
The Maine Campus

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THE FEMININE TOUCH—A coed joined the 1896-97 CADET staff.
The Maine Campus—its staff, its circulation, and its influence—has grown as steadily as has the University it serves.

From modest beginnings, the Campus has come to be the chief written representative of the University of Maine. It provides coverage of current happenings, recaps of social activities and athletic events and editorial and letter-to-the-editor opinions. It does all this well enough to consistently earn high ratings from the Associated Collegiate Press.

The handful of ambitious undergraduates who produced the first campus news sheet a little over 90 years ago were not journalists. Their paper, the Cadet (so named because at that time the University of Maine was strongly oriented to the military) was run as a 16-page monthly. It was devoted largely to "stale news and so-called literary matter which would hardly be a credit to a preparatory school."

In 1899 the Cadet became the Campus and turned into a bimonthly newspaper. The editor of the first experimental issue stated: "If this experi-

ment is successful, we have come a step toward establishing a live college paper at Maine." It was successful, and he was right.

The first page of this new publication was devoted to editorials. Inside pages contained a campus calendar, alumni news, five or six feature articles, athletics, and a little advertising. A nine-man staff put the paper out from an office on the top floor of Estabrooke (a classroom building since replaced by the present Oak Hall).

Changes came still more rapidly with the turn of the century. The year 1900 saw the paper entered at the Orono Post Office as second-class mail. In 1901, the first photograph was used. In 1902, four pages were added and more copies printed to meet increasing demands. At that time, a front page news format was adopted, editorials were moved to the center pages, and the paper began to look much as it does today.

The name of this publication was officially changed June 1, 1904, and the Maine Campus was born.

October 10, 1906, saw the Campus become a weekly newspaper. Three years later it was reduced in size and made a bi-weekly publication. A year later it resumed a regular weekly schedule.

The next important change came in 1916, when the University bought new linotype and folding machines. These machines made it possible to print the Campus here, rather than in Bangor.

The paper's format has been changed somewhat over the years. So have its page and circulation sizes. Make-up and type styles, too, have varied. But the over-all look of the Campus has remained pretty much the same.

The staff is now nearly three times the size of earlier predecessors. But then, so is the University and the student body which it serves. (Circulation approaches 6,500 copies per issue.)

The Maine Campus now is located on the second floor of Fernald Hall. It will soon move to more spacious and functional quarters in Lord Hall.

Undoubtedly, time will bring other changes as well. But the journalistic tradition of this school newspaper will remain the same. The Maine Campus will continue to grow along with the University of Maine. Its staff will continue to produce a bigger and better paper for a bigger and better university.
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Jan. 24, 1926, the first University broadcasting station WGBX went on the air. This early station, with a radius of 100 miles, beamed programs twice a week from its studio in Wingate Hall. Programming included concerts by local groups, lectures by members of the faculty and broadcasts of athletic events.

WGBX, which operated for two years, began as advanced laboratory work in the electrical engineering department, under the direction of Prof. Walter Creamer. The station died from a dearth of funds and student interest. Most programming was done by members of the faculty.

The first interest in another radio station began in the fall of 1949. A campus-wide poll was taken, and it was found out that 97 percent of the students were in favor of a campus station. The proposed station would be student-operated, located in 275 Stevens Hall and would consist of three hours of programming devoted to news, music, sports, interviews and dramatic productions, six days a week.

After considerable financial backing from the classes of 1950 and 1952 and other groups, the opening of WORO, as it came to be called, was set for Maine Day, 1950. But because of an unexpected delay in receiving the FCC assignments, technical dif-
Easy Listening

ON THE AIR—Current Station Manager Janiece Bacon pauses at the control panel in the WMEB-FM studio.

ficulties and a lack of funds, WORO did not become a reality until February, 1953.

WORO became affiliated with the Inter-Collegiate Broadcasting System and the Eastern States Radio Corp. in 1952, and was assigned the frequency of 700 KC. This station was a small, carrier current operation, whereby a signal was sent from the studio to the dorms on campus via telephone lines.

People off campus were not able to receive the signal and, as the University grew and developed and more faculty and students were located off campus, it was felt that an actual "on the air" broadcast would better serve these people. As a result, WMEB-FM came into being in the fall of 1962.

