

The Colby Echo

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NASA astronaut touches down, leaves impact

BY REBECCA POLLARD
Staff Writer

Experiencing weightlessness or living in a space station are only dreams for most people. But for NASA astronaut David Brown, they are likely to become realities.

Last Sunday, March 15, Brown addressed a large crowd in the Page Commons Room about future NASA projects and his personal career path.

Brown did not always want to become an astronaut. At one time he even worked in the circus and learned how to perform on a trapeze in Presque Isle, Maine. But upon graduating from the College of William and Mary and then from medical school, Brown decided to work as a physician for navy aviators. Soon, he enrolled in the navy's flight training school himself, taking his first steps to a career that few can imagine.

A long way from his days under the Big Top, Brown is now a flight surgeon pilot who is likely to spend his career on board the space program's current brainchild, the International Space Station. But it wasn't easy.

NASA training requires a broad knowledge-base, Brown said, as well as intensive physical conditioning. A slideshow helped Brown describe learning in environments such as an altitude chamber, the ocean or the forest. Astronauts practice survival skills in the wilderness in case of an unanticipated landing. They learn geology and photography skills in the desert to practice what Brown called "Earth Observation skills." And, they experience near-weightlessness in a micro-gravity chamber.

For 25 seconds at a time, members of Brown's flight crew float around in the simulator. Pointing to slides of himself "swimming" through the air and attempting to eat M & Ms, Brown insisted this part of the training was far from stressful.

"Your mental age goes to about ten," he said. "But really, gravity makes you stop and think about things you normally don't think about."



Echo photo by Mary Schwalm
David Brown won over the Page Commons crowd.

He explained that training for such aeronautical work is "like a trade school; it's less theoretical and more applied."

One type of practical learning Brown detailed was the art of dressing in a space suit. Slides showed Brown putting on an orange jumpsuit connected with air tubes that circulate oxygen around the body. Brown's blue, Patagonia "astronaut underwear" holds water that is necessary to cool the body's elevated temperature. Simultaneously serving as a dry suit, Brown said if passengers on board the sinking Titanic had such clothing, they would have survived.

Using the bathroom was also a new task Brown needed to master. He explained that there are devices that secure one's thighs in order to keep from "floating away."

"There's enough suction, but not too much," he said with a laugh.

The otherwise arduous training process is eased by the camaraderie established within a particular flight class. Brown's class is comprised of 44 highly educated men and women from eight different countries. He stressed the intellect and drive of his fellow crew members and was confident that his crew will work on the International Space Station scheduled to launch this fall.

"This is the largest and most complex engineering project undertaken by humans," Brown said. "It's the first effort, on the U.S. side, toward living and working in space."

Fifteen separate nations are contributing to the construction of the station. The orbiting research lab will be launched from two sites — one in Russia and one at Cape Canaveral.

The ground-breaking project will have two main purposes: to conduct medical research, such as the recently discovered possibility that kidney stones may become larger in space, and to continue testing the plausibility of a future mission to Mars.

The project is one that Brown said typifies the goal of NASA.

"NASA is one of the best programs to look forward to a new horizon," he said. "The fundamental importance is just as great as it ever has been."

Periodically, NASA has been the subject of national criticism regarding the millions of dollars allocated to the space program. Brown encouraged people to question such large government organizations as he expressed some frustration himself with working for a sizable bureaucracy.

Still, he has decided that the positives, such as the conception of the International Space Station, far outweigh the negatives.

It is on this project that Brown's intrigue is focused.

"I believe we will see people on Mars in our lifetime," Brown said. "And I believe I'll know the first people to walk on Mars."

Who knows? Maybe it will be Brown himself. □

Code of Ethics to increase respect

BY WILSON EVERHART
Assistant News Editor

Should student leaders be held to a higher moral and ethical standard than the student body? According to E.J. Levin '98, Johnson Hall president, they should. Distracted over the apparent lack of respect that the Student Government Association receives from the campus community, Levin is heading up an Ethics Committee. It is Levin's intention to create a specific code of ethics for student leaders that would define what it means to be a student leader at Colby.

The Ethics Committee, in conjunction with the recent pay increases, is part of the continuing effort on the part of SGA to increase both the amount of respect the leaders receive and to encourage the student body to realize

and utilize the significant power of the institution. According to Levin, "the initiative of second semester consists of establishing a level of respectability [for SGA] and become better recognized."

Levin also hopes that the proposed Code of Ethics, the guide-

first meeting on Wednesday, March 11. This meeting focused on the Student Right to Know Act. This act is a piece of federal legislation that requires colleges to inform the student body of details surrounding criminal activity that occurs on campuses. The representatives of the Ethics

Committee discussed the frustrations raised by the Hearing Committee, the judicial body that determines whether or not a student leader is fit to continue his position. The Hearing Committee expressed disdain over their

most recent case in which they were uninformed of the specific violations committed by the social chair.

It is the hope of the Ethics Committee that the Code of Ethics will allow members of the Hearing Committee to make a more informed judgment when reviewing future disciplinary actions committed by student leaders. □

[T]he initiative of second semester consists of establishing a level of respectability [for SGA] and become better recognized.

—E. J. Levin '98

lines under which the Ethics Committee will operate, will work within SGA as the Colby Code will function within the campus community. Much like the Colby Code, the exact wording of the Code of Ethics has yet to be worked out and Levin plans to review moral requirements for student leaders at other national colleges and universities.

The Ethics Committee held its

Subcommittee tackles gay curriculum issue

BY AMY MONTEMERLO
News Editor

"Art and Oppression," "Passionate Expression," "Sexual Dissidence in Revolutionary Cuba," "US Histories of Sexuality," "Introduction to the History of Sexuality in the United States," "Comparative Social Movements in 20th Century United States History." What do all of these academic courses have in common? First, all of these courses have been established by individual faculty members, departments, or programs. They also all incorporate lesbian, bisexual, or gay studies into their curriculum. Finally, if steps are not taken to ensure their survival, they may all be eradicated from the College curriculum next year. Three of these courses will not be taught because of faculty sabbatical leaves; the remaining three courses, which were instructed by temporary faculty members, may not be offered if the faculty

member positions are not renewed. Surprised? Although this issue has been discussed at length this year by concerned faculty and administrators, few students have been made aware of the potential course changes. How strong a commitment does the College have towards advancing gay, lesbian and bisexual issues in an academic context? Has the College taken any steps to ensure that courses which address this topic will continue to be offered to students? What will the future hold for gay studies at Colby?

These questions, as well as many others, constitute the major academic concerns of the LesBiGay Subcommittee. According to a letter from the subcommittee, dated October 23, 1997, addressed to Bridge members, President William R. Cotter, and Vice President of Academic Affairs Bob McArthur, the LesBiGay Subcommittee released a set of recommendations to the Academic Affairs Committee. See LESBIGAY on page 3.



News Briefs

Colby students present petition to Waterville mayor

On Wednesday, March 18, SGA President Shannon Baker '98, SGA Vice President Jill Marshall '98 and President of the Bridge Paul Berube '00 presented Waterville Mayor Joseph with 850 student signatures which were collected on a gay rights petition generated immediately following the defeat of the equal rights bill (LD 1116) referendum on February 10, 1998. Baker and Marshall hope that this presentation will encourage the creation of local legislation to prevent any form of discrimination in the immediate community. (AM)

Silent auction to take place Saturday

Past parents and friends of the Kennebec Montessori School are cordially invited to take part in the Twelfth Annual Auction to take place Saturday, March 21 in Roberts Union. The event begins at 7 p.m. with a silent auction/social hour, and the auction begins promptly at 8 p.m. (MT)

Academic Affairs Committee investigates credit requirement

BY BETSY LOYD
Staff Writer

The Academic Affairs Committee is currently discussing a proposal to increase the graduation requirement from 120 credits to 128. This proposal will update the requirement to be at the same level of similar colleges and universities and expand the normal semester credit load from 15 to 16 credits.

Proponents of the proposal feel that 128 credits are not unreasonable. The change was first studied because many students could graduate in only seven semesters and the members of the committee felt that eight full semesters were beneficial in gaining a liberal arts education. While many of the Class of 1998 may not have 128 credits upon graduation, supporters of the change argue that, with adequate planning, incoming freshmen would have no trouble reaching 128 credits.

Those opposed to the increase wonder how it will affect the student who has a difficult semester, such as a death in the family or poor

class choices. But, Suni Thakor '99, a member of the Academic Affairs Committee, said "there is so much leeway in the system [that] upping it isn't much of a change." Thakor cited that with four JanPlans, 12 credits can be potentially earned to help make up for difficult semesters.

"The number one reason [for changing to 128 credits] is to make us in line with what everybody else is doing ..."

-Suni Thakor '99

Under the new system, students would need 32 credits per year, equaling two 16-credit semesters. However, if students also have the opportunity to take a three-credit JanPlan and two one-credit Residence Hall Seminars, they would have five extra credits with which to be flexible and could potentially

take a load lighter than 16 credits every semester. Credits can also be made up through classes taken in the summer.

"If you're going to give credit for JanPlan and have four-credit courses, then 120 credits are too little," said Thakor.

Another argument brought forth by supporters of the proposal is that comparable institutions have a higher standard. "Colby's way out of whack with other schools. [Colby students] can graduate doing one-half to one semester less work," said Thakor. Therefore, the value of a Colby diploma would be less than that of a Bates, Bowdoin, or Middlebury diploma, according to Thakor.

"The number one reason [for changing to 128 credits] is to make us in line with what everybody else is doing ... it's correcting a deficiency we have in our graduation requirement. ... If only 120 credits [are required], my diploma doesn't mean as much as the Bates student's down the road."

The Academic Affairs Committee discussed the issue further at their meeting last Tuesday, March 17. □

LESBIGAY, continued from page 1

(AAC) concerning related issues five years ago. The subcommittee, which released the letter in hopes of "starting a larger dialogue with students, faculty, staff, and administration," concerning these issues, questioned the extent to which the administration and the AAC has considered their original recommendations.

The first recommendation which the subcommittee proposed in October of 1992, dealt with the availability of "course development checks of \$1500 each," which "should be made available to faculty for the purpose of including material by and about gay men and lesbians in appropriate courses." Vice President of Academic Affairs Bob McArthur was unsure if any Colby faculty members had, indeed, applied for and used these grants. However, McArthur maintained that numerous courses offered at Colby do indeed address general issues of sexuality. This has primarily been the result of two factors. First, lesbian, gay and bisexual studies were incorporated into the new all-college diversity requirement. Also, McArthur also stated that the presence of such courses has largely been influenced by faculty interest: "over time we've had a number of faculty members who have come to the college with an interest in gay and lesbian studies."

McArthur also stated that the AAC planned to meet on Tuesday, March 17, to discuss this topic. A possible proposal by the AAC would entail generating a working list of all academic courses which dealt with sexuality, or gay or lesbian studies. This would be accomplished by surveying all of the college's academic departments.

The second recommendation dealt with the possible establishment of an academic program in gay and lesbian studies at Colby. In a response to the initial subcommit-

tee recommendations in 1992, Cotter stated that "the office of Corporate and Foundation Giving is looking for funding sources to provide additional resources to the College to assist in curriculum development in Gay/Lesbian Studies." McArthur was unaware of any financial grants made available for such a program,

A possible proposal by the AAC would entail generating a working list of all academic courses which dealt with sexuality, or gay or lesbian studies.

but maintained that "we (the College) would be open to any assistance." McArthur stated that recently "many faculty members have expressed an interest" in developing a Gay/Lesbian studies academic program. McArthur envisioned this program to be similar to the College's Education and Human Development, or Science Technology, and Society minor program.

