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Maine Campus February 11 1977

Maine Campus Staff

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Maine Campus

Vol. 82 No. 5 Friday, February 11, 1977



What do you mean 'get on the stick'—I can't find it!

Give us input, deans say

by Dan Warren

The dean of UMO's College of Life Science and Agriculture told four University of Maine Trustees and a Super-U administrator Tuesday that UMO faculty are frustrated at the university's bureaucratic structure and want more say in matters that directly affect them.

Reading a 14-page report on behalf of other UMO administrators, Dean Kenneth E. Wing told a trustee group, on campus, to get input on UMaine's future, that the trustees and chancellor should "emphasize the integrity of the campus through maximizing decision-making authority at the campus level."

Wing's words, on behalf of UMO's academic deans, the director of the Continuing Education Summer Session and UMO's Vice President for Academic Affairs, were directed at four UMaine trustees and Robert B. Bingswanger, vice chancellor for academic affairs. The trustees were: Nils Y. Wessell, Elizabeth Russell, Thomas Monaghan and Francis A. Brown.

The trustee group was at UMO to give this community a chance to comment to trustees on a study completed in November, 1976 on the future of the university, "Guideposts for the Future of the University of Maine."

Chancellor Patrick E. McCarthy should consult more closely with each campus in making decisions that affect them, the deans said, and "should provide a prominent role for the (campus) presidents

by asking them to join in making presentations directly to the trustees and legislature."

Other measures could be taken to make each campus feel unique and "alive" amidst the large Super-U system, the deans said. Relabeling each campus the "University of Maine at..." the deans said, "resulted in a loss of identity for faculty, staff, students and alumni." The deans suggested that each campus be allowed to rename their campuses with names such as the "University of Southern Maine" for UMPG and the "University of Maine" for UMO. These name changes would be especially appreciated by those at UMO, the deans said, who had for years referred to their school as "the" university.

Specific trustee recommendations from "Guideposts" opposed by the deans were: --a common Super-U catalog because it would be "too costly" and "too unwieldy."

--a common course numbering system of all Super-U classes would mislead students into thinking that courses on different campuses with the same titles are the same.

--unified admission process because campus admissions directors know intimately what it takes to attend that campus.

--a booklet on university-wide services because any questions students have can be directed to specific campuses. --a cost-benefit analysis because the "are not themselves cost-effective."

Probably to 19

Liquor age to rise — key legislators say

by Dan Warren

Maine's drinking age, if it's raised at all, will be raised to 19, four members of the Legislature's Liquor Control Committee said Thursday night. Their assessments came despite a public hearing before their committee in Augusta Wednesday at which some 350 persons appeared, a large majority showing their vocal support of proposals to raise the drinking age to 21 or 20.

One of the two chairmen of the 13-member Liquor Control Committee, Rep. Sidney D. Maxwell (D-Jay) told the Maine Campus the bill to raise the age to 19 "might have the strongest support" of his committee and the legislature. Maxwell said, however, that he personally is opposed to all four bills currently before his committee.

"I don't know how Uncle Sam will let them (18-year-olds) vote and get married, but not go down to the corner store to buy a six-pack of beer," Maxwell said. "I just don't know."

The Liquor Control Committee meets at 10 a.m. next Thursday to decide which bills to recommend for action to the legislature. There is no guarantee any bill will receive full committee approval, committee members said, adding that a "split" proposal might be offered. Legislative vote is

expected in early March. Proponents of a rise in drinking age view the bills as solutions to alcoholism among youth while opponents criticize the proposals as "superficial" and "not getting to the root of the problem."

The other committee chairman, Sen. Ralph Lovell (D-Sanford) said his committee and the legislature would "probably" favor the 19-year-old bill sponsored by Rep. Michael Pearson (R-Old Town) because "it's a more gradual way of raising the drinking age."

Lovell said that while his fellow lawmakers seemed to be leaning toward the 19-year-old bill, his constituents aren't. "My mail seems to be pointing toward 20," Lovell said. "And of course there are always some 'drys' who would like it at 50."

Committee members Sen. Peter W. Danton (D-Saco) and Rep. Arthur C. Raymond (D-Lewiston) agreed that the "general mood" in Augusta is toward favoring the 19-year-old bill. Raymond said, "Most people I've talked to are in favor of the 19-year-old bill. They view 21, as too drastic a jump and they don't like the 20-year-old proposal because of (Rep. Mike) Lizotte's (D-Biddeford) amendment that would make 20 the voting age too. The 19-year-old bill, I think, is most favorable to the committee and legislature." Raymond continued, "I think the people are behind it."

Danton also anticipated trouble for Sen. Walter Hichen's (R-Eliot) "drastic" 21-year-old proposal and Rep. John J. Joyce's (D-Portland) 20-year-old bill.