The only non-commercial, educational FM radio station in the state to be a member of the Maine Association of Broadcasters, WMEB-FM is a real service to the campus and community.

At the present time, WMEB-FM, which operates at 91.9 mc on the FM dial, broadcasts from 6 p.m. to 12 a.m. six days a week from 275 Stevens Hall. The station—University-owned, student-operated and under the direction of the department of speech—brings to the faculty, students and townspeople in the Orono-Old Town-Bangor-Brewer area a variety of educational programs, uninterrupted by advertising.

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In 59 years the Maine Masque has produced everything from Euripides’ *The Trojan Women* to its own version of *Hellzapoppin* and has traveled from Aroostook County to Pakistan.

The Masque was born in September, 1906, when President George Fellows hired Windsor P. Dagget to teach public speaking and initiate a dramatics club. President Fellows thought a drama club might save the foundering College of Arts and Sciences—only 24 B. A.’s had been given in 10 years.

Dagget, a graduate of Brown University and a former actor in a traveling repertory group, immediately organized the University of Maine Dramatic Club. The object of the organization was to promote interest in and produce drama at Maine. The constitution stipulated that only male members of the university could join.

The infant club immediately encountered the disapproval of the Wielders of the Hammer Club, whose members regarded dramatics as one of the past arts and insufficient to supply the aggressive needs of a vigorous, excitement-seeking student body. The Dramatic Club chose Shakespeare’s *As You Like It* for its first production because the text was used in Dagget’s vocal expression class. The club held its first rehearsal in Coburn Hall in 1907 and all parts were played by men.

The first out-of-town tryout was held in the Brewer City Hall and the amateur company had its share of opening night problems.

When the costumes arrived, the thespians discovered that Rosalind’s costume was too small. An Orono dressmaker had to fashion a new costume at the last minute to fit the beautiful Rosalind, played by Malcolm Fassett. Celia, played by portly W. H. Gilbert, split his/her corsets, causing hysteria in the opening night audience.

In a weeping scene, another catastrophe occurred. As Celia’s bewigged head was resting on Rosalind’s manly chest (the audience was practically bathed in tears), Celia’s wig became entangled in Rosalind’s gown. When Celia withdrew from Rosalind’s embrace, the hairy pelt remained attached to the dumbfounded Rosie’s chest.

The club held its second tryout at Ellsworth without mishap.

The play opened in Maine’s Alumni Hall Gym May 22 as part of the Junior Week exercises. The University carpenter shop built a moveable stage which could be easily dismantled and a Bangor sail-
For the Brewer City Hall performance, the stage had to be enlarged. Because of
carelessness in construction, Don Pedro
(W. H. Gilbert again) suddenly fell
through the floor at a critical moment in
the play.

In 1910 the Dramatic Club changed its
name to the Maine Masque. For its first
play under its new title, the Masque pro-
duced Shakespeare's Twelfth Night with
settings based on New York’s Elizabethan
productions.

By 1911 the Masque had collected stage
equipment and costumes valued at $800.
The production chosen for the 1911-12 sea-
son was Arthur Pinero’s The Magistrate.
The men who impersonated the girls this
year must have been very talented. With
the help of make-up they managed to be so
convincing that they found stage door
Johnnies waiting for them after each show.

When the Masque performed Moliere's
The Learned Women, Problems arose on
the ship when two of the “ladies” missed
the train to Millinocket. An understudy had to
play one part and Prof. Dagget the other.
Dagget’s skirt was too short, so he minced
through the play in his stocking feet with
knees bent and script hidden behind his fan.

This year the Masque went on its first
out-of-state excursion to Methuen, Mass.,
and played at Nevins Memorial Hall.
The 1914-15 season’s production was
Pinero’s The Amazons played by an all-
male cast. The Masque used its new in-
signia designed by Professor Weston for the
first time. The insignia consisted of a mask
suggesting either comedy or tragedy with a
dagger and a large “M”. The average cost of
a play at this time was $300 a year.

his assistants for setting a new and what
bids fair to be a vigorous branch of student
activity here.” With the club’s success, the
University of Maine became the sixth col-
lege in the United States to offer drama in
which any members of the student body
could participate.

