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# Maine Campus March 04 1975

Maine Campus Staff

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Midweek

# Maine Campus

Vol. 78 No. 38 March 4, 1975

## Longley addresses students tonight

Governor James B. Longley will speak tonight at the Student Senate meeting in 137 Bennett Hall. The university community has been invited to attend.

According to Jeanne Bailey, Student Senate President, the senate had previously assumed Longley would answer questions and remain at the meeting for its two-hour duration, but now she is unsure. "He'll arrive here at about 6:30, just before the meeting," said Bailey. "But now we hear he has engagements soon after that, and he may leave after only an hour."

"It would be a shame if he left after only one hour," she said. "There are so many questions to ask, it wouldn't be fair to either him or the students."

The senate had also hoped for a press conference to follow the governor's speech, but the time factor may also dampen that hope. Bailey said Longley may choose not to answer any questions, but read a prepared statement, instead.

The senate president added she would try to reach the governor's office Tuesday morning to extend the visit and work out details of the speech.

All seats for the governor's meeting are on a first-come-first-served basis. The hall seats under 300 people, so students have been advised to arrive early.

WMEB-FM will carry the speech on the campus radio station beginning at 6:30, with a short analysis of Longley's remarks following his departure.

Longley is expected to speak on the topics of his budget proposal for the university system and on a bill currently pending before the legislature which would place a student representative on the Board of Trustees.

The governor's visit resulted from a request by senate Vice President Mark Hopkins that Longley present his side of the issue of university budget cuts. The governor's office had called Hopkins in reference to the so-called "Longley Dollars," which were printed by the Student Senate as part of a campaign to raise student awareness of the implications of a sweeping reduction in funding.

The governor's secretary confirmed the visit, but did not, apparently, confirm the format of the meeting, which Hopkins assumed would be of the question-and-answer type, as the *Campus* reported Friday.

Longley raised the ire of some members of the Super-University when he announced a budget proposal for the university system which not only reduced the requested increases, but reduced its actual operating budget.

He has also asked for the resignations of all members of the university's Board of Trustees. □

## Med school gets advisory board

A citizens' advisory council has been named to assist the planning of the proposed, University of Maine School of Medicine. Dr. Alan M. Elkins announced in a Portland news conference last week Elkins, chief of psychiatry at Maine Medical Center in Portland, was appointed to chair the group last July by the university's Board of Trustees.

The new Medical Advisory Council to the School of Medicine, was selected by Elkins, Acting Chancellor Stanley L. Freeman, Jr., and Dr. Robert W. Coon, Assistant Chancellor for Health Science Education. The membership, according to Elkins, was selected to be "broadly representative of health provider interests in the state, knowledgeable members of the general public and a wide geographic area."

The 31 council members include 17 physicians, 6 representatives of other health care professions such as nursing and dentistry, 7 lay citizens and the president of one UM campus.

Elkins said he expects the council to meet three or four times a year. He stressed that the activities of the group will be limited until the 107th Maine Legislature gives the go-ahead for the establishment of a School of Medicine. □



Governor James B. Longley

## Eight faculty awards to be made this spring

Eight campus-wide faculty awards, funded by a federal grant, will be presented this year. Each award will be for five hundred dollars to be given to faculty members that both students and colleagues feel have superior teaching ability.

Jon I. Young, chairman of the Seminar on Faculty Teaching (SOFT) arranged for the grant, which may be renewable for three years. He noted these awards have nothing to do with the Distinguished Professor Award. According to Young, the awards will be based on teaching and not on research or committee involvement. "The awards will be given to those people who are dedicated to teaching," he added.

There will be an award in eight areas including physical sciences, biological sciences, social sciences, humanities, education two-year programs, undergraduate and graduate. Young noted a faculty member can not receive more than one award each year, even though he may be nominated in more than one area.

Nominations will be made during March by students, faculty and alumni to the past two years. Letters with nomination forms will be distributed next week. A person nominating a faculty member must write a summary on why that particular person should receive the award.

A committee of 16 faculty members and eight students will make the final choice. These decisions will be made in April and the awards will be presented at the honors banquet or commencement exercises. The faculty members receiving the awards this year will serve on the selection committee next year. Thus, no faculty member will be able to receive the award two years in a row, Young explained.

Young is hoping for a big response from students. "They are the consumers of the product and can tell better than anyone else who the better teachers are."

He said by using these awards it will emphasize that teaching is valuable. □

## Freeman won't seek chancellor position

Acting Chancellor Stanley L. Freeman, Jr., has announced he will not be a candidate for the position of chancellor. Freeman, who filled the vacancy left last semester by former chancellor Donald McNeil, issued the statement in response to an inquiry made last week by the Search Committee in charge of finding McNeil's replacement.

"The decision has been reached after serious consideration," said Freeman. "I believe that the nature of the chancellor's position would not allow me to work in depth on a limited number of projects at any one time which is the condition under which I believe I make my best contribution and find the greatest personal satisfaction."

Freeman, who has served for 23 years within the University of Maine system said he will continue his commitment to the institution and added his decision about the candidacy "is based entirely on my view of the continuing requirements of the position and not a response to any current problems which the University is facing." □

## Campus tests planned

### Radar unit considered

Director of Police and Safety Alan G. Reynolds confirmed Monday that UMO police are considering the purchase, or rental, of a speed monitoring radar unit.

The unit, which will be a portable type carried by a foot patrolman, could cost the department \$1000, if purchased.

Reynolds cited the protection of pedestrians on campus as the main reason the department is considering radar.

He said test conducted during the past six months with the Orono police department's radar unit showed that excessive speeds, in the 35-50 m.p.h. range, were common on campus.

"Our purpose," he stated, "is to protect the pedestrian who might step out in front of one of these cars."

He envisioned the radar being used in the following manner: A foot patrolman, carrying the unit along a street would register the speed of a passing vehicle. If he determined the speed to be excessive, he would radio ahead to a patrol car in the vicinity. The car would then stop the vehicle and take the appropriate action.

The police director was quick to add, however, "we don't envision this as a tool with which to make traffic pinches."

Reynolds also said police will be testing several different radar units on campus in the next few weeks. This he stated, was evidence the department is not yet committed to radar use.

The main advantage of the portable unit, Reynolds said, is it can be used on any street, not just on a long straight stretch of road. □



# UMOSG shuns PIRG funding edict

The University of Maine Organization of Student Governments (UMOSG) voted Saturday to leave up to each campus the decision to keep or reject the PIRG (Public Interest Research Group) negative check-off funding procedure.

Two previous votes on Friday had affirmed UMOSG's rejection of the

negative check-off system as a method of funding PIRG on each campus.

The negative check-off system in effect since 1973, gives students, the right to contribute a dollar to PIRG by leaving blank a check-off box on their tuition bill.

UMO Student Senate President Jeanne Bailey, this campus' UMOSG representa-

tive, brought the proposal up for reconsideration Saturday morning when informal discussions, after the Friday meeting, revealed most senators were dissatisfied with the final vote.

"I didn't feel there was a mandate either way," said Bailey, "so I brought it up Saturday morning. We came up with a way to allow campus autonomy without stepping on anybody's toes."

Bailey added there had been no argument over the philosophy or objectives of PIRG; the only disagreement stemmed from PIRG's funding methods.

In other action, UMOSG voted to send a representative to the newly-formed Governor's Advisory Committee on the University of Maine, but not without some disagreement over that committee's objectives. Though it elected Pam Kelley, of the University of Maine at Augusta, to the advisory group, UMOSG sent a resolution to Gov. Longley protesting his motivations for forming the group. Gov. Longley appointed the advisory committee to replace members of the University's Board of Trustees who were asked to resign last month.

"We support the Board of Trustees as they exist now," said Bailey, speaking of the resolution UMOSG passed. "And we oppose any organization which exists solely to replace, en masse, the trustees."

"UMOSG believes the existence of an advisory group to aid the governor in nominations to the Board of Trustees is a worthy idea," said Bailey, "when in the case of an unsolicited resignation or expiration of term."

The group also decided to take only philosophical stands on Longley's UM budget proposals and to let each campus deal with specific actions in its own way. UMOSG suggested campus representa-

tives hold discussions with area legislators and the public to determine public attitudes and possible actions which might be taken.

The chancellor's office has informed UMOSG it will fund only two more of UMOSG's meetings between now and July 1. Bailey interprets this as mainly a cost-cutting move, but she added UMOSG will meet as many times as is necessary but will not request funding from the chancellor's office for the additional meetings.

UMOSG appropriated "up to \$1000" to send at least three delegates to the National Student Lobby in Washington, D.C., April 11-15.

## Fraternities hit capacity level

Fraternity membership at the Orono campus of the University of Maine is on the rise, according to William Lucy, dean of student activities and organizations.

The 700 students currently living in fraternities bring the occupant capacity to over 100% in several of the 17 houses on campus.

Reasons for the rising fraternity popularity include lower cost for those students looking for the same advantages of dormitory living at a savings up to \$300. The rate for dorm occupancy ranges between \$1250 to \$1400 per year. Fraternity rates average between \$1100 and \$1200.

Lucy said fraternity membership has increased by 100 students during 1974-75 and is expected to climb higher over the next school year.

## what's on

### TUESDAY, MARCH 4

FROSH BASKETBALL--Me. vs. MCI, Memorial Gym, 5:30 p.m.

WOMEN'S BASKETBALL--with Farmington, Lengyel Gym, 6 p.m.  
WORSHIP--and ministry, MCA Center, 6:30 p.m.

BRIDGE--Memorial Union, 7 p.m.  
CAREER ALTERNATIVES NIGHT--in human development, 15 B Merrill Hall, 7 p.m., sponsored by Omicron Nu.

MEMORIAL UNION TOPICS--Cecil Brown will speak on "Feeding the World's Population," Bangor Room, Memorial Union, 7:30 p.m.

MEN'S BASKETBALL--with Massachusetts, Memorial Gym, 7:35 p.m.

### WEDNESDAY, MARCH 5

Elections--of undergraduate business administration officers, Memorial Union, 9 a.m.-4 p.m.

DISCUSSION--"Work and Its Discontents--a Showing and Discussion of Loose Bolts," film to be shown in 140 Little Hall, 3 p.m.

MCA AGAPE MEAL--and reflection, MCA Center, 6 p.m.

HORSEMEN'S CLUB--100 Jenness Hall, 6:30 p.m.

UMO CHESS CLUB--Bumps Room, Memorial Union, 7 p.m.

LECTURE--"Meditation: Liberation of Self and Service to Humanity" Stevens Hall, Rm. 365, sponsored by Ananda Marga, 7:30 p.m.

### THURSDAY, MARCH 6

Today through Saturday--Women's Basketball Eastern Regionals, Southern Connecticut, Lengyel Gym.  
MEETING--Maine Civil Liberties Union, South Lown Room, Memorial Union, 12 noon. Bring your own lunch.

MINI-WORKSHOP--Bud Folger will speak on "Flying Clubs and Flight Instruction," Damn Yankee Room, Memorial Union, 7 p.m.

## Getting it from the horse's mouth

Well, tonight Orono students can get it straight from the horse's mouth. Direct.

