

The Colby Echo

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Fifteen Cents

Wollen to Design New Performing Arts Center

by Peter Knowlton

Yesterday, April 9, Evans Wollen of Indianapolis, Indiana received the final architectural contract for the renovation of Runnals Gym into a Performing Arts Center. The appointment of his firm, Wollen Associates, came as no surprise. The Theatre Committee headed by Douglas Archibald had unanimously recommended him in their report to President Strider. Wollen Associates was one of four architectural firms considered. Administrative Vice President Pullen confirmed the contract after no objection from the Building and Grounds Committee of the Trustees.

In an open meeting yesterday, Wollen invited suggestions and input from students and faculty. There has been no final decision made on the final plans. However, a popular opinion suggests the theatre be flexible enough to accommodate all the performing arts and some musical concerts. The Performing Arts Center may not be as elaborate as we might like due to restrictive financing, but it should be functional. Further developments are sure to surface.

It is believed that actual renovation of Runnals will begin in the fall of 1976 and take eight to nine months to complete.



ARCHITECT EVANS WOLLEN, who will perform the renovation of Runnals Union, recently came to Colby to garner student and faculty input on the new Theater.

Four Credit Course: New Norm To Be Recommended by EPC

A majority of the Educational Policy Committee has agreed to recommend to the Faculty that the credit hour value of the "normal" course at Colby be raised from three to four hours. This week's faculty meeting was postponed for two weeks by President Robert Strider and Dean of the Faculty Paul Jenson so that the EPC may formulate its proposal in time for presentation to the Faculty this month.

Although many details and problems are not yet worked out, the EPC is working on the following assumptions: 1.) The credit hour system should be maintained because of its flexibility. 2.) A semester of four courses is more satisfying for students than the present norm of five. The four-course program should be effected by raising the credit value of all "normal" courses from

three to four. 4.) An increase in credit value in courses would mean that course work should be intensified, but not necessarily by more class time. 4.) If there is an increase in credit value, the departments are recommended to revise their major requirements to insure that they do not take a substantially greater proportion of the total required credits than under the present system.

These working assumptions were arrived at through long discussion at the last two EPC meetings, in response to a report by the EPC subcommittee on requirements. The subcommittee was chaired by Dean Jenson after the resignation of Prof. Harold Pestana. Dean Jenson said this week that the goal of the proposal is more intense work in fewer courses. He said he does not foresee a reduction in the total number of courses offered nor, ultimately, a reduction in the size of the faculty.

The credit value increase is opposed by EPC members Harold Pestana of the Geo Dept., Carl Shepardson of the Math Dept., and Lore Ferguson of Modern Languages. Shepardson said yesterday that he does not favor an across-the-board increase in base credit because he feels that students should take five courses for a broader exposure. He also doubts that intensification under a four-credit base would be uniform. The EPC's recommendation that the departments maintain the same ratio between the number of courses taken in the major to the number taken outside creates problems for the math department. "Our courses are not easily combined," he said, "and we

cont. on p. 6.

New Room Draw Procedure

The Ad Hoc Room Draw Committee recently finalized the guidelines that will be used in establishing room draw for next year. The Committee, a new innovation in the room selection process, was formed at the request of Housing Dean Janice Seitzinger and has at least one representative from each dormitory and fraternity.

A basic policy that will be continued calls for a mix of each class in each dormitory. At one time consideration was given to reserving the Quad for upperclassmen. However, there will be neither all-freshman or all-upperclass dormitories next year. Other guidelines to be followed are that students will not be given "squatters" rights, allowing them to live in the same room next year nor will there be any singles given because of medical reasons. The committee checked with Dr. Dore and Dr. Perez who both agreed that at present there are no students who require a single.

In deciding who will get what room, the committee adopted formal guidelines which will allow the student to quickly know where he stands and thus allow him to make alternative plans if he does not get his first housing choice. This will hopefully relieve some of the tension associated with room draw and make the process more open than in previous years.

There are three components to the room draw procedure. First is the quota which reserves a number of rooms in each dorm for each class; second is the student's academic year which will be used in determining selection priority; and third is the number which the student draws for the room of his choice.

A point system will be implemented to determine the group that a student, or a number of students will fall into. Seniors graduating in January will be given seven points; Seniors, six points; Juniors who will graduate in January, 1977, five points; Juniors, four points; Sophomores who will graduate in January, 1978, three points; Sophomores, two points and Freshmen graduating in January, 1979, one point. For doubles, triples, and quads, the number of points of the prospective roommates will be added to determine priority.

Room Draw, cont. on p. 10.

Student Minority Proposals to Go to Strider

by Candy Campbell

A set of concrete proposals to enrich the Black Studies program and the life of minority students at Colby are emerging from the working groups which formed at the meeting to plan the future of minority groups at Colby, held before Spring break. The proposals will soon be forwarded to Pres. Robert Strider and Dean Paul Jenson.

Gloria Payne, who is coordinating the work of the various groups studying areas of admissions, curriculum, hiring practices and social and cultural life, said yesterday that a referendum is being planned to gauge student support of the proposals for a presentation to the Board of Trustees.

The set of proposals will be designed to counteract the decrease in the number of minority students who elect to attend Colby. The working groups consisted of many Colby students, both Black and White, who were concerned that if the trend continued there would be no minority students attending Colby within a few years.

The committee investigating hiring practices will suggest that some of the faculty positions opening up for next year be filled in order to develop programs dealing with the interests of minority students. They will also recommend that the Ford Venture Fund be used to develop three new fields, Afro-American

Culture, Native American Studies and Third World Studies, on a temporary basis. The committee is considering a format similar to the Sociology mini-courses, with lecturers augmenting the faculty and a lecture series to include speakers on minority folklore, Black psychology, minority aesthetics and various Third world concerns.

The curriculum committee has met with positive response from the faculty members who recognize present deficiencies and welcome ideas and student suggestions.

The admissions committee will recommend the hiring of a full-time recruiter, the creation of a program to facilitate contact between Colby students and prospective students and the extension of recruiting to other geographical areas, and the extension of sub-freshman week to include high school counselors.

The Cultural and Social Life Committee is still waiting for replies in their efforts to develop a cooperative program with Bates, Bowdoin, Unity, and Thomas Colleges. The Committee will recommend that Third World artists be added to the music series and the art exhibits. Members of the Amherst Program, such as Sonya Sanchez, John Bracey and Nona are being considered for Black Cultural Week. A film and dance program will be recommended.

Plan for a Third World cultural center in the proposed student union will have to await further progress of the overall plan for the facility.

Support and ideas continue to be welcome, Gloria Payne said, and may be directed to her or the committee chairpersons.

Sub-Freshman Program Brings 24 Minority Applicants This week

by Alan Taylor

This week twenty-four black and Spanish surnamed high school seniors will be visiting Colby for the Sub-Freshmen Spring Orientation Program sponsored by SOBU, the Admissions Office, the Student Association, and Bruce Cummings, Director of Student Activities.

The purpose of Sub-Freshmen week is to bring to Colby minority high school seniors who have been accepted to Colby or are on the waiting list. It gives them a chance to see Colby and better enables them to decide if Colby is right for them.

This year's Sub-Freshmen week began on Tuesday and will extend through Saturday. The prospective students are treated to a Banquet on Wednesday, a reception with student organization representatives Thursday afternoon, a reception-tea with faculty and administrative staff Friday afternoon, a fashion show in Runnals Saturday afternoon, and the Jon Lucien concert, jointly sponsored by Stu-A and SOBU, Saturday night. More importantly they are able to stay and talk with Colby students, attend some of their classes, eat Seiler's Food, and sample activities and social life here, and thus experience what it is like to live at Colby.

The prospective Freshmen come from New York, Pennsylvania, Washington, Virginia, Florida, Massachusetts, Ohio, and California. Their transportation

(they fly into Waterville) is paid for by Colby. They stay with Colby students who have volunteered to serve as their hosts. Each visitor is supplied with a mattress, linen, a meal ticket, and room key.

Sub-Freshmen week came out of the takeover of the Chapel in 1968. It was begun in the spring of 1969 in response to the problem of too few minority students attending Colby and is a step toward more active recruitment of minority students. Last year, however, the administration dropped it as unnecessary and instead brought up applicants individually. SOBU criticized this system as poorly structured and inconvenient for them. This and the fact that only four minority students entered Colby this year led to a renewal this year of the Sub-Freshmen week. Two years ago (the last Sub-Freshmen week) twenty students attended Sub-Freshmen week. Seven chose to come to Colby.

"I think Sub-Freshmen week was one of the most important determinants in my choosing Colby," Dawn Beasley, now the chairperson of the SOBU committee on Sub-Freshmen week, observed. "Along with Financial Aid, the Sub-Freshmen program is instrumental in the decision of many," Theresa Barnes added.

For many of the high school seniors it is their

cont. on p. 6.

A New Perspective

Education, no matter where we seek it, always teaches a great amount of analytical technique. We are constantly instructed to criticize and do so to such an extent that we begin to lose sight of the positive aspect of that action. Instead we search for fault and weakness.

Perhaps we might attempt viewing our campus life through a new perspective. The recent concern over Colby's minority population is one of a few examples that positive action can take place on Mayflower Hill, and it doesn't have to take a decade. People are listening, people are organizing, and people are applying their intelligence to vital issues in which they strongly believe. And most important, Colby's administration is listening more intently than the often pessimistic majority of Colby would have thought.

Another manifestation of forward movement in the Colby community is the consideration by the EPC to raise a course's credit hours by one credit. This may indicate that in some cases, neither the student body nor the administration is content to sit back and let thoughtfully voiced complaints about our college bounce off deaf ears. People are listening, and it is a most encouraging sign in a world where communication and action are fast becoming memories of the "good ol' days."

Taking time to look at Colby with a positive and enthusiastic frame of mind can hopefully inspire others to listen to issues more intently and more considerately. This will contribute in just another way to an enriched liberal arts experience.

Building the Whole Man

Completeness. An intangible which we all deal with and most strive to understand. The philosophies of all ages deal with it in one way or another. Completeness or universal oneness—there are innumerable ways to describe the concept. Perhaps you hold that there is no such thing as complete. But you can't ignore it. For even if you hold to a never ending process of change or evolution, is not this your complete or whole?

For students at Colby, dealing with wholeness is supposedly basic to the philosophy of a liberal arts program. "To provide a broad acquaintance with human knowledge," (p.8, 1974 Colby College Bulletin) as President Strider said in his 1974 Baccalaureate address, "Colby will have helped you in some fashion as you develop a capacity to understand the eternal song they (the stars) sing."

To rejoice in the wholeness and to create opportunities for the student's continued strivings towards this wholeness seem to be perhaps Colby's most important function as an educational institution.

The endless process of exposure and understanding infinite areas of life increases the individual's awareness. It is absurd to pretend that any institution can provide its members with all of the areas pertinent for approaching wholeness. Therefore institutions tend to concentrate on major areas which seem to contain the most relevant aspects of life. We feel that Colby as one of these institutions has made a concerted effort to provide the students with the opportunity to explore some of these major areas. However, at the same time, Colby is not attempting to provide the necessary balance and connection between these areas.

Perhaps you have noticed sometime in your wanderings on campus a sculpture in the lobby of the fieldhouse combining various metal tubes, plates and brass accents. Take a closer look next time and read the explanation on the near wall. This sculpture is a statement about the "whole man." For as the explanation reveals, man is "neither all brain, nor all brawn," but a combination of both. Clark Fitz-Gerald's sculpture combines three aspects of human life. The physical aspect is represented by the stainless steel rods, the intellectual and emotional elements are represented by the black free-form sheets and that "particular human quality man's spirit" is represented by brass accents. The sculpture provides what appears to be a realistic balance of these three most important areas of life.

Similarly a liberal arts program ideally attempts to achieve this same balance. It discourages the student from concentrating in a narrow field of study but encourages the student to open himself to all areas. This is an excellent philosophy and why the students here have picked Colby. But does the student find this philosophy in practice or is it really found only in bulletins, speeches and on fieldhouse walls? What we find is an academic institution, not an educational institution. In academe Colby provides a comparably thorough program offering some 25 majors in four divisions. As well there are various ways to develop studies not found in the regular curriculum (independent studies, senior scholars). Colby provides sufficient opportunity for the mental aspect of its students.

The various lecture series, music series, and exhibitions, concerts, guest speakers, and other special programs

Letters to the Editors

Now's Our Chance

Dear People,

Whether or not you are aware of it, the EPC voted on Tuesday to recommend to the faculty (whose power it is to make this decision) that they vote to raise each course by one credit. This would mean, essentially, that we would only have to take 4 courses per semester in order to get our sacred degree, though we could still take 5 or 6 courses a semester if we chose.