Third, the subcommittee recommended that a course on human sexuality be offered for Colby students. According to a Campus Community Committee update, released in November, 1997, a human sexuality course has been offered as an annual JanPlan option. Also, this year, a cluster of courses offered in the Integrated Studies Semester Program dealt with sexuality. In addition to these progressive steps, faculty and administrators have begun discussions regarding the creation of a new course on sexuality, to be offered under Women's Studies.

The fourth recommendation of the subcommittee asked that the first-year summer reading book "periodically deal with issues of concern to gay men, lesbians and bisexuals." Cotter's initial response to this request stated that "the Cultural Events Committee... will be looking for readings that deal with

issues of concerns to gay men, lesbians and bisexuals." However, the November Campus Community Committee update maintained that over the past six years, the first year summer reading "has not focused on gay and lesbian issues."

The final subcommittee recommendation involved incorporating information on homophobia and student sexual orientation issues in new faculty orientation material. Cotter, in his response to this request, made in 1992, stated that "New faculty orientation will include information on homophobia and on advising students who are dealing with sexual orientation issues."

However, according to the 1997 November CCC update, released four years after Cotter's response: "new faculty orientation has not specifically included material on homophobia." McArthur stated that presently, faculty orientation regarding sexuality mainly deals with harassment procedures. McArthur, however, asserted that "next year's faculty orientation should have an expanded section," which would include information on how professors could address issues of sexuality. McArthur feels that this "is an important issue, and well deserving of inclusion."

In response to the immediate future of gay and lesbian studies courses offered at Colby, McArthur believes that, despite sabbatical leaves and the uncertain future of key visiting professors, the College will continue to adequately address these issues. The Integrated Studies cluster of courses dealing with issues of sexuality, for example, is hoped to be continued next year. Also, depending on the availability of faculty, a course in the History of Sexuality may be offered. McArthur finally maintained that "over time, I see this area (Gay/Lesbian studies) as growing in some form... it is (presently) not as visible as it should be." □

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Features

Sub-conscious sexism in Colby politics

BY MEGHANN FOYE
Features Editor

Many are aware that Colby College has been accepting women since 1871. However, it was not until relatively recently that the College stopped practicing a co-ordinate system which divided the campus according to gender. The separate sides of campus each had separate presidents of student government, making it seem as though women have held the highest position of power for many years. However, when the College became co-educational in the late sixties, the elections became campus-wide and for many years the president's chair was completely male-dominated. Although there have been many divided tickets with a male president and a female vice-president since the integration in the '67-'68 academic year, there have been only two female presidents in the history of Colby student government.

Since the inception of co-educationalism at Colby, both men and women have been encouraged to run for all the positions of student government, including president, vice-president, social chair, secretary, treasurer, and cultural chair. Traditionally men have held the top position as president. In fact, it wasn't until 1993, when Marinel Mateo ran with Bonnie Johnson on the president/vice-president ticket that Colby saw its first all-woman pair in the highest positions of student government. Although Mateo was "honored" to be the first woman, as well as a minority president of Stu-A, she never considered it a factor when running. "I didn't know that there hadn't been any woman presidents before I ran," says Mateo.



Marinel Mateo

Photo courtesy of Communications

Throughout her presidency, Mateo was wary of being treated differently because she was a woman, but used her strong will and persevering attitude to make sure she was heard. "I never wanted to be patronized because I was a woman," says Mateo. "Being an adamant person, I meant business."

However, some of the issues addressed in '93-'94 were characterized by Mateo's own personal experiences as a woman at Colby. In fact, Mateo was able to convince the College to install call boxes for personal safety throughout the campus.

"In my opinion," says Mateo, "a woman presenting blue-light boxes for safety to a board of trustees had more of an impact."

Current SGA President Shannon Baker also was "shocked"

to learn that she was only the second female president in the history of Colby's student government.

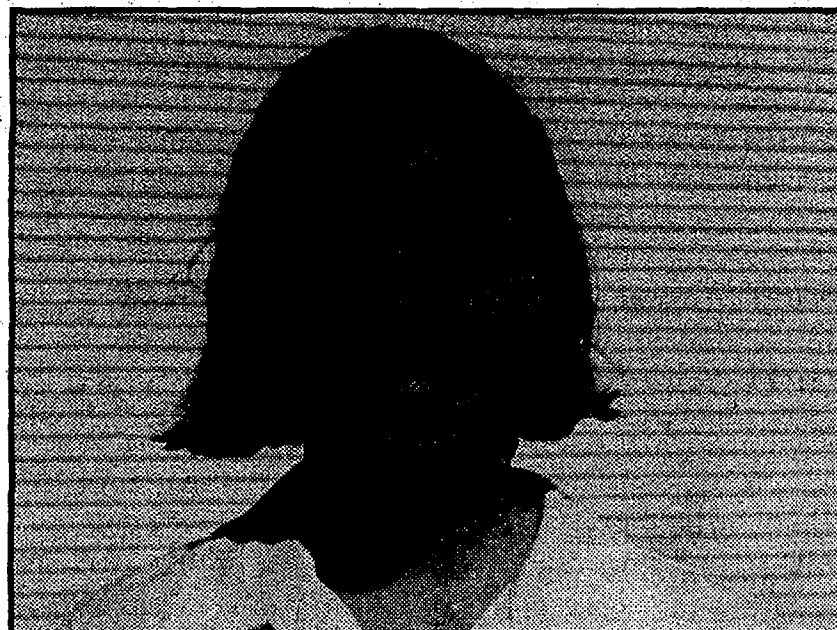
"There has been a lot of strong woman leadership," says Baker, "I would think more women would have run."

Unlike Mateo who didn't think about her womanhood when deciding to run, Baker was motivated to run because of the lack of women leadership in presidential roles. "As a freshman and sophomore, I would walk by the Stu-A office and see all the male commons leaders and president. It seemed like a good old boys club," says Baker, "Seeing this was a huge motivation for me to run—to have more females

involved."

While running for president, Baker was fearful that people would base their decisions simply on sex. "It started back during our campaign period," says Baker, "I'd like to think people care more about SGA elections than vote for me just because I am a woman."

Baker also agrees with Mateo in her feelings of apprehension about how she would be treated in SGA meetings. She remembers having the fear that "trustee members or administrators would compliment [her]



Shannon Baker

Echo file photo

on [her and Jill Marshall's] appearances—if they were wearing cute earrings or skirts—rather than on what they had to say." Now, however, Baker feels more comfortable with the administration and does not feel that it is a problem.

Both Mateo and Baker realize that it is important to have more women in high leadership positions. "I would encourage all students in general to get involved," says Mateo, "Whether it be in the social aspect or the political aspect."

Although not many people realize that there have only been two female SGA presidents at Colby, those who do have varying opinions. Dean of Students Janice Kassman feels that this is an important issue to recognize. "It is frustrating for me as Dean of Students to see this unfold," says Kassman.

Jill Marshall, vice-president of SGA, also expresses concern at the lack of female involvement in top positions.

See **SEXISM**, on page 4

Virtual voting: Colby moves into the 21st century with new voting procedures

BY ANDY MILLER
Staff Writer

In an effort to facilitate greater efficiency in the voting process, Colby's SGA elections this year will consist of a computerized ballot that students can access from the MacLabs, personal computers, or the terminals in Cotter Union. The new system was first proposed by current SGA Vice-President Jill Marshall, who has looked to Jennifer Johnson '98 to develop the computer program.

The procedure will be used in casting ballots for hall presidents, commons leaders, and class representatives as well as SGA treasurer, cultural chair, social chair, vice-president, and president. Elections will be held April 8 when, between 12 a.m. and 10 p.m., students will be able to log on, enter their e-mail address and ID number as a password, and fill out a ballot tailored specifically for them. Any neces-

sary run-offs will be held on April 13. While the terminals in Cotter Union will be made available for students to use in voting, Marshall is encouraging students to use either their own computers or the MacLabs.

The new voting procedure is not only designed to make the voting process on campus more efficient, but will also allow students studying abroad during the elections to vote for a candidate. "A major concern of mine was to make sure voting was more accessible and encouraged to those abroad," explains Marshall.

The new process requires those students who are abroad during elections to establish a proxy on campus, give them their ID number, and register their vote through their representative. Marshall has sent letters to students currently studying abroad to notify them of the new voting method and says, "I feel confident that this is the best possible way for them to cast their vote."

Marshall also sees the system as a viable environmental alternative to the traditional method of casting votes on paper ballots. With the ever-increasing focus of public attention on the well-being of the environment, Marshall thinks this change in the voting process is a big step in the right direction for Colby. "We're pushing Colby into the 21st century both through using technology and practicing environmental soundness."

In addition to the revised voting procedure, work is also being completed for the creation of a candidate information internet site to be made accessible through the Colby homepage. It will be available for students to use during the week leading up to Election Day and will provide information about the various candidates and their respective platforms.

Students can still be nominated for office, the deadline for forms to be turned in is Friday, March 20. Any student who will be on campus in the fall is eligible to run for office.

Off the Hill

College of the Holy Cross
Worcester, Massachusetts

Holy Cross hosted a different kind of AIDS awareness speaker on March 2, according to the *Crusader*. Playboy model Rebekka Armstrong spoke to the college about her experiences living with AIDS, during the speech sponsored by the AIDS Peer Educators. "I still remember that date as if it were yesterday," said Armstrong of the day she learned she was infected. Armstrong went on to explain her next five years as being a period of AIDS denial. She also discussed the pitfalls of unprotected sex, "you're an absolute idiot if you have unprotected sex... Let's be real," said Armstrong. She made a strong impression on the college community, according to the *Crusader*. (MF)

Brown University
Providence, Rhode Island

Brown University's Undergraduate Council of Students passed a resolution Wednesday supporting little or no censorship in the advertising of University-sanctioned events. The decision came in the wake of actions by University Food Service officials on Tuesday to ban dining hall table tips publicizing a masturbation workshop conducted by a former dean and a film on female genital mutilation. *The Bowdoin Orient*, March 6, 1998

Tufts University
Medford, Massachusetts

Tufts School of Medicine recently received an unexpected gift of \$10 million from an anonymous donor. The challenge is this: "Raise \$10 million for your medical research needs, and I will match it dollar-for-dollar." If a matching \$10 million can be raised, the school will have enough to complete the funding for a \$57 million structure that will stand as one of New England's premier biomedical research buildings. The University's downtown campus will be a site for research into infectious disease, molecular biology, biochemistry and other basic sciences on which all health care advances depend. *The Tufts Daily*, March 9, 1998

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Does Colby have an 'achy-breaky heart' for country?

BY KATE E. DUNLOP
Staff Writer

Not too long ago our comfortable dorm gathering was disrupted by cries of protest, anguish and shaking fingers pointed at the TV. What, I wondered, could be the problem? Perhaps Saddam was up to new tricks, or Bill Clinton had signed a confession. But no...it was a bazillionaire with fame, fortune, and a slew of hits. Country hits. And that, ladies and gentlemen, was the problem. An ad for a Garth Brooks TV special sparked an excited conversation that can be summed up in, oh, let's say three words. "I hate country!"