Gov. James B. Longley has graciously consented to address the General Student Senate meeting and whoever else takes the time to show up. He has said he will talk about his by now well-known budget recommendation for the university, and also on the possibility of his appointing a student to the UM Board of Trustees.

Although we have vehemently opposed the governor's UM budget proposal in the past, and will continue to do so, we find it heartening that Longley has agreed to confront students here with his ideas. We hope that the governor does more than expound his personal philosophies, and does some heavy listening, too, while he's here. No doubt students will have a great deal to say, judging from the letters and comments we've had.

Above all, we'd like to see a big student turnout at the meeting. Whether you're in favor of the governor's recommendations or not, it's important that the governor know that we care about the university and its fate. Of course, student activism isn't exactly running rampant here, but that doesn't mean that nobody cares, or that most students are totally apathetic toward what's been going on.

There are a lot of questions we could ask the governor. But the first and foremost in our minds is, what happened to his statement that his recommendation would be "substantially higher" than a \$619,000 increase in the university's budget? This question has irked us for quite some time, and Longley has not yet answered it. All we know is on one day he said his recommendation for the university budget

would constitute an increase of over \$619,000 for next year, and eight days later he announced his state budget plan containing an actual decrease in the UM budget proposal. What gives?

During those eight days, we have been told, no university official had any contact with the governor or his budget planning staff. It almost sounds like an arbitrary decision. We would really like to know how the university budget figures were arrived at.

## Maine Campus EDITORIAL

And there are many more important questions. Take, for instance, his call for the trustees to resign. Sure, he had promised to do this during the November campaign, but he never really was specific about his reasoning for the move. When he made the call a couple of weeks ago, he merely stated that it would be in the best interests of students and taxpayers. But why? What is the direction that he wants the university to take that it is not presently taking, other than operating at a smaller expense to the state?

There have been rumors, and a lot of speculation, that Longley would like to see the Super-U system dissolved, or at least weaken the smaller campuses, putting more emphasis and money into Orono. Though we are not ready to totally accept this theory, his recent nomination of former UMO President Winthrop C. Libby as an appointee to the Board of Trustees would support the contention. But, Libby, we believe, is far and away above participating in any kind of

plan to dismantle the Super-U, regardless of the good effects it might have here at Orono.

At any rate, we hope all UMO students will attune themselves to what the governor does say while he's here. It should be interesting. And if Bennett hall gets as crowded as is expected, we hope that anyone that finds himself milling around outside without a chance of getting in will go home and listen to the live broadcast that WMEB will be doing.

It just may be one of the most important events for the future of the university that will occur this year.

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## Swimmers travel to Brown for tough New England's

The UMO varsity swim team, coming off a satisfying win over Bowdoin College, heads south to Providence, Rhode Island for the three-day New England Intercollegiate Swimming Association Championships at Brown University.

In running down the top teams: Springfield, last year's champ, has Tim Allen, a fine freestyle sprinter, and distance freestyler Paul Van Ryn. Newcomer Dave McCombs has won some big races in the backstroke. The Chiefs also have excellent depth and this factor took them to the Championship last year.

Williams, with outstanding butterflyer Bruce Barclay and backstroke Scott Shumacker, may be the meet favorite. They also have top notch sprinters in Phil Wild and Stu Deans.

Bowdoin is strong in the backstroke with last year's 100-backstroke champ Dave Thurber who is also a highly touted individual medley swimmer. Rick Rendall heads a talented group of freestyle sprinters. Jeff McBride can score highly in the freestyle events from 200 yds. up.

UConn, the team which Maine must finish above to take the Yankee Conference title, possesses depth as does Springfield.

Rick Lewis is a versatile freestyler who should score well. Jay Cilfone is a top swimmer in the freestyle sprints, while Gary Beale will be among the top finishers in the individual medley. In Bruce Sweet they have a consistent diver who won the 1-meter diving last year.

Maine's strengths will lie in the versatility of Tom Clark and Ralph Turner. Kevin Reader, last year's 200-freestyle champ, will be at the top in the freestyle events. Jay Donovan has clocked the second fastest 200-backstroke time of the year of all swimmers at the New England's. Roy Warren and Rolf Olsen

could conceivably place one-two in both diving events, and Tim Babcock will carry the team in the distance freestyle events.

In the meet, the first twelve places score team points. This helps teams such as Brown, Springfield, and UConn because they have talented swimmers and a lot of them. Maine has the talented swimmers but only has a twenty-man team. These other teams have from twenty-five to thirty swimmers. The meet begins Thursday evening and concludes on Saturday afternoon.

## 'Superfan' Pete Crane retires after 30 years at UMO

Walter "Pete" Crane of Brewer--"Superfan"--retired February 28 after serving the UMO athletic department in varying capacities for more than 30 years.

He'll be missed by hundreds of athletes, coaches, administrators and fellow workers--but only until the next home athletic contest. Because, as UMO's "Superfan" of the past three decades, Pete will be back on campus to cheer on his favorite people--the Black Bear intercollegiate athletes.

Pete's love affair with the university's Orono campus started back in 1944 when as a bus driver for the Maine Central Railroad he hauled various UMO athletic teams on trips to areas in New England and even down the Eastern Seaboard.

He drove the bus for 15 years and then decided to get even closer to the university's athletic program and joined the athletic department staff as a groundskeeper in charge of maintaining the school's athletic fields in 1957.

In the 18 years since 1957 Pete has been an equipment room manager, has been in charge of setting up for home basketball games, has been a basketball scoreboard keeper, has operated the baseball scoreboard, has driven the football equipment truck and limousine, has officiated at track meets and has even been an aid to the late UMO trainer Stan Wallace during the football seasons.

But it has been as an athletic fan that

Pete has won the hearts of the many athletes and coaches who have passed through the UMO facilities in the past 30 years.

*This enthusiastic spirit has been caught on film. It happened in one of Maine's most exciting football games--the 1965 encounter between the Bears and Youngstown University. The Bears, behind at halftime by a 22-7 score, came back to win the game, 28-22, in the final minutes on an option pass completion from Frank Harney to Norm Tardiff.*

The game films show Tardiff gathering in the pass and racing down the sidelines with a spectator matching him stride for stride. As Tardiff crossed the goalline he leaped into the air--and came down in Pete Crane's arms.

As exciting as that game was, a couple of other historic moments live more brightly in Pete's mind. They include Maine's Cinderella march to the College World Series in baseball in 1964 and the Maine football upset over Connecticut this past season, 7-0.

The one player he can pick out of all the others during his tenure at Orono is probably one of the smallest. He is Wayne Champion who Pete describes as "always my boy and pound for pound the greatest athlete I ever saw, both in football and basketball." Champion, now at Foxcroft, measured only 5' 8" and 148 pounds as a collegiate player.

And perhaps the most humorous moment Pete can remember involves former UMO baseball coach Jack Butterfield, now at South Florida University.

"I was driving the team bus on a southern trip and we had a practice session at Yale when Jack got his in the mouth with a baseball and it loosened a partial plate in his mouth. The next day we were playing at Columbia and a close call at third base went against Maine. Jack raced onto the field, let out a roar and his partial plate went halfway up the third base line."

"Our bench was stunned for a moment but finally someone snickered and the Maine team erupted," says Pete.

In 1966 Pete was rewarded for that devotion and loyalty to UMO with a

coveted Black Bear Award. "I remember I sat between the Governor and the university's president and I was so nervous I couldn't eat my lobster stew," said Pete.

A devout fisherman, Pet will spend retirement time seeking "the big one" and doing some work around his cottage at Beech Hill Pond.

But when it's time for that next UMO athletic contest, don't be surprised if you find Pete working the scoreboard or clock or just rooting on the sidelines.

Typical of "Superfan's" interest in athletes was the way he ended this interview. "I've got to go now," he said, "I want to see this high school basketball player who's working out with his team in our gym."

## Classifieds

**ALASKAN PIPELINE!** 10,000 to 15,000 workers needed this summer. This report examines job opportunities, working conditions, living costs and weather information. Also, complete list of contractors and subcontractors. Send \$3 to: EMPLOYMENT OPPORTUNITIES, Box 13721, New Orleans, LA. 70185.

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**SIXTH SILLY WEEK**



## Arm wrestlers ply to benefit CARE

by Laura Stanko

As the announcer read the pair of names the opponents approached the table in the center of "The Pit". Taking a seat they gazed at each other and shook hands. The rules were briefly explained for the final time. The hands, chalked to assure a tight grip, grasped, each part of the body correctly placed. The judge gave the signal, and a match of strength was on. Spectators in the stands shouted "keep your feet on the floor" and "keep your seat".

Over 60 contestants participated in the first UMO armwrestling tournament Saturday in the Memorial Gym. The event was sponsored by the Student Activities Office and Alpha Phi Omega, service fraternity. Philip Benway, APO chairman of the event said all the money received will be sent to CARE. Expenses incurred by the tournament will be shared by APO and the Student Activities office.

The double-elimination contest was set-up on international rules of hand wrestling. The breaking of one of these rules, intentionally or not, was the basis for the elimination of many contestants. The rules required the opponents to remain seated at all times with feet flat on the floor. Legs could not be braced against the table and elbows had to stay on the pad provided.

Each contestant was weighed in and classified according to weight. In the women's class, 130 pounds and under,

Linda Daniels proved to be the strongest with Mary Billings second. Cynthia Gerrish won the 131-pounds-and-over women's class. Luanne Peters was second.

Winners in the men's division were: Lightweight; David Rocque, first, George Varce, second; Medium Weight, Robert Thurston first, Greg Leckey, second; Light Heavyweight, Jack Bolster first, James Simeoni second, and Super Heavyweight, Scott Shulman first, Ed Benley second.

The event was judged by John Davis. Assistant judges were APO brothers Raney Benner, Eben Bradstreet, Dwight Corning, Phil Emery and Mark Foster.

Trophies and ribbons were presented to the winners. Door prizes were also awarded to contestants. Finalists now have the opportunity to wrestle at the Thomaston State Prison, which provided the wrestling table. □



A junior arm-wrestling participant.

## Medical school hearing approaches

by Rod Franzius

Amid the charges and countercharges, the demanded mass resignation of the Board of Trustees and the furor over a reduced university budget, the proposed Maine Medical School (L.D. 773) is scheduled for legislative hearing March 18.

Sen. Minette H. Cummings, sponsor of L.D. 773, will meet Acting Chancellor Stanley L. Freeman, Jr., Assistant Chancellor for Health Science Education Robert W. Coon, M.D., and Robert L. Ohler, an Augusta doctor, next week to plan a strategy for the hearing.

The Newport republican said, "It is still pretty much in the embryonic stage, but I don't think it has much of a chance."

She added, "Longley is going to veto it and I don't think I am going to be able to gather up the two thirds vote to override it."

Cummings claimed, "Its opponents, including Sen. Katz, think the bill is a foot in the door." She explained that although the proposal doesn't include plans for new buildings, the legislators think they may amount eventually to more expenses. First the school would be enlarged to better utilize existing facilities. Then the enlarged student body would be an excuse to build new dormitories.

