

3-28-1974

The Bates Student - volume 101 number 08 - March 28, 1974

Bates College

Follow this and additional works at: http://scarab.bates.edu/bates_student

Recommended Citation

Bates College, "The Bates Student - volume 101 number 08 - March 28, 1974" (1974). *The Bates Student*. 1687.
http://scarab.bates.edu/bates_student/1687

This Newspaper is brought to you for free and open access by the Archives and Special Collections at SCARAB. It has been accepted for inclusion in The Bates Student by an authorized administrator of SCARAB. For more information, please contact batesscarab@bates.edu.

NOTES & COMMENTARY

3 Is Better Than 2

Two proctors' organizations don't work for coed dormitories. There's a policy-making group for women and one for men, but within coed dorms residents follow a mish-mash of rules.

It hasn't mattered so much in the past when there were only three coed dormitories, and even within those the sexes were separated. But next year the number of coed dorms will double on campus, and some will offer random rooming. Then it will become much more difficult for half the residents to follow different policies from the other half.

What happens if a coed group of friends moves into a small house? The men may stay on at the end of the year. The women probably can't. A group of friends can neither plan to remain together, nor plan to move *en masse* into a new dormitory. They are automatically split half and half.

We're not advocating or denouncing squatter's rights here. We're advocating some kind of uniformity in coed dorm policy. WOCO and the male proctors are meeting together to discuss such situations — nevertheless, as two autonomous groups with separate bylaws and policies, they are likely to deadlock on certain issues. And anyhow, why should proctors who do not live in coed dorms have any more authority over coed dorms than men do over women's dorms, or vice versa?

We suggest a third policy-making proctors' group on campus, strictly for coeducational dormitories. All three proctors' groups could, of course, meet together and decide certain things *en banc*. But we believe the final policy decisions for men's dorms, women's dorms or coed dorms should be made only by representatives of those dormitories' residents. — KO

A REAL LETTER

To the editor:

Upon considerable reflection over a bottle of Red Cap, my conclusion is final, man: the *Students* under your editorship are the absolute finest since the ones in 1964 with the argument about *Another Side of Bob Dylan* in them. You and Bethune Blount are guarding the spark of Beat, and, even if Bass Weejuns are only a memory, now, as then, *The Student* soars in inverse ratio to the free spirit of the times, our own Dharma anarchy of recent lamented memory; like dullness is back, and *The Student* is an exception to this. You dig?

By the way, how is Bethune? I haven't seen him since that cold day in '68 when he took 200 mikes for his Army induction.

Your old pal,
Gnospos Pappadopoulos

Bethune is, you know, alright, man. It's nice to know you're hanging in L.A. Like Fat Fred down at Black Elks say, "You're the lily of the valley, man."

CLASSICAL
RECORD
SALE!!!

3 FOR \$5!
on the

turnabout label

DEORSEY'S AT THE MALL

AND DRINK BEER IN LOWER H

STUDENT PRODUCTION CREW

NIGHTS IN LOWER HATHORN

TUESDAY

THE NEW PRISONER BY STUDE

THE STUDENT

Managing Editor S. F. Williams
Business Manager Bill Kurkul
News Editor Karen Olson
Tech Editor Jim Bunnell
Layout Editor Laure Rixon
Sports Editors Claudia Turner & Bill Cuthbertson
Feature Editor Pole Carew
Production Crew John Balletto, Eric Bauer,
Lyn Benjamin, Chris Richter

The Bates Student is published weekly by the Publishing Association, Box 309, Chase Hall, Campus Avenue, Lewiston, ME, 04240, somewhere in the Plenum. Subscriptions \$7.00 @ year. Printed at Twin City Printery, Lewiston. 2nd class postage paid in Lewiston.

VOL 101 NUMBER 8 28MARCH 1974



Seventh in a series of weekly Bates Student polls:

Question one: Do you feel there are enough satisfactory STUs being offered this year in the department you think you'll major in?

Question two: Do you think that, in general, other departments offer enough satisfactory STUs for non-majors?

	Number	Percentage
No to both questions	191	54.5%
Yes to both questions	31	8.9%
Yes to No. 1, No to No. 2	97	27.7%
No to No. 1, Yes to No. 2	31	8.9%

Three hundred and fifty students were selected arbitrarily for this poll, which went down Saturday night in the dinner line.

Got any ideas for subjects of future polls? Please let us know. Leave them in the locked box in front of the PA Office, lower rear Hathorn. We also solicit — ah, forget it. Spare change, buddy?

Remember, sports fans, finals begin Monday, 22 April and end Saturday, 27 April. That's, ah, 1974. Registration is going on right now for the fall semester. 5 bucks says you make it on time.

Our dirty limerick contest has attracted several questionable entries. To wit:

One day a lady of Gray
Hooked her lightning rod to her bidet
The million volt bolt
Sent her up with a jolt
She came down with the clap,
so to say.

Anon.

Really now. You folks can do better than that. Contest ends April 6.

I.S.C.'s course evaluations are a step in the right direction. Keep on keepin' on.

Appearance Counts

Letter to the Editor on St. Patrick's Day (typed and double-spaced)

All the talk of the apathetic "Batsie" in the *Student* only perpetuates the self-image the Bates student might have. All the wringing of the hands and moaning and groaning is negative and is actually teaching a student what is expected of him. I realize that your effort is honest and based on concern, but is it grounded in hope?

Bates is us. Our money runs this place to a great extent. We have every right to expect this place to satisfy our educational needs. If it does not, then we must insist that it does. But, if we base our assumptions on negative feelings such as, "Oh, it won't do any good, no one cares, we'll lose any fight, our grades will suffer, they'll get you in the end, what's the use?" Well, of course anything is doomed to failure. What people need is hope of success. But how can people hope when they are taught that they are apathetic?

Why don't you create a new self-image of a "Batsie"? People tend to try to live up to the expectations others have of them. Tell us some success stories. Or tell us of some efforts which have failed and why. Get things out into the open, instead of this nebulous generalizing.

Assume that the administration and the faculty have our best interests at heart. Don't only tell us of the mistakes

they make, you are contributing to their self-image too — but negatively again. This is not "playing the game," there is a subtle difference.

Maybe you think — how does their idea of "our best interests" coincide with our real needs? Find out — ask! This is not us against them — or if you think it is, then do something to clarify it. What are the issues in dispute? Many of them will be real, but maybe some can be resolved. Even one issue, brought out into the open, discussed in this newspaper, with in-put from all those concerned, might even be resolved. But even if it is not, at least some amount of communicating will have taken place. This is positive. Don't think, "Oh, another effort gone down the drain." Instead, examine what you/we have learned and why it has failed, and try again. Do not under-estimate your collective power, nor the value of public pressure. Political expediency gets a lot done. Make the resolution of students' problems politically expedient.

I am so sick of being told I am apathetic when I know I'm not. How many others are there like me around, but who may have only been conforming to a norm? But do not expect to change attitudes overnight. It'll take time to live down that image.

Suzanne Taylor

P.S. Don't you dare put "sic" after any of my mis-spellings! Please. S.T.

Last week, as you may recall, when the heavens split & spewed forth snow, hail, rain etc., Suzanne Taylor risked life & limb driving yr. Editor to Twin City Printery to pick up the papers & deliver them to Chase Hall. The journey took about 40 minutes over the worst roads of the winter. Her letter, elsewhere in the newspaper, is the most valid criticism we have yet to receive. For everything, Suzanne, many thanks.