In the fall of 1907 the Dramatics
Club was mentioned in the University Catalog
for the first time. For its second production the
Thespians chose When We were Twenty-one
and renamed it When Hearts were Young,
perhaps to avoid paying a royalty. Rehears-
als were held on Saturday mornings in the
old Art Building, now the print shop.

The out-of-town tryouts began in Houl-
ton in April. The play was declared a fi-
nancial success.

In keeping with its tradition of alternat-
ing modern and classical plays, the Dra-
matic Club selected Shakespeare’s Much
Ado About Nothing for the 1908-09 season.
From this date on, every production which
traveled, opened, for the benefit of a critical
audience, at the Bangor State Hospital.

The Masque presented its first original
offering for the 1915-16 season: Windsor P.
Dagget’s Leilo and Isabella, a commedia
dell’arte production of Romeo and Juliet.
The Masque ventured on its longest and
most successful trip at this time, from Togus
to Boston, where it received rave reviews in the
Christian Science Monitor.

The Maine coeds scored their first victory
in their attempt to invade the theatre world
when Barbara Dunn played the part of Susie
in the one-act play The Day that Lincoln
Died, at the Bijou Theater in Bangor and in
Alumni Hall here.

The Commercial, a Bangor newspaper,
slammed the Masque in its review because it
thought women should have played other
parts.

In 1918 the press again attacked the
Masque. The Campus criticized the drama
club’s all-male policy. The Masque relented
and allowed the girls to present a panto-
mime set to music at its Bijou performance.
Sixteen girls calling themselves the Blue
Belles presented Into The Nowhere and
were declared a success.

At the beginning of World War I, Prof.
Dagget was commissioned a lieutenant in
the personnel department of the Student
Army Training Corps on campus. Through
some mishap, Dagget was transferred to the
University of Missouri. After the war was
over, Dagget accepted an offer to direct
Francis X. Bushman and Beverly Bayne in
a Broadway show and later opened his own
acting studio in New York. He never re-
turned to Maine.

Mark Bailey replaced Dagget on the fac-
ulty and revived the Masque after a short
period of inactivity.

WINDSOR P. DAGGET

LOVERLY LADIES—The all-male cast opened
the 1908-09 season with Shakespeare’s Much
Ado About Nothing at the Bangor State Hos-
pital.
WORLD PREMIERE—Edna Adams played the lead in the Masque's 1939 production of Helen of Troy, written by University of Maine drama instructor Joseph W. Miller.

For the next few years the Maine coeds competed with the Masque with their own company, the Dominos. The Dominos proved such a success that they were asked to perform with the Masque on several occasions. When the Masque's original constitution was destroyed in the 1923 Beta House fire, the men allowed the women to join the Masque.

Herschel L. Bricker joined the public speaking department as Bailey's assistant in 1929, assisting with make-up and backstage work.

For the 1930-31 season the Masque decided to present four plays and revive old English classics. For She Stoops To Conquer Bricker created an elaborate set, covered with wallpaper, chosen to give an eighteenth century atmosphere, and adorned with a black marble fireplace. It was such a strain on the Masque's budget that he was not allowed to design another until 1935.

In 1933 the Assembly Hall in Alumni Hall was remodeled into the Little Theatre and the Masque bought an $800 red velour curtain which it used until the Hauck Auditorium opened in 1965.

Present director Herschel Bricker replaced the ailing Bailey during the 1937-38 season. Bricker had just returned from a year of travel on a Rockefeller Foundation Fellowship.

Fifty members of the Masque engaged in a high-pressure season ticket selling campaign. The total sold was so great that the Masque petitioned to run each play three nights instead of two.

The Campus claimed that "... new leaders, new policies, new program, new endeavor" had made the Masque a "triple threat organization." The change was toward more professional and commercial productions. The dramatic club now became the University theatre group, its policies directed by the speech department.

During this season, the Masque produced Paul Green's Johnny Johnson, one of the most difficult plays ever performed by the
Masque. The cast consisted of 70 men, 10 women, a male chorus and a 12-year-old Orono boy. The play required 13 sets. Two actors played the lead, alternating nights. One portrayed comedy, the other portrayed tragedy. The Campus critic said of this performance, "It is enough to say that the entire Maine Masque may take a bow."

The 1940-41 season rates as one of the most successful in Masque history. It produced its first full-length student play, Cabbages and Kings, and presented the second full-length production of Hamlet ever produced in the United States.