Sen. Bennett D. Katz, chairman of the Joint Legislative Committee on Education, stated, "This is not the most beneficial time to introduce a new program, when we are having troubles funding the ones we already have," but added "I have not participated in any group to defeat it."

The Augusta Republican referred to "our sister state, Vermont" which, he

said, founded a medical school. Due to the state's limited financial resources, though, it has the highest tuition in the nation and has forced the University of Vermont to give up such activities as varsity football.

Dr. Kenneth W. Allen, associate director of student and science affairs in Coon's office, conceded that this is a bad time to be submitting a new program, but won't predict the medical school's future.

The former acting dean of the UMO's College of Arts and Sciences confirmed the chancellor's office is still pushing the proposal.

"Of course we're going to be pushing it. We've come this far. There's no point in packing up the fishing line at this point," Allen exclaimed.

Cummings commented, "I don't think there is any harm in getting Dr. Coon's input before the state. It will eventually lead to a medical school in Maine. I can stand the defeat."

She explained that Coon feels a medical school is the only way to get more interns in the state. And more interns, she said, is the only way to get more practitioners in Maine. □

## Agency locates research funds

This past fiscal year over \$3 million was brought to Orono by a little-known department, the Sponsored Programs Division.

The division assists faculty and staff in financing research projects by acting as a "go-between" for those seeking financial aid from federal agencies, private foundations, and state agencies. A major part of the divisions' function is to inform professors of services available to them and to process applications to the funding agencies.

"The Sponsored Programs Division sends material to professors, initiates programs, and brings experts together," explained John Kavanagh, one of the divisions directors.

Recently, money has been funded for programs of glacial exploration in Antarctica, research projects on Atlantic salmon, and a clinical engineering project for northern New England. □

## Peace Corps wants A&S majors

Peace Corps recruiters are looking for volunteers in Liberal Arts fields this year, contrary to reports of previous recruiting sessions which suggested the demand was for more technically oriented areas.

The Peace Corps currently has a membership consisting of about 75 per cent liberal arts graduates, according to Susan Alley and Todd Baumgardt, Peace Corps representatives, but the number of these applicants is on the decline. Because of this decrease, the Peace Corps is aiming its efforts toward the spring graduate in Arts and Sciences.

The recruiters are looking primarily for French- and Spanish-speaking students, oriented toward the social sciences. VISTA is seeking law or pre-law students and French speakers, while the Peace Corps needs mathematics, agriculture, physical and life sciences graduates, as well as

students skilled in a trade, Baumgardt said. Both organizations are looking for liberal arts students in Spanish, education (particularly tutoring), all civil engineering fields, health sciences and services, business and economics. The recruiters said there is a particular need for home economics and nutrition majors. Anyone with a strong interest or background in home economics or nutrition may be eligible, Alley said, since the need is world-wide and desperate.

Seniors interested in applying for the Peace Corps should sign up for interviews in the placement office at East Annex with Wayne Hesselstine.

Alley and Baumgardt will be on campus March 18 through 20. They will present a slide and discussion program on the 18th at 7:30 p.m. in the FFA Room of the Memorial Union. □

## Carpet stolen from Union

UMO police were called in to investigate a number of high-cost incidents this weekend.

Thursday, between 11 and 11:20 p.m., a nine by 12 foot tweed rug, valued at \$300, was stolen from the Sutton Lounge of the Memorial Union.

According to Bryan F. Hilchey, asst. director of police and safety, the thief or thieves may have taken the rug out through the south exit of the Damn Yankee room, where the pavement was found to have been scraped. The scrapes, he said, were probably caused by the rug being dragged through the exit.

The theft was discovered by Jean Thibodeau, the Union hostess that evening. Hilchey said Thibodeau saw the rug in the room at 11 p.m. along with four men. When she checked the room at 11:20, the men and floor covering were gone.

Police received a call from Michael Yannone of 319 Stodder Hall, just after 10 a.m. Saturday, complaining that his car had sustained damage the previous night. The damage to Yannone's Maverick, which amounted to \$300, included a caved-in roof, two bent windshield wipers, a broken antenna and scratches in the paint. Hilchey stated the destruction was evidently caused by someone walking over the top of the car.

A second Stodder resident was a theft victim this weekend. Claudette Thibreau of 200 Stodder Hall returned to her room early Sunday afternoon to find her pocketbook had been taken.

Police said the pocketbook was taken some time between 9 p.m. Saturday and 1:30 p.m. Sunday. According to Hilchey, Thibreau said she left her room in a hurry

Saturday night and could not remember if she closed her door, which was locked. When she returned Sunday, the door was closed and locked and the pocketbook was missing.

The total value of the handbag and its contents came to \$108, including a \$55 pair of eyeglasses and \$23 in cash. □

## Budget tentative Neville reminds

President Howard R. Neville has issued a memorandum to the members of the university community to diffuse some of the panic which may have arisen over Governor James B. Longley's proposed budget cuts.

Neville pointed out the budget proposal is still only a proposal, and has not yet reached even the preliminary legislative stages, where it could still be modified considerably.

"It is not yet clear, nor is it likely to be for some time, just what the level of state subsidy to the university system and to the individual institutions will be," said Neville. "Until many more discussions have taken place, we will not be able to begin to formulate operating budgets for 1975-76."

The chancellor's office has requested resource reallocation proposals from each of the campuses to determine what changes would be possible if the governor's budget is approved. Neville emphasized the requests were for "a sketch of how restructuring might be accomplished," and not a "concrete set of proposals" as might have been believed before. □



## An interview

## Robert J. Lurtsema ... a different breed of disc jockey

Without fail, he arrives at the studios every morning, at 6:30. After glancing at the papers and wire reports, he gives a short newscast at the start of a five-hour program of classical music. At noon, he begins work on future programming, finishing in early evening in time to regularly attend a concert, ballet, or the like.

With all this, does Robert J. Lurtsema have much time to himself? No, he says, but if his work were not a challenge, he would not enjoy it. It also helps if you can get by on four or five hours of sleep.

Listeners of WMEH-FM will recognize Robert J. Lurtsema, who hosts a daily program, *Morning Pro Musica*. I recently visited with the host in Boston, at the studios of the originating station, WGBH-FM. Not sure of what to expect after listening to him many hours on the radio, I arrived while Lurtsema was doing the news, and waited to be taken to the studio. I was greeted by a well-rounded person of moderate height, sounding the same as the voice on the radio.

For someone with no formal training in music, it is interesting to listen to his presentation. Before playing a piece, Lurtsema tries to give background on the composer as well as the work itself. The information used is obtained from a small library of musical literature in the studio, as well as notes picked up here and there on record sleeves. The deepness of his voice, combined with an air of knowledge, gives the listener a very authoritative impression.

told by other persons at the station to go home he replied "I might as well be miserable here as at home." The morning I spent in his studios, Lurtsema had a cold as dismal as the weather outside, but he kept on going.

One part of the program Lurtsema does not particularly enjoy is the news, but for a different reason. "There are a lot of things in the news that you don't want to be the one to reveal," he explained. Backing this up, he was once quoted in the *Wall Street Journal* as saying "the news is so depressing, the music so inspiring, that I'm going to skip the news, read the weather, and go on to the music."

The morning I spent with him, he showed a wire story telling of the army's plan to kill millions of birds plaguing a base in Kentucky. He just sat and shook his head. The gravity of the message was there.

Finishing the broadcast at noon, the afternoon is spent programming *Morning Pro Musica* approximately three months ahead. It takes Lurtsema as much time to plan each show as it does to air it. There are various reasons for programming so far in advance. Scheduling for afternoon and evening broadcasts at the six stations which air *Morning Pro Musica* is done after this to avoid repetition, and lead time must be given to publish program guides most of the stations distribute. Also a copy of programming is sent to the local record dealers, who stock up in advance.



"the news is so depressing, the music so inspiring, that I'm going to skip the news, read the weather, and go on to the music. . ."

"This is a learning experience for me," he explained. "The more I learn, it seems, the less I know." While on the air, Lurtsema has a polylinguistic sound as well, pronouncing each foreign language as if it were his native tongue. He feels each composer has the right to have his name pronounced as he would pronounce it himself. And when there is a question on a phrase or passage, Lurtsema has a list of persons to contact who can set him straight.

Lurtsema first obtained the job in 1971, filling in for the regular host on weekends. That October he was asked to host the show Monday through Friday. He accepted, but for sake of continuity wished to continue on weekends as well. The station had different ideas, however, feeling the daily routine would prove too much. WGBH yielded in 1973, and allowed Lurtsema to go seven days per week, thinking after one month he would have enough. After two years, he is still on daily, except for sporadic vacations here and there.

During this time, Lurtsema has not missed a single day, "but there were times I was tempted." He told of one morning spent huddled in the studio with his coat on, shivering with a high fever. When

"It is a challenge to fit in everything," he explained. The program offers series running for extended periods featuring a category of works by a single composer. Also, on each composer's birthday, Lurtsema features his works. Starting with these, he fills in with works complementing them, leaving slots for news and short filler pieces. "The little pieces added in depend on the weather, and the general feeling of the day."

"Bach and Mozart are probably the two who get more playing than any other composer," says Lurtsema. *Morning Pro Musica* almost always runs chronologically through the day, playing medieval and baroque composers earlier in the morning, holding contemporary artists for later. "There is something easy and dependable to wake up in the morning with Bach and Vivaldi." Jokingly, he added he didn't want to be responsible for someone stabbing themselves in the eye with their toothbrush after being jolted awake by a contemporary piece.

Lurtsema admits there are pieces played he does not personally like. But when there is so much from which to choose, "it becomes very difficult to eliminate my personal biases. I generally don't like to make opinions on the air, but I like to help people

make their own." When having a choice between two or more different recordings of the same work, invariably he chooses the one played the longest time ago.

Before hosting *Morning Pro Musica*, Lurtsema spent many years in off-broadway theatre productions and painting. He admits a desire to return to acting, doing something in a local production. "It's a funny thing about the stage bug...it keeps nibbling at you, and finally you go back."

When taking over the program, something had to go, so it was acting. In February, he had an exhibit of paintings in Concord, New Hampshire, done mostly before 1971. His work is done in geometric abstraction; due to their intricacy, his paintings require a great deal of time, upwards of 4-6 weeks each. And spending this much time on one canvas, it leads to very high prices. Painting is now an infrequent occupation, due to lack of time, and if he takes a theatre part, it will have to go altogether for a while.

After an eleven hour workday, Lurtsema spends evenings at a concert, ballet, play, or similar production, as well as keeping up with local art galleries. "It is important for the host of *Morning Pro Musica* to keep up with what is happening in the area."

Lurtsema's personal listening choices at home are deeply ingrained with ethnic music, such as Ravi Shankar, Swiss yodel music, as well as classical music and jazz. "I like jazz...folk music...I generally don't like what is called hard rock...I like any kind of music that is well-performed and has innate qualities of 'good music.'"