LIBERATE

By Dave Webster

Last week 120 Bates students signed a petition offered by the Bates' New World Coalition which asked for the recognition of the tiny West African country of Guinea-Bissau as an independent country.

Presently there is a war of national liberation going on in the country against the Portuguese control over parts of the country. After fighting for 12 years and now controlling over two-thirds of the country, the party leading the revolution has held elections and declared independence. Since then this national assembly has been recognized by at least 78 countries.

The United States has refused to recognize Guinea-Bissau primarily because of military, political, and corporate ties. The Portuguese own the Azores, where we have an important sea and air base. U.S. corporations, such as Gulf, have considerable stake in Angola and Mozambique, two other Portuguese "colonies" in Africa now in the throes of revolution.

Paul Everett, NWC member, describes the petition and other projects by the Bates' NWC as "attempts to base our country's dealings with the world on humanitarian principles, rather than political expediency."

FLIX

By P. Kael Jr.

Once again the Film Board is stepping in this weekend to fill what would otherwise be an empty void entertainment-wise. This Friday, at 7:00 and 9:30 as always, in the Schaeffer Theatre we will be bringing you the Beatles' animation hit *Yellow Submarine*. There really isn't a whole lot I can say about this one. Either you've already seen it - in which case you stopped reading two sentences ago and just noted the date, time and place - or you haven't. And if you haven't it won't help much to say it's 90 minutes of the cartoon Beatles helping the funny-looking people of Pepperland drive out the Blue Meanies. That sounds more like one of Disney's poorer releases, but it comes across even better than *Snow White and the Seven Dwarfs*, although there might be some slight argument from Lilliputian miners on that point. The animation is superb, ranging from the mind-blowing colors and patterns of the interpretation of Lucy in the Sky with Diamonds, to the devastating dreariness of Eleanor Rigby. The movie is chocked full of some of the most outrageous puns you ever heard, although you have to be quick to catch them, hidden as they are in the Beatles' British accents. It's also got some of the weirdest villains you ever saw (the flying Glove, the head Meanie) and the wildest location this side of 2001. The Sea of Holes alone is enough to blow your mind. The net result is a funny, enjoyable hour and a half which might clear your brain in the final stretch of the year. It's nice to go out on a high note. Don't forget: Friday at 7:00 and 9:30 in Schaeffer, 75 cents. Well worth it. One final comment. North Carolina State is number One in the World.

(Editor's note: *Submarine* is a product of the Hearst corporation. You have been warned.)

QUICKIES!!!

HIGH ON
BAHA'I

Tom and Joanne Rowe, two local musicians, will speak on the basic teachings and principles of the Baha'i faith, Monday, April 1 at 4 p.m. in Hirasawa lounge. This is part of an all day presentation by the Baha'i Association to acquaint the Bates Community with the Baha'i Faith.

JOBS!!!

The University of Maine at Portland-Gorham will hold an Employer's Fair tomorrow and Saturday in their gymnasium. Representatives from Aetna Life and Casualty, Casco Bank and Trust, Deering Ice Cream, Georgia Pacific, the Maine National Guard, Blue Cross and Blue Shield, the Portland Police, Union Mutual, Value House and many other companies will be there. Seniors are invited to attend.

CHOW IN
MAINEBy Orion Emerson
and McGannahan Skjellyfetti

When we first heard late last summer that there was good Chinese food in Maine we couldn't quite believe it - especially when we found that it was served in a Holiday Inn. But then we read a rave review of it in *The Maine Times* and knew that the rumor must have been true.

We were anxious to try this new experience since really good food (besides the typical steak and salad place) (that was for you, Scott) is unusual around Lewiston. Last month we finally made the short (why hadn't we done this before?) trip to Brunswick and what the Holiday Inn claims is the best Chinese restaurant in Maine.

The dining room is decorated in typical black naugahyde, but the food makes up for the lack of plastic palms, bamboo geegaws, and oriental symbols made of plywood.

The menu: One side of the menu consists of side dishes such as egg rolls (great! crispy outside, fresh vegetables and very small pieces of meat inside), chow meins, foo yongs (layers of egg mixture cooked in a wok covered with a delicious, thick brown sauce), sweet and sour, wonton and egg-drop soups (both excellent), sub gums, and fried rice.

The other side lists the house specialties; more expensive dishes including many with pork, lobster, shrimp, steak or chicken. We enjoyed "Great Happiness" which is pieces of steak, black mushrooms, water chestnuts, and bamboo shoots cooked in a wok and served in a rich brown sauce.

Portions of foo yong are generous, rice is served unless fried rice has been ordered and a large pot of tea is served with the meal. We found that a generous meal for two can be had by ordering one of the more expensive specialties, plus, for instance, a foo yong. A superb meal for two can easily cost less than ten dollars. (This does not include drinks which are, of course, a rip-off in any Holiday Inn.)

FROG NEWS

By Mitzi LaFille

Now that our four French pompoms are gone and Bertrand's been raffled off, the French Table has space for a few visitors. Anyone who wants to exchange risqué French limericks or make any *declarations* in an intimate, personal atmosphere is invited to the Ramsdell Room any Thursday evening.

You don't have to know French to have fun. We speak bits and pieces of Spanish, German, Turkish, Arabian and Vietnamese at times - anything but English. And you learn a lot of sign and body language.

And no professors have yet dared attend.

MORE BLUES
WITH BURTON

The Gary Burton Quartet and Spectrum will be here on Friday, April 12, for a Chase Hall Committee concert. Gary Burton received rave reviews here last Short Term, as one of the foremost vibes players in the world. His backup group includes Steve Swallow, a well known jazz bass player.

Since the concert is in the Chapel, only a limited number of seats will be available. Tickets may be bought now in the CSA Office, \$2.50 for students and \$3 for others.

COLLEGE
FINANCES
INVESTIGATED

By Sue Dumais

The Representative Assembly is now in the process of forming an *ad hoc* committee to investigate the general area of college financing. The scope of the committee will include, among other things, dorm and room damage charges; tuition increases; off campus short term changes; scholarships and on campus employment; and motor vehicle charges and regulations.

Sign-ups for this committee will be held in the CSA office until the end of March. If you are concerned about the above-mentioned areas or any other aspects of college finances, see Sue Dumais or John Pothier. You need not be an RA member to join this committee.

THE
WAREHOUSE

37 Park St. Lewiston, Maine

WOMEN
DISPLAYED

By Linda Wade

Bates' second annual Feminist Week is now drawing to a close. The films, speakers, etc., designed to promote understanding and respect in female-male relationships, have been drawing attentive audiences. It all started on Sunday night with the film, "It Happens to Us," several women's frank discussions of their abortion experiences. Also on Sunday, a noted Augusta lawyer, Alice Ballard, gave a talk on "Women and the Law:" how women are legally discriminated against and how to cope with it.

"It Happens to Us" was shown again Monday night. On Tuesday there was a karate demonstration by Lyn Benjamin, and Dr. Margaret Strahl of New York spoke on "Male & Female Roles on Spaceship Earth." Dr. Strahl visited several psychology and sociology classes as well. Another film, "Joyce at 34," was shown Wednesday night. This film portrays a young woman's problems as she reconciles a home, a new baby, and her career.

"Joyce at 34" will be shown again tonight at 6:30 in Skelton Lounge, and then you can just stay right there for a discussion of "Abortion - an Issue" with Lewiston social worker and abortion counselor Phyllis Merriam. Don't miss this objective discussion of a very emotional question. At 9:00, the CA is sponsoring a talk by the president of Bennington College, a woman, so don't miss this either. This also takes place in Skelton Lounge.