"But why do you hate it?" I asked. "Do you listen to it?" Lucky for them, ER returned and the mandatory silence descended over the lounge. So I turned to the larger Colby community, and this is how country stands at Colby College.

On one leg.

Government Professor L. Sandy Maisel answered the question "Do you listen to country music?" with a hopeful, "Of course, doesn't everyone?"

Jared Fine '98 wants to burn Nashville. And if it burns, Amy Mason '98, who grew up in the Northeast and moved to Tennessee, wouldn't be upset.

"I was forced to listen to it, at work, in clubs, all over," Mason said. "It put me in a bad mood."

What's so bad about country? It's whiny. It's boring. LeAnn Rimes. Those were just some of the answers I found when conducting this informal survey.

"Country is the sugar-coated, commercialized version of bluegrass which is a great form of American folk art, much like how Kenny G's 'jazz' relates to traditional jazz," says Jon Bolton '98. "Country requires little or no musical talent or creativity to write and perform. It is all exactly the same from a musical point of view. The lyrics are dumb."

Yet country is touted as America's music, along with jazz. One Montana resident, who hides his country CDs at Colby, points out that

more country records are sold than any other genre and that country radio stations outnumber all other types by about 5 to 1. Anyone who has driven in Maine knows that's true...

Heidi Roy '00 thinks country songs tell more of a story, and Michelle Farrell '01 thinks country "tells more about love."

David Bernstein '98, says if he wants to make fun of country, it's pretty easy to come up with "typical" lyrics: "have to shoot my dog 'cause I done run outta whiskey."

"I'm not a huge fan of the south in general, and country music seems like it's a part of their culture, which I want nothing to do with," says Bernstein.

"I've driven through Arkansas and South Carolina, they are just as backwards as ever. With my southern disdain, I find it impossible to listen to those twangy voices and even twangier guitars. It just doesn't sound right."

Sarah Whitford '98 agrees, saying, "I hate the way the songs are all about the same thing and there is always a key change." Whitford prefers other types of music, but has to listen to country music because her boyfriend is "a huge fan."

Patricia Helm, assistant director of career services, hates country and protests by turning it off, but her husband is from Kentucky. "I find that country music all sounds very similar. The rhythm is repetitious and the tunes are hard to remember, or maybe what I'm saying is that one melody doesn't seem very different from another. It just doesn't speak to me," Helm says.

Another aspect about country is its interesting international audience. I did finally find one country music station when I studied in London, but it was more than a little fuzzy. And ridiculed. My flatmates could not appreciate just how great a high volume George Strait song can be.

London resident Jeremy Spencer '01 said, "I don't care for country but I feel dirty when I hear it. My dad had a 'Country Moods' CD, he listens to Patsy Cline, Willie Nelson, Kris Kristofferson."

Noah Chung '98 emphasizes how many people aren't listening to country.

"I can't think of anyone in Korea listening to American country songs," Chung said. "Play only the decent one or two country songs, like those which won Grammy awards. But as for the traditional cowboy songs, those should be locked up in a music history museum. Country songs are for old retired Americans or cowboys."

Au contraire, Mr. Chung.

The majority of people who said they listen to country music actually prefer the old stuff, and if non-listeners admitted to liking any country artist, it was Willie Nelson.

Maisel's friends think

he's nuts to listen to country, but he's been tuned in to it for the last 15 years and owns about 60 country CDs.

"I prefer old country to new; the West Texas country like old Willie Nelson, Jerry Jeff Walker, etc. Country's gotten more rock and roll to make it more popular," Maisel said.

If that's true, then it's a tactic that works. Shannon Baker '98 prefers new country, especially female singers, and got into it a year ago through her fiancé in Colorado.

"I love line and square dancing, I'd love to see more of it at Colby," Baker said.

Actually, many people said country music can be a great backdrop for memories: Baker's favorite memory is of line dancing with her fiancé at a BBQ festival in Colorado. Memories are not for sharing, he said...

For as one Montana Man said, it's not so much a question of old versus new, but good versus bad.

"Country is insanely popular at home. Some of my friends love it while others hate it. A lot of people look down on it because of its perceived lack of sophistication, which for some of my friends is also one of the main factors that attracts them to it," he said. "I definitely have to justify my like of country, and I feel like I have to qualify it by saying that the country I listen to is 'deeper' or has more meaning than most country. I find the country I enjoy is vastly different from the country my friends listen to." Country, he adds, should appeal to Colby students: lots of drinking and men/women. Country fans ask others for half a chance - give it a real try before you knock it, they explain.

"I think if students listened to more country music and complained less about it because it isn't cool, they'd really like it," Maisel said. "My children used to hate my taste in music and now they're big fans."

All told, many have heard the joke perpetuated by Alex Sobel '98:

Question: What happens if you play a country song backwards? Answer: You get your house back, you get your dog back, you get your truck back, you get your wife back, maybe even your boat and fishing pole — continue. But if you really think that's all country music is, well, I've got some ocean front property in Arizona...

Some Classics to Try: George Jones, Patsy Cline, Willy Nelson, Merle Haggard, Waylon Jennings, The Outlaws, Nancy Griffith, Tammy Wynette, Johnny Cash, Hank Williams Sr, Hank Williams Jr, Conway Twitty (tune in to WCMC Real Country 103.3 for a great mix of old and new country)

More Reader Picks: Lyle Lovett, the Mavericks, Jerry Jeff Walker, Robert Earl Keen, Guy Clark, Chris Wall, Dwight Yoakam, Chris LeDoux, George Strait, Mary Chapin Carpenter, Garth Brooks, Reba McEntire, Diana Carter, Alabama, Brooks and Dunn, Tanya Tucker, Tracy Byrd. ☐

PERSPECTIVE

Confessions of a country music lover

BY BEN LING
Contributing Writer

Yes, it's true. I do have a soft spot in my heart for country music. In fact, it is pretty much all I really choose to listen to. Coming from Texas, I think, has a great impact on that. Both of my parents listen to country music, and I really can't remember not having it around growing up. I'm perfectly comfortable with the fact that I like country music, but there is definitely not a lot of acceptance of it here at Colby. People just have their minds made up already as to what they think country music is and who listens to it, and these prejudices don't allow them to have an open mind when they hear it. Everyone whom I have convinced to just try listening to it for a while has always said that it wasn't nearly as bad as they had always thought it would be, but no one wants to try to like it, and then they are ashamed to admit that it just might be all right, once they have listened to it because of the stereotypes that go along with it.

As far as the kinds of music that I like, though, I have to say that the new trend towards top 40 "Young Country" is pretty disturbing. The newer music is of pretty poor quality, and I really don't think that it deserves to be called country music. Every now and then a halfway decent song comes along and then the radio stations will overplay it until you never want to hear it again. Most of the time, though, it's just junk.

George Strait has set the standard for all the music that is on country radio stations these days, and he is still by far the best out there.

Garth Brooks made a name for himself not by doing anything musical but by singing a few novelty songs that crossed over on to the pop charts and then recutting them with different words but the same tunes and themes each time. Even he has said, though, that all he wanted to be was as good as George Strait, he never got there.

Since the commercial success of Brooks, though, a lot

of marginal singers who looked good in videos have come along just trying to plug their names into the mathematical commercial formula that allowed for his success. I guess what I'm trying to say is that Nashville and the whole business of country music that Garth Brooks really epitomizes has destroyed the music. It really is all essentially following the same formula with the same couple of dozen writers writing the songs and the same handful of musicians playing the background for the latest flash in the pan.

All that is not to say, though, that there aren't country singers out there today who do really know what country music is all about. Willie Nelson, Waylon Jennings and Merle Haggard are all past their prime, but in their day they all wrote and sang songs, not because they wanted to sell as many records as possible, but because they wanted to tell the stories that came to their minds and the experiences that they had lived, and their music was the best way for them to do that. As a result, they put a lot of passion into their music, and their styles are all very distinct.

The most important aspect, though, is that they were just being themselves, and their fans recognized this and supported them for it. There are singers today who I would put in the same boat — they include Jerry Jeff Walker, Robert Earl Keen, Guy Clark, Chris Wall, Dwight Yoakam and Chris LeDoux. These guys aren't the representatives of commercial country music that Garth Brooks, LeAnn Rimes and Collin Raye are a part of, but they are singing about things that they know and about their lives. I'd put George Strait in that category, as well, because he has always done his own thing no matter what direction the commercial winds were blowing. If you listen to his early stuff, it is still basically the same George. When I want to show somebody what country music is all about, these are the singers that I play for them, and like I said, most people are pretty surprised by how much better it is than they expected. ☐

SEXISM, continued from page 3

"Colby prides itself on many things, including gender equity," says Marshall. "Unfortunately, as an institution we fail all too often." Marshall also asserts that she and Baker have "accepted this challenge as a team and worked faithfully to overcome such prejudice."

Others, however, such as Ben Jorgensen, director of student activities, see improvement in getting women involved. "It's much like national politics," says Jorgensen. "It's a sign that we are getting better at involving women in high-profile positions."

Although there have only been two female presidents, it is important to note that there have been many women as vice-presidents and other student government positions, asserts Jorgensen. In light of this argument, there is still the question, "Why are women shying away from the top position?" With the excellent example that Mateo and Baker have set in the past years, hopefully women will feel encouraged to run for president, and Colby can strive towards gender equality in all aspects of the community. ☐

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Arts & Entertainment

Grand finale

BY JIM MCGRATH
Staff Writer

Emily Taxson '98 and Jen Stephens '98 sang through four centuries of music at their senior recital last Sunday. Sound difficult? It is. But you would never have known it if you'd sat in the audience that afternoon.

The audience was a little sparser than usual, but the turnout was probably diminished by the Colby Symphony Orchestra concert the night before. Nonetheless numerous people were on hand to witness the culmination of the two women's musical studies at Colby.

The performance time was divided evenly between Taxson and Stephens, each singing one long solo and three shorter solo pieces interspersed with several duets. In general the music moved from older to more recent, starting with 17th-century composer Henry Purcell and finishing with a duet from "West Side Story" by Leonard Bernstein. Even the arrangement of the performers was symmetrical. One got the sense that a lot of thought had gone into the production.

The two opening Purcell pieces clearly demonstrated the degree of coordination between the two singers and the accompanist. "Lost Is My Quiet" particularly showed off the high range of soprano Taxson, who despite the extreme register managed to keep her pitches accurate and the harmonies clear. The performers were rhythmically in synch as well. The Purcell was a good omen for the rest of the show, which would go equally well.

After the opening, Stephens

and Taxson sang a duet called "Pur ti miro." It was followed by the longer solo pieces, both of which were sung in languages other than English. The foreign lyrics were translated in the program notes, which always enhances the value of the performance. Unfortunately many concerts fail to recognize this fact. It takes a performer who has also experienced the audience's perspective to set up a truly successful show, and the details of Taxson and Stephens's arrangements proved them just as skilled in the appreciation of music as in its performance.

Taxson's long solo piece, "La Regata Veneziana" by Gioachino Rossini, went through a variety of subtle mood changes which would be difficult to convey in English, much less in Italian. But she succeeded, partly through hand and facial expressions and musical expressiveness. Her enunciation was equally excellent. Stephens's long solo, "Chansons de Bilitis" by Claude Debussy, was typical of Debussy's style, which meant that the singer was called on to slide through a number of difficult pitch progressions. The chromatic nature of the music makes it difficult to keep the appropriate tones in one's ear, and so performing it is quite a challenge. But Stephens maintained the high standards set by previous songs, hitting all the notes flawlessly, even in the lower notes of her range.