The musical comedy Cabbages and Kings was written by Frank Hanson and Beatrice Besse with settings designed by the authors. The play had been written during the summer while Frank was working in a dance band in Rangeley and Beatrice was working in a Brooks bean factory. Most of the writing was done by correspondence with a get-together at the end of summer to make final revisions. The show was a farcical conglomeration of laughter-producing gags and situations, (Continued on Page 66)

"HOW COMES IT?"—Earl Rankin, center, studied three years for his role as the principal in Hamlet. This was the second full-length production of the play in the United States.

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Maine's Largest Daily Newspaper
The Bangor Daily News
strung on a slender plot with good singing of well written songs. The songs included blues, congas and straight ballads. The musical was later awarded a $750 prize by the American Society of Composers, Authors and Publishers (ASCAP).

Although the full-length *Hamlet* was produced in 1941, the tryouts had been held in 1938, open only to freshmen. Earl Rankin, a 16-year-old freshman, studied the role for hangings. Rankin's only complaint was the embarrassing visits to the beauty salon to have his hair curled for the part.

During World War II the Masque voted to allow soldiers attending the University under the Army Special Training Program to join the Masque. During the war years, the Masque in conjunction with the soldiers presented several variety shows, one-act plays and skits and also sponsored short skits and one-act play contests to boost morale.

The 1943-44 season extended through the University's long hot summer term—the only time the Masque has had a summer season.

After the war the Masque resumed producing full-length plays of high quality. In the 1947-48 season the Masque became one of the first little theatre groups to produce Maxwell Anderson's *Joan of Lorraine*.

In the years that followed, the Masque undertook one of its biggest tasks since the full-length *Hamlet* with Bricker's adaption of Henrik Ibsen's *Peer Gynt*.

Technical difficulties necessitated the use of such devices as a scenic projector and many taped recordings.

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As living evidence of some of the things this tour accomplished, a very talented young man, Maruti Achanta, is now attending the University of Maine. After seeing the Masque perform several plays in Bombay, "Archie" decided to apply for admission.

Now officially enrolled in the College of Arts and Sciences, he became the first foreign student to major in theatre at Maine and the first foreign student to join the Maine Masque.

Archie arrived to see the transition from old to new. During his first year at Maine, the Maine Masque was officially designated the University theatre under the direct supervision of the department of speech. At the same time the Maine Masquers was formed as a theatrical honor society for students who have made outstanding contributions to the Maine Masque Theatre.

In 1964 the Masque entered a new era when it moved from the Little Theatre to the brand new Hauck Auditorium and presented Christopher Marlowe's Doctor Faustus.

TENSE MOMENT —
THE DIARY OF ANN FRANK was one of the last Maine Masque productions in the Little Theatre. Last winter the Masque moved to the Hauck Auditorium.

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What? Me Work?

PREXY PITCHES IN—President Arthur Hauck pitches in during the 1939 Maine Day. It's not that often you see a president handle a shovel, unless it's at a groundbreaking ceremony for a million-dollar auditorium.

By Carolyn Zachary

Maine Day, a traditional day of suspended classes, was established 30 years ago by former President Arthur A. Hauck. The original purpose of the holiday on the first Wednesday in May was to lessen the intense rivalry between the sophomore and freshman classes by directing their energy into planting trees, building sidewalks and painting fences.

Maine Days through the years, until 1963, have followed a similar pattern.

Spirit builds up during the week before Maine Day with the beginning of the Mayoralty campaign. Reginald Naugler was elected the first Campus Mayor on that first Maine Day, May 1, 1935. Stu-

LITTLE MAN ON CAMPUS—Dick Huff became Maine's Mayor in 1949, when he campaigned with this slogan. He tips his hat in victory here, accompanied by his two-woman bodyguard.
49'ERS IN TRANSIT—Float parades were the big thing during the late '40's and '50's. Fraternity men kept long hours, feverishly finishing their masterpieces. Here is SAE's finished product, "The Goldrush of '49," in '49.

Students turned out to work on 30 different campus clean-up projects. Other activities included relay races. The Lamentable tragedy of Julius Caesar, a burlesque opera, was the evening's entertainment, starring President Hauck in the title role.