Tomorrow, Friday, at 3:30 in Chase Lounge, the final event of Feminist Week will be held: the multi-media presentation on "Women and their Bodies." This show covers everything from traditional or sexist attitudes to the way modern women view their own bodies. Even if you think you know all about the subject, come anyway and listen to some good poetry reading, and watch the slides, not to mention the modern dance performance. This is the grand finale of Feminist Week, so make sure you're there.

GEORGIO'S

DRIVE-IN & TAKE-OUT

- Pizza
- Spaghetti
- Spaghetti Dinners
- Tossed Salads

orders for take out

Russell & Sabattus Streets

Tel: 783-1991

RAND AIRS COMPLAINTS

By John Rogers

The deans have now collected the rooming forms for next year, but all controversy is not yet over. Various groups around campus are dissatisfied with the decisions made. A dorm by dorm summary of the recent developments in rooming follows:

Rand: According to Joe Glannon, the demand for Rand by men has been so high that more seniors have applied for rooms there than there are places available in the dorm. Joe was planning to fill Rand under the normal seniority system, but now he is going to talk the situation over with the men's proctors. It is very possible that some sort of quota system by class will be introduced in Rand.

Laurie Fuller reports that the demand for Rand from the women's side of campus has not been as high. Any woman who applied for Rand as her first choice has a good chance of being assigned there.

The canteen room behind the receptionist's desk in Rand will be turned into two new rooms, one a single and the other either a single or a double. Otherwise, the physical structure of the dorm will be unchanged.

More controversy has surrounded the switch of Rand from an all-women's dorm to co-ed status than any other issue in the rooming situation. A group of freshmen now resident in Rand, representing a majority of the occupants of the dorm, vigorously object to the changeover. The freshmen have listed several arguments for keeping Rand the way it is. They feel these arguments outweigh the need for more co-ed housing on campus. Their basic points:

1) The Randites believe that the loss of Rand will limit a woman's choice to Parker, which is "quiet, singles, and study rooms", and the houses on Frye St., which are "too far away from everything". They point out that the men will have two large dorms to their one, and complain that there will no longer be any place for women to "be rowdy". Laurie Fuller replies that she feels the Rand women are "stereotyping Parker", and that each floor of Parker has a different character. She also notes that women were offered another large dorm back when Adams was built, but that the women's proctors of the time indicated that the women preferred the small houses. Now, interest rates are unfavorable and funds are not available for the building of another large dorm.

2) The Rand residents feel that the women's side of campus will lose the Rand Gym. Fatalistically, they indicate that the gym will "be taken over by the guys." Laurie Fuller says that she expects the gym to continue to be used primarily by the residents of the dorm. She notes that women's athletics will continue to be scheduled there, and she doesn't think that women "should feel dominated" in a situation where both men and women use the facilities.

3) They complain that four singles are being taken away from the women's side of campus. Laurie Fuller feels that this argument is minor when compared to the demand for co-ed housing.

4) The Randites complain that the end of Rand as a freshman dorm means that there will be freshmen houses, which have not worked out well in the past. Laurie Fuller agrees that a small house of just freshmen has not worked out very well, but she has solved this problem by splitting up the limited visitation areas among certain floors of Hacker, Frye and Wilson. Next year there will be representatives of every class in each dorm and house (except Small).

5) The Rand people say that they have all enjoyed being freshmen together, and say that they have all been able to break all sorts of "unwritten laws". (e.g. going to supper in their Halloween costumes) They indicate that they think other freshmen should be able to have the same experiences that they did. However, they seem to be unique on this campus in believing that

an all-freshman dorm is a good thing. The two classes before them vacated Rand en masse — the all-freshman structure didn't work out for them. The poll which Joe Glannon took of all men living on campus resulted in a near unanimous condemnation of freshmen being grouped together, and there has been much negative feedback from Wilson House. Earlier this year, Laurie Fuller got together with the women proctors and they decided to avoid the "all freshman grouping" on campus. Even if Rand had remained all women, Laurie Fuller states emphatically that it would not have continued as an all-freshman dorm.

6) The Randites also attack the way in which Rand was made co-ed. They object to the fact that there will be fewer women in the dorm than men. Laurie Fuller explains that a major problem in making Rand co-ed by random rooming is that there are only three bathrooms in the dorm. She feels that random rooming would result in both sexes sharing bathrooms. Upperclassmen would "know what they are getting into", but there will be freshmen in Rand and she does not want "to force anyone into using the same bathroom as a member of the opposite sex." Men were chosen to occupy the lower and top floors for security reasons.

7) Rand women are also upset because they claim that the administration is "intentionally splitting up groups of people." Wendy Korjeff's remark was typical: "Is it fair to break up groups of people — keep them from living together — just because the administration feels it would be better." There seems to be a communications gap here — Laurie Fuller has never heard of such a policy. She says that she is "not trying to break up groups. I encourage groups to tell us of their desire to stay together. We will consider them as groups if they want." But she adds that if a group of eight people desire to live together (she has received one such request), groups that large may have to settle for one of the less desirable dorms.

Many Randites say that they would stay in Rand if it was not going co-ed. Only four residents of Rand fourth floor have applied to stay in Rand for next year. Laurie Fuller feels that the Randites are "not viewing the situation open-mindedly". They argue the merits of an all freshman dorm, but then complain that "groups are being broken up" and that they would like to stay in Rand if it was not going co-ed. She asks: "Do they want an all-sophomore dorm?" And the fact remains that a good deal of the campus wants co-ed living, and hasn't been able to get it these last two years. In addition, the Randites seem to have created a communications gap, as illustrated by the remark of a Randite who requested to remain anonymous: "I have made enough enemies over there (Lane Hall) already." The Randites got air time on WRJR (which nobody listens to anyway) and confronted Dean Isaacson at a mass meeting, instead of going personally to Dean Isaacson to air their views.

JB: Most men on ground floor and second floor of JB are claiming squatter's rights, making it very difficult for other men to move in. Joe Glannon says that men displaced from the dorm (those on the first and third floors who desire to stay in JB) will be given preference within their class for their other choices.

Laurie Fuller reports that very few women have indicated JB as their first choice, but that there are many who indicated it as their second or third choice. Next year, most of the women in JB will be freshmen or sophomores.

There will definitely be a new lounge on the first floor of JB. The deans are also pushing hard for the installation of carpeting in the dorm — it is their number one housing priority.

Mountain Ave: The new house for men is two buildings up from Libbey Forum. There will be three doubles on

WHAT'S GOIN' DOWN

By Rich Pettengill

One of the *a priori* facts that people learn when they come to Bates is that the music department is lousy. Most conversations on the subject don't go beyond that; if they do, they invariably include a villification of Music 201 (most likely because they took it as a gut but got a C anyhow) or some comment on the faculty or a joke about the Pep Band.

What most people don't consider doing is forming an empirical opinion on the state of things by (God forbid) going to one of the

director, Marion Anderson also presented the Collegium Musicum, who performed two songs by Arnold Schoenberg which were "functionally tonal" as opposed to his more characteristic neoclassical style.

The Pep Band and the Deansmen-Hubcaps provided some appropriate comic relief. A highlight was Pancho Cole's inspired "reverse streak" where, to the rhythm of stripper music, he put on every conceivable piece of clothing and streaked out of the hall.



Photo by Jim Bunnell

individual concerts or (even worse!) going to the Music Fest.