"Right now," Danton said, "the support seems split between the 19 and 20, but I think Lizotte's amendment will have a tough time."

Rep. Wayne C. Gray (R-Rockland) said the 20-year-old bill "looks good right now," but added that "it's really tough to predict what will come out of committee next week."

The Campus was unable to locate the eight other committee members for comment.

Three UMO students who attended Wednesday's hearing, two members of the UMO General Student Senate plus a former member, agreed with the majority of the committee members that the Campus spoke with in saying that the age, if it's raised, will go to 19.

Senator Bob Small (Chadbourne) said, "I think they could muster the support for the 19-year-old bill." But, he added, alcohol education programs would be a better solution, with the programs subsidized by liquor taxes.

Rita D. Laitres, head of the GSS Legislative Liaison Committee, echoed the sentiments of many of those who oppose a raise in the drinking age, calling it "a superficial solution."

"It's not the answer," she said, "but this 19-year-old bill might pass because of party politics. A lot of legislators, I'm afraid, will vote for a raise just to get their constituents off their back."

Student Senate 'a rubber stamp organization?'

Lack of a quorum at Wednesday night's General Student Senate (GSS) meeting prevented the student governing body from acting on any of the proposed business and incited one senator to call for the dissolving of the GSS.

Sen. Carl E. Pease (Oxford) introduced a resolution to dissolve the UMO General Student Senate after a roll call showed that only 17 of the 39 senators were present. Sen. Peter Axelrod (Off-campus) seconded the motion.

Twenty senators or more must be present for the GSS to act on any business.

Pease introduced his resolution because of what he called "a lack of interest" on the part of some senators. Pease said that the lack of interest has made the GSS a "rubber stamp organization." He added that maybe his proposal would make for a stronger turnout at the next meeting.

Pease's resolution could not be acted upon because of the lack of a quorum.

It will be on the agenda of the next GSS meeting, scheduled for Feb. 16, where it is not expected to pass.

Also at Wednesday night's meeting, Senate President Dan O'Leary introduced the new GSS secretary, Jeannine Gendron. She is replacing Phil Spalding.

Off-campus Sen. Chuck Hillier announced that State Sen. Philip Merrill (Portland) has shown an interest in discussing with the GSS effective techniques for dealing with the Maine State Legislature on the question of the university's budget.

Hillier requested that the secretary formally invite Merrill to attend next week's GSS meeting.

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LOWDOWN

All written entries to the Lowdown column should be typed, and sent to 106 Lord Hall three days prior to publication. Other entries should be called in to 581-7531. Please include a name and phone number for verification purposes.

Friday, Feb. 11

Registration ends for Personal Growth Groups. These groups are sponsored by the Student Counseling Center and a sign-up sheet is available there, 101 Fernald Hall.

7:30 p.m. Folksongs in February, Hauck Auditorium. Students \$1.50, all others \$3.

7 & 9:30 p.m. "The Great Dictator", a MUAB movie starring Charlie Chaplin and Paulette Goddard. 100 Nutting Hall.

Saturday, Feb. 12

Folksongs in February, free workshops all day in the Memorial Union. Performance in Hauck Auditorium, 7:30 p.m.

Ski Squaw day trip. Details are available from the Student Activities Office.

Opening of the BCC Craftshop. Classes in macrame, spinning-dyeing-weaving, fly tying and rod construction begin next week. Sign up now in 116 Augusta Hall.

7-8 p.m. Skating lessons will be offered to all UMO students for only \$5.50. This introductory session will be presented by the UMO Skating Club at the Alford Ice Arena. All invited.

7 & 9:30 p.m. "Anne of the Thousand Days," a MUAB movie starring Richard Burton and Genevieve Bujold. 100 Nutting Hall.

Sunday, Feb. 13

10 a.m. Quaker meeting for worship, MCA Center, College Ave. Call 766-2198 for information.

Toboggan and Tubing outing in the afternoon. For details call the Student Activities Office.

7 p.m. Education Exchange--folk dancing, North Lown Room, Memorial Union.

Plant sale sponsored by Alpha Chi at Hilltop and Stodder Commons during lunch and dinner hours. Sale will continue Monday and Tuesday. Buy your loved one a green one!

7:15 p.m. MUAB's Spring Film Festival begins with "Stagecoach" starring John Wayne. Hauck Auditorium.

7 & 8 p.m. "Future Space" show at the planetarium, Wingate Hall.

Monday, Feb. 14

7 p.m. Grand opening of BCC Coffee house in Dow Hall. Student entertainment, coffee and doughnuts; no alcohol permitted.

7:30 p.m. Newman Center - An Exploration of Non-Christian Thought: An Introduction to Oriental Thought; by Prof. Douglas Allen, Dept. of Philosophy.

