

3-20-1975

# The Bates Student - volume 102 number 08 - March 20, 1975

Bates College

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## Recommended Citation

Bates College, "The Bates Student - volume 102 number 08 - March 20, 1975" (1975). *The Bates Student*. 1711.  
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# THE STUDENT

"I never say anything publicly." James Carignan, (X)

EST. 1873

MAR. 20, 1975

VOL. 102 NO. 8

## Internships At City Hospitals

Bates College, in cooperation with St. Mary's and Central Maine General Hospitals, is establishing a Short Term Internship for students interested in careers in the health fields.

The purpose of the program is to increase the students' awareness of the complexity and interdependency of the various

departments within a hospital as well as provide first-hand knowledge of the methods and functions of some of these departments. This will result in a better knowledge of the comprehensive nature of the health field.

The internship will occur during the Short Term at Bates, six weeks in May and early June. Participation is limited to five hospital departments. The students will be assigned to Administration, Social Services, Pathology, Radiology, or Physical Therapy. The structure of the programs will vary depending on the desires of academic exploration by students, the expectations of meaningful programs by Bates College departments, and the areas requiring research or exploration by hospital department heads.

After careful screening by the academic departments at Bates, students will be selected for specific internship programs with the appropriate department and personnel at the local hospitals. Direct supervision of the student's activities will be the responsibility of the hospital personnel. A hospital supervisor and a member of the Bates faculty will evaluate the student's progress.

Commenting on the program, James Carignan, dean of the College, stated, "The fact that thirty students have indicated an interest in the program clearly demonstrates the need for it. I am delighted that the hospitals have undertaken this effort in conjunction with Bates; students will certainly benefit and hopefully some of the interns will elect to pursue careers in these fields."



## SPRING FEST

Friday, March 21 marks the first day of Spring, but we all know Spring doesn't really arrive on the Bates Campus until the next evening; for Saturday, March 22 is when the folks at M.I.S.C. present the annual Spring Music Fest. One of the biggest musical events of the year, Spring Music Fest is a showcase for nearly all of the major musical groups on the Bates Campus, and the music presented includes musical selections of both the serious and light variety. The assembly of talent for this evening of festivity is truly impressive, and the host is none other than the ever-popular John Jenkins. This is a yearly event that is not to be missed. You can pick up your tickets at the ticket booth in Chase Hall during the Dinner Hours, from Monday the 17th through Saturday, the night of the performance. Ticket prices range from \$2.50 for adults to a modest \$1.25 for students, plus a special price of 75c for youngsters under 12. The show takes place in the Alumni Gym, and the curtain goes up at 7:45.

## EXPANSION PLANS

The Bates Student spoke last week with President Reynolds about the college's building plans in general, and specifically about the plans for a new gym. The President indicated that contrary to popular rumor, there has been no decision to build a new gymnasium complex, although preliminary plans (which he termed a "planning vehicle") have been drawn up and await trustee approval. He stated "We do feel the necessity for athletic renovation, and the time has come to consider what we can do."

However, he indicated that a new gym was only one of several areas that the college is making plans to expand. Parallel to the extension of athletic facilities, the college is interested in expanding its science and psychological laboratory facilities. Other areas that the President indicated are being considered for expansion are creative and performing arts facilities and dining space. He stated that the college was exploring the possibility of restructuring Rand Hall so that Fiske could be turned into a satellite dining room. Although Reynolds indicated that the gym and lab building were probably the areas of highest need, he said there was a need of plans for all of them.

These preliminary plans have been drawn up, among other reasons, to allow for coordination between the renovation of existing

facilities and the building of new ones. In particular, the college plans to rebuild the tennis courts (possibly this summer) and so does not want to put them where the architects plan later to put a building.

These preliminary plans have been drawn up in cooperation with the athletic department. Each of the coaches submitted recommendations, and the proposed complex will include a new 220 yard artificial surface track with tennis courts on the infield, a swimming pool, new handball and paddleball courts, an ice rink, space for non-varsity activities, offices, and "flow through" dressing room and ancillary facilities (training room, etc.). In addition, the plans call for possible conversion of the cage into a basketball arena and the changing of the current gym into a multipurpose space.

If the trustees adopt the plans as a goal, the next step would be a decision to build. That decision would be made only when sufficient funds are available. Final plans would be drawn up based partly upon athletic department, faculty and student feedback on the preliminary plans. The final plans would then have to be passed by the trustees. Thus, although a great deal of planning is being done, it will be several years before Bates has a new gym complex.

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# NOTES AND COMMENTARY

## KEG CHAOS

Dorm damage at keg parties seems to be directly proportional to the amount of beer served. Last Saturday night's Reverse Sadie keg party in Rand Hall proved to be no exception. An event publicized as "All the beer you can drink . . . and then some" may well have run up the largest dorm damage bill in Bates history.

In addition to the "usual" broken windows, beer stained floors and rugs and raunched-out bathrooms, Rand suffered much more extensive damage. The entire plumbing system was disrupted causing considerable inconvenience to the residents. Pipes were broken in the second and fourth floor bathrooms resulting in flooding and water seepage damage. Residents were without water for 45 hours before restoration late Monday. No significant attempt was made to clean the litter strewn halls and fetid bathrooms until Sunday evening.

Complaints that Rand residents are stingy with their facilities can not be justified in light of last weekend's fiasco. Residents have veto rights over all parties held in the dorm and it is unlikely that large parties will be approved in the future. In fact, considering the extent of the damages and inconvenience it is likely that most dorms will be wary of future open-campus parties and individuals should think twice before sponsoring them. This may have been the keg that broke the Clydesdale's back.

A.J.P.

## Legislate Litter , Return That Bottle

To the Editor:

Re: The Case For Returnable Containers

First, a few disconcerting facts: 1) 98% of the beverages sold in Maine are sold in non-returnable containers, leaving the state with 400-500 million bottles and cans a year to dispose of in one way or another. 2) About one half of Maine's roads are maintained by the Maine Department of Transportation. This agency is spending about \$250,000 a year for litter removal, most of which is in the form of bottles and cans. 3) In the long run, the cost to the consumer for Coca Cola will be 24% cheaper in returnable bottles. 4) A recent Environmental Protection Agency study proved that the energy needed in transporting returnables back to the bottlers is negligible compared to the energy needed for the manufacturing, packaging and distributing of the new containers. 4) Reusing a product is more economically and ecologically sound than reforming a new glass bottle from an old one, or manufacturing a new one.