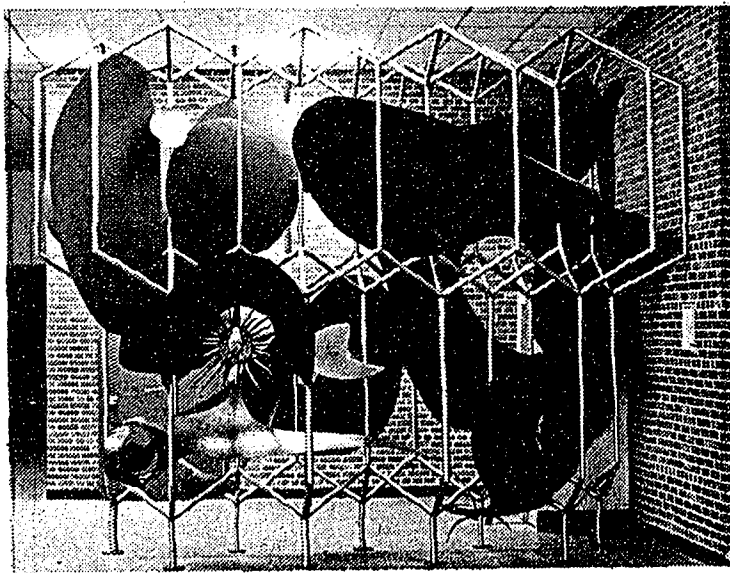
Well, I have a few requests (challenges?) to make. I request that an open hearing be held before the faculty votes, so that anyone wishing to express an opinion has the opportunity to do so, and so that each person who votes has an idea of what other people think about the issue.

I have my doubts that this will happen. Therefore, I request that, in the event this does not come off, any administrator, faculty person, or student having an opinion throw his ideas into a letter-to-the-editor (be it long or short).

My reasons for this are obvious: This is an important decision affecting all our lives, and it should not be made without there having been some type of open and constructive argument. Then again, we could all close our eyes and let it happen without us.

Autocracy is unacceptable—now's our chance.

Jerry Fensterman



THE WHOLE MAN SCULPTURE at the Fieldhouse integrates mind, body, and soul.

help to provide stimuli for the spiritual aspect which necessarily stems mainly from the individual.

But what of the third category, the physical aspect. Does Colby provide an open opportunity for its students to really explore this area? Without a doubt, the Physical Education department at Colby is a hard-working department which does miracles with the bare stuffing essentials and budget it is given. This is not in question. What is the question?

Why are Athletics considered an extra curricular activity? How is it that in modern education the human body has become a thing to ignore? Are we to become desk-ridden geniuses too weak to turn pages of our doctoral thesis? No, of course not. Colby offers a good intramural program and about 20 varsity intercollegiate sports. It is as good if not a better program than any other college in our division. But is this the goal, and function of the physical education department? No, we've almost entirely missed the point. Athletics, physical education, whatever you wish to call it—the Body—is not to be separated from the mind. What course fails to connote if not direct itself to the relationship between the Body and the Mind.

The point is that Colby as many other liberal arts colleges similar to it is not offering a liberal WHOLE program, but two distinctly separate programs, a strongly emphasized academic program and an unpolished extra curricular physical program. Rarely is a professor also a coach, where perhaps he might better get to know the students, and more fully practice his teaching on the field as well as in the classroom. Very few courses in physical education are offered for credit and no physical education classes or sports receive credit that counts in the 120 (105) graduation requirement.

We don't necessarily feel that they have to be, but feel that Colby must make more of an attempt to provide an educational program which emphasizes the Body as well as the Mind to allow its students to further their spiritual growth.

It is difficult to understand how such separate specialization at a small college can provide students with an interconnected picture of themselves and their societies to help them better understand the song the stars sing.

D.W.

Colby's Head Stuck in the Sand

Editors:

I wish to address myself to what I perceive to be the central problem at Colby at the present time. I refer to the stagnation that pervades all aspects of life on this campus.

The college experience is supposed to be aimed at broadening the individual intellectually, personally, and socially. Colby does not achieve any of these aims; in fact, due to its blind conservatism, Colby stifles its students.

Our growth is inhibited by traditional approaches to education, an undiversified college community, and by resistance on the part of the administration to constructive change.

During the past year, groups of students, joined by members of the faculty, have attempted to enact changes which could, if put into action, transform Colby from a stagnant relic of higher education in the 1950's into a progressive and relevant institution, in touch with the contemporary world.

The referendum of last fall brought to light student dissatisfaction with the present system, and it also inferred viable alternatives to the present educational structure, which restricts students through the archaic institution of distribution requirements, an overload of courses, and other inflexibilities within the system. These recommendations are now stagnating in the EPC.

A group of students met on Monday March 24 to discuss the problems of minority students at Colby. From this meeting, it is apparent that constructive recommendations will evolve, aimed at bringing racial, cultural and social diversity to this lily-white campus. The changes that this group wishes to see enacted will benefit all members of the Colby community by broadening each individual's knowledge, understanding, and acquaintance with important, real segments of the American population—at present elusive to the Colby scene.

The recommendations of this group will, like those of the Task Force last fall, be shuffled through the reams of administrative red tape until they become stagnant. It is imperative that both students and faculty exert pressure upon the administration to act promptly upon these recommendations. If these changes are not enacted, Colby's archaic, irrelevant system of education and attitudes will ooze stagnantly on into the future. If the imperative quality of the recommended changes are not impressed upon the administration, then that inert, conservative body will remain like an ostrich with its head in the sand; oblivious of student needs and the ever-changing world of the 1970's.

Cathy Kindquist

The ECHO will publish letters to the student body in the Letters to the Editor section, *but only if they are signed*. Letters should be submitted to the ECHO office, 101 Runnals, no later than Tuesday noon.



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Analysis Dean Wyman's Effectiveness Reconsidered

by J.K. Sherwood

In following up the ECHO editorial of March 13 "Considering a Controversy", the ECHO interviewed Dean Wyman in an attempt to clearly define some of the responsibilities and powers of the Dean of Students' Office. The questions raised in that editorial are reprinted here in order to clarify the scope and direction of this article.

1&2) Are the techniques used by Dean Wyman to procure the information he "needs" honest and above suspicion? Does he need all the information he apparently collects in filling his role as Dean of Students?

Wyman categorically denies that he consciously or deliberately gathers information of any kind. There are two files in his office which are both open to students. The information in these files doesn't pertain to a student's personal idiosyncrasies unless one of them has led to some sort of trouble. Thus, both questions are seemingly irrelevant since Wyman claims he does not gather information, insisting rather that he tends to forget most of the things students tell him. The only time he "gathers" information about a student is when a parent or faculty member calls him expressing concern about a student's academic status. In the case of a faculty member expressing concern about a student's repeated absences etc. Wyman will call the student's other professors for cross reference purposes. In the case of a parent's call, Wyman will call the student's professors in an effort to discover why the student seemed lethargic etc. at home. Should a student call about another student (Wyman cited an example of someone continually beating his roommate), Wyman will try to solve the problem through the R.A. of the student's dormitory.

3) Are the powers of his office defined openly and specifically, or does he have as free a rein as he feels is necessary to most efficiently carry out the duties of his office?

Dean Wyman is vested with disciplinary powers which include expulsion. He also chooses the dormitory staff and assigns housing. All the offices of Deans Sweney and Seitzinger come under his supervision. He is also the head of a budget division to which the Office of Clinical Psychology among others makes its annual report. Outside of these duties the power of the Dean of Students is discretionary with its ultimate goal being to deal "evenhandedly" with everyone.

4) How well does he reconcile his dual responsibilities as counselor and disciplinarian?

Though Wyman is accorded all disciplinary powers he says that now the Judicial Committee is the only agency to initiate disciplinary action. As for the counseling aspect, Wyman admits he is not a professional and would much prefer to send students to Drs. Perez and Lester. However students often become defensive the moment the Psychology office is mentioned, eliminating that alternative.

5) What should be his relationship with the clinical psychologists here?

"I have no formal relationship with the Office of Clinical Psychology" Wyman says. They do meet at social gatherings however. The budget relationship is simply formal, having no effect on how the psychologists perform.

Beyond these five questions of considerations for the formal characteristics of Wyman's office, there is a lot to

be discussed since the job does require a large amount of personal judgment. First of all in any management job such as Wyman's, discretionary power is not only inevitable but desirable. If for example, Ms. Hoffman wishes to retain her cat, she must appeal to the Dean's judgment since the rules explicitly forbid pets in college housing. In many instances Wyman must operate situationally and discretionary power is the only means of achieving this ethic; discretionary powers are part of the managerial heritage.

However it is important to place this power in the hands of a qualified person; Wyman's critics should evaluate his qualifications, not the job's responsibilities. Wyman is not a professional manager and in fact has had no training in the field. Originally an English professor at Stanford, he became an administrator during the radical unrest of the sixties when it was discovered that he was the only person the students would talk to. To Wyman's knowledge neither of the Deans in his office have had any management training either.

The lack of professional training in the Office of the Dean of Students is unfortunate, but it does not necessarily preclude the possibility of effective and successful management. However there is a need for professional skills in any management position. Manager refresher courses are also important not only in revitalizing skills but creating new ones. These skills do include psychology. Webster's Dictionary defines psychology as: "1. a) the science dealing with the mind and mental processes, feelings, desires, etc. b) the science of human and animal behavior". If a manager is to operate successfully he must have some knowledge of human mental processes and to deny the manager his status as an amateur psychologist is to deny his potential for success; the exercise of reason in evaluating the manager's role and defending his psychological right.

This article is in no way endorsing or criticizing Dean Wyman's credentials or past performance. He candidly admits to having made mistakes and voices some desire to return to academia. Colleges are filled with teachers-turned-administrators and the present introduction of professionals into administrative posts is impractical. Besides which there are advantages in the teacher-turned-administrator who is better capable of understanding and empathizing with the problems of students at a liberal arts college. One solution would be seminars on college management. Private businesses and government on all levels participate in these seminars. There is no reason why Colby can not do the same, by sending Colby administrators to a higher education center such as those as the Universities of Michigan and California. Such an approach

Jensen's Proposal - 120 Credit Hours

by Steve Shafarman

A rare thing happened last night, or I should say did not happen. The meeting of that august body that determines most of the policies at Colby, the faculty, was postponed for two weeks. Such postponements are fairly uncommon and this one was all the more welcome because the reason given was that the Educational Policy Committee should in those two weeks be able to finish work on a proposal to change the graduation requirements.

This, of course, is the subject that has been so hotly debated since the Student Association Task Force on Educational Reform first formulated its ideas last October. The currently debated proposal on credit hours calls for raising the number of credits for each course from 3 to 4 while keeping related matters the same (12-18 average credit load per semester, 120 hours, etc.). Thus, a student would generally need only 4 courses to get a total of 16 hours a semester.

What is most interesting about the proposal is that it came originally from Dean Jensen, who has long been considered by many as the major stumbling block to any reform. While I did not have time to talk with him, those committee members I did speak with felt it was an excellent suggestion, especially because it would create so few additional difficulties. Dean Wyman in particular was pleased and voiced his hope that some change is indeed inevitable and that this proposal could pass at the faculty meeting.

Some of the arguments in favor of the proposal are that it would retain the differentiated value for lab courses in particular and that it would make 4 courses the norm instead of 5. Indeed, as Dean Wyman said, most of the colleges we like to compare ourselves to—Bates, Bowdoin, Pomona—as well as Amherst and Harvard, are on basically 4-course systems.

Some will undoubtedly claim that such a change will lessen the value of a Colby diploma. Those who feel this way may respond by making their courses more demanding, but they should consider that a Colby diploma is presently purchased more with time and money than with thought. The majority, I hope, will see that such a change would allow students greater freedom to live and to think.

I only hope that the faculty, in its infinite wisdom, as I have heard members say, will see that the merits of this proposal are such that it deserves immediate passage so that all of us can turn our attention to other matters.

is certainly a viable answer for the needs of Colby.

As for Wyman's literary skills, he says he is quite an adept English professor. The literary masterpieces occupy the bookshelves in his office; the handbooks on drugs and sex sit in his secretary's bookcase.

Screaming

by P.S. America

"Or would you like to swing on a star, carry moon-beams home in a jar, and be better off than you are, or would you rather be..."

Perhaps the myth is crumbling. Maybe the realities we all faced and accepted as fact are slowly beginning to dissipate in the wake of a mass awakening on the part of the American people. "Things," we were always told, are bad, but never too bad. There was an optimistic solution for every problem, which time would slowly cure to a mere rationalization of why our problems were still haunting us. There was inherent in every rationalization of every inconsistency with the American myth, a bright light glaring from the other end of the tunnel—a tunnel that only became darker as you entered. Yet now, we are facing a destructive inconsistency within the American consciousness: a reactive drive that must rationalize all the chaos, all the inconceivable and unjustified suffering into a sacreligious, but necessary, evil. And suddenly our myths brought tears, as we sacrificed our own to the rampage of ideas. Some of our friends are gone as part of this necessary evil, and people are no longer working, suffering now for the good times promised ahead... We proceed at any cost to preserve our vision of what should be, and we hold with death-grip determination to these same insipid promises. It seems within our obstinance lie the seeds of our own destruction; we are slowly allowing the system to atrophy and die, bringing the house down with it, as we silently allow our own suffering and misery to be counted among these supportive evils that are supposedly moving us toward the promise of something better.