No written constitution

Speaker defines Israeli law

by Gail Plesset

"Israel does not have a state religion--Judaism is not a state religion. But there is no separation of religion and state," Dr. Amos Shapira, a Tel Aviv University law professor said.

Speaking to a small gathering at the Honors Center Tuesday, the Israeli lawyer discussed the constitutional problem of religion and state in Israel.

Israel has no formal written constitution.

lawyer said, "The law expressly recognizes the reputed woman/man to be publically known as husband and wife even though they're not legally married. Even after the death of the 'husband' the woman has some rights to succession."

"Jewish divorce law has been traditionally liberal," Shapira explained. Divorce by consent is not a new development in Jewish law.

"There's no such thing as an illegitimate child in Jewish law, hence Israeli law."

There is no difference between a child born in wedlock or one out of wedlock. There's no difference between a child born in wedlock or one out of wedlock.

A child is considered a 'bastard' only if he is born of an adulterous mother and he is the product of the affair, however, there are not many known cases and the rabbis don't make a point to look for such cases, Shapira commented.

The official days of rest in Israel are Saturday, the Jewish Sabbath, and Jewish holidays. However, in Moslem concentrated areas, Moslem Sabbath on Fridays and Moslem holidays are observed.

Dr. Shapira also discussed the Law of Return, the right every Jew in the world has to automatic Israeli citizenship, without undergoing the normal processes of citizenship. "Of course citizenship is potentially opened to anyone," he added.

"The criticism that the law (law of return) discriminates against others is not realistic," Shapira stated, "since Israel came into being to be a Jewish home."

Dr. Shapira, author of "The Interest Approach to Choice of Law," also spoke before a large group Tuesday evening in the Union on "Human Rights in Time of National Emergency."

"National emergency is our way of life," Shapira stated. It was declared in 1948 when Israel became a state and it is still effective. However, there is freedom of speech and press. Israeli libertarian law says that everything not specifically forbidden is allowed -- the prohibition is the exception.

"One cannot measure the civil rights and liberties in the administered territories by the yardsticks of the duly elected area," Shapira explained. Administered territories refer to the areas under military conquest--such as the Gaza Strip and the Jordanian West Bank. "Israel interferes as little as possible here," he noted.



Dr. Amos Shapira spoke to a small group at the Honors Center about Israeli government involving religion and the State. His appearance at UMO was sponsored by the American Professors for Peace in the Middle East. [Russ McKnight photo]

Like England the law-making body is the Parliament or Knesset. The Knesset is allowed to pass laws, and no judicial organ can knock a statute down as unconstitutional.

"The American situation is almost unparalleled in the world," the speaker said referring to the fact that the United States has no established state religion and that there is a separation of church and state. Separation of church and state is a Christian idea, he said. The major problems that arise because of no state and religious separation are in the areas of marriage and divorce. "There is no civil marriage in Israel," Shapira said.

Marriage and divorce involving a Jewish party, is governed by the orthodox rabbinical courts called Halakkah, the government of religious law.

There is no territorial law on marriage and divorce in Israel. If a community is Moslem, Moslem law handles the proceedings; a Jewish community provides Jewish law.

What happens when a Jew and a non-Jew wish to marry in Israel? "The idea of mixed marriage does not exist, it is not allowed in Jewish law, and the rabbis will not perform the ceremony," Shapira said. "If there is no ceremony, there is no marriage."

The non-Jewish party will either convert to Judaism or the couple will be married by a Moslem establishment or go outside the country.

Many mixed couples--Christian and Jew, Moslem and Jew go to Cyprus to be married under Cyprus civil law. "This is comparable to Americans going to Mexico for a quick divorce," he commented.

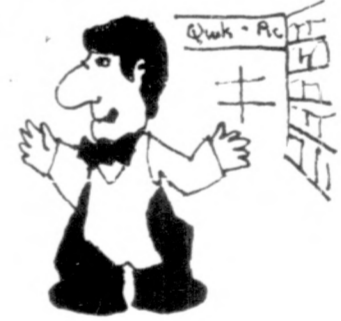
Rabbis and religious judges are state employees, therefore funded by the state and municipalities. The religious judges have jurisdiction only in marriage and divorce cases.

Dr. Shapira studied law at Hebrew University in Jerusalem, earned a master's degree in comparative law at Columbia University and his doctorate at Yale University. The American Professors for Peace in the Middle East brought him to the United States for a month's speaking tour. He will also lecture at Harvard, Columbia, NYU, Bowdoin and UMPG. Referring to a common law marriage the

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Port

Bar Harbor resident to attempt climb in Himalayas

by Diane Whitmore

A Bar Harbor teacher of mountain climbing will be joining six other mountain climbers from around the world March 1 in an attempt to scale the 5th highest mountain in the world.