The final piece of the first half was a duet from "Hansel and Gretel," which was a children's song for a children's story. Another "light" duet began the second half. Many people liked this duet ("Duetto See RECITAL on page 8

More than a little something for everyone

BY ADAM DE HAVENON
Contributing Writer

Colby Symphony Orchestra offered up "A Little Something for Everyone" last Saturday night. The orchestra consists of twenty-eight Colby students, ten Colby faculty/staff, and twenty-five other musicians from around the area. Professor Jonathan Hallstrom, who also teaches theory and composition at Colby, conducted the orchestra for the hour and a half long performance which consisted of two contemporary compositions and one classical. Milica Paranosic and Philip Glass composed the contemporary pieces and Mozart composed

posed by Milica Paranosic. Paranosic, who was in attendance for the performance, received her first degree in musical composition in her homeland of Yugoslavia and recently received a Master's degree from the prestigious Julliard School in New York. "I Remember" was a stirring, passionate piece which Paranosic described as "about everything and nothing at the same time." The first eight minutes of the piece contained all the elements which were brought together for the powerful 45 second conclusion. Julia Adams of the Portland String Quartet commented that "it is a compelling work which speaks to an audience and is accessible."

The Mozart "Violin Concerto #4 in D Major, K. 218" was a sharp contrast to the sometimes discordant sounds of "I Remember." Gretchen Faulkner '98 gave an impressive performance on the violin. That's not very surprising though considering her resumé. She began playing at the age of four and has excelled at the violin ever since. Her honors include being named Concertmaster of the Massachusetts All-State Orchestra and winning Maine's Arcady festival. The piece also showcased the breadth and talent of the orchestra, which left me amazed that I could sit so close to a performance of this caliber without paying a cent. At the end of this pleasant piece by Mozart, the audience gave a standing ovation for the excellent content of the concert thus far.

The last piece was the "Low Symphony" composed by Philip Glass, which Hallstrom described as "bona-fide contemporary." Glass drew his inspiration for the composition from the music of David Bowie and Brian Eno. The excruciatingly long piece attempted to induce the listener into a trance by way of repeated themes. Several members of the audience were in such a trance that they happened to fall asleep. Though the "Low Symphony" was pleasing at parts, it also frustrated because of the continual build-up to a climax that never really happened. Towards the end I wished that the concert had ended with the spectacular combination of Paranosic and Mozart, which would have been enough of "A Little Something" for me. □



Photo courtesy of G. Faulkner

CSO member Gretchen Faulkner

the classical.

The concert began with the premiere performance of a composition entitled "I Remember (summer when Gianni died)" com-

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EDITORIALS

Standing ovations

It is unusual for two plays to run together in rep on Strider Stage, a difficult feat even when produced and directed by the faculty from Performing Arts Department. The challenge becomes even greater in a Powder and Wig production. Students are responsible for every aspect of the show, including its budget, direction, costume and set design, technical direction, and advertising. These shows operate on smaller budgets than those put on by the department, and student productions cannot offer academic credit for participation, an incentive offered by department productions.

Yet this year we have not only had the PA department-produced "The Phantom Lady" and "The Last Days of Don Juan" in rep. in Strider, but also two Powder and Wig productions of similar magnitude and caliber, "The Baltimore Waltz," directed by Shelley Kay Wollert '98, and "The Importance of Being Earnest," directed by Dan Maccarone '98. Students of performing arts must earn the privilege to direct a play on Strider Stage, an opportunity rarely granted to more than one senior per year. The success of these two plays depended upon the exceptional dedication and collaboration of the cast, crew, designers and directors of both plays, in order to fit two shows with very different sets and concepts, onto one stage in one weekend. "The Baltimore Waltz" alone presented difficult technical challenges, in terms of acting and of set design, but the end result was sheer brilliance.

These two student productions exemplify the excellent productions Colby has seen all year. Other Powder and Wig productions done in the basement of Runnals this year have been impressive, particularly "Who's Afraid of Virginia Wolfe?" and "Beyond Therapy." Ruth Brancaccio's productions, "Mango Street," and "Letters to a Student Revolutionary," have added even greater variety to Colby's dramatic offerings. We are truly fortunate to be blessed with such talent within our community.

Save gay studies

With the recent display of hate graffiti explicitly condemning gays/lesbians and the letter to the *Echo* voicing one student's dismay with derogatory language against homosexuals used in public, one would think the College would do all it could to ensure the removal of homophobia on campus. It seems that an excellent way to do this would be to encourage students to take courses incorporating gay/lesbian content.

Despite efforts of the LesBiGay subcommittee, Colby faces the loss of all six courses offered at Colby that incorporate lesbian, bisexual, or gay studies into their curriculum in the upcoming academic year because of sabbatical leaves and the loss of temporary faculty. Furthermore, recommendations from the subcommittee have languished for over five years. While we applaud the Academic Affairs Committee for taking up the issue, we are concerned it didn't happen sooner.

If we really want to combat all types of homophobia, one positive step is relatively simple: education. The creation of the six classes was an excellent first step, but we need even more funding in the area of gay/lesbian studies, not the discontinuation of the only courses we have.

Colby maintains a policy of multiculturalism and diversity, but the removal of gay/lesbian studies courses sub-consciously undermines that policy. As we strive towards creating a comfortable and accepting atmosphere for all students in the Colby community, we will need a multi-tactical approach including a policy of intolerance to hate acts combined with the necessary diverse courses in the curriculum. Taking away these courses removes key pieces in the puzzle of acceptance.

The Colby Echo

founded in 1877

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The Colby Echo is a weekly newspaper published by the students of Colby College on Thursday of each week the College is in session.

The Echo encourages letters from its readers, especially those within the immediate community. Letters should not exceed 400 words and must pertain to a current issue or topic at Colby. Letters are due by Sunday at midnight for publication the same week. Letters should be typed and must be signed and include an address or phone number. If possible, please also submit letters on a 3.5 inch Macintosh disk in Microsoft Word format. You may also submit letters via e-mail to "echo@colby.edu".

The Echo reserves the right to edit all submissions.

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Letters

In defense of the a capella concert

My initial reaction to the review of the Colby 8 invitational was to ask...is this review in jest? Atrociously, the biting criticism of the overall quality of the performance was indeed unfeigned. If this article intends to inform the community about the concert "in typical Echo style," then I would reconsider the structure of such an organization. The crowd that turned out to see the incredible a cappella groups at last Saturday's concert, was not at all disappointed in the entertainment there. The chapel

was filled downstairs and upstairs, and if that did not speak for itself, the reaction of the audience—clapping, uproarious laughter, and standing ovations leaves little ambiguity about the performance. It was indeed the audience that was yelling in enthusiasm and not the singers or soloists in the various groups. Certainly, each group had different strengths, whether in performance style or tone quality, and the difficulty hearing the soloists during some selections can

only be expected in an open chapel where none of the groups has practiced or practiced often. There was not a group there out of the Generics, Brown Derbies, Jackson Jills (not "Jacks'n'Jills"), or Colby 8, that did not have superb blend while combining song with the art of performance. Every bit of praise given each group was more than deserved, well given by the audience, and well received by the performers.

Sarah Goodrich '01

Last Saturday, I thought I saw the Colby 8's annual invitational in the Lorimer Chapel. However, I could be mistaken because Bradley Reichel and I apparently did not see the same concert. In last week's *Echo*, Mr. Reichel called the performances "unprofessional" and "generic," while blasting groups for unsupported, unannounced solos. Also included in Mr. Reichel's article was a shot at the Eight for poking fun at the *Echo*.

However, I saw four performances that had the audience not only in stitches, but on the edges of their seats. Now, of course, many of you are saying, "Mike, how can this be? You couldn't have seen another a cappella concert on campus. That

was the only one." To which I must respond that perhaps Mr. Reichel walked out in the middle of the concert and could not hear the audience laugh wildly, watch them give a STANDING OVATION to both the Colby 8 and the Brown Derbies, and see the women melt and men sweat on certain ballads sung by the Derbies and the Jackson Jills (not Jacks'n'Jills) respectively. For their efforts to come to Maine and perform with such skill and enthusiasm, they deserved every encore they took.

However, for the parts of the concert that Mr. Reichel did see, it takes a great deal of skill and work for backups to "disrupt songs with counter tunes." I would like to as-

sure him that the groups planned this out before hand, and it involves additional arranging of pieces and often changing keys in the middle of the song to accomplish.

Mr. Reichel, I'm sorry you didn't have as much fun at the concert as I did, if you were indeed there. I recommend paying a little closer attention next time, and maybe talking to some of the participants and audience members. You were correct that the Eight were incredible, but you sold the other groups far short in your article. Then again, Mr. Reichel, maybe it was you who were at the wrong concert.

Mike Bates '01

It is unfortunate that a spectacular night of a cappella on March 7 was tarnished by a vengeful and inaccurate review in the *Echo*. The quality and talent of the three visiting groups from the University of Maryland, Brown University, and Tufts University were some of the best that Colby has seen. The energy and fresh ideas these groups presented to Colby were a treat for

those who attended.

The Colby Eight spent a significant amount of time organizing, planning, and preparing for this event. The Colby community is lucky that three outstanding groups made the trek up to Maine without any financial compensation. These visiting groups loved the Colby crowd and appreciated the opportunity to share their talents with us.

If the *Echo* had made the effort to assign a reporter with a background in a cappella music, perhaps these groups would have received the appreciation they deserved. Unfortunately, the groups may find this demeaning article in the *Echo* online and be left with a sour taste of Colby.

The Colbyettes

The victim responds

I write in response to last weeks' editorial titled "Students deserve to be informed." As one of the victims of these very hurtful hate crimes, I want to first of all express my sincere appreciation for your interest and concern. However it is vital that you and the entire Colby community know of the incredible efforts put forth by the administration and security. They worked diligently to protect and support me as well as the rest of the College. It is hard to see the College's support when you are not directly involved since they are under the constant obligation to

protect me and my identity as well as the legal rights of the alleged perpetrator. I had no part in these hate crimes, yet so much was taken from me as a result, and I need to be protected to prevent the possibility of my losing something more. What about my mental well being?

The administration did not "choose" to keep the alleged perpetrator's identity "a secret," the law required it. Keep in mind the legal obligations of the College and of the *Echo*. Besides, do you really have to publish the name in a close-knit community, most people prob-

ably already know.

You are correct when you speak of Colby's "outpouring of support," but that support extends beyond the student body. It concerns me to read in your editorial your opinion that the administration has "done more harm than good." I strongly disagree. The administration is committed to provide our College community with a safe environment. This was the priority of all of their efforts and actions surrounding this difficult case.

Name withheld upon request

Honoring LaFleur

It has come to my attention that Robert LaFleur of the History and East Asian Studies departments, will not be returning to Colby College next year. I have taken a couple of his classes and have found them to be challenging and enlightening. I was disappointed to hear that he will not be here in the future. It is a great loss for the Colby community.

While I do not know all of the details of his departure, it is not important here to point fingers and attempt to blame anyone for this loss. More importantly, we should remember the lasting effects that he has had. Rob LaFleur's dedication

to the academic growth of his students and the school is unparalleled.

