to attend an Easter vigil service at a local church. After seeing the congregation bored to tears but present because, after all, it was Easter, and the clergymen hurrying through the service to get it over with, Tebelak immediately went back to his script. In his own words, he felt that "rather than rolling the rock away from the tomb, they were piling more on." After one harried week, "Godspell" went from a sketchy outline to a full-fledged show.

Tebelak, who was only twenty-two when "Godspell" opened, enlisted the help of an extremely young and talented crew including Steven Schwartz (23) as his composer and lyricist, Susan Tsu (20) as costume designer, and Nina Faso (22), herself a grad student at Carnegie, as director. They, along with an equally young cast, received enthusiastic reviews for their studio production at Carnegie, and for the pre-Broadway run at the Cafe LaMama in New York. When "Godspell" finally opened, with the help of producers Edgar Lansbury, Stuart Duncan and Joseph Beruh, at the off-Broadway Cherry Lane Theatre on May 17, 1971, it was exceptionally well received. William Raidy of the Long Island Press wrote, "It is a celebration with sincerity and a touching reverence. 'Godspell' is intelligent, imaginative and indeed a blessing!" By the end of that year three or four "Godspell" troupes had been established, one of them in Boston where the traditionally staid Elliot Norton wrote, "'Godspell' is a godsend: a genuinely joyous celebration of life and love and laughter in song and dance; in words and music that sing themselves at the top of the singer's hearts." Since that time "Godspell" has been produced in almost every major city in the world. During 1973-74 there were touring companies of the show in eighty-one United States cities, each one performing to involved and enthusiastic audiences. "Godspell" is a celebration, not necessarily of Jesus, but of life, and that kind of musical will never go out of style.

"Godspell" is a unique theatrical experience not only for its audiences but also for its actors. The cast, which usually numbers between ten and twelve (eleven in the current production) sings, acts, dances, and has one added responsibility, the actual creation of the show. Unlike the scripts of most successful musicals, the "Godspell" script is in reality no more than a skeleton, containing the basic story and speech, but leaving all the filling to the director and his cast. This is perhaps why no two productions of "Godspell" will ever be identical.

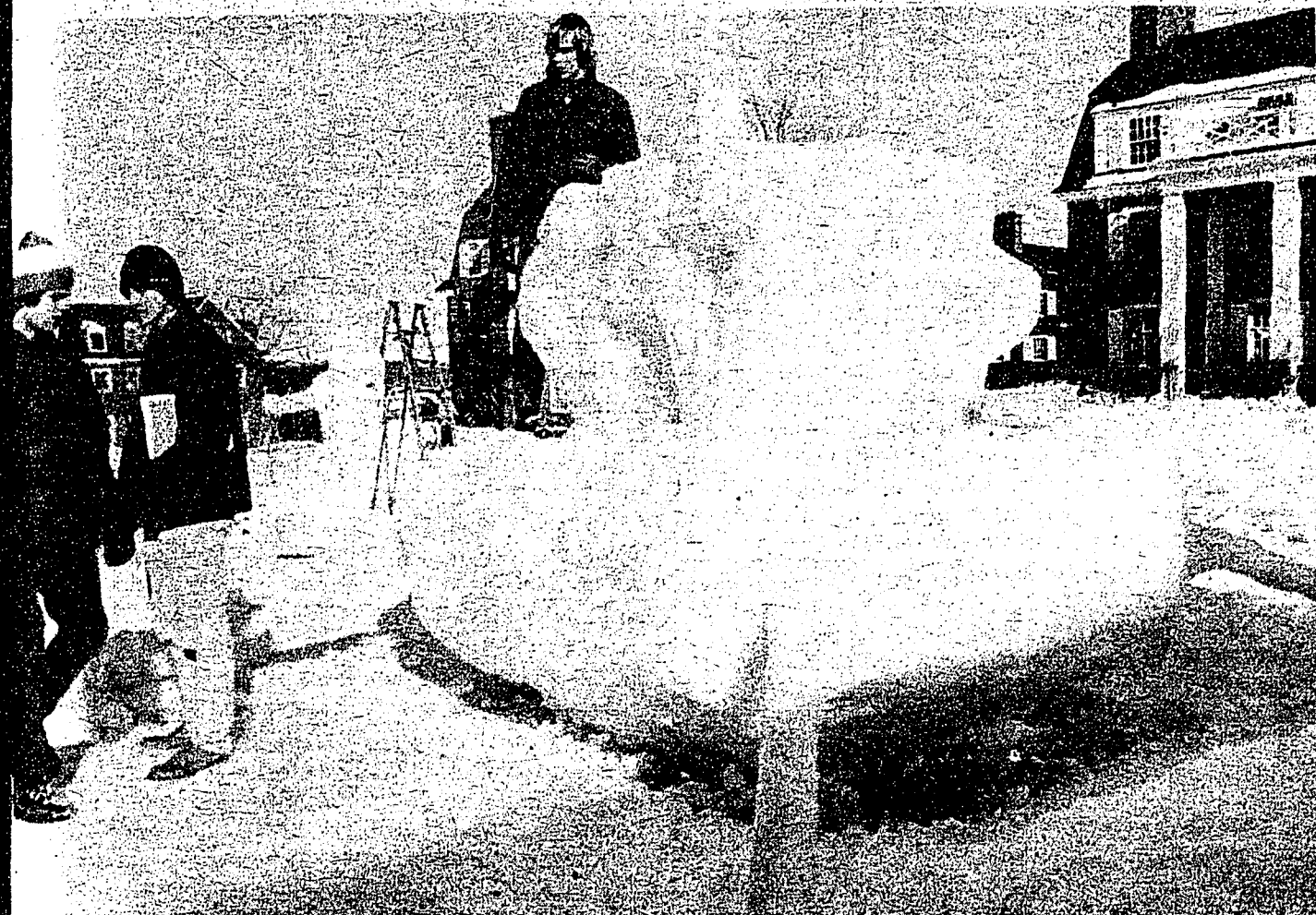
Working on "Godspell" is more demanding than most play-goers imagine—making some of the various and sundry manoeuvres used in this show look joyful and effortless is no easy matter! Since the task of entertaining an audience for two hours with seventy-five percent original material is just as difficult, and this is why a "Godspell" director must know how to use ten or eleven individual talents to their highest potentials.