Geoff Childs and his teammates will be making the first attempt ever on the west side of Malaku ("the steep one"), which at 27,780 feet ranks as the fourth highest mountain in the Himalayas.

Childs showed the film "Deathzone" in the Damn Yankee room of the Memorial Room Monday night. The film told the story of the unsuccessful 1974 attempt to scale the south face of Malaku.

The term "deathzone" refers to the area above 23,000 feet in altitude. The oxygen level at that altitude is so low that the body cells are unable to regenerate. According to Childs, the team will be making the climb without oxygen tanks for two reasons: because the 1974 team went without oxygen proving that it could be done, and because they can't afford it anyway.

The film described the effects of oxygen starvation, which begins at around 17,000 feet as breathing becomes difficult. At higher altitudes, the affected person hallucinates and constantly feels like he is suffocating. Avalanches miles away can make tents collapse because of the reduced air pressure. Some climbers have even died of cerebral hemorrhages, according to Childs.

Three members of the team were members of the 1974 expedition to Malaku: group leaders Arnold Larcher of Austria and Jeff Long of Colorado, and Matija Malacek of Yugoslavia.

Dr. Charles Clark of Colorado, the physician for the 1974 expedition, will be conducting studies in high altitude sickness during the climb.

The climb will be dedicated to the memory of Fritz Stammberger, a member of the 1974 expedition who disappeared in 1975 while attempting a solo climb.

According to Childs, the team is allowing three months to complete the climb. He said they must be off the mountain before the monsoon (storm) season arrives in the fall.

The climbers are operating on a \$47,000 budget, which Childs described as "very tight." They must pay the Nepalese government about \$1000 for permission to undertake the expedition, according to Childs. "All the major peaks are booked until 1982," he said.

The climbers will be wearing climbing suits made of a special nylon which is both waterproof and respirable, which is preferable because it keeps sweat from forming. Their diet will consist of grains, cheese, and chocolate, which will save several hours cooking time. Cooking was a problem to the 1974 expedition because the boiling point of water is lower at high altitudes, so a few hours at a time had to be allotted for meals.

The only unsolvable problem seems to be the weather. Childs hopes his team will be as lucky as the 1974 team who climbed under sunny skies almost every day of the expedition.

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 A bottom lip one?
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 permanently! Is there any fee?
 Love, Boo

Hi JoAnn, How's F.S.C.?
 Happy Valentines Day -
 Love Jeffrey

To all my DDD friends--
 Happy Valentines Day!
 Thanks for a great year.
 Love,
 A.T.

Hairy,
 Let's rub cheeks! I do love you.
 Baldy

Bunky--
 From your nose to your bionic buns,
 (or even lower) I love you.
 Bethal

Debra B.--You are a very special lady
 and I love you--Jeff B.

To Steve & Dave, the sweethearts of
 Sigma Chi, Love Debbie and who-
 ever!

Prince Charming,
 How about a little racing and/or
 touring this weekend?
 With love,
 Cinderella

To Babe Rabe,
 We are friends and lovers, two
 bodies with one soul inspr'd. Love
 always.

Dear Michael, I love you and I
 always will.
 With all my love forever.
 Martha

Beta,
 Some say, thy fault is youth, some
 wantonness.
 --William Shakespeare
 Sonnets XCVI
 Love, 167

I'm a lucky princess to have the
 handsomest FROG at TEP! Happy
 Valentine's Day.

Happy Valentine's Day to the Italian
 I love most. From your little Italian.

Mitchell,
 You're my one and only Valentine,
 365 days a year!
 I love you!
 Julie

P.X.
 It looks as though we're doing
 something right--Happy Valentine's
 Day
 Elizabeth

Happy Valentine's Day to our little
 Sisters
 With Love
 The Brotherhood of Theta Chi

Dana Sweetums, Our love should be
 made public. Nothing so beautiful
 should be hidden--Moody

Valentines wanted! Contact Tom
 Hallett, famous switch hitter and
 occasional sheep admirer. Linksvew
 Motel.

Billy Dear: Our spat is over, please
 come back. The bed is empty!
 Dana Clark

Michael, Sending love to you, and
 wishes for a happy day
 Everything Always, Deb

Woodstock,
 You're the blockhead for me! Will
 you be mine forever?
 All my love,
 Lucy

I LOVE YOU GRUN,
 Be my valentine forever!
 Love, Buck

Bugs, Lots of hugs and lots of
 misses, Mole is waiting for your
 kisses

Dear Wink,
 Think of you often, care about you
 always.
 Love, Poop

Dear Sweetie Boobs, Happy Valen-
 tines, happy 1.5, too, you booby. I
 love you--Booby Lover

Clint,
 The best maid I've ever had!
 Little hugs,
 Linda

To my valentine,
 Happy half-year anniversary!
 Your loving,
 Mark

Hey Bo,
 Have a rappy, lappy, nappy, snappy
 valentine's ray! Rots above, Rosheee

more on page 5

editorials

A word about Temperance

20...