The myth doesn't work anymore, and we're all scared, or at least should be: things are bad. The system has failed, or at least it has for ten per-cent of the

working people in America, not counting the other two per-cent who are so disenchanted that they have ceased to look for a job. And there are 55,000 tombstones that are screaming for recognition as having some meaning in the conceptual scheme of things, and 100,000 families that need to be reassured that their grief and misery was not in vain. But, Saigon will fall by summer, and all the myth-makers can do is smile and pass the buck...

I heard the President of the United States on the radio last week, the titled head of the American Myth, the priest and prophet of "What Should Be," and all he did was expound the same inane rationalizations, cliches and catch-words that have always surfaced to veneer the real problems of real people. Patriotism, optimism, frugality, faith: these words are dead, they don't instill trust or faith anymore. Instead, they echo through the factories at 10% capacity, down through bleak city streets where no one will walk anymore except the bitter outcasts, forgotten or rationalized into oblivion a generation ago. The President's voice quivered with an unassuredness that convinced me that even he was no longer sure. He stands in an age without the glory of a one-time America behind him, a king whose kingdom is about to collapse around him, whose flock has either dispersed or been stripped naked by the cold winds of passing dreams, that has blown away the warm fleece of myth and rationalization that just 15 years ago warmed us all.

Things are bad. Our plastic reality is being dismantled, and falling away from us all. We are left now with more than we ever had before, the walls are gone and we stand facing each other. In our initial defeat lies the foundation for victory: as with our tears we are bringing life into the barren ground of our own humanity. The mass has ended, go in peace.

Returnable Bottle Bill Support Sought

If you're interested in supporting the Maine Bottle Bill to be introduced into the Maine State legislature, and if you're a citizen of Maine, please sign one of the petitions on your dining hall bulletin board, or in the Library. If not a citizen, write a letter to any of the senators listed on the bulletin board in the library, expressing your support of the bill.

Returnable bottles have been shown to save money, conserve energy, reduce solid waste, and substantially reduce litter. Such legislation is long overdue in this state, and we urge you, as concerned consumers and residents of Maine, to show your support of the bill.

A sign-up sheet will also be up in the library for those interested in attending the public hearing in Augusta on Friday, April 25.

Colby Students for Returnable Containers

All Campus Cleanup

Do you think you're going through a city dump when you walk down Frat row? Are you sick of seeing papers, beer cans, and bottles littered all around your campus? If you are, join your comrades in an all-campus cleanup on Saturday, April 19th at 1:00 at the front steps of Miller Library.

Spare a little time to help cleanup Colby. This event is sponsored by the Colby Environment Council and the Student Association. Refreshments are currently being brewed for the occasion.

Retraction and Emphasis

To the Editors,

As this week progresses, I see it is necessary and timely that I clarify the letter I wrote last week, entitled "Winston Smith and 1984."

Primarily, an apology to Dean Wyman! I misconstrued an answer the Dean made to a student's remark, and was mistaken in including his name with President Strider's statement that "if a student does not like Colby as it is, then s/he ought to leave." Working with the Dean on EPC, I have found him sympathetic to discussion of educational reform. Personally, I have had no experience with the Dean which would demand criticism. Quite simply, I made a serious error.

Secondly, my statement about getting into gear is quite serious. In a few weeks, the EPC will be presenting an academic reform package to the faculty. When the proposal is made public, we cannot afford to hide behind our "Bic Clicks" and pretend we are powerless. Academic reform affects students. We started this ball moving; it would be awful if, at the last minute, it rolled off course.

Jeff Gottesfeld

Drama Dilemma Denied

Dear Editor:

While I think Mr. Bolger is certainly entitled to his own opinion about "Twelfth Night," I do think a couple of comments are necessary to put his letter in the proper perspective.

First of all, the production time for the play was a little over three weeks, owing to the fact that Colby is hard put to have two shows in production at the same time. Also, one of the leads was sick for a week and a type of flu ran through the cast during the entire production period.

Also, I fail to see what is so intrinsically horrifying about characters standing next to each other when they speak their lines. Perhaps Mr. Bolger will explain.

Mr. Sewell is well aware of the fact that he should not have deprived a Colby student of a part. However being a newcomer to the Colby dramatic scene, he was quite surprised to discover so many people wanted to be in a Shakespearean play. Furthermore he promises

Letters to the Editors

not to do it again. If Mr. Bolger thinks he can cast better than Mr. Sewell (cf. Bolger's remark about Malvolio and Chas Cowing) I suggest that he direct a show to display his prowess. Certainly I am not going to say "somebody else could have done better" simply because one can never tell. Mr. Bolger's dramatic sense must far exceed that of any other director to make such haughty and useless remarks.

As for the "Colby drama dilemma" I would very much appreciate further enlightenment as to what exactly this "dilemma" constitutes. Mr. Sewell is certainly one of the most exciting and enthusiastic people at Colby and even if one is willing to concede that he is not a sensation, it is only fair to allow him a trial period to adjust to situations which are completely new to him.

J.K. Sherwood

Dear Campers

To the Editor:

It seems a number of the boys and girls at "Camp Colby" have been upset at such things as: requirements for graduation, the dissatisfaction with the food service, rights for homosexuals, etc. All is not well at "Camp Colby." Didn't the boys and girls read the Colby catalog and come here for an interview? Oh, they did! You see children, this is "Camp Colby." I call it a camp because it is very much similar to a summer camp. You'll never have it as good as you will at Colby. Maybe you will; a lot of people get things pretty easy.

Are the boys and girls having a hard time here? Why don't you take an excursion to Vietnam, and ask the people what the requirements for a peaceful living are. Go to the Middle East to get the gas tank in that car that Mom & Dad bought for you filled up. I hear Bangla Desh has a lot of food for its starving millions. You could scrape some maggots off a decaying body for a good lunch.

I pray to God that you will be able to withstand your horrifying ordeal at Colby.

John Gray

Students Resign Due to Frustration

by Tim Buffum

This past March two student members of the Educational Policy Committee at Colby College resigned due to what both termed frustration with the workings of the committee and the attitudes of its members. Robin Dekker and Mike North both were angered and dismayed by what they termed a dragging of feet by the committee, as well as what was described by Ms. Dekker as a "Can you top this?" attitude on the part of some of its members.

In his letter of resignation, dated March 16th of this year, Mike North expressed his belief that "the committee has dragged its feet on many important issues," and added that "personalities and procedural points have often dominated the meetings of this committee." These feelings have been echoed by Ms. Dekker, who has stated that the committee seems to have "no sense of urgency" and engages in what she terms "bureaucratic dilly-dallying." She stated that it seemed that many members would use procedural methods to prolong their meetings, even after resolutions or proposals were passed. In Robin's words, "We would pass something and then get five minutes of a committee member's beliefs as to why we just passed it." Mike North was not available for direct comment, so all of his views on this subject come from his letter of resignation.

When both students became members of the committee, they had hoped to be involved in dynamic and often important debates. However, after a few sessions it became apparent that this was not to be the case.

"When I joined the committee, I expected it to be a positive learning experience," explained Robin, "but it merely reinforced all those bureaucratic clichés about committees that I'd hoped this post would prove wrong." She added that "...The committee has a complete inability to function as a group. Each member has his

or her own self-interests, and these get in the way of decisions. Dean Wyman and Professor Doug Archibald have tried to carry out their jobs, but they have been hindered by the rest of the committee members."

Some important matters were brought before the Educational Policy Committee. They reviewed the Future of Colby Study Report, and, although according to Ms. Dekker they reached few meaningful decisions, they did raise some good questions. However, this process apparently took much longer than was necessary. The committee also considered and submitted its own proposals regarding the credit-hour debacle, but only after months of wasted time and only after the two students had left. In Robin Dekker's words, "the credit hour issue took an amazingly longer time than it had to...it took forever." She said that the basic pattern for decision-making was one of weeks upon weeks of indecision and fruitless debate followed by a sudden decision forced by whichever group outlasted its opponents.

Overall, the experience of serving on the Educational Policy Committee left a bad taste in the mouths of Robin Dekker and Mike North. Robin was left wondering if new blood or a new attitude in the committee was the answer. Mike North was left with a feeling of resentment:

"...While I recognize that my contributions have been minimal, I do not feel I have hindered the committee's progress as others have."

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Editors, the ECHO,

Unless you haven't eaten in a dining hall, gotten your mail, or gone to the library since Tuesday, you've noticed posters around campus urging cooperation with the United Farm Workers boycott of non-UFW grapes, lettuce, and Gallo wine. Hopefully you read the literature we handed out at dinner yesterday, and maybe asked a few questions.

For many students the struggle of the farm-workers for union representation, and thus for a decent standard of living, seems very remote from everyday academic life. It's a long way from the top of the proverbial ivory tower down to a grassroots level, yet this is where the struggle of the farmworkers lies. *La Causa* of the farmworkers is, after all, first and foremost, people helping people.

We're knocking a few bricks out of that ivory tower and we ask you to join us. We've got information, resources, and contacts, but most of all we have a vision of justice, and determination to counter the easy complacency that beleaguers Colby's students and faculty. Practical support for the UFW is being planned in terms of public education and information programs, a move to keep non-UFW lettuce and grapes out of the dining halls, encouragement of local stores to honor the boycott, etc. Next week petitions will be out asking Seiler's to remove the scab lettuce and replace it either with UFW lettuce or with other types of salad greens (only iceberg lettuce is under boycott). Also next week, you can learn more about our aims and ask questions at the all-campus Stu-A meeting. In the meantime, please contact any of these people if you want to talk about the UFW and/or volunteer any amount of time to help: Janeen Reedy, 209 Foss, X569; Pam Landry, 126 Woodman, X573; Jim Merrick, 257 Woodman, X559.

Janeen Reedy



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Off-Campus Living

Please note that applications for off-campus living are due in the Dean's Office by April 10, 1975. Students may hand in forms without parent's signatures with the understanding that the college will send a notification to the parents of dependents concerning this possible change in residence status.

Questions regarding this change in policy should be directed to Mrs. Canavan, Dean of Students Office, ext. 287.

Foss-Woodman News

Students who wish to live in Foss or Woodman next year must file a room reservation form in the Center Office (135 Woodman) no later than 4:30 p.m., Friday, April 11.

It should be noted that any student who files this form will not be eligible for participation in the general room draw.

Forms and further information are available in the Center Office Monday through Friday, 8:30 a.m.-4:30 p.m.

Grand Opening

The grand opening of the Archaeological Laboratory will take place in 5 Foss on Thursday, April 10, starting at 7:00 p.m. There will be slides shown of excavations in Greece, Israel, Central and South America, and MAYFLOWER HILL!! Beer and wine will be served!

Lost and Found

A pair of glasses have been reported lost in the area of Roberts Union. They have smoky gray frames and are in a gold and brown case. If found, please contact Barbara Smith in 322 Butler, ext. 541, or B & G.

Dan Hofle has lost a Hamilton watch on a silver metal strap. The crystal is also scratched. If found, contact either Dan in 310 Foss or B&G.

A pair of silver wire-rimmed glasses have been lost in the vicinity of Runnals Union. They were in a black case. If found, contact Deanne Herman or B&G.

Hang-Glider Club

Curtis Sears is interested in starting a hang-gliding club at Colby. Anyone interested should stop by the Admissions Office and ask for him. If he cannot be reached there, contact him at home. The number is 465-3481 (which is not a toll call).

Outing Club News

REMINDER! The next COC general meeting will be held in Given on Wednesday, April 16, at 6:30 p.m. Steve Clark will show movies and demonstrate techniques on canoeing in the Maine Allagash Wilderness. Remember, that's April 16th in Given at 6:30 p.m.!

Evacuation Attempt in Need of Support

The Friends of the Children of Vietnam are asking for donations to help finance the transportation of children out of Saigon. The children now occupy orphanages, waiting to go to Denver. All are orphans or abandoned; all have visas from the Saigon government to leave. They are all under two years old and many have been selected for adoption by specific families here. The FCV is also taking names of possible adopting families for local adoption agencies. Many of the children are those of American servicemen and so are unacceptable in Vietnamese society. Doctors have been flown to Saigon to care for sick children and supplies will be shipped soon. It costs \$125,000 to charter one plane. Two planes are needed. The U.S. government has said that this evacuation is to be funded by humanitarians. At this time, no government help is available. Please help save these children. Saigon may fall at any time. If you wish to help, please contact Bob Anderson, ext. 550 or Alice Jellema, ext. 543.