One person may choose to organize and run athletic activities ("Godspell" has no room for flabby cast members!), another could create interesting choreography, while someone else may have a very special talent for bad jokes. The point is that anything and everything must be tried, and that in the process of trying, experimenting, arguing, and laughing the cast of "Godspell" becomes a family: a family of highly individualistic people who, nevertheless, are one.

The concept of the family is crucial not only to the days and weeks of rehearsal that it takes to stage "Godspell" but also to the actual production. After all, Jesus and his disciples lived and traveled together for a long period of time and no doubt experienced the same feelings of growing together and unifying that we have over the past seven weeks. Robin Lamont, the original "Day by Day" girl in New York, put her thoughts into words this way: "The material grows on everybody in the company. We've come to know and love each other better because of it." Bear in mind this feeling of oneness in individuality when you see "Godspell" this weekend, and don't be afraid to get personally involved. The way we see it, you're all a part of our family.

SEX IN SPRING

The People's Group is meeting this Sunday, Feb. 23, at 9:30 pm in Dunn Lounge to discuss: (1) a change of our name, and (2) the Fair on Sex Role stereotyping, and also to consolidate data on speakers and events. Please come armed with ideas!



STUDENTS EXPLORE SPACE MODULE that has just landed in front of the DKE fraternity house in Waterville, Maine. Astronaut looks on with interest.

Cast Elected Living-Learning Jan Plan

The standard Colby Jan Plan is comprised of three weeks of goofing off and a week of paper writing which bores all parties concerned. "Godspell" stands out as unique among Jan Plans because the performance represents the criteria for evaluation. Working on the musical was by no means a "gut."

The cast and crew of "Godspell" easily spent twice as much time on their Jan Plan as did the average student. Rehearsals were often held three times a day for a total of nine hours. With the added burden of performance two weeks into second semester, this made "Godspell" more or less a way of life for the people involved. This seems to be an effective use of the independent study idea. For the first time in this casts experience, theatre had enough time to grow to its potential.

In addition to developing acting techniques and learning basic dance patterns, the cast and crew experienced a kind of small group interaction process. The result is better communication with others and greater self-knowledge.

"Godspell" requires a close interaction between the cast on stage. Questions on theology often came up during rehearsals, resulting in a fuller interpretation of the play.

It wasn't always fun and games, and I'm sure there were times when all of us wish we had chosen a standard Jan Plan, however, I feel "Godspell" to be one of my most rewarding experiences at Colby. I hope that this production encourages more innovative independent study projects in theatre and other areas.

Jazz Vistas Emerge At Lookout Farm Concert

by Roger Hatch

A powerful repertoire of fine jazz was brought to Colby on Feb. 10, by Lookout Farm. The good-sized crowd on hand was rewarded for a half-hour delay when reedman Dave Liebman and his three talented sidemen trudged on stage and launched the concert with "The Saddest Flute."

It was a pleasant surprise to find that Liebman was not the only bona fide musician on stage. Despite his elaborate facial contortions, Richard Bewach was outstanding on the electric piano. He supported Liebman well during Liebman's solo then performed a very tricky solo himself, far surpassing what one would have expected from someone who looked so young. Frank Tusa's electric bass sizzled with power yet his playing on the upright was tastefully done, at times even delicate. Drummer Jeff Williams furnished the only flaw in the groups performance, failing to provide more solid foundations for the heavy rhythms which characterized most of the tunes played during the night.

Then there was Liebman, appearing like a character from a Melville sea saga, skinny, limping, with a red bandanna tied around his head. His flute on the first song was intriguing, an echo box giving it a mystic flavor. His sax work was at times too complicated, but often astounding. "Firefly" ended the first set with a bang. After the intermission Liebman did an extended solo, joined by Tusa, and then it was back to the band's forte, their heavy electric jazz. The highlight of the evening was "The Iguana Is Ritual," starting slowly, with long silences broken by perfectly-tuned chording. Tusa gradually worked his electric bass into a foot-stomping frenzy, followed by Williams and Bewach. By the time Liebman entered for a solo, the piece's wild swaying rhythm had the audience in its power.

"Repeat Performance" featured Bewach on acoustic piano, an instrument which he ignored most of the night, going over to it only when Liebman pointed his finger at it, like a general ordering a private to latrine duty.

The concert ended with John Coltrane's "My Lady," which left nothing unsaid. After its high-powered climax an encore was unnecessary. There was not even one shout of "Play all night," which is usually accorded weaker bands. Lookout Farm had put in an intense performance; they were exhausted and to have demanded an encore would not have been a compliment but an insult.

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SPORT LITES

Pucksters Split With Mass Men

The Colby ice-men fared moderately well over Winter Carnival weekend coming away with a loss to an impressive U. Mass. team and a win against Amherst. The Mules were faced with an initial disadvantage as Frank Evans, the teams stalwart goal tender, was forced out of action with tonsillitis. However, Curt Gowdy played exceptionally well in the back up position.