The first thing one notices on entering the crepe-spangled wonderland that is usually the Alumni Gym, is that the only students present are involved in one or more of the performing groups. The rest are alumni, faculty, administration and Lewiston couples. Strange, isn't it, that more Batesians don't turn out to hear their friends perform? Instead, they choose to sit back in the dorm, beer in hand, unable to conceive of attending such an affair. What is not realized is that the Music Fest is truly enjoyable event, with enough variation to please just about everybody.

The College Choir began the show with a selection of their favorite pieces, including Lassus' "Echo Song" and the new-traditional "Stomp Your Foot" by Aaron Copeland. The

the ground floor and four more on the floor above. There is a fireplace in one of the rooms on the ground floor, and all the rooms are good sized. The house will also have a decent sized lounge. Joe Glannon indicates that the demand for the house is strong, and he says that there will be a lottery to decide who will live there next year.

Small: Over twenty women, fourteen of them freshmen, marked Small House as their first choice. Joe Glannon says that a lottery will be held to decide what men get in — half of them will be seniors. There are no structural changes planned for Bates' first co-ed house.

Hedge: Everybody knows that a lot of seniors are graduating from Hedge. So everybody else is trying to get in. Both Joe Glannon and Laurie Fuller report a heavy demand — there will likely be many disappointed people.

Smith: The administration is considering the elimination of the Smith lounge and the creation of a few more

The Merrimanders sang a selection of pleasant but watered-down pop songs. The voices are fine and so is Cindy Alemian's guitar playing, but I feel that they could choose more challenging material.

For me the highlight of the evening was the Concert Band's performance of Charles Ives' "Variations on America." This piece exemplifies for me the shimmering beauty of dissonance in modern music. The symphonic portrait of George Gershwin was pleasant also.

On the whole, it was a good evening though none of the creative, student-initiated groups were asked to play as they were last year (i.e., Catharsis playing jazz). If MISC were more open-minded in their choice of entertainment, perhaps more students would be open to coming. Think on it!

singles in the basement. Reaction of Smith residents to the proposal has been generally positive. Typical comments are: "I just want to get rid of it" and "You don't need the lounge, it's only used once or twice a year for keg parties". Only one resident interviewed thought the lounge should be kept, and then only if it is made "destruction-proof".

There will probably be some disappointed people on campus when room assignments become known. Change is never smooth, and even though the deans have done their best to please everybody, they realize the problems involved. Joe Glannon admits that he "is sure there will be bad feelings", while Laurie Fuller is well aware of the hostility of the Randites. Yet the problems solved have almost certainly been more numerous than those created. For the first time in several years, it is likely that the demand for a co-ed life style will be satisfied.

WELL DONE.

By Pole Carew

*The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth,
from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the
poet's pen
Turns them to shapes, and gives to
airy nothing
A local habitation and a name.*

— MND, V, i, 12-17

We could easily argue that the theater has achieved its potential as an artistic medium, and no longer has the power to shock, dazzle, or tickle an audience jaded by cinema and television. "One goes out of a sense of duty," says a friend, and we must agree. The "willing suspension of disbelief" is dead, we are told, and so we are bombarded, battered, and slugged by contemporary theater.

Such thinking reaches its zenith in that horrified fascination of the vortex of evil which draws us into the center of Marat/Sade (possibly the finest moment that Bates theater has seen), and plummets to its nadir in the glory hellzapoppins of *The Devils*, (gut screams a dime a dozen and pairs of students bouncing across the stage).

This'll not, then, be an essay on the limits of form. Who was it — Jonson? — said "He who goes to the theater and thinks it's real is a madman." Last week the Robinson Players staged *A Midsummer Night's Dream* and gave form to airy nothing four days straight, and we willingly suspended disbelief.

The settings, co-designed by messers. Lent and Dodge, were another problem in form. Athens, in spite of effective use of projections on cyclorama, was rather cluttered by boxes and columns. The scenic shift to the "mechanicals" was clever, the actors breaking the set down into a proscenium arch to frame their action. Unfortunately, the transition to the wood nearby Athens, was flown on with the aid of lurid lighting, much noise, and, excuse the expression, a bunch of screaming fairies. We felt that too high a price to pay for going with a curtain. The forest itself was a disappointment. Weighted strips of plastic or waxed paper hung from the flies, and seemed a bit too light and airy. The set seemed to lack depth, possibly because of the indeterminate background (again, cyclorama projections would've helped) and the unbroken plane of the stage floor. Can't a non-representational forest be rilly and broken up into different levels? We by no means favor the Orgone-boxish approach to set and light design, but we feel that Puck should not be bound to one horizontal plane and one vertical. The set should point up the actors, not confine them.

The Brechtian mode in which the play was executed probably accounts for what we felt a slow first act. We had to elude the alienation in order to see the play. Something was stated by costuming Helena and Demetrius in Bates letter sweaters, Igeus as southern-accented Ole Daddy, and the making of The Fairies into teen gangs with Os and Ts on jackets and shirts. What was stated, though? We may be obtuse, but it meant nothing to us; Hippolyta's cap gun, even Helena's cheerleader yells forced us away from the idea of the play, however briefly.

One very minor complaint: We had gone with the hope of seeing John Lowenburg in a role worthy of his versatility. You may recall, Brecht's *Caucasian Chalk Circle*, where he was the cast "utility man," playing five or six different walks-on five or six different ways and giving us five or six successful sketches. We look forward to seeing Mr. Lowenburg cope with the challenge of a major character.

One very major complaint: Diction. With a few exceptions, the cast consistently failed to enunciate clearly and project the words. All that running about and the length of the play were probably factors, but the modern ear is just not accustomed to Elizabethan iambs.

One of the exceptions to our last complaint was Theseus, played by David Lewis. We should have realized his skill as an actor after we saw his Corporal in *Chalk Circle*; now there is no doubt. His "lovers and madmen" speech to Hippolyta (an excerpt heads this review) rang clear and true, and when he was upstaged by the entrance of the lovers he could be heard in the last rows though his back was to the audience. He also made the most of his few funny lines.

The lovers were delightful. Surprisingly, Mr. Sumner's technique of casting according to body types seems to work. Gayle Vigeant bubbled light as champagne as the tall and willowly Helena; Walter Ulmer was the fickle flower of Athenian young, Demetrius; Lee Kennet was the short, busty and volatile Hermia, and although we have always respected her talents as a "straight" actress, she showed a new range of ability as a gifted comedienne. Michael Zinni's Lysander was, alas, a disappointment for the wrong reasons: He showed us a gem-like delivery, good timing, and an impressive sense of what his words meant, and yet we strained to hear him. Again, we look to the future.

The "mechanicals" were got up as Maintenance Persons, and were, like their real-life counterparts, thoroughly charming and excellently clownish when the occasion demanded. They were John Ryan (Quince), Garvey



MacLean (Bottom), Charles Sullivan (Flute), Ernest Hadley (Snout), Ben Flynn (Snug), and David Hough (Starveling). Somehow Peter Quince's Downeast accent clicked: It was all there, and Mr. Ryan's minced gestures, fussy tone, and harried delivery gave his man a depth we have never seen in any previous Quince.

Bombast Bottom, Garvey MacLean, also deserves special mention. Although his interpretation owes a great debt to the (was it 1933?) film of *MND* (James Cagney played the weaver), Mr. MacLean has that certain sense of style, the ear that hears the words the way they ought to be, and knows how to say them. A fine job.