Geez, it's getting harder and harder to write brilliant editorials, especially when circumstances beyond our control force us to dredge up and comment on the same old can of worms.

In our first issue, we reported that three bills were going before the legislature, each one to raise the legal drinking age to something other than it is. Well, as is customary in these instances, one bill gets more attention than the rest, everybody picks sides, and then they all take the day off to go to Augusta and hash it out before the appropriate committee.

So, Rep. Michael Pearson (R-Old Town) and the sponsors of three other bills got their people together, some 300 of them, and started lobbying in front of the Legislature's Liquor Control Committee, in order to gain support for his bill, which would keep us all divinely sober until 19.

Even we had somewhat of a campaign going, trying to get caravans down to the Augusta Civic Center. Alas, the old spirit is no longer there. A lot of students believe that just because they are over 19, they won't be affected. This is a fallacy. Give those temperance mongers an inch, and next year, same time, same place, they'll be plugging again for something just a bit more ridiculous than before. It's human nature.

Well, as the story goes, Pearson and a gaggle of concerned parents started off the debate, and

kept it up until suppertime, at which time, no one was very interested in what the opposition (that's us) had to say. The steak and potatoes mentality had taken over.

Added to this was the fact that there was only about ten kids from UMO represented there, and the proponents of the bill took this to be a lack of interest on our part.

This, too, is a fallacy.

What makes these people think that we have the ways or the means to truck up to Augusta every time they threaten to take away our rights and privileges?

Last week, it was the budget hearings. All the Super-U Big Cheeses were there, but not many students...why not? Because most of us were sitting in class, where we supposedly belong.

And we're willing to lay our odds that at least one of those concerned adults was asking him or herself what those damn kids were doing out of school in the middle of the day.

No matter what we do, we're damned if we do it, and just as damned if we don't.

Probably the biggest surprise to us, though, was Rep. Pearson's latest tactic. He used the first issue of the Maine Campus to strengthen his argument.

If you recall, our first cover was a collage consisting of pictures of kids holding beer bottles

a mateus bottle with a pipe and a book, the usual stuff. Pearson handed out a copy of this issue to each committee member, evidently trying to use this as a depiction of what goes on inside these hallowed walls.

Actually, the photo editor went out and bought a six-pack, distributed it amongst his four friends, and told them to say "Cheese."

Really, Mr. Pearson After utilizing such "evidence", we hope you went ahead and made them read the editorial as well. The picture was worth a thousand words, but we're sure we came pretty damn close to that number on page four.

So, once again we are forced to ask you: everytime something comes up that concerns this generation, is our enthusiasm going to be measured by sheer presence? And if so, which one of you rich politicians is gonna buy our way to Augusta, so you can hear the other side, for a change?

Well, once again, it's up to us. Instead of writing a letter to the editor (of which we have received none pertaining to this subject anyway), send it to your legislator. Most of the guys up there are really looking out for your interests, but looking at the average age of the crowd that greeted them Wednesday afternoon, they really don't know where to turn.

And please, let's not have to go through this again, at least for a while.

19...

21...

and the Terrible Tyrant

Governor James B. Longley made it known last week that he would rather spend tax money on the young and the old before he'd give another dime to the University of Maine.

Well, how can you follow an act like that? After this statement, if we continue to beg for financial support, it appears that we are willing to take money away from babies and old people in order to serve our selfish end. Good Lord, Gov. Longley, no matter what kind of defense we manage to finagle, you always seem to twist it around to something that has nothing to do with anything.

Everything that walks, crawls, or lives under a rock must come under The Budget, Mr. Longley. To attempt to disassociate human needs from one another is an attempt at futility. Anyone who needs financial assistance for the public good should be considered under the domain of the common taxpayer.

Yes, the old and the young need money, but Geez, don't we figure into it somewhere? Our leaders got together last week and presented you with the facts. You put the screws to us last year, and by George, we're still here, and fighting harder than ever.

But if you dare to shut your ears off to the simple fact that you are discriminating against the poor people of this state, somebody is gonna figure it out sooner or later.

Most of the students come to this university because they can afford nothing else. The private schools you so wholeheartedly endorse are pipedreams to most of us, but every piece of legislation you render dear is to better them and to screw this university more. And if you kill this place, sir, you are in fact giving to the rich and robbing the poor, and there is no worse kind of tyrant on this earth.

Well, we all got the feeling around here that much of your lack of tolerance for our institution stems from your 1974 Management Cost Survey. You thought you knew where the fat was at the University of Maine, and how to trim it, and so you came up with this economic marvel on your own.