In Friday night's game Massachusetts scored twice before the Mules hit the net. The first score came at the 7:42 mark of the first period with Bob White scoring on a pass from brother Bill White and winger Chris Lamby. Neither team played organized hockey as the period ended with the score 0-1.

In the second period, Bob Fukumoto vainly tried to rouse the emotions of his team, but his acrobatic play against the Minutemen failed to produce the effects they had in the Norwich game. Colby held off Massachusetts until the final two minutes of the period when Steve Mims connected to give the Minutemen a two goal edge.

Colby came out skating hard in the third period and Jack O'Neil opened the Mule scoring with a booming slap shot from twenty five feet out. Unfortunately, a momentary lapse in the Colby defensive zone allowed Chris Lamby to tuck the puck behind a helpless Gowdy for the Minutemen's third score. A few minutes later Bill White scored Massachusetts final goal on a perfectly executed three on two attack. In the closing minutes of the game Mules' Chris Morrissey scored a hopeful comeback goal, but the Minutemen thwarted Colby's attacks emerging as the victors. Closing score: Colby 2 Mass. 4, Gowdy: 25 saves, Redmond: 22 saves.

The Mules met Amherst in Alford Arena Saturday afternoon and initially it looked as though Colby might once again suffer a defeat on home ice. But Colby's 9-1 victory certainly proved otherwise.

Amherst's Josh Stiles scored about 12 minutes into the first period and kept the pressure on goalie Curt Gowdy for the better part of the opening twenty minutes.

With the clock showing 6:36, the Mules nearly scored and the momentum picked up as Colby started to get it together. There were a few close breaks for the Mules, but Amherst goalie Jeff Fine was equal to the task.

The opening of the second period showed that the pressure was now on Amherst. The fairly penalty-free game saw some great hustling on the part of the Colby team. The first Colby score came at 7:28 as Jack O'Neil and Dan Heaney assisted on freshmen Jeff Wheeler's goal. Less than one minute later Karl Methven broke the 1-1 tie with a lightning shot. Then the Mules, poured on the heat. As the clock read 8:06, Heaney took a shot from a difficult corner position and grabbed the net. He was assisted by Wheeler.

Colby action kept coming fast as freshmen Bob Fukumoto scored from thirty feet out, with Karl Methven assisting. Four minutes later Doug "Chief" Anderson slammed the puck in to bring the score to 5-1. Assisting on that final goal in the second period were co-captains Hatton and Heaney.

The third period showed the Mules continuing to put the pressure on Amherst. Colby's icemen kept the puck in Amherst's zone ninety percent of the time as proven by their numerous shots on goal. Excitement was high as 45 seconds into the period, Colby nearly scored. At 17:44, Chris Morrissey saw the light and chalked up goal number six on an assist from Anderson. No sooner were Colby fans able to catch their breath than Morrissey scored again off Fukumoto. Then less than six minutes into the period, Colby's Jack O'Neil was called for interference, but thanks to the Mules' defensemen and goalie Curt Gowdy, Amherst failed to monopolize on the power play. At 8:02 into play, Fukumoto scored again, assisted by Hatton and MacLeod.

As the clock read 8:23, Amherst replaced over-worked goalie Jeff Fine with Jim Burdett. As play concentrated in the Amherst zone, the Colby team sought to punctuate their annihilation of Amherst with still another goal. Two-minute penalties were called at 2:14 against Amherst's Bill Devine for high-sticking and roughing and against Colby's Bill MacLean for high-sticking. But this stop in action failed to dampen Colby's spirit and Paul Philbin took the puck the length of the ice for Colby's ninth and final goal.

The Mules' devastation of Amherst proves Colby can play the game when the desire is there.

Women's Hockey Tops Cornell

Mulettes Survive A Rough-and-tumble Contest

The women's ice-hockey club continued its undefeated record in college play by defeating the Big Red of Cornell in a 2-0 thriller. Although Colby couldn't score until the third period, the Mules dominated play throughout the game. In first period action, Colby's goalie Joanne Barry was untested as Cornell got off no shots on the Colby net. The Mules' five shots were skillfully turned away by Cornell's netminder Macdonald. Action was uncharacteristically slow for the usually good skating of the Colby team.

Colby came out skating harder and with more confidence in the second period but failed to capitalize on two power play situations. At one point Cornell was down two men but the Mules only got one shot on net. Val Jones futilely fired a slap shot after slap shot at Macdonald, and the Mules, as well as the many spectators, began to wonder whether they would penetrate.

Five minutes into the third period Jones lit the light on a breakaway from the Colby blue line. Cornell offered a bid with a breakaway of its own, but Barry stood her ground on a difficult shot. Then at the 9:56 mark Betsy Blackwell ended any comeback hopes Cornell was entertaining when she took a prostrate swipe at the puck that ended the netminder.

Colby outshot the Bears 20-6, though the score did not fully reflect the one-sidedness. Overall it was Colby's best showing this season; the win reflected a spirited team effort.



THE PUCK DROPS—and action begins anew in the game against Cornell.

Ski Team Places Second in Championship

The Colby ski team led by freshman Rick Tonge and captain Ned Lipes finished second in the New England Division II Ski Championships held at Sugarloaf this past weekend. Three days of competition resulted with Colby capturing first and second places in the Alpine combined events. Rick Tonge won both the slalom and giant slalom races with Lipes finishing third and sixth respectively. Tom Whittier placed fifth in the giant slalom.