Lurtsema is not married, but has lived with Lilian Myers for the past six years. She works as an architectural consultant, and Lurtsema describes their relationship as independent of each other. With all his activity, she does not attend everything he does. "She needs more sleep than I do," he explained.

by Steve Ward



# reorderings

## More ORPHAN than not reflects development

*More Orphan Than Not*  
Orphan  
London XPS 645

*More Orphan Than Not* is the third lp to be released by Orphan in as many years, and it, more than the previous lp's reflects the band's development over the past several years.

This reviewer first saw Orphan back in 1968, when they were almost the house band at Irwin's Winnepesaukee Gardens in New Hampshire. At the time, the band was working in the traditional rock vein, in contrast to the country-flavor of their current music. But it was evident then that given the chance, this band had sufficient talent to make it big.

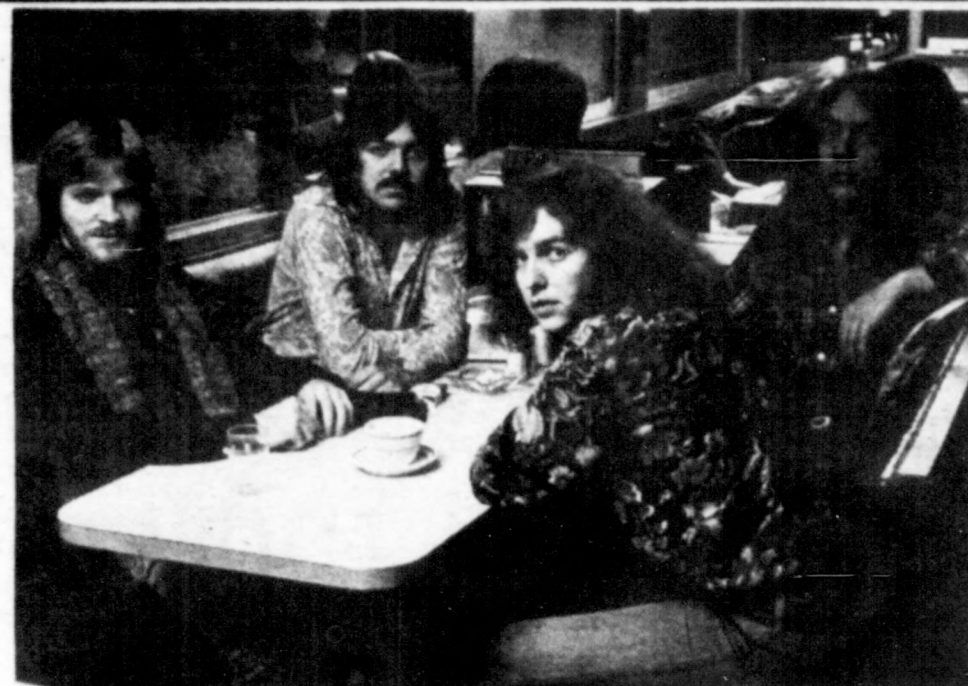
Led by writer-guitarist Eric Lilljequist, Orphan produces a good-natured Pocoesque style of country rock. The vocal harmonies on this album, consisting mostly of Lilljequist and writer-guitarist Dean Adrien's blends, are smooth, often high, and reminiscent of early Youngbloods.

Having grown up, lived, and worked in and around Boston all his life, Lilljequist as usual draws on a good amount of Boston talent for back-up on the lp—including former Orphan pianist Bruce MacPherson; Lloyd Baskin, once organist for Sea Train; and of course, Jonathan Edwards, a long-time friend and compatriot of the band.

Edwards had for years lived with the band at the "Orphanage" in Boston, a large rambling house where the band lives and often works. Orphan usually accompanies Edwards when he goes on the road, and Lilljequist wrote the title cut of Edwards' latest release *Have Yourself a Good Time for Me*, which also appears on this album.

Side one includes four Lilljequist tunes, one by Adrien, and a rolling, good times version of the Beatles' "What Goes On." The first cut "That's What You Said," is the strongest on the side. It features Lilljequist's slide guitar work interlaced between the lines of a fast-paced thumping country-rocker.

"Be Yourself" and the softness of the band's recent adoption of the country vein adds to their appeal. "Don't Go Foolin' Me" is a slow, simple ballad that laments



Orphan

the love life of your typical musician. It falls just short of being corny, but still, it's sincere.

Orphan's rendition of Jonathan Edwards' classic "Train to Glory" on side two is without doubt the highlight of the lp. Backed by Edwards himself on vocals and harp, the band has put together an energetic, driving version of this song that is paced by Lilljequist's super slick guitar riffs.

The side begins with "You Give Me Such Good Lovin'", a song that reminds the listener of Orphan's earlier hard-rocking days. David Woodford's horn arrangements on this song add a good deal of spice, although they seem to be in the way on some of the other cuts.

"You Don't Know How I Cry", written by Lilljequist, is typical of his earlier writing, and reflects his absorption of Beatle-style harmonies and Stones-style guitar work. All in all, a decent cut—one

that tends to stick in your mind. It's amazing that AM radio hasn't picked up on it.

Side two is rounded off with the band's version of "Have Yourself a Good Time for Me", which varies only slightly from Edwards' rendition, and "I've Been Working", written by Van Morrison. Although "I've Been Working" has a certain appeal, it's almost as if it was thrown in as a showcase for Woodford's horn arrangements. But if it was, at least it's a success as such.

As a whole, *More Orphan Than Not* is quite a likeable album—especially if you like country rock. The additions of MacPherson's high vocals and piano work and Edwards' vocals and harp are a big asset and help to provide a smoother blend of material.

Orphan was seen lately on PBS's *Soundstage* program backing up Tom Rush, and the combination was indeed a good one. Although the band has been fairly slow in developing top-notch material, *More Orphan Than Not* represents their latest step, and it's one in the right direction. You can expect more and better from Orphan in the future. □

by Steve Parker



You  
Gong  
Virgin VR 13-113

Gong is a new band on the U.S. scene, with *You* their first release in this country. A British group, they enjoy great popularity in their home country as well as on the continent.

*You* is an eerie melodic trip to the planet Gong—a fictitious orb on the other side of the sky. The theme surrounding all Gong's recordings focuses on the planet. At the beginning of this record, Zero, the central

character, has just come down from his mystical trip of Radio Gnome 2, *ANGEL EGG*, (Gong's second recording), and finds himself in bed. He proceeds on a trip above the clouds, deep within his crystal clear temple of will and imagination, seeking to achieve one-ness and attainment of that permanent natural high which would transform the world into a better place to live. The album finishes with Zero on the wheel of life and death, the cycle of death and rebirth, seeking one.

Needless to say, the record has very deep overtones of Zen Buddhism, of which Gong, having a great following in Europe, is a mutated offshoot. To understand the entire recording, (which has the words printed on the record sleeve), a knowledge of far east religions proves helpful.

From a musical standpoint, *You* is a strange trip combining electronic instrumentation with more traditional forms. Gong is trying to achieve an implausible realm of futuristic preludes and improvised—seemingly discordant—melodies, through the use of electronic adaptations. The musical forms range from rock, jazz, and space age moog, to krishna kabals, and derivatives of gregorian chant passages.

The illusion of space travel is easily accomplished in Moog sections of the album by soft scales going up and down repeatedly. Overall, the recording quality is high, with highs holding their own against the lower octaves.

If you're into Zen, or if you really get off on strange sounds and tonal forms, then *You* is for you. But it is definitely a great distance from top-40. Some of the stranger passages in *You* are similar to effects which the now-gone Moody Blues have used. But the overall recording is far even from their style of music. □

by Steve Ward



The Souther, Hillman, & Furay Band  
Asylum 7E-1006-B

The only way to make a buck these days seems to be to throw a bunch of big name performers into a recording studio and see what happens.

David Geffen, one of the head honchos at Asylum records, a fast-growing label, had the idea, and J.D. Souther, Chris Hillman, and Richie Furay had the talent. It looks like Geffen will make some money with SHF, but it's going to be at our expense.

Souther, a side man as well as a writer for Linda Ronstadt and Joe Walsh (to name a few), is out on his own for the first time with SHF.

Hillman may have finally found a home after skipping back and forth between the Byrds and Stephen Stills.

Furay, a former Buffalo Springfield guitarist, left Poco when he decided they just weren't going to make it in the big time. When he left, he took Poco's sound with him and made a new band by adding a few new names.

"Fallin' in Love" and "Believe Me" are strongly derivative of Poco—obviously Furay cuts. Souther adds his ballad style with a handful of fairly good songs. From the sound of it, Hillman just contributed to his name.

It remains to be seen whether another Poco will develop from SHF. But with inflation hitting our back pockets as the cost of vinyl goes up, you're better off to forget SHF and get a hold of some vinatage Poco. □

By Scott Snedden



Dan Fogelberg  
*Souvenirs*  
Epic KE-33137

My ears are eager for something new and I think I've found it.

Dan Fogelberg's *Souvenirs* brings back a fresh, imaginative stule that touches country rock while simultaneously blending in that unique Fogelberg sound. Side one tends to flow smoothly, with the ever-present slide guitar work of Joe Walsh and background vocals by Graham Nash and the Eagles.

Henley, Meisner, and Frey of the Eagles bring to the album a different sound, in the form of the *Front Line Gardenia Choir*. Joe Walsh contributes his talents on production as well as on slide and acoustic guitars.

*Souvenirs* doesn't seem like Walsh's style, but his presence is felt throughout the work, as that of the other members of Barnstorm, his former back-up band.

With this work, Fogelberg has taken a step in the right direction. Hopefully, his next will be in the same direction. □

By Scott Snedden

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## film

## Film festival to explore women's role in society

The new Office of Women's Programs and Services this week sponsors *The Women's Film festival*, a series of features and shorts exploring the female sex and their problems in contemporary society.

Joan Shagoury, a member of the festival committee, explained that the basic purpose of the festival was to present film "with a more feminine emphasis," something which she thinks is seriously lacking in the general run of Hollywood product which is usually shown on this campus.

"They are films about women," said Shagoury, "and their social roles, the movement, and famous women. Yet they are also films about all people's problems."

Costing \$1800, met by grants from seven different groups, the series will be showing on the UMO and BCC campuses without charge and free childcare will be provided.

The features include Ingmar Bergman's shattering study of three sisters, *Cries and Whispers*, which won the Oscar as best foreign film of 1973. Starring Harriet Andersson, Ingrid Thulin, and Liv Ullman, the plot mechanics have at times been criticized as wishy-washy melodrama but the acting and Sven Nykist's remarkable color photography, emphasizing reds, make *Cries and Whispers* a completely engrossing experience.