All these facts add up to one thing: returnable containers make a lot of

sense. The *Maine Citizens For Returnable Containers* is an organization which has realized this and is making an all-out effort for the third year in a row to get a "returnable legislation" passed in the spring. They are doing this in a variety of ways: getting people to write their legislators, by circulating petitions, having college campuses participate in their communities by involving the local people and high schools, by public speaking and newspaper endorsements, etc. You as a Batesian can also help. You can write to state senators and representatives and urge them to support the legislation. You can write to local newspapers to make them aware of the problem. Even spreading the word by just talking to people is a step headed in the right direction. In any case, if you want more information or wish to help in any way, contact Sandy Peterson (Box 542) or myself (Box 767). Your individual support of this legislation COULD make a difference.

patricia weil

## Easy Money?!

To the Editor:

Re: HOW TO GET A JOB AFTER YOU LEAVE BATES.

In talking with the Office of Career Counseling, I found that there were fewer job interviewers on campus this year than last. Of the companies that came, some came mostly for public relations; they have no jobs to fill now. The OCC pointed out that if you worked hard on digging up jobs - the equivalent of an extra course load a semester, you were pretty sure of getting one. This may be true, but . . .

Unemployment is now over 10% in many places, and the young and old are the hardest hit. Sure, you could take the OCC Olsonist approach that if you are good enough to get a job you will, and if you don't get a job it's only because you didn't try hard enough. This guilt-producing attitude ignores the fact that five years ago the same student with the same effort would have gotten a job, while now he will not. The person did not change. The world did.

If all college seniors "worked hard" to get a job there would still be only a few jobs available, and a good percentage of Bates graduates would still be out of work. It is humanly destructive and unfeeling to say the equivalent of "you awful person - you don't have a job and I do. I am better than you." How Butzish.

Why can't you get a job? I won't claim that this depression is planned. No, we have it, and that the government doesn't act to create jobs is a matter of priorities. Ford chose to noodle-whip inflation by creating unemployment. Military spending is more important to Washington than jobs, and each billion dollars spent on the military could create 6,436 more jobs than it eliminates by not being spent on civilian programs. Tax laws and loan guidelines often encourage large, inefficient, capital-intensive production at the expense of jobs and good sense (as in farming).

We don't have to have unemployment of the magnitude we do now. Sweden, for example, has maintained a 2% unemployment rate while having a higher GNP per capita than we have. It is because policy makers have decided that your having a job is less important than other things that the high unemployment exists.

Look on the rosy side, the benefits of depression are often overlooked. Don't be upset about having to quit college because of rising tuition - sales of Cadillacs and Rolls-Royces were up 18% in '74 over '73. Don't worry about your parents possibly being laid off - the "NY Times" reports that businesses are glad to see absenteeism reduced among the workers who remain.

These benefits are for the corporations and the rich who own them. They are much less, however, than the overall gains to large monopoly capitalists. As one British businessman said, the depression will "screw labor", or put it in its place.

Imagine, if you can, a full employment economy. Many who aren't working now would be; many more could have part-time or seasonal work; houses would be built, and the elderly could feel useful again. Workers in a dying industry (textiles or auto) would be going to school and getting effective retraining for jobs they know are there.

## Definition

To the Editor:

Attn. Mr. Bill Allen

subtle (sut'l) adj. Characterized by skill or ingenuity; clever.

Peter Manning

This is no fantasy. It is happening now in some countries. *Why* do Ford and businessmen object? Right now the United Auto Workers are not demanding higher pay because the auto-makers are laying off left and right. If there was full employment the UAW could say, "Pay us what we need, if you can't because you are producing a useless good, then fold." Union militancy would rise.

Similarly with the defense industry. Right now I am told to feel guilty for demanding defense cuts because I am taking workers off their jobs. The effect of high unemployment is that anti-war liberals and the workers are split artificially by the power elite's policies and mistake each other for the real enemy. If there were full employment, pork-barrels like the B-1 Bomber and Lockheed which have no justification except "jobs" (really the juicy profits) would be laughed out of Congress.

If there was full employment then jobs would not pit the US workers and unions against the struggling industries of the third world. We could lower tariff and non-tariff barriers which now help prevent third world countries from becoming self-sufficient (and start to solve the population "problem" and world hunger in one swoop!).

I could go on - racism, too, is in a large part due to competition for limited jobs. So think about this and consider what your own self-confidence and mental health now would be if you knew you could get one of many jobs when you graduated.

You can hope that you are one of the Olsonist elite, or you can *really* deal with "How to get a job after you graduate from Bates" and work for full employment now. This letter is no more than a start. To learn more about what can be done come hear Gary Cook from the Maine AFL-CIO give a talk here soon. There is a student-labor movement starting in Maine to work for basic job rights. Now is the time to start *making* jobs, and stop listening to Business economists pontificating in plush offices.

David Webster

## FLIX... FLIX

by David Brooks

Alright, everybody, this is going to be confusing so pay attention. The thing that makes it so confusing is that there are *three* films coming up in the next week, so don't get them confused. I will.

The first movie to be offered is Don Alan Pennebaker's 1967 pre-Woodstock rock concert documentary. I could probably skip the rest of the review and just give you the case of this amazing film, for it contains people like Janis Joplin, The Who, Canned Heat, Simon

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## THE STUDENT

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The Bates Student is published weekly by the Publishing Association, Box 309, Bates College, Lewiston ME 04240. Subscriptions are \$7.00 for the academic year. Printed by Twin City Printery, Lewiston, and 2nd class postage paid in Lewiston. Hello Mom.

Volume 102, no. 8

March 20, 1975



# See And Assess Aziz's Art Tonight

Philip Aziz, who, according to *Time* magazine, is "Established firmly as one of Canada's leading artists" will present a lecture entitled "Art, Architecture, and Perception," Thursday, March 20 at 8:00 p.m. in the Bates College Skelton Lounge. The lecture, which is sponsored by the Bates Psychology Department, is open to the public. There is no admission charge.