Quite simply, Robert LaFleur is one of the most widely respected professors at Colby. He is an energetic and enthusiastic teacher who creatively challenges his students to stretch their minds and expand their academic vision. He is popular because he cares for his students and encourages them in positive ways. In addition to expanding minds and touching lives, he has introduced exciting new classes to the Colby curriculum and was the mind behind the immensely popular resident hall seminars. Ulti-

mately, it seems to me, these are the qualities that Colby should reward in a professor.

In conclusion, I would simply like to express my appreciation for what Rob LaFleur has done for Colby and hope that the administration recognizes his lasting contributions. He is far too great a professor for his talents to be ignored. Colby has truly lost the crown jewel of their faculty. I hope that the Colby students, faculty, administration and wider community will join me in wishing Rob LaFleur all the best in the future.

Kevin Landis '98

Opinions

Colby's ticket to the Ivy League

BY DAVID FENTON
Opinions Editor

All that I want to know, is who makes the decisions on where to improve this campus? Who is it that thinks Dana needs to be expanded? What lunatic decided that a new science building was in order? Which madman decided that we were in need of senior apartments? What warped creature decided that a pub would improve this...never mind about the pub. Anyway, these frivolous expenditures are driving me crazy. It is clear that the trustees need a bit of direction, and fortunately I have the answer that they seek. What Colby really needs is a monorail.

Think about it. You wake up on a snowy morning with a throbbing hangover. All you want is one of Ramone's famous omelets and a cup of coffee. You go downstairs and check the arrival board only to find that the 11:35 will be there for you in two minutes. Like clockwork the monorail coasts in and before you know it you are aloft with a beautiful view of the campus. A minute and a half later you are at Dana. Life is good. And it wouldn't end there.

Maybe after breakfast you could take the monorail into town to get some shopping done. The Jitney would go the way of the dodo. Drunk and need a ride home? Here comes the monorail. The athletic complex seems like it's miles away after a long class in Lovejoy, and you really need those wellness credits! All is not lost. Here comes the monorail. And do you remember that annoying hill up to the Heights? No longer a problem.

Before you throw down the paper in disgust, hear me out. You must be thinking to yourself "Dave must be one of the laziest kids I have ever met. Didn't I hear him just the other day talking about leveling the entire campus so that he wouldn't have to walk up any more hills?" Yes, this thought did cross my mind, but then I came up with the monorail. It all makes sense. We would be the envy of every college in the nation. What prospective is going to turn down a school with a monorail? Cotter would have it made in the shade. I can see the campus tour now: "Well, on the last part of our campus tour I must point out that Colby is going to cost you a small fortune, the administration is attempting to sabotage any power that

the students might have, and a group of mad scientists are slowly driving the students into mental institutions by serving them chicken fingers every Sunday night. But we do have an awesome monorail!" Every student in the nation would want to transfer to Colby. A monorail is Colby's ticket into the Ivy League.

While a nice monorail would cost some money, I am sure that it would cost far less than the new senior apartments. We could sell the Jitney and use any Jitney budget that might exist. More revenue could come from the "Colby College, Home of the First Collegiate Monorail" T-shirts for sale at the bookstore. Tired of the "White Mules"? How does the "Colby Monorails" strike you? National attention would be assured.

So to whomever is in charge, hear me now. Colby is on the verge of greatness. A monorail is an investment that this college can't afford to miss. No band would ever cancel on a school with a monorail. No speaker would turn down a school with a monorail. It's time for this college to step up. Cotter- let's ride this monorail all the way to the Ivy Leagues. □

Apathy theory de-bunked

BY TARA D. FALSANI
Staff Writer

In spite of the wide-spread support for a recent letter to the editor which denounced the collective apathy of the campus, I would like to argue that the writer of that letter has quite misrepresented the state of this campus. While we can all agree that apathy is not good, and that it should be eschewed, I don't think the Colby campus qualifies as a bastion of apathy. I would like to ask exactly what is meant by apathy?

If you believe apathy reigns on this campus, I think your opinion is based on the misconception that there are actually more than 24 hours in a day. In fact there are only 24 hours in a day. Since I am backed by modern science, that point may be conceded. The question then becomes, what do we do, or not do, in those 24 hours of each day that quali-

fies us, as a campus, as apathetic?

Apathy is lack of interest or unconcern with anything. I rather think this is not the problem. Instead, there are only 24 hours in a day, and we are wondering always where we can find more time to do all of the things we want to do, without sacrificing the semi-essentials like eating, sleeping, showering, and blabbing with our friends.

If we all cannot pay loads of attention to each thing available to us on campus, that is not to say that we should all be dismissed as apathetic. I look around campus, and there are many students, in fact, a majority, who are involved with something. At a school as small as Colby, you cannot just be casually involved with anything; you must show ownership so that whatever it is you are involved with may continue to thrive.

This last week, there were three

dramatic productions all running in the same 5-day time span. All of these things are extra-curricular. Many, not just a few, people put hours into these productions, and presented them to the campus. There are always musical events going on: there are several bands on campus, and four a capella groups. There is a coffeehouse that is run entirely by students: it often has guest musicians and Pequot-sponsored readings by Colby's own students. The entire Pugh Center is made up of rooms designated for those students wishing to further their special interests. There is a debate society that has public debates on a weekly basis.

Of course, I could go on and on. Let me simply say that these activities do not occur in a void; students make things happen. The many opportunities that do exist couldn't if the greater portion of the campus was truly crippled by apathy. □

Deconstructing Jerry

BY ROBYN D. MACO
Staff Writer

At 5 in the afternoon, we have the options of watching the news, weather, sports, nature, and the "Jerry Springer Show." While I don't know exactly how many people watch Jerry, it is impossible to escape a conversation without hearing or overhearing someone say, "Did you see that fight on Jerry today?" or "Did you see that guy wearing diapers on Jerry?" or "Did you see that girl on Jerry who had four boyfriends and two girlfriends?" I have to admit that I am not immune to the Jerry curiosity that has swept across this campus. The few times that I have watched the show, I walk away confused about the show's popularity and the true intentions of its creators.

A friend of mine believes that the "Jerry Springer Show" is popular because it makes people, especially Colby students, feel better about themselves. We watch the show, look at people whose lives are very separate from ours, and confirm our own positions in society. We look at the prostitute, the transsexual, the poor white Southern girl who is pregnant and only sixteen, the instantaneous aggression that is produced between guests on the show and we realize that our world is separate from that world. Watching these guests can give us the capacity and the power to feel superior and even self-righteous. Jerry Springer is roller derby with sex, lies and scandal attached to the wheels. We are a generation that has grown up with violence on the television and in the movies. To many people, watching something that is not completely staged and that is expressed by real people rather than actors seems more exciting than any movie or television show.

I think Jerry has piqued people's curiosity for many different reasons. First, the daily topics usually involve some sort of secret about an individual or group who is appearing on the show. They unleash their private lives and business on national television. The "Jerry Springer Show" reinforces the idea that there is little privacy left in our lives and in a sense, we have become voyeurs, hungry to peek into the lives of the "other" no matter what the cost may be.

The second problem that I have with the "Jerry Springer Show" is that there never seems to be a resolution to the conflicts presented on the show. With all the talking that goes on, there is rarely any expert advice given to the guests who seem to need it. Because little advice is given to the guests, I have to question the true purpose of this show. It is clear that the guests have problems or issues in their lives, otherwise they wouldn't be on the show. Do guests appear on the show solely to create a spectacle for in-studio and television audiences? If there wasn't a spectacle on each show, I doubt it would be nearly as popular. The spectacle as a form of entertainment is not new to our culture.

Years ago, carnivals used to have "freak shows," where people would pay money to see someone who was physically deformed perform some sort of act. It was a cruel way for people to see how the "other" looked and lived. While I don't know the exact reason why and when "freak shows" disappeared, one might conclude that this form of human abuse was no longer accepted in the latter half of this century. If a "freak show" were to appear at a carnival or state fair today, the public outcry would be immeasurable because the concept of the "freak show" has been deemed wrong by our contemporary society.

While I am not labeling the "Jerry Springer Show" a "freak show," I believe the concept of the carnival "freak show" has carried over into some television talk shows. We watch someone perform live acts on a television set and get an hour's view into how the "other" looks and lives. Although we don't have to pay a fee each time we watch Jerry and his guests, I have to wonder what we will eventually pay as a society for watching this show and ignoring some of the potential dangers that "entertainment" can cause. □

Students on the Street

What you you like to find at the end of the rainbow?

Echo photos by Kristina Smith



"Billy Riley."
Karena Bullock '99
Kristi Gould '99

"Those two."
Billy Riley '99



"Jo Mama!"
Betsy Kies '98



"Lots of drugs."
Jon Dunn '99

"U.K." Chorale

BY DAN MACCARONE
A&E Editor

Toting a suitcase full of an eclectic mix of twentieth-century English and American music, Colby's Chorale will entertain the British this spring break. Fifty of the group's members will perform eight concerts in seven days at venues ranging from inner-city British schools to some of the most well-known cathedrals in the world.

Following the tradition begun in 1987, Chorale makes a trip to Europe every four years to give the best of its group the opportunity to perform away from home. "It's wonderful to sing for an objective audience," said Professor Paul Machlin, director of Chorale. "It's great to sing for an audience who knows the repertoire and tradition."

The repertoire Machlin describes includes two original pieces by Colby professors. Besides performing "Our Father," a piece written in 1996 by Colby Professor Emeritus Peter Ré, Chorale will premiere "For the Mad," by Professor Jonathan Hallstrom, both of which will also be included in their spring concert this April at Colby.

"It's a tough piece, but it's

beautiful" says Machlin of the Hallstrom premiere. "Like all twentieth century pieces, I think Chorale has come to appreciate it both for its strengths and its beauty."

Besides the two Colby written pieces, Chorale offers a potpourri of works ranging from English composer Ralph Vaughn Williams' "Five English Folk Songs," to the George Gershwin favorite "I Got Rhythm."

The fifty participants in Colby's trip were selected from competitive auditions and are rewarded by the trip across England with performances at the Bath Abbey, Bristol, The Dudley Town Hall, a Birmingham cathedral, an Anglican Evensong service, an Early Roman Church in Warwick, and performances with an English Chamber Orchestra, with a one-day break to visit London, where several members of the group plan on visiting friends from Colby who are studying there this semester. In order to off-set a portion of the cost, the group will be staying with British host families.

Chorale's program for the trip will be repeated when the group returns to Lorimer Chapel on April 4th. □

Satire succeeds in "Wag the Dog"

BY BRADLEY S. REICHEK
Staff Writer

There is not an academy award for best film producer. The closest one gets is the award for Best Picture but even that does not even attempt a hint at what a producer does. Usually in a review, if one opts to speak of anyone in the production team it is the director. But, in light of the extraordinary character of "Wag the Dog," it is more logical to turn to this much misunderstood role.

Barry Levinson's "Wag the Dog" is one of the most topical films of this year, perhaps even the decade. Imagine this far-fetched setting: a president in the midst of a sex scandal, ten days before election day. If only President Clinton had a spin doctor like Conrad Brean (played by the incomparable Robert DeNiro). In light of the crisis, Brean enlists the aid of a hot-shot Hollywood producer (Dustin Hoffman) to produce a war with Albania. In creating this fantastic fiction they hope to draw attention away from the President's indiscretions just long enough to snatch up an electoral victory.