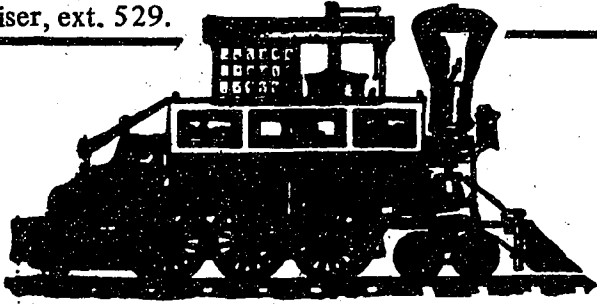
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Lost—Grout's *A History of Western Music*; with markings, no name. Reward for return. Contact Nancy Heiser, ext. 529.



NEWS BRIEFS

WMHB will begin broadcasting again this coming Monday, April 14, at 3:00 pm. The revised broadcasting hours for Mondays will be 3:00 pm until 2:00 am.

Fernando Valenti, harpsichordist, will present a concert Friday, April 11, at 8:00 p.m. in Given. He will perform various pieces on Colby's newly acquired harpsichord.

Upcoming Sports Events

Women's Gymnastics—Thursday, April 10—at UMO.
Varsity Baseball—Friday, April 11—at Springfield.
Women's Fencing—Saturday, April 12—Maine Open, home.
Women's Gymnastics—Saturday, April 12—U.M.P.I., away.
Varsity Track—Saturday, April 12—at UMO.
Varsity Baseball—Saturday, April 12—at Wesleyan.

The swim test required for graduation is to be held Thursday, April 10, at 6:00 p.m. in the pool. This is most important for the seniors.

Irving Howe, noted editor and critic, will be at Colby on Thursday and Friday, April 10 and 11. On Thursday, he will deliver a lecture entitled "The Jewish Immigrant Movement," in Given at 8:00 p.m. Friday, at 4:00 p.m., he will hold a meeting in Dunn Lounge.

Jan Plan in India

Tentative plans are being made to offer a January Program in India in 1976. The program would involve travel to historic sites, and a stay at an Indian college where lectures, exhibits, and excursions would be arranged. Interested persons should contact Professor Yeager Hudson, Lovejoy 310.

Tentative January Program

There is a possibility of a 1976 Jan Plan in Comparative Criminology and Criminalistics. The program would be conducted overseas and would entail visiting prisons, observing police work, and hearing lectures by foreign professors (in English) in three European countries (France, Germany, and Denmark) with also, a briefer look at Iceland.

The \$600 cost would cover all transportation, meals, and lodging, as well as instruction. Not included would be your travel to and from the embarkation point in the U.S. and any personal expenses on the trip. Alternatives are available that would reduce the cost somewhat.

In addition, the Sociology Department may also offer a program in Human Development, which would include the visitation of day care centers, homes for the aged, etc. The cost would be the same.

Anyone interested in either of these plans, please contact the Sociology Department and Mr. Geib will be glad to keep you informed of developments.

Office of Career Counseling

Senior men and women who are interested in employment with the Maine State Department of Education and Cultural Services should submit resumes to the following person:

Ms. Susan F. Hirsch
Affirmative Action Officer
Maine State Department of Education and Cultural Services
Augusta, Maine 04330

Notices of openings are posted in the Office of Career Counseling as they come in.

Thursday night at 7:00 p.m. and 9:30 p.m., the film *Rage*, (George C. Scott) will be presented in Lovejoy Auditorium. It will be repeated on Friday night, same time, same place.

April 12 is Spring Campus Clean-Up Day, so everybody get out and pitch in !!

This weekend, the Sunday Cinema presents the film version of O'Neil's *Long Day's Journey Into Night*. It will be shown at 7:00 and 9:30 p.m. on both Saturday and Sunday nights in Lovejoy 100. There is an admission charge.

Another Mellon Organ Recital will be presented on Sunday, April 13, at 4:00 p.m. A lecture-recital entitled "The Fourteen Stations of the Cross," and will be presented by Adel Heinrich in Lorimer Chapel.

There will be a Senior Class meeting on Sunday at 7:00 in Given Auditorium.

Olin Sawyer, Union Mutual Life Insurance Company, will present a Mathematics Lecture titled "Meeting Social Needs Through Actuarial Science." The talk will be given on Monday, April 14, at 7:00 p.m. in Lovejoy Auditorium.

HEY, DANCERS! Come out of hiding! The Colby Dance Club will be giving a Dance Concert on May 11. The performance will include a piece by Tina Mitchell, another entitled *Body Exam* by Gaye Delanghe (our recent resident artist), and many other student works. The pieces will run the gamut from ballet to jazz to modern. Any interested men or women, please call ext. 536 and ask for Peggy.

Writing Competition

The Department of Philosophy and Religion announces the first competition for "The John Alden Essay Prize in Philosophy and Religion." The topic must be in the field of religion or philosophy and any Colby student is eligible. The essays must exhibit marked originality, and must be submitted to any faculty member in the two sponsoring departments. The deadline for submission is April 24, and judging will be performed by the faculty of the Department of Philosophy and Religion. The prize will be awarded in books of the student's choice.

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Band Sounds Off at Concert

by D.H. Bailey

On March 26, at 7:30, the Colby College Band, under the direction of Gordon W. Bowie, presented its annual Spring Concert. Entitled "An Evening of Transcriptions and Original Compositions for Band," it provided an extremely well-rounded look into the concert band's repertoire.

The repertoire of the concert band is now in the middle of a well-deserved flurry of compositional activity. The transcriptions chosen by Mr. Bowie are the best of the large number of transcriptions available to the contemporary band director. And the original compositions for band provided an overall view of the major areas of compositional concentration.

The band as a major musical unit did not appear on the musical scene until around the Civil War. This leaves a period of little over a hundred years in which band writing has had to develop and purify itself into the still developing art it is today. A lot of people hold the brief history of the band against the long and honorable history of the orchestra (over 400 years) and ask why the band is not where the orchestra is in terms of heritage and artistic development. Such people are blind to the fact that it is impossible to cram 400 years of development into 110 years.

There is one very honorable heritage which is the band's, and that is the march. The "March Triumphant" of Hector Berlioz, which opened the concert, was originally written for the wind section of his enormous symphony orchestra. Thus in transcribing it for the modern concert band, Philip Gordon was not in any way breaking with Berlioz' ideals. The transcription consisted of altering certain parts to bring them in line with modern notation, and to reassign certain parts away from instruments that are not found in the modern band.

There were two other marches on the program, in the section of original compositions, one of them a contemporary march: "March Festivo" by Edward Madden (whose "Cakewalk for Band" the Colby Band played last spring), and the other was by the patron saint of all bandmen, John Philip Sousa, entitled "Nobles of the Mystic Shrine." Sousa wrote marches for every conceivable group or occasion, and although this is one of his less well-known marches, it is not any the less well written. The Colby Band showed that it is extremely at home with marches, no matter if they are transcriptions, seventy year old military band marches, or contemporary marches. And it also showed that marches, when played at all well, even in the stifling acoustics of Runnals Union, are fantastic pieces of music.

The band played a transcription of a work which was transcribed by the composer himself, so that there can be no doubt that this is the way the composer intended the piece to sound. "Mars," by Gustav Holst from his suite "The Planets," showed how ponderous and ominous the band's low brass section can be. For a band which is under-balanced on the high woodwind side, such a piece as "Mars" is heaven, where the composer's attempt to show the solemn and warlike nature of Mars relies heavily on strong trombone and tuba sections, both of which the Colby Band has.

The band also performed two fairly minor transcriptions: "Music for a Masque," by Henry Purcell, and "Pavane pour une enfante defunte," by Maurice Ravel. The first is music from a Baroque drama, which even without the dramatic action is still quite an enjoyable piece of music. The second work, the Pavane, can be considered a minor piece of music, but the performance of it by the Colby band cannot be considered minor as it marks the conducting debut

of sophomore Scott Kimball. And no matter how simple the music is to listen to, if you are the person who is leading the band, and are responsible for the way it performs, nothing is easy and simple. And if it is the first time conducting a band in performance, even walking up to the podium is a grueling experience. But Scott did a superb job, capturing all the feeling which Ravel put into the piece when he wrote it.

When someone transcribes one of the popular favorites of the symphonic repertoire, he or she will always run into purists who want symphonic music to be performed only by symphony orchestras. But such people, who probably have a large array of symphonic performances available all year long, are severely limiting the people in such towns as Waterville who don't have a large number of symphonic performances to listen to. Transcribers, such as L.W. Chidester, who have a personal warmth and feeling for symphonic music can and do transcribe symphonic music for bands so that more people can enjoy and be uplifted by the works of symphonic masters. His transcription of Brahms' "Variations on a theme by Haydn" captured Brahms' warmth and playfulness. But there are some pieces which in the original require a large orchestra; these pieces cannot be performed by a small band, such as Colby's, and still capture all that the composer intended. On Wednesday night, some sections which were necessary for the full sound of the band—such as oboes, bassoons, and more clarinets—were nonexistent, so this piece was not quite up to par for the Colby band. And yet, if an artistic group never reached beyond their immediate grasp, they'd never improve, and they'd never fully understand their limitations.

Caesar Giovannini has been a major source of new and exciting music for the concert band for the last ten years or so, and his "Overture to a New Era" proved to be another of his successes. It drew heavily from the rock-oriented jazz idiom, and in parts seemed trite, but Giovannini showed once again that he has a beautiful ability to turn out fantastic themes. The middle section of this work was the second most beautiful part of the concert.

The most beautiful part of the concert was a piece which the band had played last spring, entitled "Sinfonia for Winds," by Frank Ericson. It was included in this year's concert because, as Gordon Bowie said, "I like it." This sort of piece is the band's answer to the "classics" of the symphonic repertoire. And, with the exception of a few stick spots here and there, the band performed it exceptionally well.

It could be seen by anyone that the applause of the audience on March 26 was heartfelt, which made all the Band's dedicated struggling of the past several years worthwhile.

Sub-Freshmen, cont. from p.1.

first venture out of the city into a rural almost completely white environment. "There is quite a cultural shock." Theresa said. "What good is it to have twenty-four freshmen enter and all dropout because they don't know what they're getting into." That is the importance of Sub-Freshmen week in introducing prospective freshmen to Colby College and Waterville, Maine. Without such a program most of the minority applicants would be unable to afford to visit Colby.

After getting a taste of Colby through the Sub-Freshmen Program, what determines whether a black student will come or not? The answer lies in how he feels about the vast difference between Colby/Waterville and his urban background. "What do people think of when you say Maine? Snow, cold, up there by Canada someplace," Dawn mused. For many Colby is too rural, too cold, and there aren't enough fellow minority students. Others enjoy the difference. "I like the quiet, the peacefulness. It's completely opposite from New York, where I came from. I like the bond and the loyalty among the blacks here that you don't find in the city," Dawn said. "I was attracted by the academic and social challenge here. You need to be strong to adapt. Many want to get out of the city," Theresa added. Competition from other schools and a search for the best financial aid package are other determinants.

"If you see a Sub-Freshman, help him and talk to him. They need to talk to as many people as possible, not just their hosts and guides. It helps them to get as clear a picture of Colby as possible," Theresa said.

Committee Forming To Study Roberts Renovation

by Kevin R. Convey

President Strider has proposed the formation of an ad hoc committee to study the feasibility of renovating Roberts Union for use as a student center. The proposal was made in a memorandum dated March 12, and copies were sent to prospective faculty and administrative members of the committee.

The memo mentions the Board of Trustees meeting of February 28, at which \$25,000 was allocated by the Board to engage an architectural consultant to make a study of the Union. At this point, Strider evidently felt it necessary to form a committee of students and faculty to evaluate "potentialities of using Roberts Union as a student center" and the ways in which the proposed renovation may be carried out.

The President is now seeking faculty members for the committee, and will meet with the student representatives to the Board of Trustees, Gerry Connolly and Martha Nist, at the Stu-A meeting next Monday to discuss the selection and number of student delegates to the committee, as well as the structure of the committee itself. In the memo, Strider put particular emphasis upon the "obvious need for heavy contribution of student ideas on the subject."

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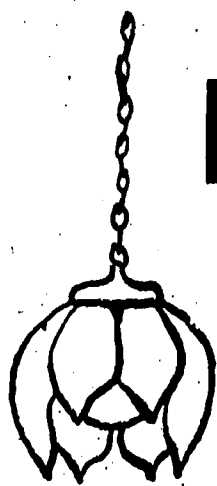
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Zamcheck - An Experience Worth Repeating

The Thursday night before vacation, the Coffee House had the pleasure of presenting one of the most interesting and unusual bands to play at Colby this year. The group was Zamcheck, a group consisting of strong individual musicians who collaborated to form an extremely effective jazz ensemble. They combined the driving tone of Chic Corea with the vocal mellowness of the New Santana Band. This attempt to categorize them falls way off the mark for they had a uniqueness which was a pleasure to watch and listen to.