If you believed that nobody here took you seriously, it's probably only human for you to seek revenge on those who dared to question your appraisal. So we'll do our bit by going over this Survey of yours, and see if any of it rings true. You may read about it next week in this newspaper.

We'll scratch your back, Mr. Longley; just take the knife out of ours.

The Maine Campus Staff

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Cross - Currents



special section



Above, *Albert Herring* [Fritz Robertson] attempts to explain his absence from home. Right, Al Schmitz comforts Carol Craig in a performance of "*Albert Herring*." [Russ McKnight photos]



Opera Theater's '*Albert Herring*' a smash hit

by Peter Manuel

The Saturday night crowd roared to its feet. UMO's Opera Theater doled out four nights of riotous laughter last week in its latest effort, "*Albert Herring*." The plot was taken from Guy de Maupassant, but Erik Crozier (librettist) and Benjamin Britten (composer) transplanted its roots to Victorian England. Their work blossomed into a farce where haughty blue-bloods turn Diogenes and seek out a "virtuous" May Queen. The girls betray them. Eventually Albert (the reasonable facsimile) does the same, but between start and stop this show sparkles.

Maestro Ludlow Hallman revealed an astute knowledge of his capabilities in the choice of "*Albert Herring*", which contributed to its great success. Because it is a chamber opera with a small cast and orchestra, fine nuances were achieved.

Dramatically and musically, "*Albert Herring*" was very tight indeed. In the work itself, the music converges with the text -- their expressive capabilities are combined. The combined efforts of Hallman and Al Cyrus (director, stage design) formed a coherent image, music and theater (not music with drama, or vice-versa)

-- this is what opera is all about. Some of my favorite moments (weeded from quite a collection) were: the glib jazz lines of happy-go-lucky Sid; his campy Broadway duets with Nancy; John Lyons praying for divine assistance, aided by a harp and an electric halo; a fugal dance where the singers marked their entrances by parading by the front row, and -- last but certainly not least -- Albert's carousing.

It was almost as if Britten had conceived the work for Hauck Auditorium. The cast revealed a depth which would have been unattainable in most grand operas. Everyone worked for the ensemble -- even when silent each communicated an attitude across the footlights.

Britten incorporates many different musical moods in his operas. "*Peter Grimes*" (1946), a rather gloomy work written two years before "*Albert*", contains folk songs, rounds, and church music. Britten exhibits equal sensitivity in the comedy, but borrows a brighter palette. The spirits of Spike Jones and Gilbert and Sullivan are at work in the whistles, yoo-hoos, oom-pahs, exchanged solos, and the English pomp of the second

act.

Members of the cast were Fritz Robertson, Patricia Connors, Ann Mills, Linda Carroll, John Lyons, Bruce Lancaster, Mark Scally and Alfred Schmitz. Also, Carol Craig, Kate Sanborn, Ann Marie Fortin, Jean Shanko, and Patricia Stedry.

The student orchestra, under the direction of Hallman, gave a distinguished performance.

Al Cyrus' sets and direction complemented the music. The first scene was particularly effective in this respect, beautifully conveying Victorian pretense and weighty concerns. Overt set changes and extending the action into the audience added everyone's enjoyment. Many a roommate heard about the bicycle ride down the aisle, I'm sure.

When the sets and morals of the opera were pushed to the side, the simple truths were laid bare: the action was taking place on a stage, and people live and love -- only fools deny this -- so enjoy both of them. Those messages came through loud, clear and hilarious: so much the better. Well done!



From the Mark Orlove photographic exhibit.

Inside ...

- People in the Arts
- Books
- Television
- Commentary
- Concerts
- Behind the Scenes
- Movies

A musical festival full of folks

by Michael Minigell

"Folksongs in February," a two-day folk festival being hosted by UMO this weekend, will be the first major event of its kind in this area. Featuring 19 performers—including some from as far as Ireland or the Southern States—the festival will also include free workshops on songmakers in Maine, songs of the land and sea, women's songs and a ballad swap as well as traditional music of different areas.

"People have called from as far away as Boston and New York asking for tickets," said Joan Brooks of the Northeast Folklore Society, one of the festival's sponsors. Brooks thinks the festival could be a sell-out.

The first concert will be tonight at 7:30 p.m. in Hauck Auditorium. Workshops will be held throughout Saturday and a second concert will be given Saturday night in Hauck.

Performing will be Gordon Bok, a Maine folksinger; Slim Clark; Sean Corcoran from Ireland; Hazel Dickens; Joe Hickerson; David Ingraham; and Sandy Ives, a UMO professor. Also, Larry Kaplan, Norman Kennedy, Louis and Sally Killen, Dave Mallet, Kendall Morse, Margaret MacArthur, Charlie Nevells, Lisa Null, Sparky Rucker and Caroline and Sandy Patton.