We felt that Dawn Austin as the opulent Hippolyta, and Jeffrey McCarthy as Oberon had to struggle against difficult roles and their costumes, and ended seeming a bit wooden. We can understand the difficulty and expense of clothing Amazons and fairies; we cannot understand an Oberon with his hands in his pockets onstage.

Most pleasant surprise of the night was Sarah Pearson's Titania. Her performance indicated a sensibility closely tuned to the beauty of the words she spoke. She also showed us a warm kind of tangy sexuality in her "love scene" with ass-ear'd Bottom. We were surprised and impressed.

Outstanding performance must go, of course, to Geoffrey Law for his Puck. The sense of magic, of the miraculous universe that permits lovers and halflings came with him. Lightfooted and dandified in vest, spats, and straw skimmer, he nonetheless filled his character to the brim. His lines, great to begin with, were spun out tight like silver wires to be danced on, then left behind, below, still, humming and ringing like all get-out.

So. This is the difficult part for any reviewer. How can one isolate those qualities in a production which are the hallmark of a good director? Is there some point at which we can place finger upside the nose and assert "Here is where the actor ends and the director begins"? Difficult to say. However much we disagree with Mr. Sumner's concept of the

Hors d'Oeuvres & Chefs d'Oeuvres

By Karen Olson

There was a fine atmosphere in Chase Lounge last Friday. As Judy Isaacson said, "This is just what the college needs more often."

John Ryan, Martha Blowen and some of the other artsy intelligentsia of Bates College served us sandwiches, date bars, brownies, chips and hors d'oeuvres with their chefs d'oeuvres. The music was good, the punch was okay, and it was a strangely painless way for even the most clod-headed keg party enthusiast to absorb *l'art*.

Not everything on display is solid top quality, but there's plenty of whimsy and beauty for those who will look.

John Ryan's cute-ugly sketch of a rhinoceros' rear end was perhaps the most popular work when I was there Friday. John's traveled quite a bit, and I understand a lot of his work comes from exotic zoos and other milieus. His variety shows, in a good way, I generally liked his sketches more than his paintings, but there's one beautiful burnished copper kettle still life that just sticks in my head like all those glistening, gorgeous orange peels stick in the mud outside Commons.

His cave-painting-simple rendition of a horse mates very eloquently with Martha Blowen's accompanying poem on playing snowbound. I find Martha's visions and meadow-woven flowers poignant, soft and easy to translate into my own personal experience because of their vaguely symbolic quality.

Peter Sass has a print of the Hathorn bell tower that would make a great souvenir of Bates for any of you who are graduating. You might ask him if he has a few copies for sale.

There's a delightful, delicate pen-and-ink drawing of a lumpy person stretched out in a chair, contributed by Mrs. James Hepburn.

Charlie Grosvenor's pen-and-ink works are more intricate and, frankly, kind of spooky.

The photographs signed REM aren't Rapid Eye Movement, but camera catches by Bob Mathewson. He's found a few superlative subjects in perfect poses. One orangutan-like beast peering from behind bars has the same cute-ugly effect of John Ryan's rhinoceros. A pastoral garden with clipped hedges and spreading mimosa screams "Green!" all over right through the black and white film.

One shot of people at an art exhibit evokes the eerie quality that Lewis A. Turkish describes as the "Quaker Oats Box Effect." John Ryan pointed this out to me — the strange metaphysical thrill of standing in an art exhibit looking at a photo of people standing in an art exhibit. And also the uncanny resemblance of the little girl in the foreground to the bearded man in the portrait before her.

Those are works that linger in my memory, but really everything contributes to a sort of charming patchwork quilt ambience. Most of the artwork is surprising in a nice, funny way. Drop in on your way to dinner sometime.

production, the whole play hung together too well, the caliber of the actors was too consistently high, and the performance was too professionally done for there to be any doubt about the central artistic vision of the production. This is good theater; it is the kind of theater which will enhance the somewhat tarnished image of the Bates speech—"theatre" major; it is what Bates needs more of: integrity of vision, high standards, and style.

To Mr. Sumner and all hands involved in the show, our compliments on a good job, and an excellent evening of theater.

Theatre of the Absurd.

By Gayle Vigeant

Zany and highly innovative staging mark Rebecca Guptill's directing thesis production of Ionesco's one-act absurdist play, *Jack or the Submission*, to be presented March 30, 31, and April 1 at 8 p.m. in the theatre lounge.

Ionesco's play dramatizes the societal pressures on Jack to conform. For instance, the playwright chooses the crazy example that the whole family be in an uproar because Jack refuses to "adore hash brown potatoes."

The major problem, however, is to convince Jack to submit to an arranged marriage with the "only daughter" of the Roberts, Roberta I. Roberta only wants to please Mom and Dad and the rest of the world in every way, but Jack refuses her on the complaint that "she hasn't got enough. I want one with three noses."

Having hustled Roberta I out the door, the parents of the fiancée come up with a "second only daughter, and she's trinary." Left alone, there ensues Jack's wild seduction and submission.

Ionesco's selection of words at first sound like nonsense, but if one lets his imagination go, one sees how real the absurd situations in the play are; they happen to you everyday. Pun and word play abound.

Becky was impressed by the play's seemingly ridiculous, yet real human comedy from the first reading of it in a drama course. She had done a set design for it for the main stage in her Theatre Production Arts class last year; but once in rehearsal, she realized that a place where people think of encountering real people would be a better "stage" for her play.

She considered the theatre shop, but settled finally on the actor's lounge which, with the help of Norm Dodge, will be converted to a kind of arena theatre with bleachers on three sides.



The brainstorm for her original set is a bathroom — vanity, sink, hamper, bathtub, and W. C. included. The overall concept behind the set is that Jack, seated on the john, suffers much invasion of privacy, to say the least. Furthermore, the set has simply proved incredibly workable with Ionesco's words and Becky's funny bits.

Becky is staging her play to be as entertaining and comic as possible, hopefully without losing the playwright's serious statement on conformity vs. individuality.

"One of the hardest things about directing this play is keeping the crazy characters under control. Although the comedy should look spontaneous, with so many exaggerated characters clowning and running around, everyone has to know exactly what he and the other actors are doing every minute. Also I've found I've had to change some of my character interpretations to fit better what the actors can and are doing," she says.

The cast includes Dave Hough as Jack, Dawn Austin as Mother Jack, Dave Lewis as Father Jack, Chris Ross as Grandmother Jack, Kerry Moore as Grandfather Jack, Peter Cate as Father Robert, Carol Prochazka as Mother Robert, and Gayle Vigeant as Roberta I and II. Norman Dodge, Jr., is in charge of technical control.

SEXTUS: Do you really believe that I would have anything to do with this column? Don

PERSONAL ADS cost 50c for 8 words. Duck, you suckers.



LAY YOUR MONEY DOWN

After lengthy preparations, Casino Royale is taking on some sort of tangible shape and will come off as planned this Saturday from 8-12 in Chase Hall. Legions (16) of Chase Hall Committee members are putting the last touches to the grand affair and night club acts are costumed and rehearsing. At last the gambling licenses have actually arrived so all is quite legal. In short it should be quite an evening.

Upstairs in Skelton, Hirasawa, 208 and 209 students can risk up to as much as \$.25 at any one time on such casino delights as blackjack, baccarat, faro, craps, poker, and hopefully a wheel of fortune. Craps, the most popular game in Las Vegas, is in essence betting on the throw of a pair of dice. Chase Hall's will be a somewhat simplified version as newcomers can be baffled by the complexity of the betting in the Las Vegas version. Baccarat, Blackjack, and Faro are all relatively simple card games that pit the customer against the house. Everyone is familiar with poker for this Chase Hall Committee is merely providing a legal setting for play. The Wheel of Fortune (if

Chase Hall can acquire one in time) is Roulette simplified, i.e., with the marble removed from the wheel. Toulette is strictly illegal in Maine, but a wheel of some sort that stops at a stationary peg is not.