Colby did not fare as well in the Nordic events, as Paul Fachada and Dean McLean finished twelfth and thirteenth in the cross country ski race. Tonge captured a fifth in the jumping. There were eleven teams in the competition with Norwich winning the championship.



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**Whitmore's Mules
 On the Rampage**

by Bruce Young

The Colby Mules ran their record to an exceptional 13-4 mark, with four victories bunched around a frustrating game at UMaine. The first opponent was Springfield which had given Colby all kinds of trouble the past two years. This time proved no exception, as Springfield carried a one point lead into the locker room at halftime. But a quick Mule spurt in the second half gave them control and the road to a solid 80-69 win. Scoring was well balanced with Moore hitting for 24, Harvey 19, Delorenzo 12, and Clark 11.

Last Tuesday, the team made the trip to Orono for a renewal of the intense rivalry with Maine's Black Bears. Maine won both contests last year, the second a double-overtime squeaker. The game at the Pit promised to be one of the best of the year, and it probably was, although Colby fans were more than a little "perplexed" at a series of calls that could only be labeled atrocious. In between the refs' buffoonery, the fans saw an exciting, and at times well-played, ball game. Saddled with three quick fouls, and then a fourth before the half ended, Brad Moore saw considerably less playing time than usual. It was left up to Harvey, Delorenzo, and Giroux to plug the front line gap. Against a team featuring the bop rebounder, and two of the top scorers in the Yankee Conference it seemed incredible that the Mooreless Mules could be down only 8 at the half.

Colby chopped away at the lead, and the two teams played give and take for the duration. Even with four personals apiece, Moore and Harvey attacked the boards furiously, and it seemed Colby could dump the Bears on unfriendly ground. Inevitably, the refs called Brad for his fifth foul with about four minutes to go. The Mules continued to hang tough, and a clutch jumper by Mike Tracy knotted it with less than a minute left. A foul in the rebounding action with only one second left sent Bears' Dan Keilly to the line. He sank the winning point to send home a flock of discouraged Colbyites. For Colby, Harvey led the team with 27 points. Moore and Delorenzo chipped in 12 and 14 respectively.

After the Maine game, the Mules had it fairly easy, as they rolled over both Babson and Trinity. Neither opponent proved particularly challenging, and Colby ran up big first half leads. Up by as many as 34 before Coach Whitmore cleared the bench.

**Bowdoin Sneaks
 By In This One**

Continuing in the tradition of a tremendous Bowdoin-Colby Hockey series, Colby produced, even in losing 7-6 in overtime, perhaps its best performance of the year last night at Alford arena. Everyone in the stands for both sides were on their feet time after time as the two fired-up teams played aggressive, precision hockey for much of the game.

Clearly considered the underdog going into the game, Colby's Dan Heaney and Frank Evans combined offense with defense in the first period, and let Bowdoin know that Colby can play great hockey. Bowdoin scored first, but the Mules tied it and went ahead 2-1. Bowdoin played catch-up the rest of the period. Trading scores, with Heaney grabbing an early hat trick, Bowdoin finally tied it 4-4 in the last second of the period.

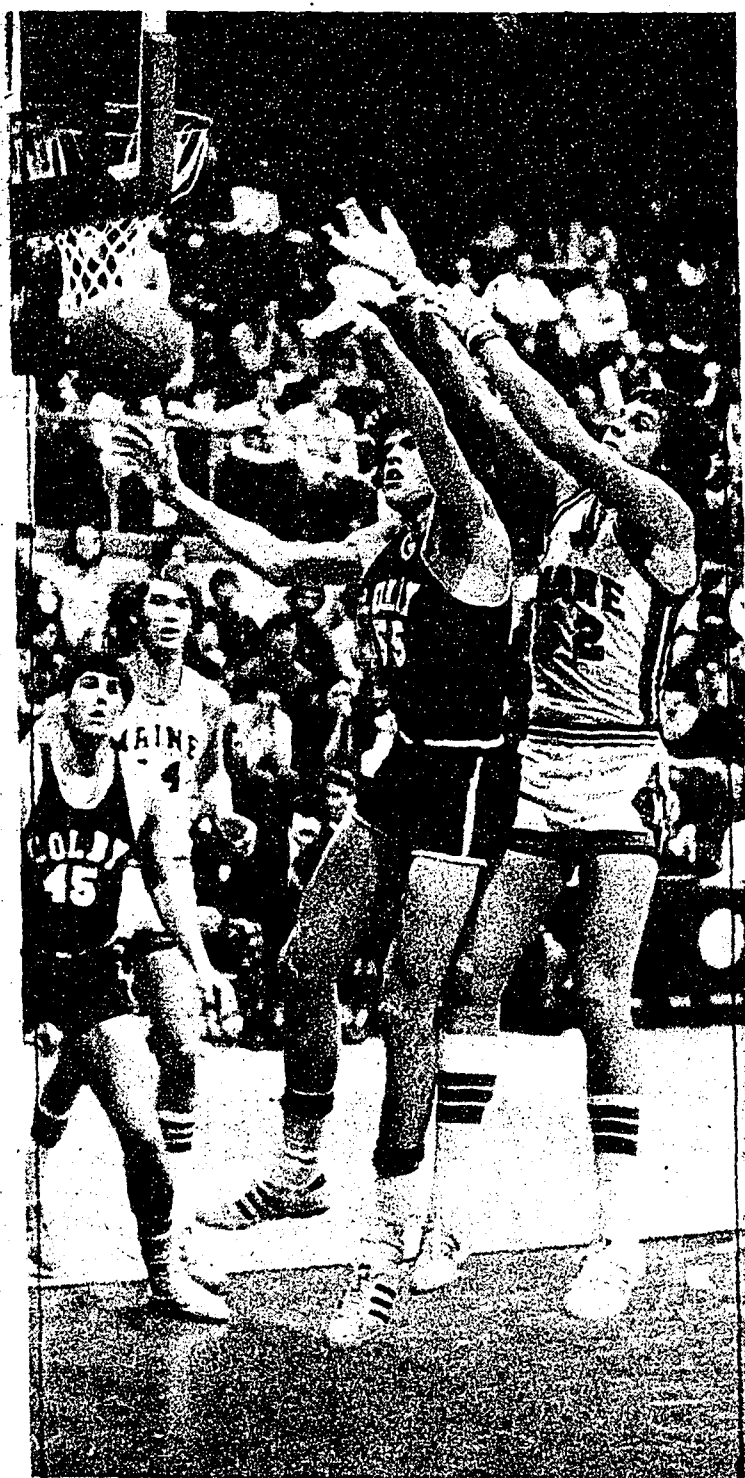
Both teams started hard in the second period with Frank Evans making one incredible save after another. Colby scored first on a goal by Paul Philbin, but in spite of Evans deflecting eight or ten shots in the last few minutes, Bowdoin tried it again before leaving the ice.

