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 proctor’s group on campus, strictly for coeducational dormitories. All three proctor groups could, of course, meet together and decide certain things about Bass Weejuns. 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 battle of Red Cap, my conclusion is final, man: The Students under your editorship are the absolute flunks 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 Bob Weejuns are only a memory, now, as then, The Student soars in inverse ratio to the free spirit of the times, our own Dharma and memory, the students. 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 miles for his B.A. The students are only a memory, now, the ones in 1964 with the argument about Another Side of Bob Dylan in them.

Your old pal,

Gnossos Pappadopoulos Bethune is, you know, alright, man. It’s nice to know you’re hanging in L.A. Like Fat Fred down at Black Elle says, “You’re the life of the valley, man.”
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 the movement and its leaders have 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 considerable stake in Angola and corporations, such as Gulf, have important sea and air base. U.S. corporate ties. The Portuguese own because of military, political, and corporate ties. The Portuguese own.

The University of Maine at Portland-Gorham will hold an Empower School Fair tomorrow Saturday in their gymnasium. Representatives from Astral Life and Casualty, Casco Bank and Trust, Eastern 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.

Jobs!!

The University of Maine at Portland-Gorham will hold an Empower School Fair tomorrow Saturday in their gymnasium. Representatives from Astral Life and Casualty, Casco Bank and Trust, Eastern 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 Maine

By Orion Emerson

and Mc-Gannah Skriver

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 steak place) (that was for you, Scott) is unusual around Lewiston. After we finally made the short (why hadn’t you helped much to say it’s 90 minutes of the car) trip to Brunswick we finally made the short (why hadn’t you helped us much to say it’s 90 minutes of the car) trip to Brunswick and we found that the Holiday Inn claims to be the best Chinese restaurant in Maine.

That 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 mein,foo yong (layers of egg mixture cooked in a wok covered with a delicious, thick brown sauce), sweet and sour, wanton and egg-drop soups (both excellent), sub goms, and fried rice.

On 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 $100 dollars. (This does not include drinks which are, of course, a ripoff in any Holiday Inn.)

Frog News

By Mia LaFille

Now that our four French ponpons are gone and Bertrand’s been raffled off, the French Table has space for a few visitors. Anyone who wants to exchange recipes with the 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 Dumas

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 Dumas or John Pothier. You need not be an RA member to join this committee.

Georgio’s

Drive-In & Take-Out

- Pizza
- Spaghetti
- Spaghetti Dinner
- Tossed Salad

Orders for take-out

Russell & Sabattus Streets

Tel: 763-1991

Chow In Maine

By Orion Emerson

and Mc-Gannah Skriver

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 steak place) (that was for you, Scott) is unusual around Lewiston. After we finally made the short (why hadn’t you helped much to say it’s 90 minutes of the car) trip to Brunswick and we finally made the short (why hadn’t you helped us much to say it’s 90 minutes of the car) trip to Brunswick and we found that the Holiday Inn claims to be the best Chinese restaurant in Maine.

That 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 mein, foo yong (layers of egg mixture cooked in a wok covered with a delicious, thick brown sauce), sweet and sour, wanton and egg-drop soups (both excellent), sub goms, and fried rice.

On 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 $100 dollars. (This does not include drinks which are, of course, a ripoff in any Holiday Inn.)

Frog News

By Mia LaFille

Now that our four French ponpons are gone and Bertrand’s been raffled off, the French Table has space for a few visitors. Anyone who wants to exchange recipes with the 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 Dumas

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 Dumas or John Pothier. You need not be an RA member to join this committee.

Georgio’s

Drive-In & Take-Out

- Pizza
- Spaghetti
- Spaghetti Dinner
- Tossed Salad

Orders for take-out

Russell & Sabattus Streets

Tel: 763-1991
The Randites believe that the loss of Rand will limit a woman's choice to housing on campus. Their basic points: 1) The Rand residents feel that the Rand women are "stereotyping Parker", and that each floor of Parker is primarily by the residents of the dorm. 2) The Rand residents feel that the women's side of Rand Gym is "too far away from bowling facilities", and the other side is "too near to all the college parties".

The Rand residents feel that the Rand women feel that the dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.

The Randites argue that the Rand dorm will lose much of its "non-random nature", and that the dorm will become more "random". They feel that the dorm will become more "random" as a result of the loss of Rand.
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, so we were, at last, made to believe, battered, and slapped by contemporary theater.

Such thinking reaches its zenith in the argument that the superstructure of the ox, a fiction that draws us into the center of Marat/Sade (possibly that is what a play is when a theater has seen), and plummets to its nadir in the glory hallelujahs of The Devils, (guts scream a dime and a dozen and pairs of students bouncing across the stage).

This isn't, then, an essay on the limits of form. Who was it who said, 'The theater is a vessel for the ascension of the soul,' and who could, in all conscience, believe in it? Nothing.

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, so we were, at last, made to believe, battered, and slapped by contemporary theater.

Such thinking reaches its zenith in the argument that the superstructure of the ox, a fiction that draws us into the center of Marat/Sade (possibly that is what a play is when a theater has seen), and plummets to its nadir in the glory hallelujahs of The Devils, (guts scream a dime and a dozen and pairs of students bouncing across the stage).

This isn't, then, an essay on the limits of form. Who was it who said, 'The theater is a vessel for the ascension of the soul,' and who could, in all conscience, believe in it? Nothing.

The Brechtian mode in which the play was executed probably accounts for what we felt as a slow first act. We had not been able to accept the alienation in order to see the play. Something was stated by costumers Helena and Demetrius in Bate's first act play, "we wear a variety of costumes...the southernly aged Oedipus, 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 yell forced us away from the idea of the play, however briefly.