To provide specie (chips) for all these delights, Chase Hall Committee is founding the Casino Bank and Trust Company for the night. State gambling rules require astute regulation of the monies collected and/or paid out during the evening.

The nightclub boasts such luminaries as the acerbic Rus Peotter emceeing the festivities in full Rickelsian cry. Joanne Stato, everybody's sweetheart, belting out smokey torch songs, John Jenkins on piano and cigar, Gary Richardson making things disappear, contingents of Deansmen and Merimanders, an un-named belly dancing act, and of course a chorus line to make everyone happy.

The folks who have put this venture in entertainment together hope everyone dresses up in some sort of classy outfit and makes the scene.



Photo by Jim Bunnell

JOHN'S PLACE
88 Russell Street
COLD BEER
CHILLED WINE
ITALIAN
SANDWICHES
OPEN:
Mon.-Sat. 8 a.m.-10 p.m.
Sun. 8 a.m.-12 Noon

DUBB 782-2525
Travel Agency
For your CARE-FREE travel arrangements — home or vacation — see the people who've been there.

SAM'S
Courtesy • Quality • Service
Italian Sandwich Shoppe
The Original Italian Sandwich
Tel. 782-9316 — 782-9145
268 Main St., Lewiston

Intramural Finals

by Fred Clark

An enthusiastic crowd turned out to view the A-League basketball championship game and they watched a most exciting game. Paul Dietel banked in an eight-footer with five seconds left on the clock to pull out a 49-48 victory over Adams. With under one minute to play and Adams leading by three, 48-45, Mark Shapiro came up with the play of the game as he stole the ball from Timmy Bruno and drove the length of the court to lay it in. An Adams' turnover then set the stage for the winning hoop by Dietel. Dietel and Shapiro led all scorers with 18 and 16, respectfully, while Bruno and McMaster had 13 apiece in a losing cause. In the semis, Shapiro led North past Hedge-Roger Bill 58-46 and Bruno and John LeDoyt paced Adams past Chase-Pierce 62-52. Gates and Lamson scored well for Chase-Pierce.

The semi-final B-League action saw the JB11 five defeat Page 42-37 with a strong effort by Joe Majsak, and Smith South hand North a 34-29 defeat despite a fine performance by Russ Anderson. The final contest saw South smack JB by the count of 51-38. Jim Tonrey and Mark Deters each scored 14 for the winners with some fine outside shooting. Tonrey also accounted for some excellent defensive plays. Lyle Eastman led JB with 17 points.

In the C-League final, JB11 defeated the Hedge-Roger Bill squad by a score of 25-22. Tom Paine sparked the winners while Casey Moul popped 12 for the losers. JB had previously beaten Chase-Wood to reach the finals while Hedge-Roger Bill knocked off previously unbeaten Smith Middle.

Intramural Basketball All-Star Teams

A-League

Steve Gates — first guard
Mark Shapiro — second guard
Paul Dietel — first forward
Ken Bero — second forward
John Willhoite, Kevin McMaster, John LeDoyt — tie for third forward
(picked by team voting)

B-League Playoff All-Stars

Jim Tonrey — first guard
Mark Deters — second guard
Lyle Eastman — first forward
Russ Anderson — second forward
Joe Majsak — third forward
(picked on the basis of play off action)

Androscoggin County Savings Bank

"The First Bank for Savings"

Auburn:

Auburndale Shopping Center
683 Minot Av.

Lewiston:

5 Lisbon Street
505 Sabattus St.

Brunswick:

Railroad Av. (opening late 1974)

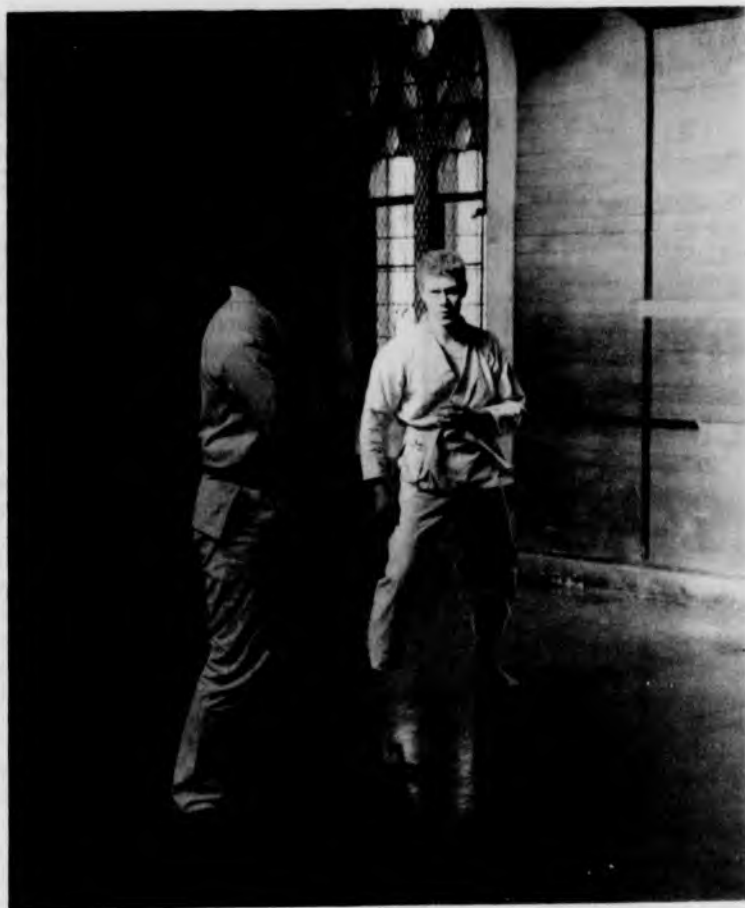


Photo by Lyn Benjamin

KARATE — Heavy Breathing, Loud Stomps, and Screaming

Heavy breathing, loud stomps and rhythmic screaming — perhaps you've passed Grant's on Lisbon Street at 7 p.m. some dark evenings, and wondered what was going on. The occupants below wonder, too. Upstairs on the dojo floor one is hardly aware of the outside world; to let out an ear-splitting yell is a mundane matter, and only upon reflection does one realize that maybe such behavior appears odd to passers-by.

I am one of those "karate students who go downtown four nights a week to The Golden Fist," and also "one of the less dedicated who sit in on Al Gardner's gym classes." I sometimes wonder what exactly people think we are up to.

Karate, a martial art, is closely associated with Zen Buddhism, and owes many of its origins to a Buddhist monk named Bodhidharma. This man, an Indian, travelled to China with the spread of Buddhism and joined the Shao-Lin-Ssu monastery. Here he developed the mode of fighting which later evolved into Chinese hand-to-hand combat, including karate.

At first only the priests of the temple were allowed to practice the sport, but due to the helplessness of the general populace in warfare, the techniques were taught to villagers. Then the close links with Zen are gradually broken, and karate developed as an independent combat technique. The Shao-Lin-Ssu kempo/karate, mixed with other kempo forms, spread to Okinawa where it was combined with individual skills into "Okinawan karate."