The groups performance started with an unusual power that did not let up for most of the evening. One immediately was captivated by the violinist, Michael Levine. He was clearly the standout in the ensemble for his playing was strong and compelling while his solo work with the aid of the synthesizer was delicate and equally interesting. This does not mean that he completely overshadowed the other members. The quote from the Boston Phoenix in the March 27 ECHO describing Mike Zamcheck's keyboard style really hit the mark. Although less noticeable than Levine, Zamcheck added the depth and power to the ensemble playing while his individual talent, showed through in his solo numbers. To this reviewer, one of the more interesting aspects of the group was the vocal work of Betty Silver and Ray Shell. Although the lyrics were at times obscure, the vocal harmonies added immensely to the groups performance and tended to sooth the listener after the intensity of the instrumental portions of each song. In total, Zamcheck was an experience. An experience worth repeating.



Mike Zamcheck coaxes the keyboard.

Jon Lucien Concert Saturday

Black vocalist Jon Lucien and his six piece band comes to Runnals Union this Saturday evening at 8:00 p.m. Lucien is a black singer who hails from the West Indies by way of New York City. There are almost as many descriptions of his style as there are people who write about it. But one thing stands clear: he is a captivating performer whose music smoothly mixes elements of Caribbean, African, Brazilian and American Jazz & Soul styles.

Lucien himself says, "I've got some jazz in it, some rock, some calypso, some soul. People say to me; I could listen to this all night long." He continues, "The persons I could perhaps give credit to would be Miles Davis and John Coltrane." But he's much more than a jazz singer. His voice is capable of creating a new mood for each song and he is at home in the immediacy of soul in a manner that reminds you of a young Smokey Robinson or Jackie Wilson.

Lucien, with three albums on RCA records and years of roadwork behind him, has proven himself as an artist and performer. All that he needs now is time to obtain the stardom that his reviews predict for him.

Lucien's band consists of keyboards, bass, drums, percussion, horns and guitar. Lucien himself plays an acoustic guitar, which complements his wide vocal range.

The concert is being sponsored by SOBU and the Student Association as a part of Sub-Freshman Week. Take a ride into the music of Jon Lucien this Saturday. Tickets are on sale now for only \$2.00 in advance, \$2.50 at the door on Saturday.



JON LUCIEN - His band will present a varied program of African, Jazz, and Soul music this Saturday Evening.

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GETTING THE FEEL of the action of Colby's newly-acquired harpsichord, the renowned Fernando Valenti limbers up for tomorrow night's performance.

Valenti to Dedicate New Harpsichord

by Wendy Swallow

Appearing Friday night, April 11, at 8:00 in Given Auditorium will be the celebrated harpsichordist Fernando Valenti. Mr. Valenti will be performing a concert of Domenico Scarlatti harpsichord Sonatas as a dedication of the beautiful harpsichord newly acquired by the Colby Music Department as an anonymous gift.

Mr. Valenti has given his life and talents to the interpretation of Scarlatti's 555 harpsichord Sonatas and is world-renowned as a performing and recording harpsichordist. He has been at Colby this past week engaged in lectures and demonstrations on Scarlatti and the harpsichord. Himself of Spanish origin, Valenti intoprets the Italian-Spanish composer with the warmth and brilliance characteristic of Southern Europe. Tickets are \$2.00, \$1.00 for students, and are now on sale at the Colby Music Department Office, in Bixler.

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Band Sounds Off at Concert

by D.H. Bailey

On March 26, at 7:30, the Colby College Band, under the direction of Gordon W. Bowie, presented its annual Spring Concert. Entitled "An Evening of Transcriptions and Original Compositions for Band," it provided an extremely well-rounded look into the concert band's repertoire.

The repertoire of the concert band is now in the middle of a well-deserved flurry of compositional activity. The transcriptions chosen by Mr. Bowie are the best of the large number of transcriptions available to the contemporary band director. And the original compositions for band provided an overall view of the major areas of compositional concentration.

The band as a major musical unit did not appear on the musical scene until around the Civil War. This leaves a period of little over a hundred years in which band writing has had to develop and purify itself into the still developing art it is today. A lot of people hold the brief history of the band against the long and honorable history of the orchestra (over 400 years) and ask why the band is not where the orchestra is in terms of heritage and artistic development. Such people are blind to the fact that it is impossible to cram 400 years of development into 110 years.

There is one very honorable heritage which is the band's, and that is the march. The "March Triumphant" of Hector Berlioz, which opened the concert, was originally written for the wind section of his enormous symphony orchestra. Thus in transcribing it for the modern concert band, Philip Gordon was not in any way breaking with Berlioz' ideals. The transcription consisted of altering certain parts to bring them in line with modern notation, and to reassign certain parts away from instruments that are not found in the modern band.

There were two other marches on the program, in the section of original compositions, one of them a contemporary march: "March Festivo" by Edward Madden (whose "Cakewalk for Band" the Colby Band played last spring), and the other was by the patron saint of all bandsmen, John Philip Sousa, entitled "Nobles of the Mystic Shrine." Sousa wrote marches for every conceivable group or occasion, and although this is one of his less well-known marches, it is not any the less well written. The Colby Band showed that it is extremely at home with marches, no matter if they are transcriptions, seventy year old military band marches, or contemporary marches. And it also showed that marches, when played at all well, even in the stifling acoustics of Runnals Union, are fantastic pieces of music.

The band played a transcription of a work which was transcribed by the composer himself, so that there can be no doubt that this is the way the composer intended the piece to sound. "Mars," by Gustav Holst from his suite "The Planets," showed how ponderous and ominous the band's low brass section can be. For a band which is under-balanced on the high woodwind side, such a piece as "Mars" is heaven, where the composer's attempt to show the solemn and warlike nature of Mars relies heavily on strong trombone and tuba sections, both of which the Colby Band has.

The band also performed two fairly minor transcriptions: "Music for a Masque," by Henry Purcell, and "Pavane pour une enfante defunte," by Maurice Ravel. The first is music from a Baroque drama, which even without the dramatic action is still quite an enjoyable piece of music. The second work, the Pavane, can be considered a minor piece of music, but the performance of it by the Colby band cannot be considered minor as it marks the conducting debut

of sophomore Scott Kimball. And no matter how simple the music is to listen to, if you are the person who is leading the band, and are responsible for the way it performs, nothing is easy and simple. And if it is the first time conducting a band in performance, even walking up to the podium is a grueling experience. But Scott did a superb job, capturing all the feeling which Ravel put into the piece when he wrote it.

When someone transcribes one of the popular favorites of the symphonic repertoire, he or she will always run into purists who want symphonic music to be performed only by symphony orchestras. But such people, who probably have a large array of symphonic performances available all year long, are severely limiting the people in such towns as Waterville who don't have a large number of symphonic performances to listen to. Transcribers, such as L.W. Chidester, who have a personal warmth and feeling for symphonic music can and do transcribe symphonic music for bands so that more people can enjoy and be uplifted by the works of symphonic masters. His transcription of Brahms' "Variations on a theme by Haydn" captured Brahms' warmth and playfulness. But there are some pieces which in the original require a large orchestra; these pieces cannot be performed by a small band, such as Colby's, and still capture all that the composer intended. On Wednesday night, some sections which were necessary for the full sound of the band—such as oboes, bassoons, and more clarinets—were nonexistent, so this piece was not quite up to par for the Colby band. And yet, if an artistic group never reached beyond their immediate grasp, they'd never improve, and they'd never fully understand their limitations.

Caesar Giovannini has been a major source of new and exciting music for the concert band for the last ten years or so, and his "Overture to a New Era" proved to be another of his successes. It drew heavily from the rock-oriented jazz idiom, and in parts seemed trite, but Giovannini showed once again that he has a beautiful ability to turn out fantastic themes. The middle section of this work was the second most beautiful part of the concert.

The most beautiful part of the concert was a piece which the band had played last spring, entitled "Sinfonia for Winds," by Frank Ericson. It was included in this year's concert because, as Gordon Bowie said, "I like it." This sort of piece is the band's answer to the "classics" of the symphonic repertoire. And, with the exception of a few stick spots here and there, the band performed it exceptionally well.

It could be seen by anyone that the applause of the audience on March 26 was heartfelt, which made all the Band's dedicated struggling of the past several years worthwhile.

Sub-Freshmen, cont. from p.1.

first venture out of the city into a rural almost completely white environment. "There is quite a cultural shock," Theresa said. "What good is it to have twenty-four freshmen enter and all dropout because they don't know what they're getting into." That is the importance of Sub-Freshmen week in introducing prospective freshmen to Colby College and Waterville, Maine. Without such a program most of the minority applicants would be unable to afford to visit Colby.

After getting a taste of Colby through the Sub-Freshmen Program, what determines whether a black student will come or not? The answer lies in how he feels about the vast difference between Colby/Waterville and his urban background. "What do people think of when you say Maine? Snow, cold, up there by Canada someplace," Dawn mused. For many Colby is too rural, too cold, and there aren't enough fellow minority students. Others enjoy the difference. "I like the quiet, the peacefulness. It's completely opposite from New York, where I came from. I like the bond and the loyalty among the blacks here that you don't find in the city," Dawn said. "I was attracted by the academic and social challenge here. You need to be strong to adapt. Many want to get out of the city," Theresa added. Competition from other schools and a search for the best financial aid package are other determinants.

"If you see a Sub-Freshman, help him and talk to him. They need to talk to as many people as possible, not just their hosts and guides. It helps them to get as clear a picture of Colby as possible," Theresa said.

Committee Forming To Study Roberts Renovation

by Kevin R. Convey

President Strider has proposed the formation of an ad hoc committee to study the feasibility of renovating Roberts Union for use as a student center. The proposal was made in a memorandum dated March 12, and copies were sent to prospective faculty and administrative members of the committee.

The memo mentions the Board of Trustees meeting of February 28, at which \$25,000 was allocated by the Board to engage an architectural consultant to make a study of the Union. At this point, Strider evidently felt it necessary to form a committee of students and faculty to evaluate "potentialities of using Roberts Union as a student center" and the ways in which the proposed renovation may be carried out.

The President is now seeking faculty members for the committee, and will meet with the student representatives to the Board of Trustees, Gerry Connolly and Martha Nist, at the Stu-A meeting next Monday to discuss the selection and number of student delegates to the committee, as well as the structure of the committee itself. In the memo, Strider put particular emphasis upon the "obvious need for heavy contribution of student ideas on the subject."

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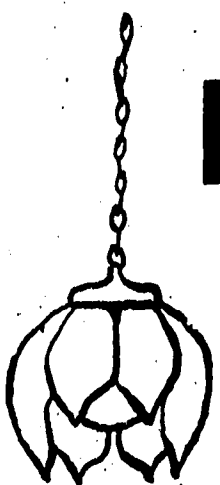
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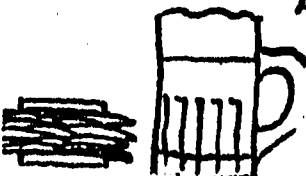
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Zamcheck - An Experience Worth Repeating

The Thursday night before vacation, the Coffee House had the pleasure of presenting one of the most interesting and unusual bands to play at Colby this year. The group was Zamcheck, a group consisting of strong individual musicians who collaborated to form an extremely effective jazz ensemble. They combined the driving tone of Chic Corea with the vocal mellowness of the New Santana Band. This attempt to categorize them falls way off the mark for they had a uniqueness which was a pleasure to watch and listen to.

The group's performance started with an unusual power that did not let up for most of the evening. One immediately was captivated by the violinist, Michael Levine. He was clearly the standout in the ensemble for his playing was strong and compelling while his solo work with the aid of the synthesizer was delicate and equally interesting. This does not mean that he completely overshadowed the other members. The quote from the Boston Phoenix in the March 27 ECHO describing Mike Zamcheck's keyboard style really hit the mark. Although less noticeable than Levine, Zamcheck added the depth and power to the ensemble playing while his individual talent, showed through in his solo numbers. To this reviewer, one of the more interesting aspects of the group was the vocal work of Betty Silver and Ray Shell. Although the lyrics were at times obscure, the vocal harmonies added immensely to the group's performance and tended to soothe the listener after the intensity of the instrumental portions of each song. In total, Zamcheck was an experience. An experience worth repeating.



Mike Zamcheck coaxes the keyboard.

Jon Lucien Concert Saturday

Black vocalist Jon Lucien and his six piece band comes to Runnals Union this Saturday evening at 8:00 p.m. Lucien is a black singer who hails from the West Indies by way of New York City. There are almost as many descriptions of his style as there are people who write about it. But one thing stands clear: he is a captivating performer whose music smoothly mixes elements of Caribbean, African, Brazilian and American Jazz & Soul styles.