The final period was a repeat of the first two, with Colby's Jim Tribble scoring first to make it 6-5. Minutes later, Bowdoin returned the score and the game ended with furious rink-length rushes, both teams looking very hard for that winning goal.

Bowdoin put it away though, after ten seconds of overtime which left both the Colby hockey team and their fans stunned for several minutes after the light went on.

The offense really worked, and the defense was very creditable in this high scoring, high pressure game. Evans was phenomenal. That is the only way his game could be described. The rest of the Mules were the same.

In any case, a loss is always hard to take, but it was a very good, intensely played game to the end. Colby has a chance to even this year's series at Bowdoin on March 1st. It would be doubly fine to bring back a win.



A TENSE MOMENT—The action gets hot as Colby's Brad Moore attempts to gain two more points for the Mules.

the team coasted home to final scores of 93-72 and 89-73. Moore of course was the big man as he totaled 64 points in the two games. Ray Giroux, Paul Harvey (twice), and Dave Arsenault tossed in double figures in the romps. It was a welcome break to the regulars, tired after the Maine game, as well as a schedule of 3 games in 4 days. The Babson game also saw a return to action for Bobby Anderson, who had been missing since the Clark game with a hand injury.

Bates gave Colby a scare as usual. The Mules were cold in the first half, but good defense brought them to within two at the half, 31-29. For some reason, Bates broke their zone defense for a man-to-man in the second half, enabling both Moore and Harvey to pump in some points and open up to a ten point lead. Bates then got rattled, took bad shots, and watched their chances of victory go out the window, and Colby eventually won by a dozen. Brad was a little below his scoring average with 23 (22 big rebounds), and Harvey got 15. The rest of the points were well split among four other players.

Almost everyone deserves mention at this point, but to applaud just a few: Dave Arsenault, for continued outstanding two-way play and floor leadership, as well as three pretty drives against Trinity, something he has not been noted for; Gene Delorenzo, for more of his usual solid plays as the "forgotten" man in the front line; his fine passes usually spring Moore and Harvey for their hoops; Mike Tracy, the guy who comes off the bench and suddenly has the team running and opening up a commanding lead; and Ray Giroux, a strong rebounder and scorer, who just needs more playing time to show everybody just how good he really is.

Sporting that 13-4 record, Colby now prepares for a tough home game against Williams this Saturday, followed by a game at Lowell Tech, before returning home for a return match with UMaine, and the regular season finale vs. Bowdoin. There seems little doubt that a tournament invitation will follow that.





THREE TOBOGGANEERS CAREEN down the slope in jubilant anticipation of the awaiting crash.

Bates Dance Group Disappointing

by Bob Nicoll

The Bates College Modern Dance Company performed before a small audience Sunday evening in Runnals gymnasium. The one and one-half hour program was the product of fifteen dancers under the guidance of March Plavin, the director and principle choreographer. Various combinations of fourteen girls and a single male were enough to develop eleven separate, though not distinct, themes.

The pieces performed did not allow the dancers to exhibit an outstanding skill in movement, but rather a well-rehearsed series of simple, easily accomplished dance steps. There was a noticeable repetition of particular dance movements through several separate compositions. The character of the movements combined with several instances of groups repeating these movements in unison allowed the performers to give the impression of a reasonably good chorus line. This is fine, but out of place and more than a little disappointing, I feel, as part of a modern dance recital, much in the same way a stock response is out of place in a serious critical essay.

Ten of the selections were accompanied by music. The music was distracting to anyone trying to evaluate the abilities of the dancers and qualities of the organization of movement, especially when that music is very familiar; James Taylor, Bach, Cat Stevens, the Beatles. The empathic connection between dancer and audience is destroyed when the accompaniment is loud and

contains popular lyrics, as did the music of the Bates group.

An accident pointed up the importance of the particular music in the overall program. During the last piece, "Sunday's Child," an a country and western theme, the music provided by Flatt and Scruggs—real foot-tapping, double-stopped fiddle and banjo music—abruptly dropped in volume because one of the two speakers became disconnected. After that moment, it could be seen how much a part the music was contributing to the enjoyment of the performance. A large part of the mood expressed through the Plavin compositions came, not from the creativity of the dance movements but from the mimemomic irrelevances conjured up by association with the music.

Only one piece was unaccompanied. Short, interesting, and humorous, it was called "Interlude." The sounds of feet against floor and hands against hands (two dancers shaking hands) added substantially to the visual composition of the dancers on stage. "Interlude" was the strongest of the pieces, and it was choreographed by the two who performed it!