In 1923 an Okinawan master, Cichin Funakoshi, introduced Okinawan karate to Japan, where it took on an essentially Japanese form and regained some of the spiritual influence lost on its journey.

Now the types of karate schools or disciplines seem endless. Within each national tradition are regional variations, and within these individual schools differ. Here in Lewiston both Okinawan and Japanese are taught. Ours is Japanese Shotokan.

Classes at the dojo are generally two hours long, shorter or longer depending on what rank you're in. There are a few

rest periods. A stretching session starts off each class, since one has to be fairly limber to get high kicks. A brief sitting meditation follows, and then the basic movements are practised.

These are derived from animal actions — a certain defensive block resembles a bird wing opening, while other stances can be catlike. Through repetition these movements become automatic, natural reactions to any attack. One shouldn't have to plan out a series of movements — instantaneous reactions are essential to any sort of fighting. Another aim of the exercises is to develop "chi," the inner strength.

Next the students square off with an opponent for pre-arranged sparring, in which different types of strikes (punches, kicks) and blocks (defensive moves) are traded in a fixed series. This is a preparation for *kumite*, free sparring, which is probably what most people envision as karate.

Kumite is a fight between two people, usually of equal rank, in which contact is not permitted. To score a point one has to strike as close as possible without actual touching. At dojo classes sparring is not usually a competition for points, but rather a chance to try out moves and sequences on an opponent. Fights are generally two or three minutes long.

The last part of a workout consists of *kata*, which means "dance of death," translated literally. It can be understood as a war dance similar to those of the Indians. Through a pattern of approximately 20 movements an imaginary battle is fought, with several opponents attacking from all sides.

Before going into real battle, samurai would perform *kata* — with both sword and stick *kata*, as well as empty-handed. By the time *katas* were completed the battle had been mentally fought and won, and all that remained was to physically accomplish it.

Important in karate is both the outer, physical strength and the inner exercises. The inner strength, *chi*, can be described as total focus or concentration when practising any movements. This concentration allows people to break

Continued on p. 8

STEREO COMPONENTS

McINTOSH	THORENS	TANDBERG
KLH	WOLLENSAK	TDK (Tape)
ADVENT	KENWOOD	SONY
BOSE	KOSS	MARANTZ
DUAL	J.V.C.	PHILIPS
SANSUI	STANTON	SHERWOOD
B & O	ALTEC-LANSING	SHURE
GARRARD	REVOX	

Maine's Largest Hi-Fidelity Dealer

CHECK US FOR PRICES

Intown Portland, Lewiston, Waterville

New England Music Co.

Creativity- Milton did in bed; how do you?

By Karen Olson

So you think you're a creative person? Quite likely you aren't so in a conscious way, and your best inspirations hit when your head's swimming around lazily in a sort of free association.

Colin Martindale of the University of Maine at Orono described the process for about 40 Batesians on Wednesday of last week in 119 Dana. His lecture, "States of Consciousness and Creativity," is the first one to be sponsored by the Psychology Club.

Most creativity, thinks Martindale, comes in the form of metaphors. McCormick invented the corn reaper when he thought to himself, "Corn is like hair. Hair can be shaved." Had McCormick been a poet, his metaphor might have been "Your hair is like golden grain, my dear."

Such metaphors don't usually come consciously. "Both in science and in poetry, such statements don't come from where they would seem to. From evaluations by creative people, we find that purely conscious calculation in the intellect seems never to occur," said Dr. Martindale.

Blake and Thackeray used to report the sensation that their pens were being moved by automatic powers. Schumann had the delusion that the dead Mozart was dictating music to him. The French poet Rimbaud said "I am someone else. I witness the breaking forth of my thought." Van Gogh said ominously, "Something else is alive inside me." When T. S. Eliot was asked what this or that symbolism in "The Wasteland" meant, he'd look it up in some critic's book. To sum it all up as Plato did, "It is not by wisdom that poets create their works."

One theory is that these spurts of creation occur on the fringes of the conscious and unconscious. Another theory is that the creative person regresses from secondary (intellectual) logic back to the primary thought process of dreams, psychosis or drugged states.

In the primitive, altered state of consciousness comes free association and the metaphor. Then, "Once you've had the inspiration, you have to return to secondary logical thinking in order to finish it logically. But the way to creative thinking would be to regress to primary thinking and let images just bubble up."

Of course, says Dr. Martindale, before images can bubble up the creative person has to possess the elements of the metaphor. One has to have broad interests in lots of disparate areas. That is the stuff that dreams are made of.

"Creative people report higher frequencies of dreaming, daydreaming, out-of-body experiences. They are more susceptible to hypnosis. They use more words that suggest primary

experience — concrete, drive words," Dr. Martindale describes.

Stress and arousal will make subjects do worse on creativity tests (but better on IQ tests), maybe because it keeps the brain in the beta waves of mental concentration. In a relaxed reverie, alpha waves take over and creativity scores soar.

"Anything that increases arousal seems to decrease performance on creativity tests. That's why the 'brainstorming' fad never got anywhere. The idea of getting around and thinking ideas out is worse for creativity than putting people in cubicles by themselves. Having other people around with their ideas increases stress," says Dr. Martindale.

Yet this antipathy to arousal has it contradictory characteristics. Paradoxically, creative people seem to be extremely sensitive to certain stimuli, and actively search out other stimuli.

Light, noise, everyday stimuli can be extremely irritating to the creating person in low levels of arousal. Proust worked in a cork-lined room because he couldn't bear either light or noise. Swinburne and Flaubert wouldn't leave their houses because they were too sensitive to stand all the environmental stimuli.

"This kind of sensitivity makes it necessary for artists to withdraw," says Dr. Martindale. And yet at the same time, "Creative subjects also tend to like novel, complex stimuli — asymmetrical designs, for example. On the one hand, we see creative people tending to withdraw; on the other hand, we see them searching for novel stimulation."

What's going on? Apparently, you block out all the ordinary, bothersome stimuli, and then think on something extraordinary. Some well-known writers have become "addicted" to special methods of novel stimulation. Samuel Johnson, for example, wrote with an orange peel in his mouth. Schiller had to have rotten, smelly apples in his desk. Milton wrote prone in bed, reaching up long enough to write down a cogitation, and then relaxing on the pillow again.

"All of these cases are ones of putting yourself under the power of some stimulus and letting yourself

respond," explained Dr. Martindale.

He described the reaction of high-creatives and low-creatives to the presentation of novel ideas: "The low creative will tell you what's wrong with the idea. He gets in a very intellectual mood. The high creatives have a burst of alpha, a lowering of arousal, and unfocused attention. They see the big picture, and suggest other, related ideas."

On the other hand, "Creative people seem to have a constitutional hatred for conventional ideas. The high creative can also be fairly naive, and not see that a new idea is stupid and a conventional idea works better."

Are these unfocused alpha wave patterns due to different ways of thinking, or are they the cause? Are they heritable? Is there an anatomical difference? No one knows right now.

One theory Dr. Martindale is exploring is that creative individuals have overactive right hemispheres. The left hemisphere, he says, is the primarily cognitive hemisphere. "Many subjects will move their eyes to the left or right when thinking. The right hemisphere moves the left eyes. Most people look right when they're thinking cognitively. But high-creatives tend to be left-lookers," he explained.

One of his experiments was to make people wear goggles that forced them to look right or left on tests. Results did indicate slight increases in intellect for wearers of right-faced goggles, and increases of creativity for left-faced goggles.

But Dr. Martindale told students not to try the goggle trick on exams — the difference wasn't enough to make it worthwhile.