Among the featured performers will be Joe Hickerson of Maryland, who is head of the Library of Congress Archive of Folk Song.

Hickerson will perform Friday night and will host a workshop on the history of collecting folk songs and folklore in America. He has published articles and reviews in several folklore journals and folk song magazines.

Hazel Dickens, who grew up in West Virginia, will sing here Saturday night and will assist in a workshop on the southern tradition, songs of the land and women's songs.

Dickens has performed at most of the major folk festivals in this country including the Philadelphia and Newport Folk Festivals. She has been active in organizing and performing in benefit

concerts for coal miners, welfare rights and women's organizations.

Kendall Morse, a Machias native who represented the State of Maine last summer on the NBC Today show, will be here to sing traditional music of the Northeast. Morse has a collection of Maine humor and Down East stories which stems from an interest in his great uncle, "Uncle Curt" Morse.

Morse also draws on his experiences with the Coast Guard and as a conservation officer for the U.S. Department of the Interior. Morse is currently studying history at the University of Maine.

Another Maine native, Larry Kaplan, has sung at several folk festivals and at many colleges, and will participate in the Saturday afternoon workshop on the songmakers of Maine. The 26-year-old Kaplan says he likes to write songs about the people and places of New England.

"When I write songs," he said, "I try very hard to have them speak for anyone; whoever, wherever and whenever, in keeping with my respect and love of traditional music." He also enjoys singing for schools and children's groups in hospitals.

Margaret MacArthur, well known for her dulcimer playing, will be featured at Folksongs in February during a workshop on songs of the land.

She is one of a handful of dulcimer players who have sparked the dulcimer revival of the last decade, and she has been the creator of a growing interest in folk-harp in the East. Her versions of many traditional ballads and her arrangements of dance tunes for dulcimer have become standards for many young dulcimer players.

"Folksongs in February" is being sponsored in parts by the John and Clara Higgins Foundation, the Northeast Folklore Society, the Arthur R. Lord Fund and by MUAB. Sandy Ives, who runs the Folklore Society and is a professor of anthropology at UMO, hopes the festival will become an annual event, to be held in different parts of the country each year.



Gordon Bok will join eighteen other musicians for performances and workshops in this weekend's 'Folksongs in February' Festival at UMO.

People in the Arts

by Hillery James

Kent McKusick, a graduate student in theater at UMO, has a special project: directing an all-student production of "Play Strindberg" as the basis for his creative thesis in directing. Although UMO students often direct productions on both the graduate and undergraduate levels, McKusick's project is currently the only full-length all-student production. It will be presented March 27 and 28 in Hauck Auditorium.

McKusick, a 25 year old native of Gardiner, Maine, received his undergrad-

uate degree in speech communications from UMO in 1974. He has been active with theater for several years and would like to become a full-time professional theater director.

McKusick chose to direct "Play Strindberg" because he had studied Strindberg's work and because, he says, "I get intrigued by things I don't understand, and when I read this play last February I didn't understand it."

Written in 1968 by Swiss playwright Friderich Durrenmatt, the play is based upon Strindberg's 1900 drama, "Dance of continued on page 7A

Review

Our spacey future

by Tim Grant

Flashback!

It's September 1971, and I am entering Wingate Hall to register for the first semester of my college career. I'm greeted by a line of bedraggled students-to-be that goes out the door and down the stairs.

Hold it one minute! I shake my head as if removing cobwebs.

I look around again, this time detecting murmurs of anticipation and looks of happy expectation.

Oh yeah, I remember, I'm going to "Future Space."

As I enter the planetarium on the second floor of Wingate Hall I'm greeted by the smell of fresh paint. As I look for the source of this smell the atmosphere of "Future Space" slowly envelopes me.

Staring down at me from the wall are the heroes of the "Star Trek" television series, Mr. Spock and Capt. Kirk. Above me float models of the U.S. Enterprise, and Eagle from "Space:1999", and the docking operation of the Apollo-Soyuz mission. Past, present and future in a neat little package.

continued on page 7A

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Styx victims of screwed-up sound system ...

by Jim Sullivan

Styx opened the concert for the Cult by playing a tight driving set that included their hits "Lady," "Lorelei" and "Madelaine" and varied selections focusing primarily on the A&M LP's "Equinox" and "Crystal Ball". The show was not without flaws but the mistakes can be

attributed more to the Blue Oyster Cult P.A. and sound crew, than to Styx.

Singer/Pianist Dennis DeYoung attempted to sing the poignant ballad "Lady" culled from Styx 2 when his microphone started playing tricks. At times he got acoustic feedback and for diversity he occasionally got no sound. He later

explained that mike inputs were screwed up and his seething post-gig anger was directed primarily at the Cult's sound people and set-up crews. Apparently scheduled for a noon-time sound check, the Cult boys wandered in around 3:30 p.m., causing the concert to be delayed until 9:00 p.m. while the stage-hands set up equipment as quickly as possible.