Born in St. Thomas, Ontario, Mr. Aziz received his B.F.A. from Yale University where he remained to earn his M.F.A. in 1949. After completing some post-graduate work at Harvard, he was appointed lecturer at the University of Western Ontario. He held this position until 1955.

Recognized early in his career by noted theologian Paul Tillich as "one of the leading liturgical artists in the world today and superior to Dali," Aziz extended the Tillich message of life's victory over death to include all forms of art, from sculpture and architectural design to portraiture.

Mr. Aziz is one of the few painters today who uses the painstaking Renaissance technique of egg tempera on gesso panel. While his technique is of the 1500's, his work is modern in style and design. Besides egg tempera, he works in charcoal and watercolor, as well as creates sculpture in marble, antique silver, and gold.

Presently, Mr. Aziz is much involved in the architectural redesigning of a complex of three Victorian buildings in London, Ontario, threatened with destruction as are many of the buildings constructed before 1900. He, himself, has drawn up a three-phase proposal called the Middlesex Court Centre Proposal encouraging the redesign of interior space rather than total razing in order to preserve the heritage symbolized by these structures for present-day man and those of future generations as well. Again, in this art form as in his other media, it is Aziz's concern for the dignity and creativity of man plus Aziz's expertise in defining space in order to lend a timelessness to that space so that it best serves man and his needs as an individual and as a community member which makes this preservation proposal a work of art in itself. According to the artist, his proposal "... is rooted in the philosophy embracing man, his history and traditions which existed on this site at the Fork of the Thames before 1827, through the past one hundred and forty-seven years to the present, into the

future." He defines his plan "... as a realistic, practical concept designed to meet the needs of people of diverse backgrounds and interests, with the view to enriching their daily lives away from the competitive, complex, sensate and structured society in which many find themselves." Truly, as much of the humanist comes through as does the artist in the Aziz project to transform the Middlesex Court Centre into "The People's Place."

The professional excellence of his artistic career has earned Mr. Aziz a number of distinguished awards and appointments to scholarly societies, national, and international organizations. In recent years, he has been engaged in a number of one-man exhibitions, and in 1967 was invited to mount a one-man show at the University of Waterloo which became the Centennial art project for the University. By invitation, he exhibited in the Royal Society of Portrait Painters Exhibition in London, England from 1966-68. Mr. Aziz has also exhibited in the Canadian Pavilion at Expo '67 in Montreal as well as at the Montreal Museum of Fine Arts the National Gallery in Ottawa, Canada and many exhibitions in the U.S.

## Hardy Art In Chase Hall

A three week exhibition of prints, drawings, and paintings by Pat and DeWitt Hardy opened at Chase Hall Gallery Tuesday, March 4.

Mr. and Mrs. Hardy, residents of North Berwick, have had their works displayed at several galleries and exhibitions around the nation. Among these are the Shore Gallery in Boston, the Frank Rehn Gallery in New York City, the Bridgton Art Show in Bridgton, and the Ogunquit Gallery in Ogunquit.

Mr. Hardy's works have earned several awards, including First Prize, at the York Art Association and the Summit, New Jersey Art Festival. He is listed in "Who's Who in America" and "Who's Who in American Art."

Mrs. Hardy's works are part of the Baltimore Museum of Art Collection and the Montgomery County (Maryland) Collection. She was awarded the Malcolm Merrill Printmaking Award in 1967.

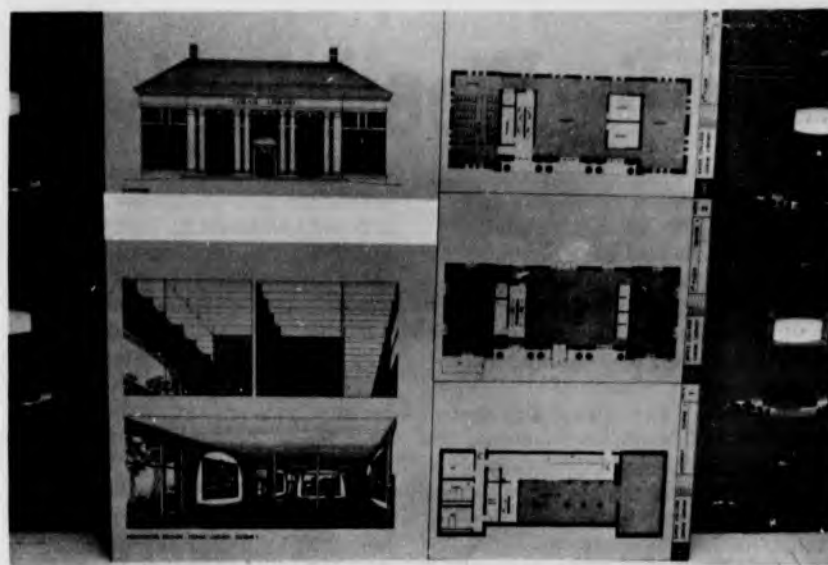


Photo by Nick Helides

## New Plan For Old Coram

by John Blatchford

The plans for the now unused Coram Library building, according to Mr. Bernard Carpenter, V.P. of Business at Bates, is to turn it into an art gallery. The old library building was built around the turn of the century, and was an award-winning structure. The building which now stands was the original building.

To preserve the original architecture, there would be minimal exterior changes in the renovation process. There will be a few more windows in the building and other additions that would make the old Coram a safer building.

The building enjoys a relatively high position priority list of changes to made to the campus, because it is an existing structure

Another undeveloped area on campus, the basement of the new library, was discussed with Mr. Carpenter. This area has no real priority, since the rest of the building is being used. The lower area of the library will be opened when there is a need for new library space. The 25-30,000 square feet downstairs will contain open stacks, student study area, a staff room and a lounge. In addition, the audio area will be moved down from the second floor to the basement.

The biggest change in the buildings at Bates in the near future seems to be in the area of the athletic facility. The buildings on this campus, to be renovated, will need great amounts of capital. But plans must be ready when the money is made available.

which is not being used. But the College will not go ahead with the plan until it has the available capital. The renovation of the old library would cost about a half million dollars, according to Mr. Carpenter.