In judgement of the Bates Dance Company Program: well-timed and synchronized, lack of strongly individual themes, some obvious and unnecessary repetition, and poor choice of musical accompaniment.



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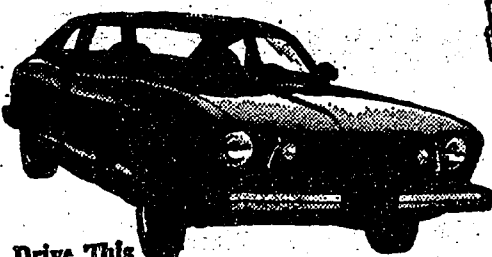
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A Horror at The Horror Films

by Ron Clement

At about 1:30 Friday night, after thoroughly destroying myself at the Frat. parties, my roommate and I staggered over to Lovejoy to watch the Horror Films.

The show was fantastic! We walked in halfway through the "Horrors of Dracula." During this movie and "Tales of the Crypt" Lovejoy was so crowded that people were sitting in the aisles. Although many heads were starting to lower down in the chairs, most people managed to stay awake and get scared to death. At the end of "Tales of the Crypt," about 4:30, most of the people left to go home and pass out, my roommate and I included. I regret that I can not report on the sunrise flicks. But I still remember the events of that night and can truly say I enjoyed myself.

Wendy Waldman:

Wendy Waldman is a singer-songwriter. She possesses a versatile blues-influenced voice sounding something like a cross between Joni Mitchell, Maria Mulduar, Bonnie Raitt, and Laura Nyro. Yet, her voice has its own distinctive quality. In addition, she plays guitar, piano, and dulcimer.

Her songs are as eclectic as her voice (she has written over 150). Quoting from *rolling Stone*: "No one of her 12 songs (from her LP, *Love Has Got Me*) is like any other. The structures of Waldman's songs adhere to contemporary forms. Most are short and have the flow and 'rightness' that is the hallmark of the finest and most durable tunesmiths. Add to this her compelling lyrics, whose underlying theme is a vividly imagined spiritual recklessness."

She's studied the blues, rock, mountain music, jazz, and contemporary classical, as well as Latin, African, and show musics. While her tunes are distinctively in an acoustic vein, traces of her other musical influences occasionally filter through.

Wendy is of the same ilk as the other woman songstresses who've come into prominence recently. With the mass acceptance of Joni Mitchell, Linda Ronstadt, Maria Mulduar, and Bonnie Raitt, Ms. Waldman, along with Phoebe Snow, will probably be the next woman singer to make it in the world of music. Incidentally, Wendy Waldman's consciousness of her role as a Female plays an essential role in her music. As she says: "A lot of people feel that women don't approach music seriously. But what is really important to me is my love of serious music. Anyway, woman are just as aware as men of what good music is. But people say, 'Oh, you're

The Hand is Quicker Than the Eye

Freshman David Harris ended his Jan Plan last Tuesday by giving a Magic Show in the Dana basement lounge. He performed card, rope, and paper napkin tricks before an audience of students, some local children, and his Jan Plan sponsor. Although most of the tricks were rather traditional, two were particularly pleasing: After doing the old 'tear up the paper napkin, crumple it up in fist, abracadabra, and reveal it restored to one piece' act, the magician began explaining the slight of hand technique used. He completed the enlightening demonstration, however, by fooling us again when the shredded paper napkin he had 'hidden' in the palm of his hand in demonstration turned out to be whole.

The second amazing trick involved mysteriously transporting cards from one envelope to another, without the magician ever touching the cards. All very impressive, considering that he is newly versed in magic, having begun his study of it only early last month. Harris' commentary matched and supplemented the tricks' effect, reminding us of the degree to which magic shows must combine psychology with magic. This explains why, in the absence of a professor of magic at Colby, Dr. Diane Skowbo of the Psychology department sponsored the Jan Plan.

Harris hopes to perform again in the upcoming student faculty variety show.

A Rising Star Comes to Colby

by Dan Alexander

a chick songwriter, you only listen to Joni Mitchell." Which of course isn't true."

Wendy Waldman has a very engaging stage presence. She opened a show for Jackson Browne in Boston last October as a replacement for Bonnie Raitt. (whose shoes are very difficult for anyone to fill). The crowd came to see Jackson, of course, and during the initial moments of her set, people seemed content to talk, walkaround, or just to quietly sit and listen. However, Ms. Waldman soon took control, and at the end of her performance, left to a standing ovation; no easy accomplishment for an artist opening to a crowd psyched for Jackson Browne.

Wendy Waldman will be at Colby on Sunday, Feb. 23 at 8:00 pm in Given Auditorium. Given's small capacity and superb acoustics should make for an intimate, intense performance by someone who has a reasonable chance to be one of the biggies in a few years. Her show will, by the way, consist of two forty minute sets with an intermission. For those of you familiar with Maria Mulduar, "Mad, Mad Me," "Vaudeville Man," and "Gringo En Mexico," three of Ms. Mulduar's better songs, are Waldman compositions. Come hear the writer do them herself.