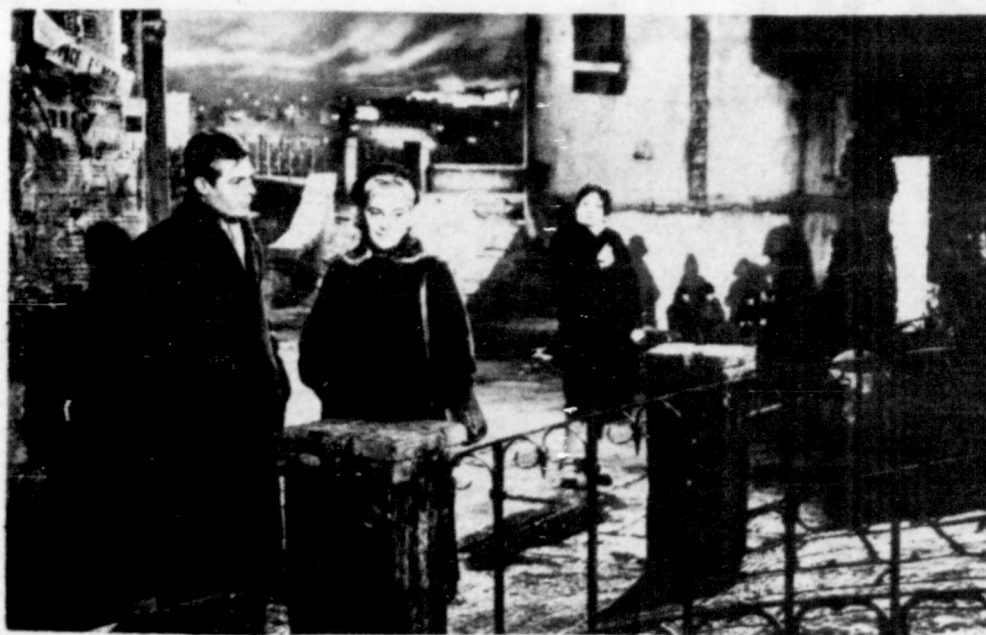
Mai Zetterling's *The Girls* concerns three actresses on a road tour with "Lysistrata," the first feminist play written during the 5th century by Aristophanes. The three women begin to undergo influences of the play that causes them to look at their own lives; the film explores, as its director says, the fact that "a woman is emotionally formed by men and never quite breaks free of them even if she would like to...." This Swedish film stars Harriet Andersson, Bibi Andersson, and Gunnel Lindblom and opened the recent "Festival of Women's Films" held in New York.

Judy Collins directed *Antonia*, a documentary of Antonia Brico, the extraordinary woman conductor who has earned respect and recognition in a world traditionally reserved for men.

The 25 short subjects range from abortion, a mother of quintuplets, lesbians, grandmothers, and blues singer Bessie Smith.

The schedule is as follows: *The Emerging Woman*, *Janie's Janie*, *Home Born Baby*, and *Child Care: Liberation* on Thursday, March 6 in the Student Union (BCC) from 1 to 4 p.m. On that same day, *Cries and Whispers* will be shown in 120 Little Hall (UMO) at 7:30 p.m.

On Friday, *How to Make a Woman*, *Woman House*, *The Grandmother Film*,



Luchino Visconti's 1957 film has its first American showing in ten years at UMO this Thursday in 100 Nutting at 7 and 9:30. Based on a short story by Dostoevsky, the film was imported from England and stars Marcello Mastroianni and Maria Schell.

and *St. Louis Blues* will be shown in the Memorial Union (UMO) from 1 to 4:30 p.m. and later *Make Out Woo Who?* *Mary Wilson* and *The Girls* will be shown there at 7:30 p.m.

On Saturday, *To Be Young, Gifted, and Black* will be shown at 10 a.m., *The Women's Film*, *Sandy and Madeline's Family*, *Joyce at 34*, *Happy Mother's Day*, and *Women Who've had an Abortion*, will be shown from 12 to 4. At 7:30, *Sometimes I Wonder Who I Am*, *From 3 a.m. to 10*

p.m., and *Antonia* will be shown. All Saturday films will run in the Bangor Room of the Memorial Union.

On Sunday, March 9, *Home Movie*, *The Ceiling*, *Take This Woman*, *Anything You Want to Be*, and *Virginia Woolf: The Moment Whole* will play at 1 p.m. to 4 p.m. The festival closes Sunday evening when *Salt of the Earth* and *Felicia* play at 7:30 in the Memorial Union.

by Bill Gordon



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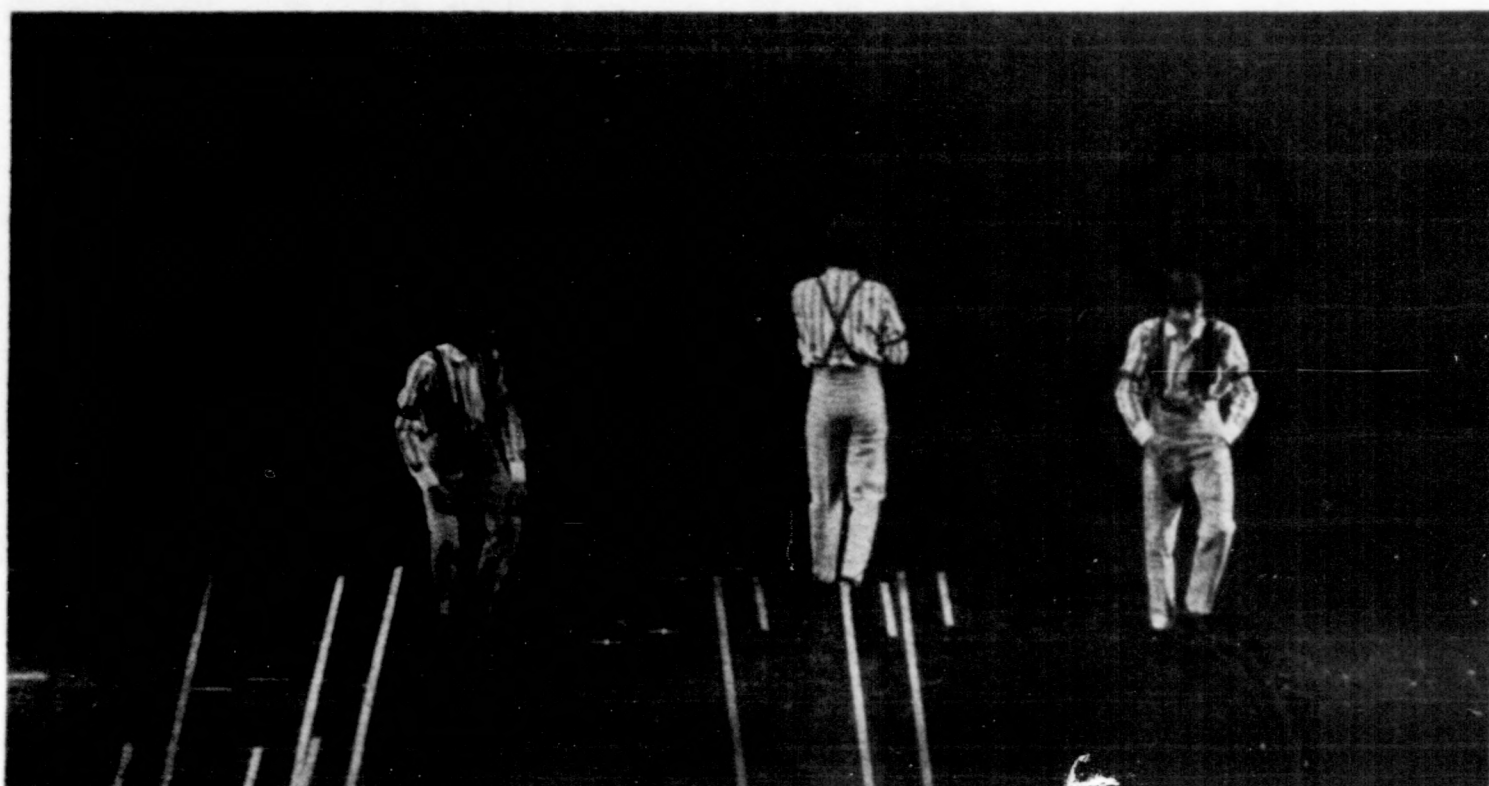
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# dance



comin' . . . goin'

Don Redlich dances *Passin' Through* Saturday night at Hauck Auditorium. comin', lookin', gettin', losin', gainin', and goin' were the impressions he conveyed to the audience.

## Redlich company ... tripping Hauck fantastic

Saturday night I had the good fortune of seeing the Don Redlich Dance Company do their thing. With an almost ceaseless energy they pulsed about the stage in a precise and eloquent manner. They very nearly defied their human forms and became spineless, rolling, and bending jellyfish.

Their movements were loose and free, using every part of the body in every

conceivable direction and position. The dances were so engrossing that one could do nothing but stare in utter amazement at the beauty of form in this new type of dance.

Modern Dance contains many of the features of mime and ballet. It resembles mime in that each dance is choreographed to tell a story but it's more abstract and not as defined as mime. The qualities of ballet are apparent in many of the steps, leaps and runs included in the dance, but there are many parts of modern dance that appear ungraceful and ugly—but they serve a purpose. There is more freedom in modern dance. "The sky's the limit" and the freakier the better. There are a lot of angular movements, stomping, jerky steps, grunts, squeals, screams, etc. It follows the contemporary trend toward deliberate audience bewilderment using a wild combination of music, costuming, and lighting to supplement the dances.

Most of the additive elements in the dance numbers were simple and always relative to the piece. The opening number had both complex music and a film of different colored splashes and swirls of white light projected on the back wall. The dancers wore skin colored leotards with silver plastic strips that reflected the light hanging off their bodies. Together with the dance, it created a fascinating effect that held the audiences full attention throughout the number.

The dance company has its home base in New York. Don Redlich, choreographer and lead dancer for the company is a

teacher of dance at the Julliard observatory and at Sarah Lawrence College where he has taught since 1965. Redlich is without a doubt an extremely agile and capable dancer. More than once I marveled at his ability to keep his body completely under control and still give the appearance of having no ties or limitations in his dance. He proved his versatility in two solo performances, "Passin' Through" and "Earthling." "Passin' Through" was set to traditional banjo music performed by Pete Seeger. In the dance Redlich created a very folksy sometimes comical atmosphere. As if in direct opposition, "Earthling," danced to music by Claude Debussy created a serious mood with soft lights and the intensely difficult and beautiful movements of Redlich's tall thin body in motion.

Irene Feigenheimer has been a member of the company since 1971. She also dances with the Blue Mountain Paper Parade and the Cliff Keuter Dance Company and currently teaches in her own studio. Feigenheimer showed professional background in her graceful leaps and runs about the stage. Her face was particularly expressive and she never lost that sense of energy that is so much a part of the group.

Wanda Pruska, Barbara Roan and Billy Siegenfeld make up the rest of the traveling cast. They are also teachers of dance in New York and have a firm foundation of solid technical schooling behind them. They worked well with each other and created an air of confidence that eliminated any doubt of their professional ability.

The Don Redlich Dance Company's performance at Orono was sponsored by U.M.O's Arthur R. Lord Fund and the cultural affairs committee.

by Durrell Buzzinni

# art

## Michael Lewis exhibits

"What is essential in a work of art is that it should rise far above the realm of personal life and speak from the spirit and heart of the [artist] as person, to the spirit and heart of humankind"...Carl G. Jung

Michael Lewis, associate professor of art at UMO, is currently showing his work in gallery one of Carnegie Hall.