## Debaters To Boston

by Dan Lacasse

This weekend Pete "Junior" Brann and Rick "Marlon" Preston are heading out for the district debate competition in Boston. The country is divided into eight districts, from which winners are selected to go to California for the National Tournament. This year, for the first time in a decade, Bates has a good chance of qualifying.

To place in the district, the Bates team has to finish in one of the top five spots. During the past two weeks all the debaters have worked on evidence and case studies. It will be essential to succeed at the district competition.

The district in which Bates debates covers all of New England and New York, and includes such schools as Boston College, Boston University, Harvard, MIT, Tufts, NYU, Pace University, Vermont,

and Dartmouth, to name a few. Bates, with a winning year against these same teams can be optimistic about the possible results.

Last weekend, the Novice team of Dan "Nuke" Lacasse and Dan "Tassles" Modes brought home a plaque for placing at the U Mass Novice Tournament with a 5-1 record. The Debate Council lost in quarter-finals to U Mass by a close 2-1 decision. Modes had an excellent speaker point total, just 3 points short of a speaker award.

The Debate Council is also busy mailing brochures on the 1975 Bates Summer Institute. This will be a debate institute held from June 15 - July 3 for high school debaters. It will be held at Bates, and Prof. Branham has recruited

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# Woodring: On Nature and Art

The sterilization of Nature and the glorification of Nature. Prof. Carl Woodring of Columbia University, this year's Phi Beta Kappa lecturer, probed the roots of these contrasting viewpoints of modern literature during his visit here last week.

Woodring, a specialist in Romantic and Victorian literature, spent Monday, March 10, sitting in on Bates Classes, and Tuesday, March 11, chatting with English majors on the topic "Is English a Subject?"

However, his general overview of the "return to nature movement," from Rousseau to Thoreau, was the highlight of his visit. This lecture drew some 50 to 60 students and faculty members to Chase Lounge, Monday, March 10.

Woodring contrasted the idealized Nature of Wordsworth with the Nature seen through Oscar Wilde's eyes — having human value only in borrowing on the human arts.



"Today both Wordsworth and Wilde are half alive," he declared. "Our time, without reconciling them, has tried to live with both the sterilization and the glorification."

This modern view is the product of several historic trends, beginning in the early nineteenth century. People of the eighteenth century had not assumed that "Nature" meant fir trees and unspoiled lakes. They spoke of "human nature," and of how things became "second nature," and of how they wished their neighbors would develop a "better nature." Everything was Nature.

Art was the conscious creation by man, and Nature was what man was given to work with. But for man to create "Art" was a "Natural" thing, so the gulf was not so great as it might seem on the surface.

"If you give humans only the barest of necessities to live with, then they would be bestial — and that is not 'natural' for humans," explained Woodring.

It is *natural*, he said, for human beings to eat at tables and sleep under roofs and cook their food —

that is human *nature*. As the recent best-seller *Zen Buddhism and the Art of Motorcycle Maintenance* maintains, Buddha resides in the parts of a motorcycle as well as the roots of trees. (Unless, of course, we drive it *out* of ourselves into the lakes and mountains and trees.)

John Stuart Mill, nineteenth century philosopher, may as well have called "Nature" "Everything," because he defined it as "the sum of all phenomena."

Newton had discovered immutable universal laws. But after the French Revolution, it was in the nature of Nature to change. With roads, canals, and locomotives, came the vision of Nature as flux and process. "Nature" no longer meant symmetrical immutability, but asymmetrical sublimity — wilderness and individuality.

Portrait painters of the eighteenth century brushed away all warts and crooked noses so as to paint "ideal" people. "You couldn't tell one bewigged Whig from another." They followed Samuel Johnson's maxim: "Do not number the streaks of the tulip." Do not paint the particular flower, but the general *idea* behind the flower.

Nineteenth century artists pulled an about-face. Artists listened not to Johnson, but to William Blake, who said, "To generalize is to be an idiot."

The individual person perceiving nature became indispensable. John Locke and George Berkeley were resurrected: Locke, who said that a tree falling in a forest would make no noise if no one were there to hear it, and Berkeley, who said "To be is to be perceived."

The nightingale was dependent on Keats for its essence, the snowstorms on Turner.

The Romantic poets approached nature in solitude and silence. Nature was a canvas supportive of the imaginations' integrative process. Human imagination was what created all we knew, and with a little extra exercise became art.

The Romantics did not resent order, but resented attempts to reduce Nature to simplistic order. "They saw Nature as willful, energetic, dynamic, an infinite reservoir," said Woodring.

The problem was that only the romantics could hack the constant exertion required to be a lone perceiver. Bishop Paley was so much *easier* to follow. A deistic, utilitarian view of the world as wound-up watch was so much less mysterious, less frightening.

People wanted certainty, and they turned to the scientific concept of matter, or Marx's predictions of the future, for comforting solidity.

People turned to photography, which could hardly be accused of being "untrue" to life. They turned

to novelists like Charlotte Bronte, Charles Dickens, George Eliot — people who claimed to represent "reality." The proscenium arch stage had long since replaced the free-wheeling Shakespearean theatre. Dramatic scenes played at the illusion of "home."

Zola's "experimental" novels set out to prove that a fictional character, given certain parents and environment, was destined for a certain end.

Zola and the naturalists were not realists. They stressed the seamy sides of life to the total exclusion of any beautiful sort of "Nature." Nature was indifferent or cruel. Thomas Hardy found a dark, frail thrush where Keats would have found a nightingale.

The socialists picked up on the law of chance and the survival of the fittest, adapted from Darwin's theory of evolution, and preached necessary orders of progress, not unlike Zola's.

Engravers and painters who had previously "represented" Nature were displaced by new printing and photography processes that "represented" Nature more accurately. The artisans became decorative artists, emphasizing their rarity, their aloofness from Nature, in order to survive.

Where poets had once tried to blend man and nature, the new artists tried blending genre. Whistler painted Chopin's "Nocturne;" Wagner tried to combine all the arts in opera. It was an art-art synthesis; no longer a nature-art one.

"The naturalists, the socialists, the aesthetes, the decorators and the decadents lost the Good of Nature," Woodring claims.