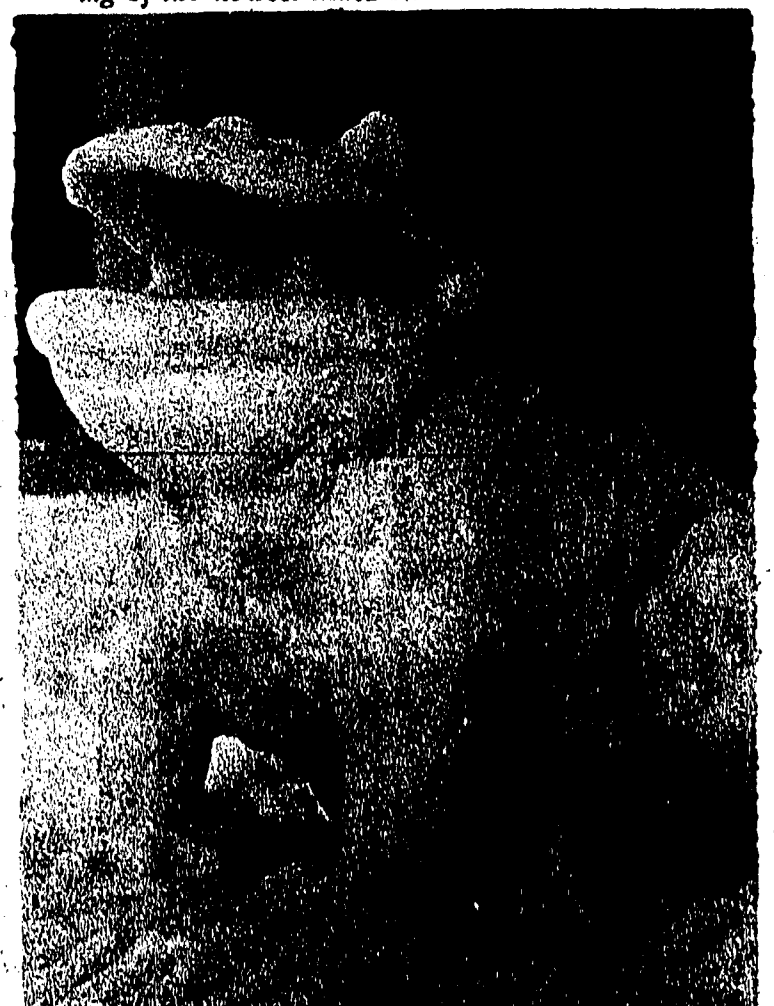
She will be spotlighted on WMHB between 6:30 and 7:00 pm tonight on The Push me Pull you show, and her music will be featured between 7:00 and 10:00pm. If you can't listen tonight, just call up a DJ; he'll be glad to play a song or two from her two Warner Brother's LP's, *Gypsy Symphony* and *Love Has Got Me*.



STRIDER ORDERS a Big Mac at the grand-opening of the newest MacDonald's near Foss Hall.



HEY, PETE, TELEPHONE Snow sculpture in front of KDR depicts typical American scene.



Thursday, Feb. 20, 1975

Pass Fail Deadline

by Mark Taylor

The Administrative Committee will be considering the issue of extending the pass/fail deadline (it is now the same as the course add/drop deadline—eight class days after start of classes, that is, tomorrow, February 21). Unfortunately, we shall not have determined a new policy before the present deadline arrives. If you feel you have not had adequate time to assess a course and its requirements to decide which grading option to adopt, elect the one you want most at this time. Then if within a week or so and before your first hourly or paper grade, you find you wish to change, petition the Committee for permission to change. You will most likely be permitted to change provided you give some grounds that there was an inadequate amount of time to decide and provided you have not received any major grades in the course up to that time.

If you have any questions concerning petitioning the Committee please contact one of your student representatives. They are: Janet Oken, 204 Sturtevant, Bill Muller, 202 Coburn, and myself, 211 Averill. We will be more than glad to answer any questions and help with a petition. Also any opinions regarding when the deadline should be are welcomed and encouraged.

MORE THEATRE THIS SEMESTER

TWELFTH NIGHT Directed by Richard Sewell
HARVEY Directed by Becca Hushing
THE ARSONIST Directed by Richard Sewell

Plus
 A Musical to be Announced

New Choral Group Sings Negro Spirituals

Four weeks of intensive rehearsal culminated in a Noonday Recital by the Colby Jubilee Singers, Feb. 14. The program in Lorimer Chapel consisted of Negro Songs and Spirituals.