The exhibit, running March 1-3, contains paintings, drawings, and sketches Lewis has done in the last few years. Many of the works are mural paintings done in oil and arranged in story telling sequence. Lewis takes special pride in these, calling them stories on canvas.

In past years, Lewis has exhibited in Carnegie, but many fellow professors and art students have termed this exhibition his best ever. The entire gallery is filled with talented brushwork and creative drawings. Lights have been set to illuminate all works.



Lewis paints with a story. Once again he has presented paintings and sketches that do indeed tell a story. Terming his paintings expressions of inner feelings, he weaves a tale into all presentations.

Lewis has entered national exhibits in New Jersey, Indiana and New York and has also entered international competition in New York City.

A reception for the artist will be held between two and five p.m. Sunday, March 9 in gallery one of Carnegie Hall. Lewis will be there to answer any questions about his paintings.

## WMEB forums

All Forums are at 9:00 p.m.

Gay Forum: March 6 - Gay-Straight Relationships; March 13 - Homosexuality and the Church

Human Sexuality Forum: March 9 - Birth Control; March 16 - Masturbation

Women's Forum: March 4 - Women's Film Festival; March 11 - Tentatively scheduled--Abortion

Open Forum: March 10 - MUAB; March 17 - The Maine Campus

Instant Replay: March 5 and March 12 - To be announced

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# performance

## Sandy Ives at the Ram's Horn

It is always a treat when Sandy Ives performs at the Ram's Horn Coffeehouse. Saturday night was no exception.

Edward D. Ives (Sandy) is a professor of folklore and director of the Northeast Archives of Folklore and Oral History, located in the basement of South Stevens Hall. He plays at the Ram's Horn twice a year and always plays to a capacity crowd, around 75 people.

The Ram's Horn coffeehouse is at 33 Grove St. which is just past York Complex. I arrived there early Saturday evening with the hope of identifying Sandy's audience appeal. Daphne Stoner, a member of the Coffeehouse Committee and in charge that night, was getting things set up for the evening. She had started a fire in the fireplace and was drying damp wood just brought inside, by standing the wet logs up on end and placing them around the fire. I asked her why so many people come down to the coffeehouse when Sandy Ives is playing.

"They like his music, his style. Sandy does a really mixed evening—from folk to classical music to telling stories," she said.

People arrived in one's and two's and slowly filled the coffee house. Before Sandy played, I circulated around the room's 15 tables and asked people if they could describe Sandy's appeal.

"He has a different style, a different approach to music. He is a lot of fun to listen to," said Jonathon Smith of Orono.

"I like his bawdy songs," came from many people in the room.

"...He's Sandy, someone you can talk first name to. He's been around—very low key," said Dick Raillor of Bangor.

"I like the old folk tales. I like what he's doing. I think a lot of old songs would be lost without him. No one sings that type of song anymore. It's refreshing. I appreciate a lot of the things he's doing," said Judith Farrin, a philosophy major.

"I haven't heard him before. I came because he's writing to my adopted grandmother. What else can I say," said a UMO junior.

"Sandy gives those of an urban background a window on the world of folk culture. He has respect for tradition and is interested in things people never bothered to find out. He is extremely well educated, but does not distinguish between 'high culture' and 'low culture,'" said a person who preferred to remain anonymous.

At 9:15 Sandy opened by tapping on the microphone and asking, "Is this thing doing any good?...Then shut the damn thing down." He then sang *Round Cape Horn*, a sea song he learned from Gale Huntington. Sandy Ives is a man of 50 with long curly hair and a graying beard. His shirt collar is open at the neck and the sleeves are rolled comfortably up his arms.

Sandy says lately he finds his thinking possessed with two subjects, death and war. He reads a poem he's written in tribute to a friend, Sam Ealcin, and plays

*Shantyman's Life*, a song Sandy learned from Sam. He follows this by singing a long ballad, the *Cumberland Crew*, about a Civil War sea battle where the Confederate frigate *Cumberland* is rammed and sunk by the Union's ironclad, *Monitor*.

Sandy then recites Gilbert Keith Chesterton's *Lepanto*, a poem of a Spanish-Turk sea battle in the 1500's. Sandy said it was a poem his father used to read him and he fondly remembers being rocked to sleep by it.

"Dad had one of those good reading voices. It was quite nice. I wish you could have heard it." Sandy then with his own voice recites the poem and for the audience, recreates that memory.

He follows *Lepanto* by reading Randall Jarrell's *The Death of the Ball Turret Gunner*. It is a vivid anti-war poem where the WWII gunner sees himself being washed from the turret with a hose. Sandy ends the set on a much lighter note by singing the traditional ballad *Brother Henry Thompson* that contains the recurring rhyme, "A chaw of tobacco and a little drink won't send your soul to hell."

During the break, I talked with some people who told me it was their first time hearing Sandy. I asked them for their reactions.

Paul Castrovillo, an entomology student said, "He uses his voice as an instrument, which isn't too common nowadays. Half the musicians you hear today play so loud you can't hear the words. He's different from what you normally hear."

Another student said, "He's an interesting guy. He has quite a repertoire—he keeps a lot of stuff in his head. He can tell stories; there's no doubt about it. You can tell he likes what he's doing."

A person who identified himself as a classified employee said he had heard Sandy before and added, "I just really like to listen to him. I like his stories and his songs. You get the feeling you'd like to meet him."

"It was about what I expected, to be entertained in a variety of ways," added a student at the same table.

Sandy opens the second set with two light-hearted and witty, traditional folk songs. Of one Sandy admits, "I dirtied it up a little." Later Sandy read *pete the*



Sandy Ives

*parrot and shakespeare* from Don Marquis' *The Lives and Times of Archy and Mehitabel*. Pete is a reincarnated parrot who recounts a tavern discussion between William Shakespeare, Ben Jonson and Francis Beaumont. In it Shakespeare laments that he's in the "theatre game" and not writing sonnets. The piece ends on, "what poor Bill wanted was to be a poet."

Sandy read his favorite piece from Don Marquis, one called *freddy the rat perishes*. Here a rat and a tarantula fight. The rat loses and is dropped from the fire escape with "military honors."

In the tradition of the broadside balladeers Sandy sang his *Fight Song for the Trustees* - "Sung at a dark moment in the campaign by a loyal trooper of twenty

years service," Sandy said. He wrote the words and set them to the traditional tune, *March of the Men from Harlech*. "...courage, don't resign" is a recurring phrase in the song.

Sandy played two classical pieces during the second set, *Pavane* by Sanz and *Etude #6* by Villa-Lobos. "Classical guitar is what I'm most interested in now and is what I'm working the hardest in now," he said.

Sandy has been playing for a long time. "I bought my first guitar in 1949," he explained. In 1959 he recorded *Folksongs in Maine* on a Folkways label.

Sandy Ives came to UMO in 1955 as an instructor in English. He is a writer, a poet, an educator and a musician; and he genuinely and honestly shares all of these with his audience. □

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# books

*Steps*  
by Jerzy Kosinski  
Bantam Books. 95 cents.

An innocent village girl is lured to a city hotel by a man with a wallet full of credit cards. A man is stranded without funds on a backward island; starving and looking for help, he follows two fat women sunbathers back to their house, where he is pinned to bed and "manipulated, squeezed, pressed, and thumped." A man arrives by train at a small station, asks if there is "anything of interest happening locally," and is taken to a farm where he watches a frail woman copulate with a large animal, to the cheers of a group of local men. A man is mistreated by the farmer he works for; in revenge, he loads balls of bread with fishhooks and crushed glass and feeds them to several of the local children, including the farmer's little girl. A man, along with a few of his friends, captures some butterflies, puts them into a glass jar, places the jar upside down on a

table so that its neck overlaps the edge a bit, and proceeds to hold lighted matches under the rim, killing the butterflies.

These are the kinds of stories you're in for if you actually plan to read this book after hearing this much. The "man" in each of them is the narrator, who writes in the first person in a very detached and matter-of-fact style, as if there was nothing at all out of the ordinary about what he was saying.

The weirdness of the stories is heightened by the fact that they follow upon one another so quickly—there are no individual titles: these are not separate short stories—and that they're all happening to the same person. *Steps* has an eerie effect upon the reader: disgusting as most of the stories are, they still have a compelling interest about them.

The last three pages seem to address the reader directly, and make him cringe. If when you've finished reading this book, you don't feel like throwing it out the window, you're probably as weird as the narrator.

by Tim Allen

*The Rape of The Ape*  
by Allan Sherman  
Playboy Press

Go away all you Dr. Rubins telling us the antiseptic truth of what we can do, as if there really was some moral power behind you. People don't feel the guilt associated with sex that previous generations have and the fall of the American Puritan Ethic is why.

Alan Sherman, the 49-year-old pudgy comedian of HELLOMUDDA HELLOFAD-DA fame, has taken the history of man and sex and made a tremendously funny and yet dead serious account of it. Sherman shows he reader how hung up the world is about it's language and natural functions. "Fuck", he says. "Look at it. Sitting there all alone. Out of context, not bothering a soul. It looks innocent, even lonesome. But you and I know this is the worst word in the world. People have killed over this word, that's how dirty it is."

Sherman wrote that word 504 times on one sheet of typewriter paper before the anxiety left him. Thereafter the word did it's job. In the book when there is a description of sex, people don't "sleep with" someone. They don't "go all the way" they don't "have an affair;" they fuck. Wars, distrust, lies, etc...all stem from the A.P.E. Sherman says.

This A.P.E. gets a pretty close scrutiny and it comes out looking like Sherman

knows the guy. From the 1600's in England this ugly critter was lurking around everywhere making people do unthinkable things "for the empire" while they freely practiced flagellation and other assorted fun things instead. England is not the only victim as the colonies knew all too well.

The real beginnings of the demise of the A.P.E. Sherman says comes from WWII. When all the clean cut guys found out that there really were people that thought and talked dirty and didn't feel guilty about it. Case in point, the first morning in boot camp. The drill sergeant crashes into the dreams of the new recruits fresh from the A.P.E. with "Drop your cocks and grab your socks." The young lad now had to shit in front of his whole barracks and he had to clean it up too. What revelation to find out that others made noises talked in single syllabic filth, and enjoyed it. If that wasn't enough for the fellow there was the corporal in the orderly room who explained what T.S. chits were. "That's tough shit you motherfucker, now get out of here."

With the revelations of the war, the young went home and the A.P.E. was eventually brought to it's knees. This book is the history and fun saga of that struggle.

No brief synopsis of the history of the rise and fall of the A.P.E. can do justice to the job that Sherman has done. The reader will laugh, agree, remember, and lament his way through the best book on the subject of sex available for only \$1.95.

by David J. Rowson

*A Month of Sundays*  
by John Updike

John Updike is a master of the English language. His hero, the Reverend Thomas

He introduces us to his family and friends back at the parish. There is Jane, his frigid but good wife (maiden name Chillingworth; the manager of the desert "motel" is Ms. Prynne: see *The Scarlet Letter*); Alicia Crick, his ambitious organist and sensual mistress; Ned Bork, his "Effeminate, bearded" assistant minister, who nevertheless is also getting it on with Alicia; Mrs. "Frankie" Harlow, a devout churchgoer who comes to Rev. Marshfield for spiritual—sexual fulfillment; plus the minor characters of his teenage sons, his senile father, and the numerous undersexed housewives of his congregation, who come to his counselling sessions for spiritual guidance and walk away feeling great.