Lucien himself says, "I've got some jazz in it, some rock, some calypso, some soul. People say to me; I could listen to this all night long." He continues, "The persons I could perhaps give credit to would be Miles Davis and John Coltrane." But he's much more than a jazz singer. His voice is capable of creating a new mood for each song and he is at home in the immediacy of soul in a manner that reminds you of a young Smokey Robinson or Jackie Wilson.

Lucien, with three albums on RCA records and years of roadwork behind him, has proven himself as an artist and performer. All that he needs now is time to obtain the stardom that his reviews predict for him.

Lucien's band consists of keyboards, bass, drums, percussion, horns and guitar. Lucien himself plays an acoustic guitar, which complements his wide vocal range.

The concert is being sponsored by SOBU and the Student Association as a part of Sub-Freshman Week. Take a ride into the music of Jon Lucien this Saturday. Tickets are on sale now for only \$2.00 in advance, \$2.50 at the door on Saturday.



JON LUCIEN - His band will present a varied program of African, Jazz, and Soul music this Saturday Evening.

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GETTING THE FEEL of the action of Colby's newly-acquired harpsichord, the renowned Fernando Valenti limbers up for tomorrow night's performance.

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Adel Heinrich Performs Final Organ Concert

On Sunday, April 13th, the last of the Mellon Organ Recitals for this academic year will be presented in Lorimer Chapel at 4:00 p.m.

The recital of contemporary French organ music will be in sharp contrast to the previous recitals given this year. In all of these recitals, the versatility of the organ has been illustrated. The program for organ and brass illustrated the dynamic range of the organ, while the concert for organ and chamber ensemble showed the organ as a "clavier". The cycle of the organ works of Bach demonstrated Bach's exploitation of the full pedal resources of the organ weighed against his Lutheran interests and contrapuntal knowledge.

The last recital for this year will show still another facet of the "King of Instruments". The contemporary French organ music emanates from the organist-composers active in the Catholic Churches in France. The way in which these Catholic composers write for the

organ is very different from the fugal interests of the German composers. The French composers are interested in Gregorian chant with its free rhythms and drama and pictorialism depicting scenes based on the life of Christ.

The two works which will be performed on Sunday will be the "Fourteen Stations of the Cross" (with poetry) by Marcel Dupre, and "The Ascension Suite", by Olivier Messiaen. The mystic scenes portrayed by these two suites are achieved by unusual solo stops; numerous subtle rhythmic devices; and light textures in the pedal.

Prof. Adel Heinrich of the Music Department will perform this recital. Prof. Heinrich has composed many compositions, and has just been requested for the second time to have her name and works included in a second "Biography of American Composers".

There is no admission charge.

Ellen Stewart - Cultural Life

by Ed Harvey

The Cultural Life Committee of the Student Association is proud to announce the residency program of Ellen Stewart, founder and leader of the LaMama Experimental Theater Club in New York. Ms. Stewart will be at Colby April 14 and 15.

LaMama (named after Ms. Stewart, who is LaMama and always will be) was founded in 1962. It held its early productions in two basements in the city (and had sufficient hassles with the police, fire and health departments as a result). Because of LaMama's early exuberance and success, donations from government and private institutions have made it possible for the company to occupy three buildings and have four stages at its disposal now. The company has established itself not only in New York but all over the world, sending no fewer than 22 troupes on perform-

ances at any single time. *The New York Times*, in reviewing a LaMama production, said: "The whole company is amazing. They give and give and give, but they never wallow in their own emotions as actors in avant-garde productions so often do; their discipline is beautiful."

Concerning Ms. Stewart, her reasons for founding the group give insight into her personality: "My brother and a friend... wanted to write plays. I didn't know anything about theater. If you wanted to write a play you wrote it and got your friends to be in it. I didn't think there was any big deal about it." She continues, "theater for me is when an audience, for that short time, breathes and lives the same moment—and for those moments every person is one person."

Ms. Stewart will give a public lecture at 8:00 pm on Monday, April 14, in Given Auditorium. In addition, Ms. Stewart will be meeting with classes in drama and black literature on Tuesday, and other individual appointments will be arranged.

Don't miss it—the chance to encounter a human being of such extraordinary vitality does not present itself very often.

Irving Howe To Speak

by Steven Shafarman

Tonight at 8:00 pm in Given Auditorium, Student Association Cultural Life will present a talk by Irving Howe on "The Jewish Immigrant Movement." Howe has written or edited almost two dozen books on subjects ranging from William Faulkner to Yiddish Poetry to the American Communist Party. The lecture tonight will be based on his upcoming work.

As Editor of "Dissent" magazine and Professor of Literature at Hunter College, Howe has established himself as a leading intellectual figure today, and his visit to Colby should prove to be enlightening in many ways. Indeed, while the topic "The Jewish Immigrant Movement" may sound exceedingly dry, a few moments' reflection should remind anyone of the many ways in which modern America has been shaped by this immigration.

In addition to tonight's lecture, Howe will be on campus all day tomorrow, visiting classes, hanging out in the Spa, and at 3:00 pm in Sturtevant Lounge he will deliver a paper on "Liberalism and Literature" that has never before been presented.

Letter to the Editor

Dick Sewell- Talented, Dedicated, Enthusiastic

Editors the ECHO,

In response to Charles Bolger's letter concerning Dick Sewell:

Obviously you have never worked with Mr. Sewell, or you would appreciate him as a director. His imagination, enthusiasm, and delight in his work are inspiring, and quite contagious.

Although I may be prejudiced, having been involved with the show, I cannot see how you could call *Twelfth Night* a failure. Your complaints about blocking were numerous—you didn't like it when actors faced front, which you called "unimaginative," but you complained when they turned their backs.

I hardly think that "adequate" is the word to describe Larry Cappiello's portrayal of Malvolio—he was superb. And while I agree that Chas Cowing is an excellent actor, I think it would have been extremely difficult, if not impossible for him to drop an intense role like Jesus, and develop a difficult character role like Malvolio in only a month. As for switching Robin and Claudia, I found Robin's quickness and her sense of mischief a perfect balance for Toby's boisterous loud humor. As for Claudia, why should she be type-cast as a "lady of the tavern" where she is obviously capable of playing a much wider range of roles? You perhaps found her "unconvincing," but judging from audience reaction, no one else did.

I cannot see where *Twelfth Night* could be considered a failure, nor can I see any valid complaint about Mr. Sewell as a director. He is talented, enthusiastic, dedicated (many of the costumes seen in *Twelfth Night* were made by Mr. Sewell himself) and my only complaint is that Colby hasn't hired him full time yet.

Donna Dee

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San Quentin's Orientation Booklet,
 from Kind and Usual Punishment
 by Jessica Mitford.

"Maybe if you hadn't dressed like you fell out of a Sears catalogue..."

Frank

The short five minute trip to Receiving wasn't quite so easy today as it had been before. Nor was my arrival there, for when I stepped with a sigh into Mr. Crosby's office he glared up at me from where he sat talking into his telephone, then vehemently waved me out.

"Get the hell out of here, can't you see I'm busy?" he said, and so I did get out of there, stepping back into the cell block area and gazing out the screened windows, desperately confused. Outside the windows was a small courtyard, and at 9:30 in the morning the sunlight sifts down into this courtyard and casts a plexus of itself into the normally dank hallway where I stood. I could see then that the rear walls of the three "bullpens" were painted a sunrise yellow, an almost jaundiced yellow at which several of the eight or nine inmates in the nearest cell stared in silence from where they leaned against the heavy, steel bars, their backs toward me. Nonchalantly, frenetically, I went over to the guard's desk facing the three cells and fumed inwardly at myself, at the inmate who had threatened to skewer me just minutes before, and even at Mr. Crosby while I sneaked looks at bail memos and court schedules impaled on one of those desk devices designed to impale such things. When the guard stood up from his collapsible chair and went into Mr. Crosby's office, one of the inmates in the cell nearest the courtyard sang out to me.

"Hey man, you a social worker?"

"No," I said quietly. "Student."

"Oh: A stu-dent. Hey Earl!"

"Whut chu want?" Earl yelled from the cell at the opposite end of the hallway. Everyone in between woke up, like canaries, bored and amorphous.

"This man here say he's a student."

"Yeah? He don't look like no student to me."

You sure you're a student?"

"Right," I said, crossing my arms, forcing myself

Hal Marden

to remember there were steel bars between him and me. "And you don't look like something that should be squatting behind bars, either."

"Fuck you, man. Fuck you."

I crossed my arms tighter, felt my face go flush, and thought of what Norman Mailer might have said. Then I said it, with no little disbelief. "Mister, there are at least 67,000 people in the state of Rhode Island that can say the word 'fuck' better than you can."

The guard came out of the office and asked me to step in, and I did while the bullpens struck up laughter either at me (whose forty-eight hour deodorant protection was dying a crib death) or the man who couldn't say fuck worth a darn. In either case, I felt it was going to be a bad day; I was learning to swim by being thrown into the lake...



"I'm going back to see Mr. Crosby."

"You are, are you?" the guard smiles.

"Yes, Anything wrong with that?"

"Does he know you're coming?"

"Yes."

The door buzzes and I push through to the interview area. A young lady is in No. 1, her chair pushed around to the inmate's side of the desk and her palm placed cerebrally to her jaw as she tries to improve the one-to-one. Passing No. 2, there is a lawyer talking with two men, one of them standing with his back to the wall while the lawyer hunkers behind his briefcase. Three is empty. Four is empty. In No. 5 is a large black inmate, sitting acrimonious and alone, then I am at the second door, a large-barred affair that looks straight into the bulletproof fortress of Central Control. The gate slides back and I affect familiarity and patience by waiting till it has slid back far enough to walk through comfortably. (The week before I might have turned myself sideways in anxiety to pass through the slow-moving door, and I smile and think how quickly I am learning, how well I have handled myself since the month's beginning.)

In front of Central Control, the guard inside wants to talk through the steel tray used to pass the keys.

"On your way to Receiving?" he asks, and his voice wears the metal off of which it has been deflected.

"Yes."

He tells me to position myself, and I remember the large, convex mirrors over the gateways that are used to facilitate the controller's vision. A "free" man could stand for weeks in front of a barred doorway, pressing the passage button, and the guard would pass it off as prisoner hijinks.

When I approach the next set of bars, they are already sliding away and the hallway is jammed like the concourse of a shopping center, jammed with men in prison overalls. The windows along the right look into Pre-trial rooms and the hospital area and there are several inmates gazing through these, hanging on the sills and yawning past their reflections. As I pass these and begin to dissolve into the parade of inmates, the notion strikes that I am about to be auditioned as an actor, and that I had better play the part well...

"Oooooowwee, who's sis?"

"Hot damn, 'es got a furra coat n two bill shan on dem shoes, hot damn!"

"Hey! Hey, Johnny, look what's comin' yo way, man."

"Whut's sis?"

Johnny falls into step with me from the wall where he was leaning and fingers the collar of my jacket. I am an object, a robotical thing moving through a hall of curiosity. Or maybe I am motionless and all this input merely flows through me, like an invasion. I say nothing.

"Whad you get de threads, man. State aint got dat kind of money. Hey Ronny, whah you think he got dese here threads?"

"Don know. A dead nigger?"

"Hey man, you get dese threads off n dead nigger?:"

"Ha, ha, look at 'im. Shakin like a dog shittin a peach seed. You scared man? You aint gotta be scared o nuttin man."

"Hey man, you a counselluuh? You a counselluuh, man?"

"The man ast you a question, whitey. You a counselluuh or aint chu?"

"Yeah," I tell him, trying not to throw up, walking on. "I counsel the staff."

"Oooooowwee!"

"Ha ha!"

"Smart mouf you got dere, whitey. Nice smart mouf. Whah you headed?"

"Receiving," I tell him, realizing at once this is a mistake. I should have told him it was none of his God damn business.

"Hey man, he says he's going to Receiving. Whut chu goin to Receiving for, impersonatin a white man?"

"Oooooowwee!"

"Ha ha!"

"I think I'll just walk you on down there sos you dont get hurt, OK. Aint dat nice o me, huh? You just tell em I is your protection onst you get to Receiving, you tell em dat, OK?"

"Yeah."

"Hear dat, fellas? I'm dis man's pro-tec-tion. Now dont none o you guys try nuttin smart wid dis man's wallet or de full pack o smokes he got right here in his breast pocket. You knows I aint so tough as you guys, so I knows you wont try nuttin smart. Hey man! Hey Bucky, man, you smokes Winstons, dont you? Why dont you ast dis man for a cigarette? Come on, ast him!"

Bucky glares.

"Hey, my good man Bucky he's tongue-tied, but he wants a cig. Why don you just take one out o yo nice full pack and lay one on de man, huh? Be a good white father and do dat."

"Sorry."

"Hey man, now whud you say? You say yo sorry?"

"I already gave away my quota, Sorry."