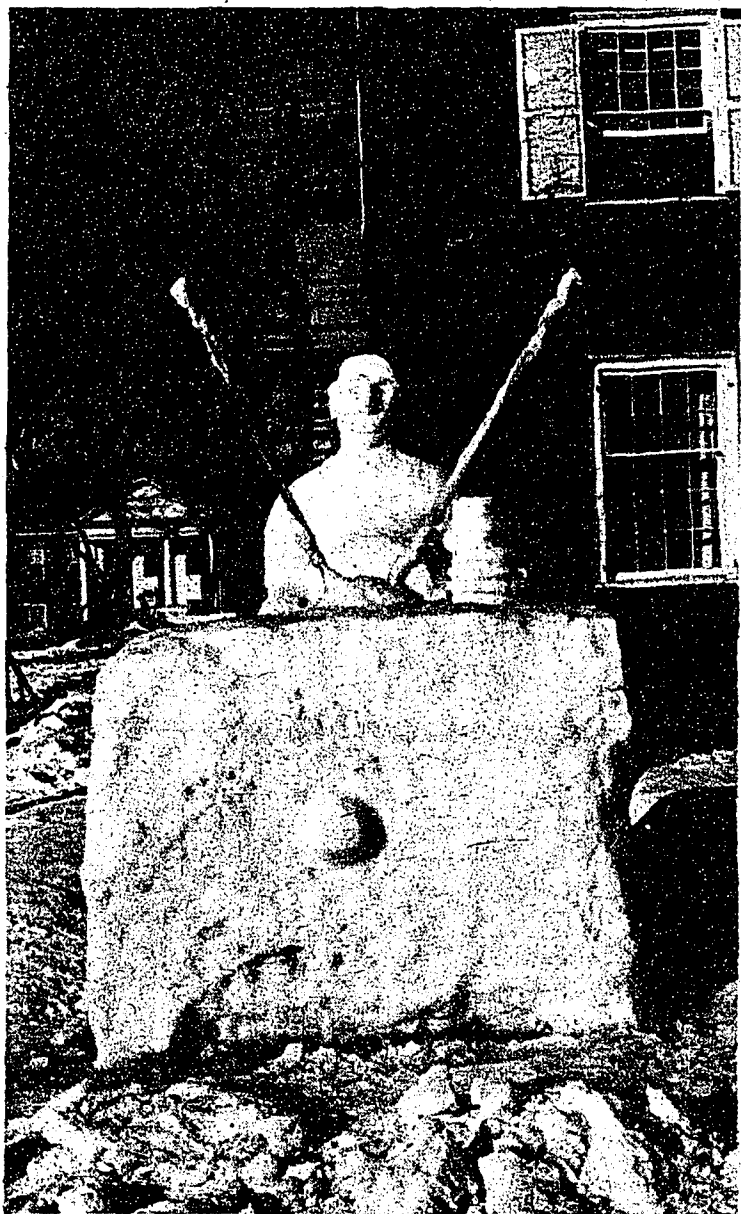
The challenging songs were a mixture of strongly rhythmic and slower-paced emotional arrangements. Solos were given by Tod Hejlsler, Bob Weinstein and Jim Thrall.

The Jubilee Singers performed to an attentive audience of students and faculty. The expression, energy, and vocal blending displayed by the group can be attributed to the strong control of conductor Tom Iocono.

A senior Music Major, Iocono formed the group as an independent Jan Plan in conducting. Some of the 22 Jubilee Singers took the Jan Plan for credit, others for pleasure.

The Jubilee Singers performed at the Coffeehouse during January and also at the United Cerebral Palsy Telethon on Channel 8,—WMTW, Poland Springs.

Highlights of the recital were "Daniel, Daniel, Servant of the Lord," "Ain't A That Good News," "Joshua Fit De Battle of Jericho," "Ain't Got Time to Die," and "Elijah Rock."



T.V.—A Cigar—A can of beer—PDT's contribution to Winter Carnival

BIG PUSH FOR RETURNABLE CONTAINER LEGISLATION

by Carter Nuell

Monday, Feb. 24 there will be an all-campus meeting in Dunn Lounge at 6:30 for all those interested in forming and working on a group called Colby Students for Returnable Containers. A Returnable Beverage Container Bill is presently being worked on in Augusta which would require that every beverage container sold in Maine carry a deposit and be returnable. This bill makes good sense both ecologically and economically. Similar legislation now in effect in Oregon and Vermont has resulted in considerable reductions in municipal waste and roadside litter, and has meant consumer savings as well as savings in energy. New provisions in Maine's bill also allow for redemption centers which would alleviate grocers from increased handling costs.

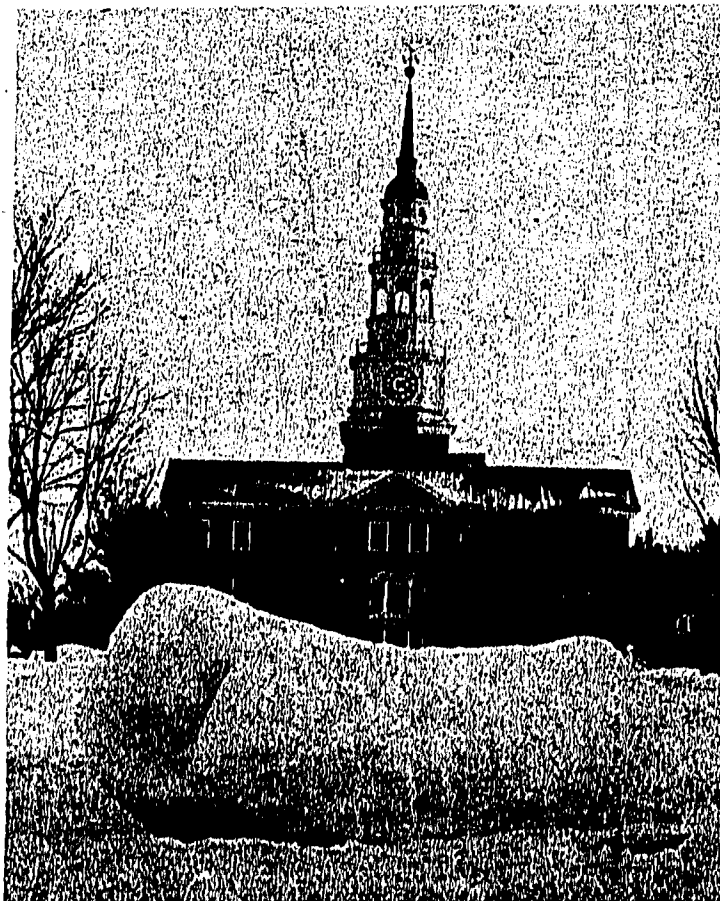
The main function of the Colby group will be to make people in the state of Maine aware of this bill, and to encourage them to express their support of it to their legislators. Colby will join other schools and organizations in the largest campaign ever waged in Maine on this issue. With your help we can hopefully help to bring about a sensible use of our resources, a control of litter, and a savings to consumers through the passage of this bill in the near future.



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