The key word in the plot summary above is "produce." For, indeed, the film concerns itself with the craft of the producer. What does the role mean? Empiricists such as David Humewould probably find great solace in the role of the producer. To the producer, reality is malleable. Let us take one of the film's examples. We all remember the footage of a smart bomb dropping supposedly from a fighter to an Iraqi building below. I say supposedly because none



photo courtesy of New Line Cinema

Dustin Hoffman and Anne Heche star in "Wag the Dog."

of us (I would imagine) can actually confirm that the footage was not attained in a sound stage as much as George Lucas films the destruction of the Death Star. Reality is in the eye of the beholder and that eye is quite susceptible to trickery. To bring this back to a present day context, what if the President created the recent escalation in the Gulf in order to take public attention away from his alleged indiscretions?

For Brean (DeNiro) the only true reality is the one he produces on the television screen. This is not to say that his logic isn't a bit skewed. To those around him he and his television reality he is "destroy[ing] the electoral process." Overall, the film is a fantastic commentary on the media and how we as the "cathode ray generation" are affected by it.

"Wag the Dog" is a very creative film and not just from the standpoint of its topical plot. As expected, DeNiro and Hoffman play their roles superbly. It was quite refreshing to see DeNiro in a more comedic, subdued role. Hoffman acting as the eccentric Hollywood producer Stanley Motss is effective and believable. He and DeNiro actually looked like they were having fun on the screen. Of course, this is probably in no small part due to Hilary Henkin and David Mamet's witty screenplay.

"Wag the Dog" is a disturbing treat for those vigilant enough to stay in Waterville for Spring Break. Unfortunately for most of the Colby student population, they'll just have to catch it on video. "Wag the Dog" will be playing at Railroad Square from March 20 to 26. □

RECITAL, continued from page 5

buffo di due gatti" by Rossini) best of all the songs performed. The "lyrics" were all simply "meow." The song included quite a bit of acting, as the two singers were clearly competitive cats, mocking each other's melodies and fighting for the prominent stage position. The range of their talents includes not only singing and acting, but also an excellent sense of humor.

After the dueling cats came three short solo pieces for both women, which covered a radical spectrum of moods; the changes were sometimes a little disorienting. The lyrics raised my eyebrows once or twice (Stephens sang "I love the trouble you bring, the crying after," which sounds like an abusive relationship to me, and Taxson sang "Jesus rides a milk-white horse," which is a significant promotion from the donkey described in the Bible). But the notes and interpretations were right on, and faults in the lyrics can only be blamed on the composers.

For the finale, the two women performed a pair of songs from "West Side Story." "A Boy Like That/I Have A Love." "West Side" is a wise choice for a closer, given its popularity. The songs chosen made use of a more contemporary musical device: simultaneous melodies singing different lyrics. Unfortunately, this device is frequently confusing for the audience, since it's almost impossible to follow both parts at the same time, but Bernstein sidesteps the problem neatly by having one part sung solo before it is repeated in the duet section. The whole set came off very well, with a final restatement of the themes by the piano before the performers got to bask in their well-deserved applause. Before walking off stage, they thanked the audience for coming to the concert. I haven't been to too many concerts where the performers thank the audience. But then I haven't been to too many concerts as well-done as this one either. □

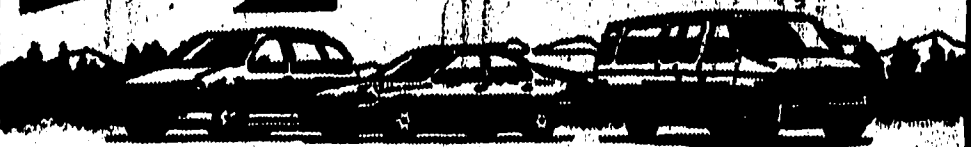
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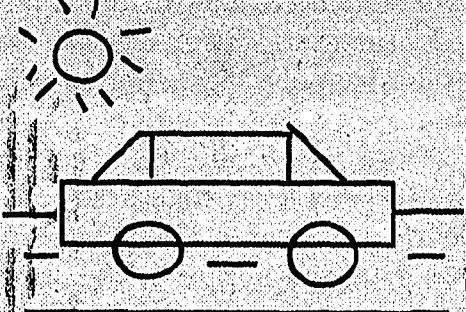
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Feminism, color, and scent in filmmaking

BY MELISSA GERBI
Staff Writer

Have you ever wondered how color and scent influence feminist filmmaking, or filmmaking in general? Colby students interested in learning the connection between feminism and filmmaking were exposed to a unique interpretative lecture last week on this subject.

Feminist filmmaker Trinh T. Minh-ha spoke to a sizable audience Thursday, March 12 in Lovejoy 213. Minh-ha's lecture was an integral part of Colby's celebration of Feminist Fortnight. The predominately female audience listened to Minh-ha's lecture after viewing her most recent film, "A Tale of Love," earlier in the afternoon.

Pamela Thoma, coordinator of the Women's Colloquia, and professor of women's studies and American studies, introduced Minh-ha by saying she thinks about "differences as a concept... and the need for conflict in film." Thoma thanked the women's studies classes and American studies classes for their work on the Feminist Fortnight.

"All of my films..." Minh-ha said, "inspire the experience of limits." Minh-ha lectured about the importance of color in films and its powerful allegory to nature and feminism.

"The critical debate has moved past assimilation to struggle," Minh-ha stated. She also capitalized on Eastern thoughts which she works into her films. In Japanese literature nature is equal with color. The point is to "seize the *chi* and let it draw its own inner form to actualize its own landscape," she said. *Chi* is defined as the vital energy in Taoism, a life force, synonymous with primordial energy. In the human body it is accumulated near the naval, known as the ocean of breath, and must be closely tended to prevent it from being wasted, risking sickness or death. She spoke of the ancient Eastern thought's connection between women and nature, color and the passing of time, and the philosophy of the nature of women. For example, in Japanese culture, gray took on a special meaning. It was used not as the absence of color but rather as the amalgamation of all colors. It is the combination of red, blue, yellow and white which are all opposing by nature, but in multiplicity make a gray, which is harmonious. The sights of Tokyo take on a special meaning when looked at in the graying light of dusk.

Besides color, the use of scent is of great importance in Minh-ha's filmmaking. Again drawing from the Japanese past, she said women have come full circle with their use of smell and "today women are quoted as saying they want to wear a scent for themselves, not for some man." Later, Minh-ha said that "sense of smell

is a sense of memory." We repel or accept through odors. Scent is an inherently feminist arena because, as Minh-ha said, "fragrance is the area of creativity where women excel."

Just as scents and colors combine to form harmony, her films are "put together as a multitude of movements. By subjecting all movements to support the plot, you get rid of all conflict," which is a negative approach, Minh-ha explained.

**"We follow the actors on the screen to their most private places."
-Trinh Minh-ha**

She asserted that if viewers go into a film with ideas they forget to listen, see and hear... "it is the layering of one kind of veil over another." A filmmaker is also destined to develop endless nuances which are easy to miss if the viewer walks in with a natural predisposition. Women in films often resort to seduction, exposing themselves to the male gaze and subjecting themselves to male pleasures. "With closer attention, however," she said, "none of these function in black or white. It is the persistent spirit of resistance and a woman can dwell on her victimization or celebrate her independence."

Minh-ha then moved her discussion onto her film "A Tale of Love."

"We follow the actors on the screen to their most private places. The more natural they are, the more we revel in seeing them" she asserted. "We can look without being looked at," she said.

"A Tale of Love," however, is not based on the acting. The setting stands on its own even when actors are absent. Lighting a film is not lighting the actors. The subject becomes visible as it moves into the light. "Light and color," she emphasized, "have their own laws." Art is as important to a film just as brain and body need to work together. "What is not sayable in the actor's dialogue is actually more important than what is said," Minh-ha stated.

Minh-ha is proud to be known as a feminist filmmaker. Despite the improvements which have been made within the context of the feminist revolution, nothing can be taken for granted. She argued that because of the work of feminists, sexism is harder to pin down "since those who put you down use the same language as you use to free yourself."

Minh-ha has taught at a number of institutions including Cornell, the National Conservatory in Senegal, Harvard, and Smith. She is currently teaching at the University of California at Berkeley. She has been a recipient of a number of prestigious awards, including a grant from the National Endowment for the Arts, a Guggenheim Fellowship, and a Rockefeller fellowship. She has produced a number of films, in both French and English, and one of her films won an award for the best cinematography at the Sundance Film Festival in California. □

Railroad Square invites the "Winter Guest"

BY BILL GIENAPP
Staff Writer

Finding warmth amidst coldness, both literally and figuratively, is the central theme of "The Winter Guest," a film where the frigid cold permeates everything, from the actual setting to the nature of the characters. Set in a Scottish coastal village on an icy day, the film explores the lives of four duos, the central pair being a mother and daughter played by real life mother-daughter tandem Phyllida Law and Emma Thompson. At times "The Winter Guest" is a beautifully stylized film, taking advantage of its chilly setting, but it never quite clicks into place and ultimately leaves the viewer feeling hollow, looking for more.

The film opens with an old woman, Elspeth (Law), journeying across the frozen tundra to the house of her daughter, Frances (Thompson). Frances is a brooding widow whose life is in flux and she and her mother immediately start bickering. As the story unfolds, the two go for a walk and Elspeth's start yet caring nature begins to melt the icy shield that Frances keeps around her heart. Meanwhile, Frances's teenage son Alex becomes involved with Nita, a girl possessing true spunk, and the two begin a subtle courtship. Two care-free youths, Tom and Sam, skip school and philosophize about life and the male anatomy while walking along the beach. And two life long friends, Lily and Chloe, travel to a funeral together. As the gentle sea and piercing breeze



Photo courtesy of Fine Line Features

Emma Thompson looks across the cold, Scottish landscape.

provide a constant backdrop, like a soothing heartbeat, the film presents all stages of life—childhood, teenage years, parenthood, and old age.

"The Winter Guest" marks the directorial debut of Alan Rickman, best known for his roles as the perennial Hollywood villain ("Die Hard," "Robin Hood: Prince of Thieves"). He brings a gentle, soothing touch to the film, demonstrating real promise as a director, yet he paces this effort in a slack, lazy fashion. While he does a fine job creating an atmosphere that is almost tangible, Rickman does little to create any dramatic tension and any interest on the part of the viewer comes solely from the strength and appeal of the actors, which is why Law and Thompson are such invaluable commodities. As real life mother and

daughter, the two actresses serve as the heart and soul of the film, providing passion in the face of tremendous cold. The rest of the cast is solid, especially the two boys who are surprisingly engaging, but the lifeline of "The Winter Guest" is provided by its two leads.