He suggested instead that would-be creators open themselves to novelty, and try to react to new ideas around them. Professors, he said, should not attack students' ideas even if they don't seem at all logical. They should let crazy ideas be presented, and let the student himself realize absurdities when he is in a more intellect-oriented frame of mind.

KARATE

from p. 8

bricks or win a fight with a single punch. This realization also brings one closer to the ideal of karate as an active meditation, a unity of mind and body.

The loud scream, or *kiai*, emitted at a moment of great concentration or at a strong point in an attack is a manifestation of chi. Performed properly, the *kiai* itself can win a battle because the sound is terrifying and will quickly stop an unprepared opponent. The noise comes from the stomach and is marked by a complete emptying of the lungs.

Karate means "empty-hand" and its object is to make the body a weaponless weapon, the limbs as deadly as a knife. My interest in it is not quite that — I find it an excellent way to keep really fit, and I have developed a greater awareness of both my body and mind through it. Black eyes are rare, and when they come they are so surprising as to be almost amusing.

Herb Lane and Jeff Skoog, those madcap zanies, streaked thru Lane Hall and the

Dean's office on Monday, 18 March 1974. Alright, Herb?



Now you can protect yourself against muggers, rapists and worse with this amazing new whistle. Wear it as a necklace or carry it as a key chain. Its long-range penetrating shrill brings help in a hurry. The next dark night (that's tonight!) you'll feel a lot safer just knowing you have the greatest protection in the world. Gives obscene phone callers a shrilling earful, too. GET IT BEFORE YOU HAD IT!

COME IN OR MAIL HANDY COUPON

Yes! I want to be saved! Send me ☐ London-Like Whistles ☐ Key Chain ☐ Necklace (Number) ☐ Chrome

I enclose \$5.00 for each London-Like Whistle. I understand that if I am not totally satisfied, I will receive a complete refund if returned in 10 days.

Family Jewels Ltd.
3431 West Villard Avenue
Milwaukee, Wisconsin 53209

NAME
STREET NUMBER
CITY STATE ZIP

LOUIS P. NOLIN
Member American Gem Society
133 Lisbon Street
Lewiston, Maine

PROCTORS VOICE OPINIONS

By Dave Webster

The changing of many dorms from single-sex to coed will probably result in "a new period in residential life," in which the administration and the proctors' organizations will be "open to many new ideas," according to Sam Huey.

Betsie Dougherty, head of Women's Council, and Sam, informal chairman of the Men's proctors, both expect some major changes soon in the proctor system.

Both feel that there will soon be three sub-groups of proctors. There will be 17 proctors in coed dorms, 13 in male dorms and 16 in female dorms.

Betsie feels this is preferable to one large coed proctor's group where "it is so hard to conduct a meeting with so many people ... efficiency in communications is much better in a small group."

But she stresses that the three sub-groups will "get together in response to specific needs - things which concern all students."

How will the proctors be split? Betsie feels "the atmosphere in coed dorms is very different," and mentions that coed proctors have met separately on occasion this year. They would constitute one group.

For the other groups, one possibility might be the separation of small house proctors and large dorm proctors. Sam notes that there are "different situations confronting proctors in each of the residential life styles," basically due to dorm size.

The other possibility is continuation of present men's and women's proctors' organizations. This would allow for the different tradition of WOCO and the Men's proctors.

Women still meet to carry on traditions.

Such as the "little sister" program for freshmen and WOCO banquets. WOCO, says Sam, "enjoys more social activity as a group - meeting on a regular basis," while the men "have looked upon proctoring as an individual assignment and address issues in an ad hoc way as a very loose association of peers."

So the question is, are small house - big dorm differences greater than male-female dorm differences? In either case, the

separation will not be an absolute one. As Sam says, "A lot can be learned by men and women's proctors exchanging ideas."

The major policy difference between male and female dorms is the squatters' rights policy, where the residents of a room can have permanent right to it. Women's dorms do not have squatter's right, while men's dorms do.

"Squatters' rights is a very popular facet of male residential life ... any attempt to move away from this tradition will have to be discussed carefully and done gradually," says Sam. The preliminary results of a poll of all men show that 83 percent of those who answered were favorably inclined to squatters' rights.

In Small House and Page, next year's random rooming coed dorms, men will not have squatters' rights over women, but will have them over other men. This could present difficulties for Dean Judith Isaacson, Assistant Dean Laurie Fuller, and the male and female proctors as they make rooming decisions. But there is no easy

solution.

As Betsie says, "the general consensus is that women are very much against squatters' rights."

Sam recognizes the basic difference and points to the need to be sensitive to student opinions by saying, "uniformity for uniformity's sake alone is not the best goal when speaking about men's and women's rooming assignments."

Both Betsie and Sam think that proctors have worked well in the past and with diligent work can meet the problems of the changing campus.

One such problem is that most women proctors want to proctor women's houses rather than coed dorms. Betsie suggests separate elections for coed proctors, where those who wanted to could run for both single-sex and coed situations.

"I think that proctors can be the most effective mechanism for expressing student opinion on matters pertaining to residential life to the administration," Sam concludes.

Ask Answerman

ANSWERMAN NO.gh-2B6

(Editor's note: Answerman, in his never ending search for facts to help Batesians deal with their present situation, put his life and reputation (not to mention his male ego) on the line by attending the Reverse Sadie dance, last week. Unfortunately, he doesn't remember a thing (or so he says). The result is that he didn't come up with any startling revelations in this area. Sadie did, however, produce mucho feedback from the male side of campus.)

Dear Answerman:

I have a few words to say to an alarmingly large number of girls who attended the Reverse Sadie dance. It seems that girls were dropping their dates on a wholesale scale. Those guys were nice enough to show that they, at least, noticed you. Perhaps, at first, they are a little awkward, but blind dates are that way. What I'd like to know, A-man, is what makes a girl think that She can in any way rationalize disappearing and leaving another human being standing there, without an explanation? Can you figure it out?

Destroyed

Dear Destitute:

The phenomenon of which you speak lies at the very heart of the dating problem. It seems that girls are a very gossipy group. (And I don't want any letters from women's awareness. Just spend some time in a girls dorm, and listen to the way they spread rumor and

innuendo.) As a result girls become very conscious of who sees them and who they are seen with. The reason that they are moved to such inhuman cruelty is the tremendous peer-group pressure that they long ago lost control of. What is called for here is a revolution. Just try spending a whole day doing whatever you want; without once wondering what the girls back at the dorm will say or what effect your actions may have on your sacred reputation that is getting you nowhere anyway. You might just find that you'll feel better and enjoy life a hell of a lot more.

There is a hitch of course. The multi-tentacled social system that holds us all in its sadistic (masochistic?) grip is not without its own defenses. It already dictates that this column not be taken seriously. Too bad; it might have made some difference, any difference.

ANSWERMAN

Confidential to the Duke:

You're searching for truth in a garden of ignorance. Don't you hate to be ignored?

Confidential to Bill:

Close, but no cigar.

To the ladies down at Twin Cities:

I'm flattered that you spent the fifty cents. An apology to J.D. Salinger, and a lovely bouquet of paren's to you ((((((())). Hope everything's going well out there in Minnesota.

ANSWERMAN

(take a break)

THE BATES COLLEGE

STUDENT

EST. 1873

28 MAR. 1974

VOL. 101

NO. 8

"Rule Thirteen. Omit needless words! Omit needless words! Omit needless words!"

- William Strunk Jr.



D. A. Fuller Photos