"Bucky, you hear dat, man? He done gived away his quoter."

"Leave im alone, Johnny."

"Leave de man alone? Hmph. I'm his pro-tec-tion. I cant do dat, now can I fellas, huh?"

"Lemme hep you, man. Dis man gonna need lots protection 'fo he gets to Receiving."

"I hep too, man."

And it is with a platoon of protection that I find my way to the heavy steel door to the Receiving area. There have been no guards for me; nothing but the reality of three toughened, angry men behind by back and the reality that even paranoids have enemies. It is with this in my head that I rap on the door to get to Mr. Crosby's area, and stand there facing the door stupidly, as if I can wish it open.

"Man, he dont wanna get in 'ere too bad."

"He sho dont." (This one boots the door twice near my knees and I jump a little as he adds to the

cont. on p. 11.

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Lacrosse Scrimmages Tufts

This Saturday the Colby lacrosse team opens its season with an away game against the Portland-Gorham Lacrosse Club. Colby is favored in its first outing, despite the fact that the team has been on the field only once—that being a scrimmage with Tufts at the start of spring vacation. Colby fared quite well in that scrimmage, though Tufts edged out the Mules by a score of 8-7.

The scrimmage gave an opportunity for every member of the squad to get in some playing time, and for Coach Ewell to observe his team in action to work on the weak spots.

Most impressive for the Mules was their hitting game, as Tufts found itself again and again eating mud. The first two lines looked quick and stable, and the scoring punch of the second line (Windsor, Davis, Cross) was impressive, as they scored 5 of the 7 goals, allowing Tufts only one against them.

The defense, however, was Colby's strongest point, with Buck, Birch, Powers, Driscoll, Linnell and Houser, among others, competing for three starting positions. Weak spots were visible in the offense, and also in adjusting to playing on the field.

If the freshman offense overcomes its lack of experience and begins to get with the midfielders, Colby should have a very successful season.

Coming Together



Why do people go to church? I'm not sure I can even pretend to have a good answer to that question. Perhaps worship consists of two elements, one private, and the other a need to share. Emphasizing the latter characteristic, approximately 100 Colby students came together in Lorimer Chapel Tuesday, March 25 for a joint Easter observance sponsored by the Colby Christian Fellowship, the Newman Club, the Colby Christian Science Organization, and the Chapel group. The service was the first public result of an informal caucus of religious groups that has been meeting weekly this semester.

The concept of a caucus of religious groups on campus originated when some of us realized how invisible our organizations have become. We found that we did not even know when and where are campus religious organizations met. Nor did we know who was active in any of the groups. And yet all the religious organizations are on campus for the purpose of providing worship and fellowship for the Colby community. We met, talked, and planned for many weeks, and somehow came up with a joint Easter service.

Our Easter service was a little different from most traditional Easter worship services. For one thing, it took place on a Tuesday night during Holy Week. For another, there was a tremendous amount of student input into this ecumenical service. President Strider read the Crucifixion narrative in the dimly-lit Lorimer Chapel. The lights were turned out, and as President Strider read the account of the Resurrection, a single candle illuminated the chapel. We then lit our own candles in turn, symbolically re-enacting the spreading of God's love into the world. With the chapel fully illuminated, we continued with presentations of readings and songs from each of the four participating religious groups. Centering on the theme of the contemporary significance of the Resurrection, our readings stressed the importance of the continuous renewal of faith and the new outlook on life that this faith gives us. The Colby Christian Fellowship led us in an agape, or sharing feast, in which we fed each other from loaves of bread baked by members of the Fellowship. We ended the service with the passing of the peace and the singing of a Hebrew round, Shalom Chaverim. The English translation of the round is, "Peace, good friends, until we meet again."

We will meet again. Our next task is the planning of a series of Sunday morning worship services conducted in turn by five campus religious groups. Why? To come together again, and to learn about the different ways people come to know, love, and worship God. The Colby Christian Fellowship will conduct the first service in this series at 11:00 am on Sunday, April 13 at Lorimer Chapel. All are encouraged to attend—to come together with us.

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Room Draw, cont. from p. 1.

Special housing alternatives will first be assigned under the new procedure. In order of their selection, interested students will see if they can get singles, triple rooms, or quads. If their lottery rank is not high enough to get one of these, they will then be able to make alternative plans for the double room draws to be held subsequent to these first three lotteries.

An illustration of how the system will operate follows. Three juniors decide that they want to enter the lottery for a triple. As juniors their class year gives them an initial category rank of 12. Each student group entering the lottery will then receive a number assigned to them at random. Starting with the highest student category, in this case seniors whose category number will be between 18 and 21, the students who have the lowest number within the category, will be given highest priority in obtaining the triple. However, once the quota for the category is filled, students in the next highest category and with the lowest lottery numbers will be considered. Thus, class year is not all-important in the process, but is just one of three factors.

Continuing with the illustration, if the juniors receive a low number in the lottery they have a good chance of obtaining a room. However, if their number is high, the quota for their category will probably be filled before their number would come up and therefore they would not be eligible for a triple.

If they are ineligible for a triple they would then have to enter the lottery for double rooms, which is to be held a few days later than the triple lottery. Thus, students will have a few extra days to make alternative plans and this will be particularly important for them, as they will have to make roommate changes.

The number draws for each category of housing will be held in the morning and afternoon. In the evening of that day students participating will meet to select rooms. For both the lottery and selection students will have to be present. Students who have not paid the fifty dollar deposit by April fifteenth will not be allowed to participate in the selection process. To be eligible for doubles, triples or quads, interested students must have definite mates for the room. Furthermore, those who have signed fraternity cards for 1975-76; students who have been granted permission for off campus living; dorm staff; and those students who are participating in the Foss-Woodman Center for Coordinated Studies will also be ineligible for the lottery.

Women Gymnasts Perform Well

by Jen Easton

The March 26 Gymnastics Tri-Meet at the University of Maine, Farmington saw Colby's women perform well in the face of a strong UMO team. Colby came in second overall in competition with Bates and three U-Maine campuses, Orono, Farmington and Augusta.

Colby's strongest event proved to be the floor exercises, where Jenny Barber pulled a 6.60 to bring Colby to within 1.15 points of victorious UMO, who took this event with a 17.25 total. Colby's other two competitors on the floor were Dorothy Behrer and Debbie Ralphs, whose high scores also contributed to Colby's final position.

Colby's next best event was the balance beam. Jenny Barber scored highest among all the competitors with a 6.15 for the Colby team. Alix Land, Dorothy Behrer, and Debbie Ralphs were the other Mule representatives. UMO took this section of the competition with 15.80 points, as compared with Colby's close 13.60 score. The beam was one of two events in which UMA's Patty Winters performed. She comprises the entire Augusta team and made a good showing with a 3.25.

UMO ran away with the vaulting event, fielding five women who scored a total of 25.05. Colby's Sue Areson, Debbie Ralphs, and Melinda Walker pulled a 13.30 total to put the Mules in third place for this event. UMF placed second here with a 17.75 total.

The uneven parallel bars were Colby's least successful event in point total. UMQ took this segment with 16.95 points, while Colby ran second with a 7.40 total. Colby's women on the bars were Jenny Barber, Debbie Ralphs, and Melinda Walker.

Although UMO, UMF, and Colby field fairly large teams, Bates sponsors only three participants, while UMA's freshman Patty Winters is their lone contestant. Therefore, though total scores differed due to participating numbers, talent was fairly well distributed among all of the women.

Colby wishes good luck to our team in their meet tomorrow.

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Students without roommates can register with the housing office any time after April 15th, and a list of these students will be posted outside the Dean's office. If a student finds a roommate between the April 15 and the lottery he will be eligible to enter. A single student will not be allowed to request placement with either a freshman or transfer.

Because of the quota system, which reserves a number of rooms for each class, there will be a number of sophomores who will be unable to receive rooms in the lottery draw. They will be placed on a waiting list and will be assigned rooms over the summer as attrition makes housing available.

A schedule for the room selection procedure follows. Students are strongly urged to be aware of these dates and times.

DATES FOR ROOM SELECTION

April 10: "Permission to Live Off-Campus" forms due in the Dean's Office

April 12: Applications for students wishing to live in Foss/Woodman due in Center Office (135 Woodman)

April 14: Fraternity cards indicating which students will reside in fraternities must be submitted by fraternity presidents.

April 15: 1. \$50 Room Deposit due in Treasurer's Office for all students participating in Room Draw
2. Dorm Staff rooms designated and assigned

April 16: Permission for off-campus living granted and students notified

GENERAL ROOM DRAW

(All sections will be held in 2nd Floor Roberts)

Single Room Number Draw
April 21, 10 AM - 12 noon & 2 PM - 4 PM

Single Room Selection
April 22, 5:30 PM

Triple Room Number Draw
April 23, 10 AM - 12 noon & 2 PM - 4 PM
Triple Room Selection
April 23, 5:30 PM

Quad Room Number Draw
April 24, 10 AM - 12 noon & 2 PM - 4 PM

Quad Room Selection
April 24, 5:30 PM

Double Room Number Draw (Groups with 12-14 points)
April 28, 10 AM - 12 noon & 2 PM - 4 PM

Double Room Selection (Groups with 12-14 points)
April 29, 5:30 PM

Double Room Number Draw (Groups with 7-11 points)
April 30, 10 AM - 12 noon & 2 PM - 4 PM

Double Room Selection (Groups with 7-11 points)
May 1, 5:30 PM

Double Room Number Draw (Groups with 1-6 points)
May 5, 10 AM - 12 noon & 2 PM - 4 PM

Double Room Selection (Groups with 1-6 points)
May 6, 5:30 PM

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EPC, cont. from p. 1.

would weaken our major by dropping any." These are the only alternatives he foresees if the ratio is to be maintained.

The requirements subcommittee recommended maintenance of the credit system because it allows for courses of variable credit, for independent study and for a student to enroll for additional work in a course.

The proposal to make an across-the-board increase in credit value was made by student Steven Parks. Dean Jenson favored limiting the increase to introductory courses which would result in a four-course program for freshmen, which he considers desirable. Student Ted Snyder favored a reduction in the number of credit hours required for graduation, an alternative still under consideration by some members.

Prof. Pestana objected to either a limited or across-the-board increase because science division personnel in 100 level courses would resent being told how many credits their courses should be worth. He also said that there was little real evidence to support the superiority of a four-course system.

In response to Pres. Strider at the March 27 EPC meeting, students Phil Lee, Ted Snyder, and Steve Parks agreed in favoring four courses. Snyder said that under a five-course system there was a tendency to cover only the "tedious nuts and bolts" of a course and that a four-course semester would result in more "exploratory learning." Lee added that taking five courses helped develop the "art of beating the system."

The EPC voted this week also to maintain the present system of granting exceptions to the normal credit-value of courses. If the increase in credit value is passed, then a course of anything more or less than four credits could be established by petition of the EPC.

Although the EPC will recommend that courses be intensified, student opinion was mixed on whether the increase to four credits should mean less work. Parks and Snyder thought the workload for the four intensified courses should roughly equal that for present five. Lee felt the increase in credit value should mean a real reduction in the amount of time spent doing course work. How the courses should be intensified is a problem the EPC will apparently leave to the departments.

Another problem not fully resolved is the maintenance of the present ratio of the number of courses

required for a major to the total required for graduation. In accepting Prof. Robert Reuman's proposal that the departments be recommended to maintain this ratio, the committee agreed that strict proportions should not be required. Mr. Shepardson is concerned that in the Math Department maintaining the ratio would result in a weakening of the major. Dean Jenson, however, sees the problem as one of preventing infringement on the number of electives a student may take. He supports "new ways of fulfilling the distribution requirements in order to maintain the possibility that one third of a student's program would be electives. His subcommittee's report recommended encouraging students to use an already existing procedure by which they could earn credit for a course by being tested.

Janus, Contd. from pg. 9

scuff marks on the steel." "Now dat's worth a cigarette, aint it man?"

"Yeah, give de man a butt."

"Sorry."

"Look here, man, I been pro-tectin you all dis while and you wont give me a cigarette? Whut chu think o that, man?"

"I think maybe you should show im whut chu been protecting him with."

"Hey, man. Look here. See what I been pro-tectin

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The A Capellans and Academic Credit

by Wendy Swallow

Although the controversy over the flexible fifteen has everyone at Colby moved to an opinion, few have actually come up with any constructive solutions that could ease the burden of extra credits. There are many activities here which should merit credit but the process of obtaining it is a sticky and exhausting job. At least that was what Bob Weinstein, a Junior music major, found out when he decided that he would try to get a few academic credits for his small group of a cappella singers.

In January of 1974 Bob and some friends got together and decided to form a singing group because there was more interest in a capella singing than the limited Madrigal group could handle. Inspired by the knowledge that credit is given for much of the extra-curricular music that goes in Bixler, Bob and his A Capellans began to organize into what could be an accredited group. After hours of writing proposals, adjusting their demands, compromising their goals and two appearances before the music department and the EPC, the A Capella Singers became Music 199d2.