If nothing else, "The Winter Guest" is a skillfully shot movie, which fully takes advantage of its rich coastal setting. At times the chilly air seems so palpable that one can almost feel the frost coming off the screen. But with no driving story to speak of, the richly constructed cast of characters has little to do. Most of the time, especially in the first half, it is almost as if the characters are milling about, waiting for something to develop. In "The Winter Guest," all the necessary elements are at hand, but they unfortunately don't have a cause to fight for. □



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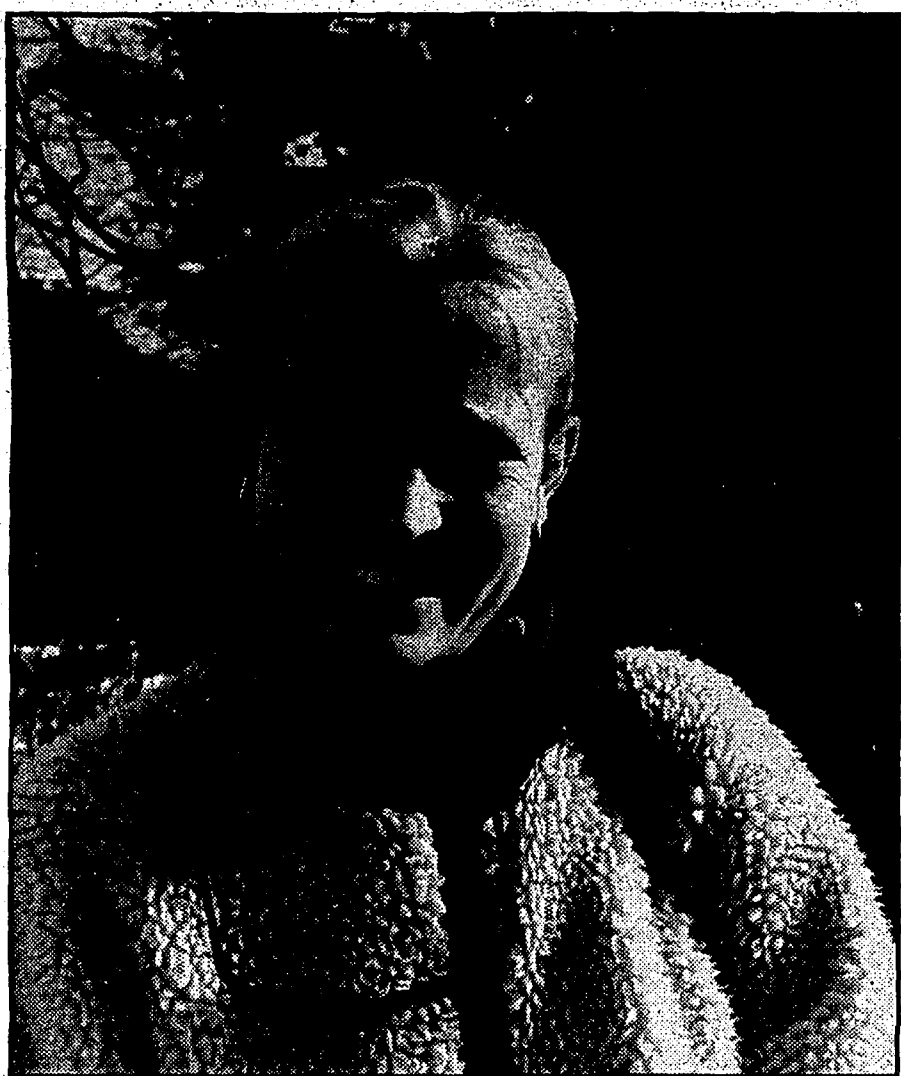
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SPORTS

DEVASTATOR

OF THE WEEK



Echo file photo

Farrell Burns '98

Farrell Burns continued her senior year domination, placing fourth in the country in the 1500 meter run. Burns, who competed at the national level for cross country this fall, was a member of both the fall and winter Mule Packs and capped her winter season with last week's performance at NCAA's at Brandeis University. Burns finished the event with a time of 4:41.44, giving her All-American status.

Correction

In last week's issue of the *Echo*, two athletes were inadvertently left out of the 1998 All-Winter Mule Pack. Jenny Lane '98 and Christy Haas '01 qualified and competed in the NCAA skiing competition in Bozeman, Montana. Lane's performance on the Nordic trails and Haas' contributions to the Alpine team marked the first time in six years that Colby skiing has sent representatives to NCAA competition. The *Echo* sincerely regrets the error.

Mule Pack

Jamie Brewster '00

The school record holder for the 35 pound hammer toss competed at the national level last week. Although he struggled on his first two throws, he made a strong toss on his third attempt, and just missed qualifying for the finals. Brewster, who has two more years in the event, looks to be the future of the 35 pound toss for the track team.

Jeannine Bergquist '00

After running a personal best time of 2:17.43 to make it to Friday's national heat in the 800 meter dash, Bergquist ran a 2:18.44 to finish tenth in the race. Although falling just short of qualifying for Saturday's race, coach Debbie Aiken feels her sophomore runner's performance was "just great."

Athletes & Coaches

If you have sports information, or if you want to know if your sport is being covered in the *Echo*, call the sports department at ext. 3349. Sports deadlines are the Monday of the publication week.

Matt Apuzzo, Sports Editor
Kevin Thurston, Asst. Sports Editor

For sports information, including schedules and scores, call the Colby College Sportsline, (207) 872-3283

SKYDIVING, from page 12

ing. Bunjee jumping. Skydiving. These activities make his play for the Colby lacrosse team seem like a game of checkers. Ironically, it is lacrosse, and not plummeting towards the earth that has Liston in an arm cast.

Besides, he certainly doesn't fit the Evil Kanevil role at all. A performing arts major who dabbles in Chinese, Liston may be as close to a renaissance man as Mayflower Hill has seen.

Liston says he will continue skydiving past college, but as a weekend hobby, unless he could get a sponsor and join a team, in which case he'd think about doing it professionally.

With four Colby students on the cusp of certification, Liston might have some partners to join him in mid-air for his last two years, but don't expect Colby to be as accepting as the some of the schools Liston faced at Nationals.

"Colby isn't quite as liberal," he said. "They worry about lawsuits and the like. When I bring people on jumps and put up signs, Colby makes me make it clear that they're not affiliated." □

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SPORTS

Spring Preview

Crew hits water

BY MATT APUZZO
Sports Writer

Everything looks right for the men's crew team as they get set to compete in a grueling spring season. With approximately fifteen practices on the water already under the belt and 27 members ready to fill out the boats, the team is, as coach Mark Davis said, "looking very good at this stage of our season."

Last year, the squad didn't hit the water until their spring break training trip. However, with the early thaw and the open Messalonskeesteam working to the team's advantage, the Mules look poised to do some damage this spring.

"There are three boats, 27 men, and the boats win or lose as a boat," said Davis. When asked to name his star returnees and prospects, he replied in team-speech: "No one

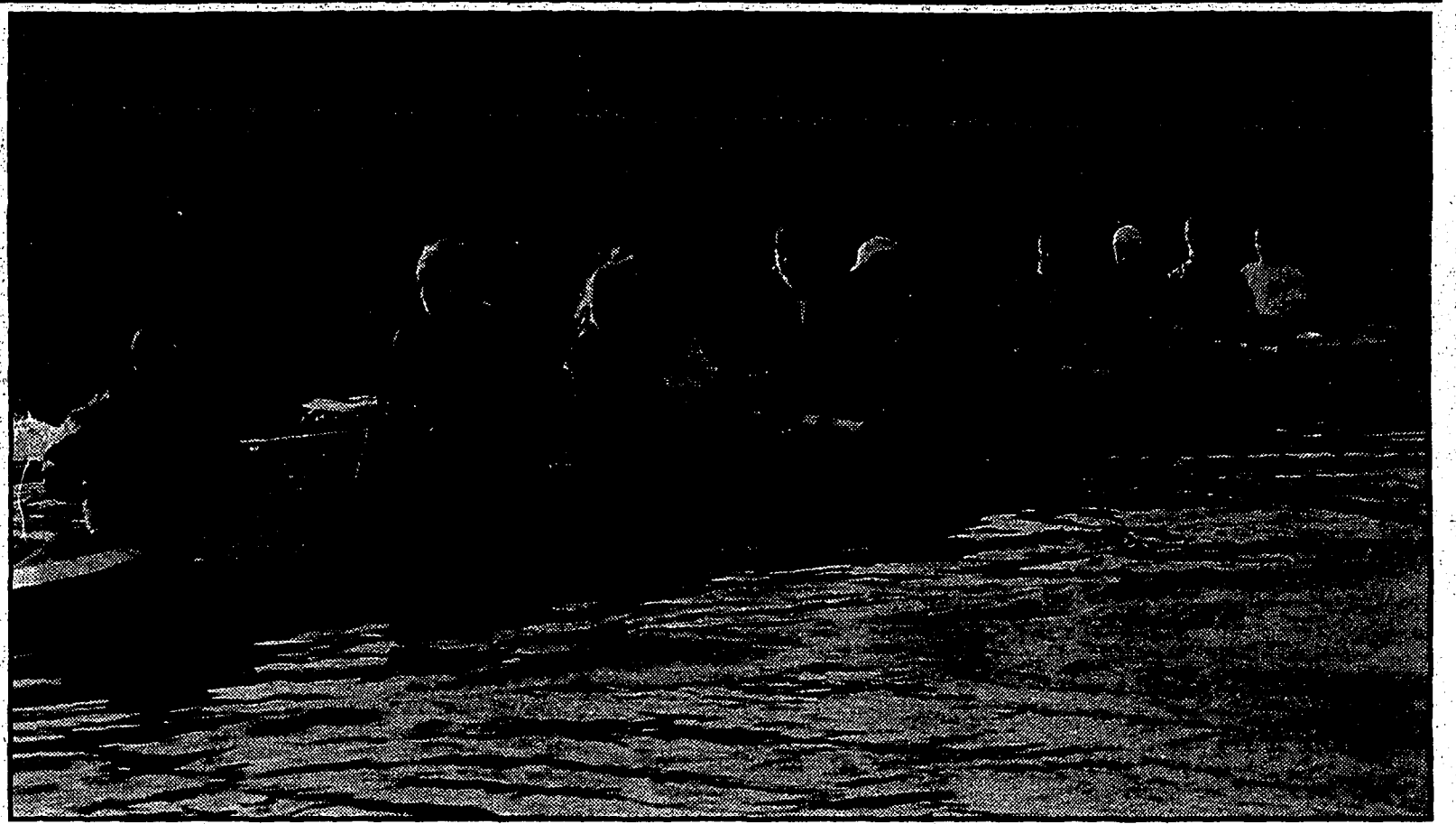
stands out, and I expect great things from everybody."

This win-as-a-team attitude creates a strong team spirit for the squad, who will round out a varsity eight team, a junior varsity eight team, and a novice four team.

Davis has yet to determine the lineups for the two boats of eight yet, and will not until later in the season. Although, he claims that "competition for the seats in those boats is very tough; there are 19 guys trying to get into 16 seats."

The competition may be tough, but the end result is definitely positive, as both of the eight-man teams have the potential to be in the top three New England teams. Improving every day, the novice group is expected to put forth a strong performance as well.

"If we keep training well and continue to improve, our men's pro-



Echo photo by Melanie Guryansky

The Colby rowers are hoping hard work and team unity will pay off this spring.

gram could be one of the best small college rowing programs in New England," said Davis.

There certainly is no chance of this team not working hard. Since classes began in September, the row-

ers have been pushing themselves in training programs, practices, and races.