The Mayoralty races in the years following were anything but dull. Prospective Mayors campaigned by swallowing goldfish, swimming in the icy Stillwater, climbing out of manholes, and racing bicycles around the Field House roof.

Candidates delivered grand oratories all over campus, promising free sleeping pills "for unfortunate insomniacs in 8 o'clock classes" and "elimination of lectures for women students, with assistant professors assigned to mumble all material to the coeds."

Cut-throat competition prevailed. In fact, one year Mayoralty candidates were immediately outlawed from the race if at any time they did not speak detrimentally of their opponents.

Other features of subsequent Maine Days were hog calling contests and work clothes dances. Student-faculty skits were a big event during the post-war days. President Hauck displayed his talents as a thespian in such roles as Helen of Troy and Little Eva. It also became customary for all the janitors on campus to get together to write and produce a skit.

Maine Day, 1949, was a tribute to President Hauck, who had then completed his fifteenth year as president of the University. The Maine Masque staged Artie Get Your Gun, a three-act musical, with President Hauck playing the lead.

During the '50's the Float Parade on Maine Day afternoon was the main feature of the day's festivities. Floats were decorated in accordance with a particular theme and were entered in their respective dormitory, fraternity or campus organization divisions.

The IFC Sing was added to the Maine Day tradition and held on Maine Day eve.

In 1961 a County Fair, complete with game booths, ferris wheel, cotton candy and auction replaced the customary afternoon Float Parade.

Several changes in Maine Day were initiated in 1962. The County Fair became a Midway held in the Field House, the IFC Sing was moved up to Maine Day night, and all Mayoralty campaigning was confined to the day before Maine Day.

The tradition underwent its most drastic change last year when work projects were eliminated and Maine Day was converted to...
Marshall Stern, 1963's Mayor, hurries through the rain escorted by two of his "bunnies." Stern campaigned as the "Pocket-sized Playboy."

a game day, devoted to bettering student-faculty relations. Morning features included student-faculty softball and volleyball games, cage ball and a greased pig race. A free-to-all chicken barbecue followed.

The IFC Sing brought activities to an end that night with Delta Tau Delta proclaimed the winner. The McCusker Trophy, which had been circulating for 10 years, was retired to Theta Chi, the fraternity winning the sing the most times (four).

The game day was retained in 1964 to bring one of the largest Maine Day turnouts in history. Sarge "Archie" Means swept into the Campus Mayor position. The only change made last year was in the IFC Sing rules: fraternities could participate in either a small group or large group class. Phi Kappa Sigma and Sigma Phi Epsilon won.

Maine Day is again on the calendar this spring. It seems to be a tradition which is here to stay.

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John A. Vickery '64
IMPROVING RELATIONS — The year 1963 saw a switch from work projects to a “game day.” Students took on the faculty in a spirited baseball game.

THE WINNERS—Looking more like they’ve been wallowing than the pigs, five coeds pose with their captives after a greased pig chase.

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On Oct. 19, 1963, John Fitzgerald Kennedy became the first United States President to visit the University of Maine. On that memorable Saturday morning during Homecoming Weekend he delivered a major foreign policy address before a crowd of 15,000 on Alumni Field.

Kennedy flew into Bangor and rode to the University via helicopter from Dow AFB. In his entourage were Congressmen Clifford G. McIntire and Stanley S. Tupper, Senators Margaret Chase Smith, Edmund S. Muskie, and the usual horde of reporters, photographers and presidential assistants.

As an appreciative member of the industrial community, we congratulate the University of Maine on 100 years of service in the field of higher learning. We are fortunate in having a number of University of Maine graduates in our organization. The high quality of their training is helping them contribute importantly to our success in the chemical and plastics industries and to the industrial progress of the United States.
Introducing Governor John H. Reed, Kennedy gave a half-hour speech in which he called for a strengthening of the free world defenses against Communism.

University President Lloyd H. Elliott presented JFK with an honorary doctor of laws degree, saying, "Now you must stand and sing the 'Stein Song' whenever it is played."

Following his U-M appearance the President and his company flew on an inspection tour over the Passamaquoddy area.

Weeks later, on Nov. 22, the University's honorary alumnus was assassinated. But his youthfulness, his warmth and his vitality will long be remembered by the U-M students who gathered in the bleachers on that October day.

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