Artists declared their independence from reality and from the preferences of Queen Victoria. Art, said Paul Verlaine, should have nothing to do with being "normal." Art was not where people should look to improve themselves; "to ask a painter to paint from nature was like telling a pianist he could just sit at the piano."

It was no longer important to be earnest. So we are living in an age where we know that Nature is something to be trampled on by elephants and tourists, and sculptures need not sculpt any *thing* at all.

There is no necessary Nature in our art work any more, although there is arising a popular conservationist consciousness of the inherent good of the fir tree and the "unspoiled." And people still listen to the Finnish wind blowing through Sibelius' music.

We have a half-and-half system using fractions of both heritages, Woodring concluded. He did not discuss its present manifestations at length, nor possible future directions.

Woodring has written extensively about Wordsworth, Coleridge, Keats and Virginia Woolf. He is especially interested in the interrelationships of literature and the graphic arts during the 1890s. He received Phi Beta Kappa's Christian Gauss Award in 1971 for his book *Politics in English Romantic Poetry*. He came to Bates under the auspices of the Phi Beta Kappa Visiting Scholar program.

## Ragtime Ensemble

The New England Conservatory Ragtime Ensemble will present a concert featuring works of Scott Joplin, Jelly Roll Morton and others on Thursday, March 20, at 8 p.m. in Portland City Hall Auditorium.

The Ragtime Ensemble has become famous for its performances of works like Joplin's "The Entertainer," featured in the movie "The Sting." The group's hit record "The Red Back Book" has sold over a million copies and has spurred the recent popular revival of ragtime.

Tickets for the event may be purchased at The Down East Ticket Center, 1 Monument Square, Portland (telephone 774-2578) or Robert's Variety, general admission \$4.00, reserved sections \$5.75, all seats 50c more at the box office the day of the concert. The event is sponsored by Waynflete School with the support of the Maine Commission on the Arts and Humanities.

The Ragtime Ensemble is made up of 16 New England Conservatory students plus director Gunther Schuller. In addition to being President of the New England Conservatory, Schuller is Co-artistic Director of the Tanglewood Festival of Music with Ozawa, who now conducts the Boston Symphony Orchestra. Schuller is a well-known jazz historian and has made the New England Conservatory the first major conservatory to offer a degree in jazz.

At 4 p.m. on the afternoon of the concert, Gunther Schuller will conduct a lecture-demonstration, with the entire Ragtime Ensemble, on the history of jazz. The workshop will be held in the Waynflete School gymnasium. Music Departments from local colleges and high schools are being invited to send interested students to participate. The workshop is free. If you are interested in attending, contact the music department soon, as attendance will be limited.



# Threepenny Opera — A Million Dollar Smash

by S. F. Williams

Last Friday night we went to see Bates Theater's production of Bert Brecht's "The Threepenny Opera." Directed by the Theater Department's Mr. Martin Andrucki, with sets and light design by Mr. Norman Dodge Jr., the production proved to be a well-conceived, brilliantly executed treatment of a play which has long suffered at the hands of college and amateur thespians. Mr. Andrucki is to be complimented. He coordinated the aggregate (thanks, Rus) of technical effects and performing artists with a masterful hand. His presence in the play was subtle, yet pervasive, allowing the actors full play and yet keeping them under control at the same time. As one of our anonymous sources put it, this play was "definitely a feather in Andrucki's cap."

Speaking of feathers in caps, we have long belabored poor Mr. Dodge, who has previously built sets designed by Don Lent of the Art Department. It shocked us to the core of our critical faculties to discover what Mr. Dodge can do when his director'll let him. We have previously criticized the Lent sets as "Orgone-boxish," "obstacle courses," and "having all the aesthetic appeal of a paint-by-the-numbers portrait of Gene Autry." Mr. Dodge created a basic set that was flexible enough to contain a warehouse in New York City and a whorehouse in Red Hook. It was painted a smoky orange-pink which amplified the many different light set-ups which Mr. Dodge designed to play against it; glaringly brilliant in Peachum's establishment, washed out in the warehouse scenes, and luridly evil in the whorehouse setting. It is impossible to single out the outstanding technical achievements of the play, but those people who contributed to the smooth changes and the smoothness of the mechanics of the play are to be praised in the highest. Outstanding marks go to you, Mr. Dodge, and to the *conspicuously* competent crew you have assembled.

It'd be dangerous to praise the production without pointing also to

its shortcomings. We felt that while Mark Howard and Nancy Roberts performed at their peak (on piano and organ, respectively), that there should have been a few more instruments in the ensemble. Our particular preference to emphasize the decadent beauty of the music would've been the addition of a banjo and clarinet, maybe even drums. The score needed more emphasis.

This might be considered gilding the lily, but when it comes to portraying murderers, crooks, cutthroats, corrupt cops, beggars, and whores, you can't beat Bates actors. But seriously, folks, the real strength of the Bates company lies in the abilities of the bit players, the actors who can take a small role and fit it into the larger scheme of the play, and yet retain their identities as artists at the same time. Those who come to mind immediately are Enzo Rebula — an incredible stage name — Dave Scharn, Jeff McCarthy and Kerry Moore — who can belch on demand. These men're the backbone of the group, capable of taking on a lead role or backing up the heavyweights. They are versatile and talented. The same is true for the whores (somehow that doesn't sound right): they are the actresses we've seen in other roles in other productions, who've proved the depth and range of their talents. Layla Anderson is one such, who conquered the impossible role of Cassandra in *Trojan Women*, and played the bitchy Ginny Jenny, Mackie's sweet patootie.

David Lewis is an alumnus of the second-man-thru-the-door school, and has worked his way through Bates productions from *Caucasian Chalk Circle* to *Doll's House*. He played Mackie the Knife with just the right mix of *Lime Twig* corruption, brutality and sensuality.

Virginia Hunter played Mrs. Peachum and must be praised for her efforts. She had about her the coarse air of a fishwife, and sang her songs in a rough, low voice not her own. It was a joy to watch her. Garvey MacLean played Peachum, the beggar's friend, and surprised us with the cruel, bitter cynicism of his role. Peachum was a radically different character for Garvey to portray, but he brought it off superbly. Lee Kennet, who played Lucy Brown, delivered her customary outstanding performance, and in the "Jealousy Duet" (with Sarah Pearson) sang a show-stopping harmony.