The team leaves on Saturday for Occoquan, VA for a week of intense training. Their first out-

ing of the year will be a scrimmage against George Mason University, and their first official race of the season is April 4 against Clark University, to be held in Worcester, MA. □

Spring Preview

Men's tennis looks to bounce back after tough '97 campaign

BY BECKY SCHECHTER
Staff Writer

With a surplus of youth and enthusiasm, the 1998 men's tennis team is looking to make an impact this season. Although young and inexperienced with half of the players being freshmen, co-captain Travis Keeling '00 feels that "the team is stronger than last year. There's more depth."

Co-captain Joel Grossbard '98 echoed those statements, commenting that the team "is balanced, seeds one through six. There's good competition within the team. There isn't one guy who's far and away the best."

Five players are returning this season, including number one seed Grossbard who was abroad last season. Rounding out the top three seeds are Peter Bruhn, '00 and Owen Patrick '01. Patrick joins Keeling as the top seeded doubles team, followed by Grossbard-Bruhn. The third seed is currently undetermined.

Coach Peter Brussel said that Grossbard's return will have a positive effect on the team. "He wants to leave on a positive note. He feels he has something to prove after being away last season," he said.

Grossbard and Michael Schoolman '98 are the only upperclassmen on the active roster. Unfortunately, Wilson Owens '99 is out indefinitely due to injuries in his elbow and shoulder. However, Owens is working towards playing again this season. As a

strong doubles player, his presence will be missed. But the team still hopes to improve on a disappointing 1997 campaign.

"Last season was frustrating," said Keeling. "But this year we hope to do okay. We're playing six teams in the top twenty. We want to give them a run for their money. We're still building, but we hope to bring it together and get some wins against big schools."

Although not currently ranked, the men do not have to wait long to begin their assault on the conference; their season starts on Sunday, March 22nd. The team will spend spring break in Hilton Head, South Carolina and play six matches against teams ranging from community colleges to Division I schools.

Keeling feels that the difference this year is youthful exuberance. "The team has a young spirit and is feisty and excited. There's a lot of devotion," he said.

Brussel also considers the freshmen to be the defining factor. "There's an attitude difference with the freshmen coming in. The team is more focused and pumped for the season. They're looking to win and gain some respect in the league," he said.

Grossbard senses that the team is coming together and forming a sense of unity, which is exactly what the squad needs to succeed this year. The team will try to take advantage of having many home matches this season, and is especially looking forward to their matches against Hobart (NY) and Trinity, a NESCAC opponent, over break, and their match at Bates on April 2nd. □

Sports In Brief

From Staff Reports

Condon reels in big-time accolades

After wowing coaches, fans, and players with her performance on the court for the women's basketball team, Kim Condon '01 has been bestowed with numerous honors.

Condon was named the Rookie of the Year for the State of Maine, the NESCAC, the ECAC, and the New England Women's Basketball Association.

On top of those awards, she was named to the All-NESCAC first team, and was the first women's basketball player in history to be named a Kodak District All-American as a freshman.

Throughout the season, Condon has earned many weekly distinctions, such as NESCAC Player of the Week, State of Maine Player of the Week, ECAC Player and Rookie of the Week, and NEWBA Rookie of the Week for three consecutive weeks.

Condon, who was named the State of Maine High School Player of the Year last winter after leading Presque Isle to a state championship, finished the season with 497 points, giving her the 21st spot on the all-time Colby scoring list.

Allen gets State, NESCAC recognition

Ken Allen '00 was named to the State of Maine First Team following his impressive performance on the hardwood for the men's basketball team this season.

Allen, who led the team in scoring with 17.5 points-per-game, was also bestowed with the a spot on the NESCAC First Team.

During the season, Allen was named player of the week from both the NESCAC and the State of Maine, as well as being placed on the ECAC Honor roll.

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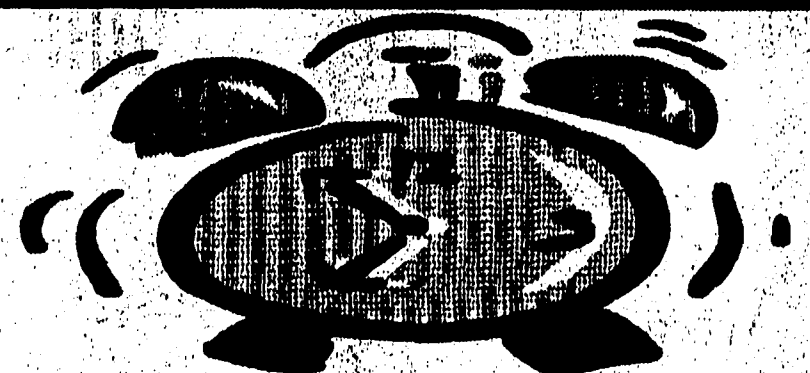
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THE
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The Colby Echo SPORTS

Page 12

Colby College, Waterville, ME 04901

March 19, 1998

Inside Sports

•Men's crew return to water.
See page 11

•Men's tennis heads to Hilton
Head. See page 11.



Photo courtesy of Ben Liston

Ben Liston '00 knows what it means to be extreme.

Anything for a kick

BY MATT APUZZO
Sports Editor

Watching the hard earth below fly towards you at 120 miles-per-hour would be enough to make some people black out. But then there are others, like Ben Liston '00, who thrive on the thrill of free fall and the excitement of terminal velocity. While those who become faint while walking across the Olin Skyway will never understand those like the sophomore skydiver, Liston puts his feelings for jumping from planes in perspective.

"Anything for a kick," he says with a smile.

Liston, who has been skydiving for three years now, admits that he's "just a baby" in the sport. However, his relative inexperience didn't stop him from bringing home a first place finish at the Collegiate Nationals in Florida. The win marked his first ever victory in skydiving competition, including open class events, which include divers of all ages.

The event, which took place in late December and early January, spanned 10 days and saw divers from schools where skydiving is not just accepted, but sponsored.

"Schools like Duke, Texas A&M, and just about all the schools in Texas and Florida all have a lot of support and the schools pay for the team's gear," he said. "Of course you also get teams from military schools like Army, Navy, and Airforce with strong programs."

Even with all their support,

the big school couldn't topple Liston and his partner from winning the two-way formation event. Liston paired up with his partner, a student at Ball State, never having practiced or jumped with him.

"Pick-up teams are fairly common especially in schools without a big program, but coming up with a victory like that is definitely rare," he said. "You tend not to have as much success like that."

The event, which lasted all of 35 seconds, required the team to perform a list of maneuvers in sequence, binding and separating on cue, and successfully performing flips, turns, and other in-air gymnastics.

For a sport that is viewed as risky and daring, Liston claims it is extremely safe. "You've got a main chute, a reserve, and an automatic release device that kicks in at 1000 feet even if I don't do anything," he said. The pack, which is equipped with an on-board computer and a barometer, keeps equipment-related accidents from happening. "The only time something goes wrong is when it's operator related," he said.

And he should know. Liston plans to work in his home state of California as a video operator for a skydiving company. He has also taken over 100 Colby students on tandem jumps in the past two years and is helping some prepare to become certified.

While he certainly does not claim to be a daredevil, he does seem to have a propensity for dangerous sports. Rock climb-
See SKYDIVING on page 10

Sailors get boats, need sails

BY MATT APUZZO
Sports Editor

A lot has transpired for the Colby sailing team since this fall, when they attempted to raise money to buy new boats by selling long-sleeve t-shirts and begging parents and alumni. In the span of three and a half months, the Mules were able to acquire six new Larks to round out their armada to, well, six.

In an act of good faith, the sailors at Franklin Pierce College donated their 19-year-old boats to the Colby squad after purchasing new ones for themselves. Whether the donation was in the name of philanthropy or easy disposal, the end result was a big acquisition for the Mule sailors.

With the victory on the first front won, the Colby squad reveled in their success - until they realized a major component was missing: sails. Without sails, the team realized they would be sorely disadvantaged in competition this spring.

And so the push is on. With the money they raised from fundraising, the team is hard at work searching for, as Lisa Murphy '98 puts it, "sails and other necessary boat parts."

The garage sale nature of the team's resources has not, however, dissuaded the squad from feeling confidence going into the season. As soon as the ice melts, the team plans on having all the boats ready to sail and begin practicing for their first regatta on April 3.

"We have two regattas per weekend almost every weekend in the spring to accommodate the many sailors who want to compete," said Murphy, who has been the driving force behind the rebirth of the team.

Also on the slate for the spring season is a CBB regatta and an All-Campus sailing challenge for all members of the Colby community who wish to try their sailing skills against the team's.

"If we have the same amount of interest as we did in the fall, we should have a great season," Murphy said.

Of course, anyone interested can join the team, and t-shirts are always for sale. □

Burns captures second title

BY KEVIN THURSTON
Asst. Sports Editor

For Farrell Burns '98, room in the trophy case is becoming increasingly limited. Just a few months after garnering All-America honors following an outstanding cross-country season, Burns dashed into the Colby record books again this past weekend at the Division III Indoor Track NCAA Individual Championships at Brandeis University. Establishing the highest place in school history in the 1500 meter run by coming in fourth overall in the country, Burns' effort was good enough to secure yet another All-America accolade. With the outdoor track season just around the corner, she hopes to become just the second runner ever from Colby to be named All-America three times in a single year.

"It's a great feeling, especially because the 1500 is not what I consider my best event," said Burns.

"Farrell's accomplishment was even more impressive because she was successful in an event that really isn't her strength," said women's track coach Debbie Aitken. "She certainly exceeded our expectations."

Burns, who believes her running style is geared more to outdoor surfaces and longer distances, had to overcome less than a day's rest between the qualifying heat on Friday evening and the final race on Saturday afternoon. Entering as the number seven seed out of fourteen, she won her heat on Friday with a time of 4:41.06 to advance to the next day's race, where Burns came back with a slightly slower time of 4:41.44. Nevertheless, the mark was good enough to give her All-America recognition, along with the other top six finishers.

"I stretched a lot to stay loose be-

tween races. I'd never had to run back-to-back races like that before," said Burns.

Burns' achievement overshadowed the feats of two other Mules that qualified for the national competition. Both Jamie Brewster '00 and Jeannine Bergquist '00 were selected to participate in the hammer throw and the 800

twelfth out of a field of fourteen, Bergquist ran a 2:18.44 to finish tenth, falling just short of qualifying for Saturday's race. The top eight times moved on to the finals.

"For Jeannine to qualify was great," said Aitken. "She was disappointed that she did not get to the final, but I think she was



Photo courtesy Farrell Burns

Farrell Burns '98 (center) took fourth place in the 1500m at NAAs.

meter dash, respectively. However, neither was able to move on to Saturday's final after falling to the rest of the field on Friday night.

Brewster, who holds the school record for the longest throw in his event, negated his first two tosses by stepping out of the sector. His final throw counted as he managed to correct his technique, but it didn't cover the distance necessary to vault him into the final.

"It was a case of over-rotation with Jamie," said Aitken. "And his last throw really wasn't his best."

Bergquist's participation in the championships came after running a personal best time of 2:17.43 to make it to Friday's heat. Seeded

happy just to make it to nationals."

Both Bergquist and Burns made exceptional strides over the winter to place them among the finest runners in their respective events by the close of the season.

"Farrell and Jeannine had outstanding seasons. They improved each week they ran, shaving off one to three seconds every race," said Aitken.

With the successes of the indoor campaign, Colby is looking forward to a prosperous return outdoors this spring.

"We have a strong nucleus of talent with the individuals that competed at nationals," said Aitken. "We're looking forward to the outdoor season with a lot of excitement." □