Because of voice part balance, the group must be limited to thirteen people a semester. Therefore, the original plan was that it be offered for 3 credits, only to be taken once. This would have given many different people the opportunity to sing. But, after revisions they agreed to make it a 2 credit course, on a credit/no credit again and again, Bob and his group are not completely satisfied with this arrangement because it does not allow for as widespread participation as the original plan. Neither are they sure that the possible accumulation of 16 credits (if someone was to take Music 199d every semester for 4 years) is merited simply for singing in an extra curricular group. The future of the group as an accredited course is hazy. Next year Bob will give up his directorship of the group to Junior Carolyn Carpenter. Each semester the group must, as all student taught courses must file a new proposal for re-evaluation by the EPC. This could very well lead to changes in the form of the course, accreditation and participation.

As an academic pursuit, the A Capella group certainly conforms to the Classical framework of the Music Department. They choose challenging material from all periods of Classical music, currently working on Monteverdi, Jannquin, Brahms, and the contemporary composer Zoltan Kodaly. They are required to complete a reading and listening assignments and are working on papers dealing either with theoretical analization or the history of the music they are performing. The singers all play active roles in directing and organizational activities, such as arrangign concerts, and acquiring

you with?"

I turn my head and see the sharpened tines of a dinner fork peeping out the sleeve of his shirt, and I have begun either to wet myself or sweat an awful lot...

"Whut chu say, man, aint dat worth a lousy cigarette, or aint it?"

My hand moves nervously toward the cigarettes I have just quit smoking. Then a key turns in the steel door and a cherubic-faced guard is standing there pugnacious and dour, his eyes jaywalking across the jamb at me and the smiling neighbors at my back, everyone just smi-iling. I move through to Receiving and the door slams behind.

"Oh," laughs Mr. Crosby, "You were the one who stepped in here a few minutes ago. Well I certainly apologize..."

"That's all right."

"No, really. I thought you were an inmate trying to bug me about a phone call, that's why I was angry."

"That's all right."

"No, it isn't. I can get fed up with these guys who want special favors here, you know."

"That's all right."

"Honestly, I am sorry."

"I know."

"Good, Good. How've you been?"

music. Bob is directing the group as an independent study project and finds it a challenging and educational, if time-consuming, experience.

The issue of credit for extra-curricular activities must be considered by Colby students and faculty/administration carefully because it involved philosophical and educational decisions which will effect the value of the Colby student's education and consequent degree. The question of credit for artistic work, be it dance, music, art, drama, etc., is especially difficult. If credit is awarded, opportunities for performance-oriented students are expanded, but as a private institution, Colby must also consider what it feels is academically appropriate and what is not. To help make these delicate decisions Colby students must experiment with the possibilities open to them. As Bob Weinstein says, "If you want credit for these outside activities under the flexible fifteen, then work for it. The potential for credit is there but you really have to work for it."

To see if you believe the A Capella Singers are justified in their accreditation come hear their Spring concert May 16, at 7:30 in Lorimer Chapel.

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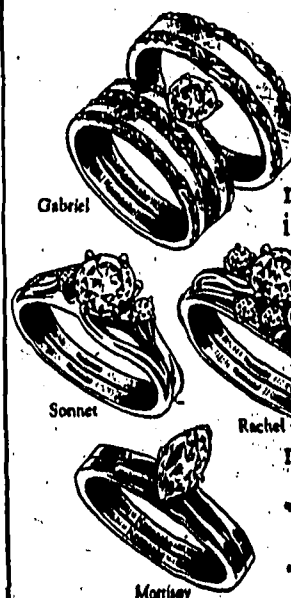
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Center Co-ed Floor Proposal Modified

by Ken Heckel

Residents of the Center for Coordinated Studies voted Tuesday evening to establish coeducational living arrangements on the third floors of the Foss and Woodman dormitories. Defeated was a proposal to include coeducational living on both the first and second floors of the two dormitories. The third floor coeducational proposal passed 84 to 78.

The Steering Committee proposal calls for coeducational living by rooms. This plan, however, must still be approved by the administration and Board of Trustees. The finalized proposal will be completed in a center meeting on Thursday night (April 10) to determine procedures for room drawing.

The Center Steering Committee had originally devised a plan by which the third floors of the two dormitories would be coeducational. A Center-wide dorm meeting, however, extended the proposal to include also the second floors of Foss-Woodman.

Mr. Howard Koonce, Acting Director of the Center, cautioned the members on the disadvantages of the four floor proposal. Koonce noted that female students interested in joining the Center but not wanting to be co-ed floor members would be unable to live in the Center (all singles would have been on the four co-ed floors). In his letter, Monday, to Center members, Koonce also expressed concern that a large number of incoming freshmen would not join the Center if they had to live on coeducational floors, thereby affecting the Center's academic offerings. He finally introduced the possibility that some students would be motivated to join the Center, not for its intellectual goals, but only for coeducational living.

ECHO STAFF

A meeting for anyone who has written for the ECHO or who wants to will be held Thursday, April 10, at 6:30 p.m., in the ECHO office.

Dining in Style - Chez Seilers-Foss Hall

by Kent Wommack

Having been the first college in the country to introduce the Jan Plan program, Colby administrators consider themselves as innovative leaders in the field of higher education. Another radical, earth-shaking idea which they developed is the Center for Coordinated Studies, housed more or less in the Foss-Woodman complex. Although a great number of non-Center students reside there also, the Foss Dining Hall is flavored by and generally associated with the Center.

The Foss crowd is probably the most stable of any of the dining halls on campus. Made up mostly of its own locals, the chow house attracts a good number of eaters from other dormitories, too. And just as familiar are the plump smiling faces of the kitchen staff, including Shirley (nominee for "Miss Seilers"). Insa Foster is the manager of the dining hall, the only woman to hold such a post at Colby (get your guns, Woman Libbers!).

As of last September, Foss early birds could no longer simply trudge downstairs in their wrinkled wool nighties and fluffy blue slippers for breakfast. Due to a lack of demand for the early meal, Foss now serves only lunch and dinner (just Roberts and Dana offer three full meals per day). Vivian, the knitting checker, reports an average of 250 hungry hombies who lunch there, and about 290 who float in for dinner on weekdays. The weekend number swells upward toward 400 since the Mary Low dining room is closed then. Hence, the Foss canteen qualifies for third largest of all the dining halls in terms of total clientele.

By and large, the Foss regulars are pleased with their dining room. The entrance stairs (which can be used for discreet scanning or parading), high chandeliered ceilings, wood paneled walls, and tall bay windows are its physical prides. But, as always, the frequenters tend to make it or break it, according to one's point of view.

The Center, due to its own radical nature, has

been thought to attract most of Colby's freaks—and we all know how many of them there are on campus. Some, such as Susan F., resent their strong influence on the Foss dining hall. She and her friends complain of the excess of granola, honey, cheese, raisins, wheat germ, and cottage cheese on the salad bar. Insisting that "vegetarians control this dining room," Sue finds she must head over toward Frat Row for raw meat.

The majority, however, agree that there aren't any true freaks at the Center, or at Colby for that matter. But even John M. does not deny the existence of "pseudo-freaks with money" there. Still, the Foss eatery is the only one with plastic flowers at every table and a year round sign noting that shoes must be worn in the cafeteria. Convincing evidence, surely.

Those who make special trips in order to eat at Foss have their own, mostly romantic, reasons. Joel H. comes because "I'm in love with Vivian—she reminds me of my mother." Brian M. explains "I fulfill my sexual appetite upstairs and my post-coital munchies downstairs," though Debbie G. eats there "to avoid Brian when he comes upstairs." And Chas C. aptly notes that it's the only dining hall which doesn't resemble a hospital ward or airplane hangar.

The workers on the whole are not quite as happy. The work is described as "shitty" and underpaid, especially in the dish room. One townie doesn't even make minimum wage working full time. And the students who get stuck with the kitchen jobs unanimously agree that the clientele are generally "inconsiderate, spoiled brats." They complain of the ridiculous amount of wasted, uneaten food and the inability of diners to obey such third grade level orders as "Bag Your Bones."

Yes, there is no doubt about it. The Foss dining hall and its people are in a small strange world of their own.

Helen and Scott Nearing - Turning Toward China

by Brian Butterick and Jerry Fensterman

"The land and the people must come together," Helen and Scott Nearing told those of us gathered in Dunn Lounge on March 26. And who should know better? Having left Vermont after "ten years and nine stone buildings" because of the incoming ski industry, they've spent 22 years in Maine's Hancock County near Penobscot Bay—where they are now threatened by the proposed Sear's Point nuclear power plant. They are at peace with themselves, having raised their own food without chemical fertilizers and build their own houses out of stone. They are vegetarians, attuned to Gaea, organism Earth.

Scott Nearing is a slight man with a powerful voice. More than 90 years old, he doesn't feel just useful, but assigned. He feels a certain responsibility towards society. From his expulsion from the Communist Party over ideological differences, to his twentieth century pioneering-turned-way-of-life, he has done a lot and it shows. Helen Nearing is direct; her remarks have laser beam precision: she does not waste words. Together, they have visited China five times, and came to Colby with optimism about what they had seen.

In China, every square inch of available land is used for growing food. Nothing is wasted. Food goes from the commune to marketplace to the people, and wastes are returned to the commune for fertilizer. Millions of acres of land around the world are "misused and disused."

We could benefit from China's example. There is no crime, inflation, or hunger in China. America is a "backward civilization in a technologically advanced society. The Chinese are trying to organize beyond society;" they are shifting from "feudalism to a post-civilized form. . . using new methods which may seem baffling."

Then came the questions. The audience, though subdued, was responsive. "Is it possible to live off the land in Maine?" The answer was an emphatic "Yes!" When asked about money for medicine and incidentals, Helen Nearing shot back, "You don't need medicine if you live right!" They use no pesticides, except sea water, dust, limestone and ashes, as well as nicotine, and most incredibly, white sugar. Understanding that plants, too, have emotions, they plant compatible vegetables together. Tomatoes, being especially social, yield more fruit when planted close together.

There is a quote from the ancient Chinese, 4500 years ago, which says a lot more about Helen and Scott Nearing than I can:

"When the sun rises, I go to work,
When the sun goes down, I take my rest,
I dig the well from which I drink,
I farm the soil that yields my food,
I share creation, kings can do no more."

The Making of a Radical

Later that evening, Scott Nearing took the podium at Given Auditorium to speak about "The Making of a Radical." Nearing began his talk with a definition of "radical": going to the root of a problem, radical decisions have now become "essentially desirable" as Western Man is facing one of the most catastrophic periods in his history. Western civilization has spread its technology all over the world. This technology is now working against him. Businesses are closing, leaving entire towns unemployed. It is no longer possible to be liberal; we are left only with radical alternatives if we wish to halt our headlong dive towards self-annihilation, and although Nearing was preoccupied with the near-certainly of a World War III, it is this preoccupation which brought him to speak at Colby.

All must take part in making radical changes. The United States "has no initiative, no leadership, and is dragging its heels. We are morally and economically broke. Nixon, Ford, The Supreme Court, and the Roman Catholic Church" have victimized us and are leading us into World War III. We must look elsewhere to avoid the nuclear holocaust. Welfare states and the like are liberal reforms. They do not discourage wars. The USSR, which played a major part in World War II, holds no answer. This leaves "China, Albania, North Korea, North Vietnam, and a few other fragments of revolutionary activity." China is attempting to get past civilization in order to build a social structure which is "viable, livable and survivable."

Nearing ended his speech with a call for unity, a call to make radical decisions for our own sakes.

Then came the question-and-answer period. "Is China the solution or just an example?" Nearing answered emphatically, "China has no inflation, no public debt, no personal taxes, no private autos. . . they're different from the rest of us. Let's look, maybe they've got something." When asked how he could account for the fact that China, too, has nuclear weapons, he replied (not giving the audience much satisfaction) that China is seriously trying to provide an alternative to civilization as we know it.



Scott Nearing discussed his life style and political ideology in a gathering on March 26.

Nearing went on to say that the Socialist party has been dead since World War II, when socialist fought socialist on the battlefield. What is necessary is a new Party.

When asked how he felt about non-violent action, he answered, "We're not ready yet to be non-violent;" how, except through violence, can we expect to get power from the present power-brokers.

Nearing spoke about revolutions: the United States' revolution was a small one of a limited magnitude. It shifted the power base from England to America. "Thomas Jefferson said we should have a revolution every twenty years to keep the taste of it." A revolution in this country is long overdue. Mao Tse-Tung stressed the importance of a revolution every eight to ten years. This is another reason to turn toward China.

What Nearing speaks of is an attitudinal change, a way of life. It is a call for concern and radicalism. It should not be ignored.