We have been saving Sarah Pearson's Polly Peachum for last. Sarah first came to our attention as the juve lead in Bill Beard's *Devils*, where she broke our collective hearts. Since then she's been a tangy Titania and Troy's Helen. Friday night she exceeded even our high expectations, becoming by turns innocent, sexy, grasping, catty, sweet, bitchy, and thoroughly delightful. To top it all, she uncorked a singing voice with an upper range that was clean and

## Rukeyser Recites

Muriel Rukeyser will read her poems tonight at 8 in Chase Lounge.

Some will be sonnets, some rondels, some prose poems, and many in rhythmic free verse. All her visions, however, are of human life. Richard Eberhart has called her "a realist and celbrant of the spirit," and *Poetry Magazine* lauds Miss Rukeyser for being "able to speak of herself and the society she abhors as 'we.'"

Miss Rukeyser is a woman at home in the turmoil of today's world. "She never owned or rented an ivory tower," say the editors of *The American Tradition in Literature*.

Although she has authorized only a sparse official documentation of her life, what we do know about her indicates a vital, energetic personality.

She was born in New York City in 1913, and published her first volume of poetry, *Theory of Flight*, in 1935. This earliest volume reflects both her practical experience as a student aviator and her interest in less tangible sources of human power — the creativity of art or love.

As a young writer, Miss Rukeyser traveled wherever she could, reporting for several magazines and newspapers. She was in Spain during the early phases of the Spanish Civil War, and was one of the reporters arrested at the Scottsboro trial.

Since then, she has lived at various times in various places in the U.S. and Mexico. She still considers New York City home.

She has written some 16 books of poetry, including *A Turning Wind*, *The Soul and Body of John Brown*, *Wake Island*, *Beast in View*, *The Green Wave*, *Elegies*, *Orpheus and Body of Waking*. Most recently, *Breaking Open* has appeared.

pure, and a smooth bottom note. Unfortunately, now that she's perfected her performing skills after years of long, hard work, she's graduating and leaving Bates Theater behind.

What she and the other senior members of this cast are leaving behind is probably the finest evening of theater the Bates audience has seen since the legendary *Marat/Sade*. When *Threepenny* was over, we felt the crowd around us rise to their feet in a standing ovation. We resisted it as long as we could, but it was the first time in so long. Mr. Andrucki, we stood up. For this, many thanks. If you'll have another one, I'll have another one.

Besides poetry, Miss Rukeyser has written a novel, *The Orgy*, and a play, *The Middle of the Night*, produced in 1945. Her biographies are *Willard Gibbs*, *One Life* (on Wendell Willkie), and *The Traces of Thomas Harriot*. *The Life of Poetry*, 1949, offers some of her critical approaches to poetry.

Muriel Rukeyser has attracted an unobtrusive but solidly appreciative audience over the years.

"I consider her by far the best poet of her exact generation," says Kenneth Rexroth. "She is an international rather than a provincial poet, and today she is a member of the contemporary generation because of her faithfulness and those qualities which are essential to real poetry at all times everywhere."

Says Erica Jong, "I've admired Muriel Rukeyser's poems for longer than I can say. She — not Sylvia Plath — is the mother of us all: the woman poet who dared to write out of her femaleness long before femaleness became fashionable."

The poetry reading is being co-sponsored by the English Department and Women's Awareness. It is open to the public, and there is no admission fee.

## GERMAN ART

An exhibition of German Expressionist Art and Related Sculpture opened at the Treat Gallery, Bates College, last Sunday. Dr. J. Jost Michelsen, who suggested this exhibition, was present at the opening reception with his family and friends.

Lenders to the showing include Dr. Michelsen, Mr. David Becker, Bowdoin College Museum of Art, Colby College Art Museum, Fogg Art Museum, and Busch-Reisinger Museum of Art. The public is invited to see the exhibit. Treat Gallery hours are: Monday-Friday, 1-5, 7-8 p.m.; Sunday, 2-5 p.m. Closing date for the exhibition is April 16.

German Expressionist art is a revolt against naturalism. An art of empathy, it is subjective and psychological. In an attempt to link the visual with the invisible, the artist uses the technique of symbolism, such as the use of religion to symbolize suffering. Scorned during the early years of the 20th century, these artists were later accepted by the Weimar Republic, and since World War II have been considered Germany's modern masters.

The Treat Gallery showing will include prints and paintings by fourteen German Expressionist Artists. A group of African sculptures will also be on view during the exhibition.



## Women's Basketball Takes State B Title

by Marty Pease

The women's basketball team finished their regular season with a record of four wins and eight losses after a defeat to UMO.

The game was a very good one. Bates played well but UMO was much better and faster. There just wasn't much Bates could do. The final score was UMO 67, Bates 30.

Priscilla Wilde was high scorer with 10 points. Beth Neitzel, the team captain, put in seven points. Valerie Paul put in two outside shots. Claudia Turner, Betsy Williams, Marty Pease and Wendy Ault each scored a basket. Sue Caron put in one foul shot for the tea. The Bobkittens were out rebounded despite a noble effort by Sue Caron.

The Intercollegiate State Women's Basketball Tournament was held at UMO Thursday, March 13, through Saturday, March 15. The teams were divided into two leagues: A League and B League. Bates played in the B League.

The Bobkittens played their first game of the tournament against Westbrook, to whom they lost during the regular season by one point. It was a close game, with each team playing well. This time Bates came out on top with a final score of Bates 38, Westbrook 30.

Priscilla Wilde led the team with 23 points. Beth Neitzel put in six, and Sue Caron scored 3 points. Claudia Turner, Vicki Tripp and Valerie Paul each made one basket.

The leading rebounders of the game were Sue Caron, Priscilla Wilde and Vicki Tripp. The surprise player of the game was Joyce Hollyday. She came in as a substitute, but brought down rebounds, intercepted passes, stole the ball, and hustled in general.

The next day Bates took on Fort Kent, which wasn't much of a match. Their tallest player was 5'6" and their ball handling was poor. The Bobkittens wanted to help them, it was so pitiful. The game ended with a score of Bates 89, Fort Kent 8.