Rev. Marshfield has been dismissed as pastor of his church and sent to one of the "square states" in the Southwest, there to be rehabilitated along with other morally unorthodox clergymen. They will all stay together in an omega-shaped halfway house—Rev. Marshfield prefers to call it a motel—for one month. The daily regimen consists of writing *Ad libidum* in the forenoon, golf and daquiris in the afternoon, and poker at night. Restrictions: "No serious discussions, doctrinal or intrapersonal. No reading except escapists. The Bible above all is banned. No religion, no visitors, no letters in or out." The idea is to purge all frustrations and neuroses, sexual or otherwise, in the one relaxed month away from home. Rev. Marshfield's daily writing is what makes up the 31 chapters of this "Month of Sundays." Marshfield, is a fornicator of the American housewife. They might just as well be the same thing, because in this book effect is the same: murkiness. It's not that we don't appreciate the author's power of expression, or prejudice his minister's habits, it's that when we've finished reading the book we're left with the gnawing question: Why? What has been the purpose of all this?

Our dear Reverend is caught in a bind. He loves Jane (he constantly stresses what a good person she is), but alas, under her "sex had become a solemn, once-a-week business, ritualized and worrisomely hushed." On the other hand, with Alicia, "what fun my forgotten old body turned out to be." Still, he sees the advantages of staying with Jane—the children, the house, his ministry—and tries to assuage his guilt by pairing her off with Ned.

But Ned, as mentioned, has recently come into favor with Alicia ("Perfidy, thy name might as well be Bork."). And presently, Alicia, ambitious as she is, makes a scene, demands that Rev. Tom make a decision between Jane and her ("I think it is *his* duty to shit or get off the pot."), is rebuked, and revengefully blows the whistle on poor Tom. But not before much more exciting action has taken place, too exciting and intricate to go into in this our limited space. Let it suffice that Tom gets into numerous other scrapes before being sent off (classified by his deacons as suffering from "distraction") to the arid Southwest.

Apart from Rev. Tom's vivid description of his sexual adventures, there are other points of interest in this book. Updike peppers the story with theological reflection (the reverend delivers mock sermons on each of the four Sundays of the month), work play ("Golf gold, good, gods, nods, nous, gnus, anus, Amos"), and humor.

He is also implicitly investigating the act of writing itself. We see Rev. Marshfield as if sitting at his typewriter in the motel, telling us what's going on around him, sometimes trying to seduce Ms. Prynne (because he knows that she reads his writing each day), and letting typographical mistakes go by uncorrected. He occasionally makes mention of the fun it is for him in being able to control his characters. Jane, Alicia, Ned and the rest become like puppets to him. This has a strange effect on us the readers, because it removes us one step from the action: we're watching Rev. Tom who is watching Jane, Alicia, etc.: a very strange feeling!

But that's about all that can be said in favor of this book. It's interesting. It's humorous. It's clever. It gives us an odd feeling. But once we put it down, we are left curiously empty.

Updike has put a good deal into *A Month of Sundays*—his great command of the language, his complicated but attractive writing style, his obviously extensive knowledge of theology and the Bible—but he has left a great deal out: namely, substance. The tone of the book is mainly tongue-in-cheek. Religion and human relations are used as foils for the author's cleverness. Nothing is sacred. Anything is fair game for humor, just so long as it can sustain our interest. And we don't perceive any change in Rev. Marshfield at the end: bags, all packed, and Ms. Prynne slips into his room for a quickie. Satisfied, Rev. Tom returns home to wife and family.

Whom is the joke on? Us? Perhaps it is. At least it appears that John Updike would have it so.

by Tim Allen

## NOTICE TO ALL STUDENTS PLANNING TO STUDENT TEACH IN THE FALL 1975 OR SPRING 1976 SEMESTERS

Applications will be available on Monday, March 3, for all students planning to student teach in the Fall 1975 or the Spring 1976 Semesters. You may pick them up at the Information Desk anytime Monday-Friday, 8:00 am - 5:00 pm. The deadline for returning these applications is Monday, March 31. If you have any questions, please come to the Student Teaching Office, 135 Shibbles Hall.

## JOB OPPORTUNITIES

Maine Student Action Corps is your volunteer placing agency. Use us! 2nd floor Union just past Abenaki office 581-7061

volunteers to participate in swimming program with the Homes Unlimited in Bangor. Involves one night a week to take them for a 45 minute dip. For further info. contact Debbie Guernsey at 866-2389 between 4 and 6.

I need people! to help me organize and run an afternoon program for children on French Island Old Town...including crafts, storytelling, puppetry, singing and any other ideas you can come up with...transportation provided...just time, zeal and dedication required! Please call Kathy Roberts at UMO children's center or at home—827-7241.

Also we could use some craft people to set up a craft-enrichment program in a local elementary school.



# Campus Arts Calendar

## FILM

### Wednesday, March 5

"A Raisin in the Sun", IDB Movie  
130 Little Hall 7:00 & 9:30 p.m.  
"Food Supply: It's effect on civilization" Sandwich Cinema, North Lown Room 12 noon

### Thursday, March 6

"White Nights" Italian Film Festival,  
100 Nutting Hall 7:00 & 9:30 p.m.  
"Cries and Whispers" Women's  
Film Festival, 120 Little Hall 7:30 p.m.  
"The Emerging Woman", "Janie's  
Janie", "Home Born Baby", "Child  
Care: People's Liberation" Women's  
Film Festival 1 to 4 p.m. Student Union,  
Bangor Campus  
"A Raisin in the Sun", IDB Movie,  
130 Little Hall 7:00 & 9:30 p.m.

### Friday March 7

"Singin' in the Rain", MUAB Movie  
100 Nutting Hall, 7:00 & 9:30 p.m.  
"How to Make a Woman", "Woman  
House", "The Grandmother Film",  
"St. Louis Blues" Women's Film  
Festival 1 to 4:30 p.m. Memorial Union

### Saturday, March 8

"The Maltese Falcon" MUAB Movie,  
100 Nutting Hall 7:00 & 9:30 p.m.  
"Antonia" Women's Film Festival,  
Bangor Room, 7:30 p.m.  
"Young Gifted and Black" Women's  
Film Festival 10 to 12 noon  
"The Women's Film", "Sandy and  
Madelaine's Family", "Joyce at 34"  
"Happy Mother's Day" and "Women  
Who've had an Abortion" Women's  
Film Festival 12 to 4 p.m. Bangor Room

### Sunday March 9

"Home Movie", "The Ceiling",  
"Take this Woman" "Anything You  
Want to Be" "Virginia Woolf: The  
Moment Whole", Women's Film  
Festival, 1 to 4 p.m. Bangor Room

"Salt of the Earth" "Felicia"  
Women's Film Festival, 1 to 4 p.m.  
Bangor Room.

### Monday, March 10

"The Day the Earth Stood Still",  
Science Fiction 1 film, sponsored by the  
Graduate Center. 100 Nutting Hall 7:00  
& 9:30  
"Clay & Mexican Ceramics",  
Sandwich Cinema, 12 noon, N. Lown  
Room.

### Wednesday, March 12

"Tom Jones", IDB 130 Little Hall,  
7:00 & 9:30 p.m.  
"Potter's Wheel as a Tool & Pottery  
Making" Sandwich Cinema, 12 noon,  
N. Lown Room.

### Thursday, March 13

"Ossessione", Italian Film Festival,  
100 Nutting Hall, 7:00 & 9:30 p.m.  
"Tom Jones" IDB, 130 Little Hall  
7:00 & 9:30

### Friday, March 14

"Beau Geste", MUAB Movie, 100  
Nutting Hall, 7:00 & 9:30 p.m.

### Saturday, March 15

"Great Expectations" MUAB Movie,  
100 Nutting Hall 7:00 & 9:30 p.m.

### Sunday, March 16

"A Case of Suicide and Mercy  
Killers", Contemporary Film Series, 2  
p.m. Bangor Room.

### Monday, March 17

"Fantastic Voyage" Science Fiction 1  
Film, 100 Nutting Hall 7:00 & 9:30 p.m.

## ARTS & EXHIBITS

March exhibitions at Carnegie  
Gallery will include paintings by  
Micheal Lewis. In conjunction with the  
Maine Arts Symposium, March 3-5,  
there is an exhibit of works by Artists of  
Maine. Also to be shown this month our  
etchings by Moishe Smith.

World War I Posters are on exhibit in

the Memorial Union. Showings of works  
by the Bangor Art Society can be seen  
in the Hauck Auditorium Lobby. A  
display of Feminist Art can be seen in  
Alumni Hall.

Currently there is an exhibit of the  
History of Pottery in the Hole in the  
Wall Gallery in the Memorial Union.  
Beginning March 16 there will be a  
display, "The Greening of the Gallery".

### Tuesday March 4

Arts and Crafts Day, Maine Art  
Symposium sponsored by the Graduate  
Center. Main Lounge Estabrooke 9  
a.m. to 4 p.m.

### Wednesday March 5

Maine Poetry Hour 3 p.m.  
Estabrooke Hall and "The Arts in  
Maine...How far have they come?" 8  
p.m. Estabrooke Hall Maine Art  
Symposium.

### Thursday March 6

Last day for registration for MUAB's  
Art Show to be held March 15.  
Sculpture, photography, mobiles, paint-  
ings welcome. MUAB office.

Friday March 7 to Wednesday March 12  
Graffiti Contest. Boards will be in the

dorms beginning the 7th. Judging will  
be March 12 in the Union.

### Monday, March 10

Photography Seminar "Improving  
your Developing" 7 p.m. Bangor Room.

### Saturday March 15

Student Art Show, sponsored by  
MUAB Memorial Union 10-4

### Monday, March 17

Photography Seminar "Improving  
your Printing" 7 p.m. International  
Lounge.

Second group of Craft sessions begins  
this week at the Hilltop Craft Center.

## PERFORMING ARTS

### March 5-8

"The Lion in Winter", Acadia  
Repertory Theatre, Bangor

### March 11-15

"Major Barbara", A play by G.B.  
Shaw. Maine Masque, Hauck Auditor-  
ium 8:15 p.m.

## MUSIC

### Friday March 7

Colby Trio, 8:15 p.m. Lord Hall

### Saturday March 8

Concert & Dance, Memorial Gym  
12-12

### Tuesday March 11

UMO Band Concert, 8:15 Memorial  
Gym, Fred Heath conductor, Robert  
Modr, Guest Conductor, music of  
German composers.