One very minor complaint: We found it a little too bouncy, with the hope of seeing John Lowenburg in a role worthy of his verity. You may recall, Brecht's Caearean Mr. Chet Zimle, where he was the cast "utility man," playing five or six different walks-on or five different walks and giving us five or six successful Southern accents. We look forward to seeing Mr. Lowenburg cope with the challenge of a major role as well.

One very major complaint: Its director, 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 not accustomed to Elizabethan idiom.

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 he reads this review) rang clear and true, and when was ever attained the entrance of the loves 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, and a sketch. We look forward to seeing Mr. Lewis break the set down into a horizontal plane and one vertical.

Mr. Lewis' cute-ugly sketch of a production of The Secret of the Wing, a sort of Brechtian homage to The Secret of the Wing, 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 Europe and other milieus. His variety shows, in a good way. I generally liked his sketches more than his paintings, but there's one beautiful burnedm copper kettle still on that stick. He head in those glinting, gorgeous orange pots stick in the mud outside Communion.

If Mr. Lightfoot's full-scale rendition of a horse mate very elegantly with Marat/Sade, it wouldn't make on play on snowboarding. I find Marth's vinous sketches just about as well executed as a wooden. We can understand the difficulty and expense of clothing opponents and fairness; 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-eared 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 hallings came with him. Lightfot 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 our finger upside down? Sometimes, "The mechanicals" work as Maintenance Persons, and were, like their real-life counterparts, thin and ugly, churlish, and excellent, and indeed could have no occasion demanded. They were John Ryan (Quince), Garvey

The photograph signs REM aren't Rapid and perfect. They catch the best and camera catches by Mathewson. He's found a few useful subjects in perfect poses. One orangutan-like beast peering from behind bars has the same cutely-ugly effect of John's rhymecr. A pastoral garden with clipped hedges and spaced azaleas must?" all over right through the black and white film.

One shot of people at an art exhibit evokes the eerie quality that Lewis A. Thomsen gets as the "Camera Out Box Effect." John Ryan pointed this out to me the other day. The thrill of standing in an art exhibit looking at a plethora 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 quill ambience. Mosl of the artwork is surprising in a nice, funny way. Bring in on your way to dinner sometime.
Theatre of the Absurd.

By Gayle Vigeant

Zany and highly innovative staging mark Rebecca Gupfill'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 hush 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 everyday. Pun and word play abound. 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.

---

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

SJE
782-7255
Travel Agency
For your CARE-FREE travel arrangements - home or vacation - see the people who've been there.

SAMP'S
Courtesy • Quality • Service
Italian Sandwich Shoppe
The Original Italian Sandwich
Tel. 762-9116 - 762-9145
260 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, respectively, 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 JB1 five defeat Page 42-37 with a strong effort by Joe Majak, and Smith South hand North a 34-29 defeat despite a fine performance by Russ Anderson. The final contest saw South smash JB by a count of 51-38. Jim Tonrey and Mark Dites 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 Patick 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 Beno — second forward
John Wilhelts, Kevin McMaster, John LeDoyt — tie for third forward.

B-League Playoff All-Stars

Jon Tonrey — first guard
Mark Dites — second guard
Lyle Eastman — first forward
Russ Anderson — second forward
Joe Majak — third forward

KARATE — Heavy Breathing, Loud Stomps, and Screaming

Heavy breathing, loud stomps and rhythmic screaming — perhaps you've passed Grant's on Libron 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." 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 Sha-Lin-Ssu monastary. Here he developed the mode of fighting which later evolved into Chinese hand-to-hand combat, including kung-fu.

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 links with Zen are gradually broken, and karate developed as an independent combat technique. The Sho-Lin-Ssu kempo/karate, mixed with other kempo forms, spread to Okinawa where it was combined with individual skills into "Okinawan karate."

In 1933 an Okinawan master, Chich 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.

The Golden Fist, a local group, is one of many 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. One is Japanese Shoto-Ran.

Classes at the dojo are generally (with 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 kate.

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 learn moves and sequences on an opponent. Fights are generally two or three minutes long.

The last part of a workout consists of kate, 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 practice kate — with both sword and stick katas, 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 practicing any movements. This concentration allows people to break...
Creativity- Milton did in bed; how do you?

By Karen Olson

So you think you're a creative person? Quite likely you feel 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 metaphor and the association of elements of the metaphor. One has images just bubble up.

"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. Proctor was woken in a cork-lined room because he couldn't bear either light or noise. Swinburne and Flaubert wouldn't leave their house because they were sensitive to stand all the environmental stimuli.

"This kind of sensitivity makes it necessary for the artist 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 room because he

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 isolated the eyes. "The right hemisphere is marked by a complete emptying of the eyes," he says. "Is there an anatomical difference? No one knows right now."

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

blow the whistle of rape

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!

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

*blow the whistle of rape*

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 HANDBY COUPON

Yaf! I want to be saved! Send me... London-Like Whistles
London-like Whistles
Black eyes are rare, and when they come they are so surprising as to be almost amusing.

"Creativity 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.

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

\[
\text{blow the whistle of rape}
\]

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!

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

*blow the whistle of rape*

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 HANDBY COUPON

Yaf! I want to be saved! Send me... London-Like Whistles
London-like Whistles
Black eyes are rare, and when they come they are so surprising as to be almost amusing.
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 Husay. 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 and 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 Isacson, 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. 28-286

(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 weekend. 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 much feedback from the male side of campus.)

Dear Answerman:

It's 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 girls were nice enough to show that they, at least, noticed you. Perhaps, at first, they were 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 Desist: 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 dates 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.

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 parent's to you (((((()))))). Hope everything's going well out there in Minnesota.

ANSWERMAN (take a break)