Priscilla Wilde scored 20 points, but spent a lot of time resting. Both Sue Caron and Lee Bumsted scored 12 points. Claudia Turner put in ten points, Jeanne Cleary, Valerie Paul and Vicki Tripp each had 6 points. Beth Neitzel was next with five points. Marty Pease, Sally Stucky, Betsy Williams, Wendy Ault, Candy Stark and Joyce Hollyday each had 2 points. Rebounding wasn't tough.

That victory brought Bates to the B League finals against Machias, who in regular play beat Bates by four points. The Bobkittens were psyched and got off to a good, fast pace set by Jeanne Cleary. Even after Jeanne sprained her ankle the Bobkittens were determined to outplay Machias. Mrs. Yak dedicated the second half to Jeanne. Bates came through with

flying colors to become the B. LEAGUE CHAMPIONS with a final score of Bates 78, Machias 51.

Priscilla Wilde again led the team with 28 points. Valerie Paul gave her good support with 12 points. Both Sue Caron and Claudia Turner scored 8 points. Little Sally Stucky ran under the Machias players to put in three lay-ups. Beth Neitzel, Joyce Hollyday and Marty Pease each scored 4 points. Jeanne Cleary and Vicki Tripp each added 2 to the score.

The leading rebounders were Sue Caron, Priscilla Wilde and Vicki Tripp. The Bates team came home smiling.

This year's captains were Sue Dumais and Beth Neitzel. The team members were Sally Stucky, Betsy Williams, Marty Pease, Vicki Tripp, Valerie Paul, Sue Caron, Lee Bumsted, Joyce Hollyday, Priscilla Wilde, Wendy Ault, Candy Stark, Jeanne Cleary and Claudia Turner. Captain-elect is Claudia Turner.

CONGRATULATIONS!

## 145 Wood St. Wins "Golden Hoop"

by Brian K. MacDonald

The intramural basketball season came to a close last weekend with the annual championship playoffs. Although there were no real surprises, there were some close and exciting moments. The "C" league championship went to Smith Middle when they bested JB 1 34-30. Dave Fontaine paced the winners with 20 pts. but game scoring honors went to JB's Marty Hanoian with a 21 pt. effort.

The "B" league championship was snatched by Roger Bill. They defeated the Faculty team 39-34 in another high scoring contest. Mike Bowker of The Bill garnished scoring honors with 15 pts. Russ Reilly notched 14 in a losing effort for the Faculty team.

145 Wood St. dominated the A league finale despite some early problems to capture the coveted "Golden Hoop" trophy for the 1975 season. Considering their activities the previous night, the Smith squad did an admirable job in their 43-40 loss to Wood St. Paul Catalana put through 17, Sparky Godikson 12, and Herb Brownlee 11 for the winners. Mark Shapiro managed to find his way to the gym after going on an early weekend trip and picked up 13 pts. Pete Boucher scored 8 pts. and seemed to be on a launching pad as he pulled down 10 rebounds. Smith's coach Rich Goldman was somewhat disappointed at the game's outcome and was overheard after the game asking a few spectators, "Did I do anything wrong?"

## Marois Named All-C.B.B.

Three basketball players from Colby College and one each from Bates and Bowdoin Colleges have been selected to the annual C.B.B. (Colby-Bates-Bowdoin) Conference All-Star Basketball Team, it was announced today. Selected were Brad Moore (Hallowell, Me.), Gene DeLorenzo (Hyannis, Mass.), and Paul Harvey (Portsmouth, N.H.) of Colby; Jim Marois (Worcester, Mass.) of Bates; and Jim Small (Worcester, Mass.) of Bowdoin.

Moore, the leading scorer in the conference with a 26.3 average in four games, was selected the C.B.B.'s outstanding player as well. Such a selection can be made only by unanimous consent of the three coaches. The senior finished his career as Colby's all-time leading scorer and rebounder, and was an All-New England selection.

Colby won the conference championship, finishing with a perfect 4-0 record. Bates and Bowdoin tied for second place at 1-3.

### C.B.B. ALL-STAR BASKETBALL TEAM, 1974-75

	FG	FGA	FT	FTA	REB.	TP	AVE.
Gene DeLorenzo (Colby)	9	28	10	13	21	28	7.0
Sr. Forward							
Paul Harvey (Colby)	28	60	12	20	34	67	16.8
Fr. Forward							
Jim Marois (Bates)	17	50	11	14	21	45	11.3
So. Guard							
Brad Moore (Colby)	41	74	23	28	83	105	26.3
Sr. Center							
Jim Small (Bowdoin)	23	52	10	10	37	56	14.0
So. Center							

## Basketball Clinic

Two Bates College students are conducting a basketball clinic for area youngsters in grades four through six Thursday, March 20 from 6:00 p.m. to 7:30 p.m. at Alumni Gymnasium.

Kevin Garrity and Brian MacDonald, both juniors at Bates, are in charge of the clinic. Instructors will include Bates Varsity players George Anders, Paul Joyce, Jim Marois, and Brad Smith.

Parents of participating youngsters are invited to observe the instruction. Players are reminded to bring their sneakers.



This week's "Athlete of the Week" is sophomore Priscilla Wilde. Priscilla scored 69 points in 3 games as she led the Bates Women's basketball team to the state Class B title last weekend. She hit for 23 points against Westbrook, 20 in the lopsided victory over U. Maine Fort Kent, and 26 in the championship game vs. U. Maine Machias.

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"IT PAYS TO GO TO MEETINGS"

## Athletic Advisory Committee

by Steve McManus

The drive for greater communication between students and faculty has taken a step forward in the Athletic Dept. with the formation of the Athletic Advisory Committee. Actually, this isn't completely new, as the women have had one for three years and the men for two, but now they have been combined.

Just what is the Athletic Advisory Committee? It is a council made up of all captains, captains-elect, coaches, and Athletic Director Bob Hatch. According to Coach Hatch, the purposes of the council are: (1) to provide an opportunity for dialogue and communication between coaches and athletes, (2) to provide a cross-communication between sports, (3) to provide an informal atmosphere which allows discussion of anything the players and coaches want to bring up regarding athletics at Bates.

Despite excellent attendance by the members and some meaningful discussion and concrete results, Coach Hatch feels that not many people know of the council's existence.