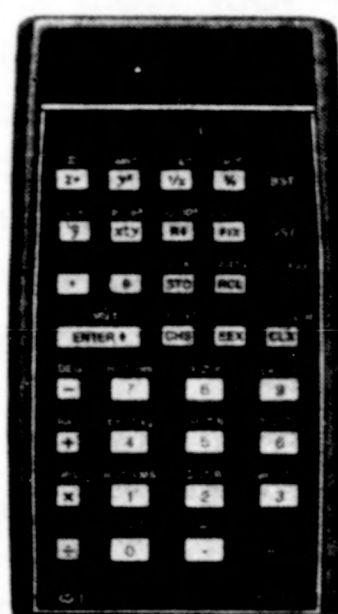
### Friday, March 14

Downeast Chamber Players, 8:15  
p.m. Lord Hall.

### Tuesday, March 18

20th Century Music Ensemble Huack  
Auditorium 8:15 p.m.

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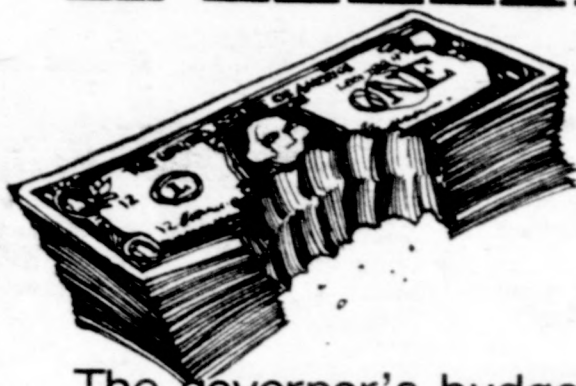


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# Think about it

(and save Me.)



The governor's budget recommendation for the university, if implemented, has devastating implications. If the legislature adopts Longley's proposals without change, there will be an actual 6.3 per cent decrease in state funding of the university in the next two years.

We, as students, should realize that if we ask the legislature for more funding than the governor has suggested, it will necessitate either a cutback in funding for other programs or a tax increase. Therefore, the question we must all face now is, can we (the university) exist at the level of state funding the governor has recommended? Most university officials have said that we cannot.

Beyond that, we should address ourselves to the broader issue of how much should students of the state university be required to pay for their education. In other words, what share of the costs of their educations should Maine students pay, and what share should the state pay?

Clearly, if we ask students to pay more than they are currently paying for their education, then fewer students will be able to afford a Maine education. But

if we continue to encourage high enrollment within the university system, the quality of programs may drop as money gets tighter and tighter.

These are serious questions of university policy that all students should discuss, debate, and take a stand on.

We urge all UM students with strong feelings on this matter to use the list in this ad and write their legislators. Simply address your letters to the name of your local lawmaker, in care of the State House, Augusta, Maine 04430.

Gov. James B. Longley will address the General Student Senate meeting tonight in 137 Bennett Hall at 6:30 p.m. The public is welcome, however, all seats are on a first-come first-serve basis.

For anyone that can't make the meeting, or can't get into it if it's crowded, we hope you will be sure to listen to WMEB's live broadcast beginning just prior to the 6:30 meeting. WMEB will also air a special half-hour program Wednesday night dealing with the meeting and some reaction from students and legislators.

State Senators

1. Walter W. Hichens, ELIOT
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3. John B. Roberts, SANFORD
4. Peter W. Dnaton, SAGO
5. Philip C. Jackson, HARRISON
6. David G. Huber, FALMOUTH
7. Linwood E. Grafton, GORHAM
8. Richard N. Berry, CAPE ELIZABETH
9. Gerald P. Conley, PORTLAND
10. Philip L. Merrill, PORTLAND
11. David L. Graham, FREEPORT
12. Elmer F. Berry, Jr., AUBURN
13. Robert W. Clifford, LEWISTON
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15. Jerrold B. Spowers, WINTHROP
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19. Bennett D. Katz, AUGUSTA
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23. Alton E. Gaudette, PITTSFORD
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25. Howard M. Trozky, BANGOR
26. Theodore S. Curtis, Jr., ORONO
27. Joseph Sewall, OLD TOWN
28. Cecil H. McNally, ELLSWORTH
29. J. Hollis Wyman, MILLBROCK
30. Charles P. Pray, MILLINOCKET
31. Hayes E. Gahagan, CARIBOU
32. Edward P. Cyr, MADAWASKA
33. Peter W. Johnston, FORT FAIRFIELD

Representatives

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5. Stephen T. Hughes, AUBURN
6. Joyce E. Lewis, AUBURN
7. Olympia J. Snowe, AUBURN
8. Leighton Cooney, SABATTUS
9. George F. Call, LEWISTON
10. Albert E. Cote, LEWISTON
11. Emile Jacques, LEWISTON
12. Louis J. Albert, LEWISTON
13. Arthur C. Raymond, LEWISTON
14. Thomas P. Albert, LIMESTONE
15. Philip F. Peterson, CARIBOU
16. Philip R. Bennett, Jr., CARIBOU
17. Frederick B. Lunt, PRESQUE ISLE
18. Harry F. Rideout, MAPLETON
19. Armand A. LeBlanc, VAN BUREN
20. John L. Martin, EAGLE LAKE
21. Floyd Powell, WALLAGRAS PL.
22. Roland Daniel Martin, SAINT AGATHA
23. Luman P. Mahoney, EASTON
24. Louis F. Finamore, BRIDGEWATER
25. Michael E. Carcener, HOULTON
26. Vaughan A. Walker, ISLAND FALLS
27. Anne M. Boudreau, PORTLAND
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29. James E. Flanagan, PORTLAND
30. John W. Jensen, PORTLAND
31. John J. Joyce, PORTLAND
32. Thomas R. LaPointe, PORTLAND
33. Thomas J. Mulken, PORTLAND
34. Mary Najarian, PORTLAND

Thomas S. Pelosi, PORTLAND

35. Gerald E. Talbot, PORTLAND
36. Roger V. Snow, Jr., FALMOUTH
37. Thomas J. Peterson, WINDHAM
38. Gail H. Tarr, BRIDGTON
39. William J. Carsoe, CUMBERLAND
40. Richard A. Spencer, STANDISH
41. Nancy Randall Clark, FREEPORT
42. Patrick T. Jackson, Jr., YARMOUTH
43. Wayne L. Kennedy, GRAY
44. Rodney S. Quinn, GORHAM
45. Stanley E. Laffin, WESTBROOK
46. Ronald E. Usher, WESTBROOK
47. Donald E. Dyer, SOUTH PORTLAND
48. Linwood M. Higgins, SCARBOROUGH
49. Richard D. Hines, CAPE ELIZABETH
50. Peter J. Curran, SOUTH PORTLAND
51. Samuel A. Hinds, SOUTH PORTLAND
52. Stephen L. Perkins, SOUTH PORTLAND
53. Richard G. Morton, FARMINGTON
54. Sidney D. Maxwell, JAY
55. Harlan E. Doak, RANGELEY
56. John H. Rollins, DIXFIELD
57. James C. MacLeod, BAR HARBOR
58. Harvey E. DeVane, ELLSWORTH
59. Eugene L. Churchill, ORLAND
60. Thomas R. Perkins, BLUE HILL
61. Lawrence P. Greenlaw, Jr., STONINGTON
62. David R. Ault, WAYNE
63. Laurence P. Bagley, WINTHROP
64. Charles G. Dow, WEST GARDINER
65. Leon Bowie, GARDINER
66. Robert G. Stubbs, HALLLOWELL
67. Elizabeth H. Mitchell, VASSALBORO
68. David W. Bustin, AUGUSTA
69. Theodore E. Lewin, AUGUSTA
70. Margaret Brown Misakavage, AUGUSTA
71. Richard J. Carey, WATERVILLE
72. Judy C. Kany, WATERVILLE

Richard H. Pierce, WATERVILLE

73. Donald V. Carter, WINSLOW
74. Guy I. Hunter, BENTON
75. Margorie C. Hutchinson, LINCOLNVILLE
76. Bonnie Post, OWLS HEAD
77. Arthur M. Sprowl, HOPE
78. Wayne C. Gray, ROCKLAND
79. Douglas W. Curtis, ROCKLAND
80. Charlotte Z. Byers, NEWCASTLE
81. Linwood E. Palmer, Jr., NOBLEBORO
82. William B. Blodgett, WALDEBORO
83. Emily C. Saunders, BETHEL
84. James F. Wilfong, STOW
85. Jacob J. Immonen, WEST PARIS
86. R. Donald Twitchell, NORWAY
87. Emile J. Fraser, MEXICO
88. Albert Theriault, RUMFORD
89. Richard G. Perkins, DEXTER
90. Roderick E. Farnham, HAMPDEN
91. Dorothy Lavery, MILLINOCKET
92. Walter A. Birt, EAST MILLINOCKET
93. Harold R. Cox, BREWER
94. John M. Norris II, BREWER
95. Lloyd Littlefield, HERMON
96. Robert A. MacEachern, LINCOLN
97. Richard Davies, ORONO
98. James B. Wagner, ORONO
99. Joseph E. Binnette, OLD TOWN
100. Stephen R. Gould, OLD TOWN
101. Donald A. Strout, CORINTH
102. James T. Dudley, ENFIELD
103. Raymond J. Curran, BANGOR
104. James S. Henderson, BANGOR
105. Philip A. Ingegner, BANGOR
106. Edward C. Ketterer, BANGOR
107. John R. McKernan, Jr., BANGOR
108. Douglas M. Smith, DOVER-FOXCROFT
109. George S. Winship, MILLO

Donald M. Hall, SANGERVILLE

110. David Leonard, WOOLWICH
111. Lorraine N. Chonko, TOPSHAM
112. William J. Hennessy, WEST BATH
113. Kathleen Watson Goodwin, BATH
114. Anne J. Bachrach, BRUNSWICK
115. Antoinette C. Martin, BRUNSWICK
116. Roosevelt T. Susi, PITTSFORD
117. C. Everett Dam, SKOWHEGAN
118. Thomas W. Teague, FAIRFIELD
119. Glenys W. Berry, MADISON
120. Raymond N. Faucher, SOLON
121. Donald H. Burns, ANSON
122. Donald J. Webber, BELFAST
123. Melvin A. Shuler, STOCKTON SPRINGS
124. Kenneth E. Tozier, Jr., UNITY
125. Harold Fenlason, DANFORTH
126. Harold L. Silverman, CALAIS
127. Kenneth A. Mills, EASTPORT
128. Dorothy B. Kelley, MACHIAS
129. Maynard G. Connors, FRANKLIN
130. Neil Rode, YORK
131. Lena C. Duggin, KITTERY
132. Frank R. Kauffman, KITTERY
133. Harland G. Goodwin, Jr., SOUTH BERWICK
134. Edward H. Mackel, WELLS
135. James K. McMahon, KENNEBUNK
136. Ralph M. Lovell, SANDFORD
137. Roland A. Gauthier, SANDFORD
138. Richard J. Nadau, SANDFORD
139. Elmont S. Tyndale, KENNEBUNKPORT
140. Robert M. Farley, BIDDEFORD
141. J. P. Marcel Lizotte, BIDDEFORD
142. Peter P. Trueman, BIDDEFORD
143. George A. Carroll, LIMERICK
144. Leatrice Morin, OLD ORCHARD BEACH
145. Philip P. Berry, BUXTON
146. Barry J. Hobbs, SAGO