Team captains, being the elected representatives of their teams, seemed the logical choice for council membership. Team members are encouraged to bring any topic of curiosity, complaint, or ideas and suggestions to the attention of their respective captains for discussion by the council.

All this sounds fine in theory, but what about in practice? Is this just another group that does lots of talking and serves no purpose other than lowering the heating costs in the meeting room? The past record seems to dispel this, with accomplishments like getting outdoor hoops erected at a couple of dorms (the rest go up this spring), updating the athletic award system, discussion of the effects of Short Term on spring sports, and discussion of NESCAC and the other conferences that Bates is a member of. Finally, a major step in communication was made last year when Dean Bamburg was invited to hear the grievances of council members with respect to the academic disadvantages of being an athlete at Bates.

In addition, there may be special meetings of the men's and women's sections when it is so requested. The regular meetings are held three times a year to coincide with the three sports seasons (spring, winter, and fall). The next meeting is April 4 and the final meeting is April 7 at 6:45 p.m. If there is anything you want brought up, see your captain or Coach Hatch.



Above are the six winners of the Four Year Letter Award given to seniors who have lettered in a given sport for each of their four years at Bates. Left to right: Colleen Peterson (Skiing), Gary Richardson (Track), Beth Neitzel (Basketball), George Anders (Basketball), Sue Dumais (Basketball) and Mike Bolden (Track). The awards were presented at last Wednesday's Indoor Sports Banquet.

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## WHERE THE PROCTORS ARE

Here are the proctor assignments for next year, 1975-76.

### MALE RESIDENCES

**Chase House:**  
Chris Richter

**Herrick House:**  
Richard Goldman

**Milliken House:**  
Peter Boucher

**Pierce House:**  
David Ellis

**Smith Middle:**  
Mark Deters  
Russ Erickson

**Smith North:**  
Bruce Penney  
Dave Terriciano

**Smith South:**  
James Tonrey  
Clif White

**Adams Hall:**  
Steven Coursey  
Clyde Lungelow  
Tony Fox  
Steve McCormick

**Wood St. House:**  
Jeff Helm

**145 Wood St.:**  
Robert Knightly

### WOMENS RESIDENCES

**Cheney House:**  
Sarah Emerson

**Frye House:**  
Buff Seirup

**Hacker House:**  
Sandra Shapasian

**Mitchell House:**  
Linda LeBlanc

**Parker Hall:**  
Toni Camardese  
Susan Dick  
Cynthia Foster  
Donna Snodgrass

**Parsons House:**  
Regina Kelland

**Whittier House:**  
Rose Anne Wyand

**Wilson House:**  
Linda Hermas

**Women's Union:**  
Lisa Rudenberg

### MIXED RESIDENCES

**Hedge Hall:**  
Fred Clark  
Alyson Tricco

**John Bertram Hall:**  
James Anderson  
James Marois  
Susan Fuller  
Laure Rixon

**New House: (151 Wood St.)**  
Carol Richardson  
Kelly Trimmer

**Page Hall:**  
Ken Bero  
Russ Wood  
Jeanne Cleary  
Wendy Korjoff

**Rand Hall:**  
John Pasquini  
Teryl Thomas

**Roger Williams Hall:**  
John Cranmore  
JoAnn Haeberle

**Small House:**  
Kathleen Fisher

## SMUT...

(personal from the Student: Hey guys, we hate to sound ungrateful for free tickets and all but this is the third time in a row you've burnt us with indifferent seats. I mean, really, why'd you put us 'way back in Row L, right on the left aisle? Sure, we don't pretend to be Clive Barnes, but you guys're biting the hand that feeds you. One hand washes the other, right? Huh? Pay a little more attention to your PR, and get with the program, OK?)

This week's Cheerleader of the Week award goes to Sarah Pearson. Sarah keep breaking those hearts.

**Harold:**

Either stop leaning on people or go back to cutting hair.

Thanks to the world's most wonderful guys - The H. H. crowd. J.W.

Thanks again queer. From the girl with the ring.



## Debaters

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## Flix

from p. 2

and Garfunkel, Jefferson Airplane, Otis Redding, Jimi Hendrix and several other chart-topping superstars. Using specially designed hand-held cameras and eight-track sound recording systems, Pennebaker wandered without script through the concert, capturing the great music and the subtle mood of the masses which existed.

The result beats *Woodstock* hands down, and is a beautiful examination of the "cultural revolution" before it turned sour; a look at the hippie movement when it was still pure and innocent. It's almost nostalgia.

The second of this week's cinematic offerings, co-sponsored by the Cultural Studies Department, is the Italian masterpiece *Mandragola*. Based on Machiavelli's classic story, this well put-together, funny movie tells the tale of a wealthy 15th century Florentine and his efforts to 'bed' the town beauty. Her husband thinks she is barren, and a large part of the movie centers around his absurd attempts to cure her of this fault, something which the young Florentine manages to do quite successfully in the end.

This film was here last year, so if you were lucky enough to see it then you know what I mean. It's a perfect example of the high-quality films that are so often made in Italy, with excellent direction and some hilarious action sequences that center around the truly gorgeous Rosanna Schiaffino. This is light film making at its best, and a very enjoyable evening's entertainment. It's a shame we don't get more of Italy's good films here - I'd begun to think they do nothing but spaghetti westerns any more.

But if more serious fare is what you like in a film, we have something for you, too, for the following night the internationally acclaimed *Battle of Algiers* is coming here. This film has won 11 international awards, including Best Picture at the Venice Film Festival, and it more than deserved all of them.

*The Battle of Algiers* is a look at Algeria's breaking away from her mother country, France. As an examination of guerilla tactics and governmental upheaval, it's practically untouched. (There are some action scenes here, the likes of which haven't been seen since the Rand Sadie night keg party). It depicts Algeria's struggles from her first small guerilla attacks in early 1954 through her recognition as an independent state in 1962, with all the blunders, atrocities, battles and power confrontations that happened in between. So penetrating are the examinations of the underground that this film has been used as a blueprint for other would-be revolutionaries, and could just as well be a lesson in what not to do for groups presently in power.

If you've been getting tired of Bates and haven't been too sure what to do about it, come see *The Battle of Algiers*. It may give you some ideas.