Styx is a meticulous group of musicians and the lack of professionalism (as they saw it) displayed by the Cult and their crew was the last straw. DeYoung said it has happened before and all members of Styx agreed the Bangor concert was the last time they would play with B.O.C.

Despite the band's on-stage sound problems, the actual sound the audience got was not too bad. Occasionally an instrument would get buried, but even the difficult song "Crystal Ball" came through clearly with Tommy Shaw's acoustic guitar complementing Jim Young's electric riffs. When DeYoung hurled a defective mike to the stage in an act of fury, the crowd roared approval, sympathizing with his problems and realizing Styx was not to blame for them. DeYoung sat behind his piano, finished the song using that mike, and

when it ended the Bangor audience applauded his perseverance.

Styx is a Chicago-based group whose mid-western sound is similar (but certainly not identical) to Kansas. Styx uses three-part harmony often, and on albums it mixes the vocals higher than Kansas does. This sometimes leads to an over-produced sound on the records, but when Styx performs live, Jim Young and Tommy Shaw run loose with some raucous electric guitar. The sound is slightly rawer than studio versions and in concert it works very well.

Styx blistered through fifty minutes or so, going from quiet keyboard dabbings to searing rock and roll, often within the same song. The complexities weren't lost on the crowd either. Tempo changes and abrupt switches demonstrated the band's musical capabilities without getting into egocentric solos.

After their closer, Styx left the stage amid tumultuous response. Several minutes later, they came out of the dressing room for a well-deserved encore, only for the house lights to be turned on. They were disappointed and frustrated, but it was hardly unexpected in a night where fate was on the other side.



Styx warmed up the Blue Oyster Cult concert Sunday with cuts off their old and current albums. [Russ McKnight photo]

... thanks to the second-rate Blue Oyster Cult

by Jim Sullivan

It almost makes me want to see Foghat come out in their flannel shirts and blue jeans and play hard-assed boogie for an hour and a half. The current Blue Oyster Cult show incorporates some neat tricks like lasers, strobes and flashpots that work wonders upon initial impact but when the dry ice clears- the apathy shows. Too bad, because I still rank the Oyster boys at the top of my hard rock pile and I'll wager a good many other people do as well. The four studio albums the Cult has released are unequivocally the best slabs of bone-crunching rock since Blue Cheer gave up the ghost. The Cult has extended the boundaries of hard rock, set by pedestrian clunkers like Black Sabbath, to almost infinity. Who'd guess the band that actually had the gall to release "Hot Rails to Hell" as a single could resurrect some Byrds harmonies, fill in exquisite guitar work, and produce the top single of '76?

But last Sunday in Bangor, the Blue Oyster Cult got caught up in the special effects, overextended solos and loud tedium. The intensity and precision of their studio work was painfully absent and even the perseverance they displayed in Lewiston, last fall, waned. They opted for dazzling light shows and flashpots over music. Unfortunately, it seems like there has to be a choice. Few groups can integrate theatrical aspects into rock concerts and come away with a cohesive, pleasing show on both levels.

"Stairway to the Stars" opened up the show. It's a churning mover that features Alan Lanier's layered keyboards and Eric Bloom's irony-filled vocals. "Stairway to the Stars/Think I'll write 'good health' to you/Stairway to the stars/We got better things to do." Maybe so, Eric. The tale used to be a tongue-in-cheek poke at the groupie-rock star-as-idol syndrome. Now, as Ray Davies might say in *Preservation Act II*, "I'm everything that I once despised." Anyway, the pace continued through "Cities on Flame" (still a genuine guitar extravaganza where lead guitarist Buck Dharma pauses between bars, blows on his pick hand, wipes it on his lily white suit and proceeds to play the quickest lead this side of Jeff Beck) and that biting anti-anthem "This Ain't the Summer of Love".

Soon, though, it was time for "ME 262 Dominance and Submission." On album these are some of B.O.C.'s best rockers, the boys screaming "dominance" and "submission" at each other and building to power chords that blow yer ears off.

Well, in concert it works differently. The songs are combined. "ME 262" never really finishes so the climax is averted here, and during "Dominance and Sub-

mission" Eric launched into a Classroom Lecture on Drug Laws #78 (virtually the same as Lewiston's diatribe; it works up to the audience participation part of our show where we the common fans get to sing the "dominance" part in the exchange. The message is: most everything in life is related to dominance and submission and here we play our role. My guess is that we're really the submissive ones 'cause we payed the six bucks, they showed up too late for the sound check, their apathy caused Styx to muff part of its set and lose an encore, they played the songs long and drawn out and they omitted everything from *Tyranny and Mutation*. They're fifteen or twenty thousand richer and we have earaches.

In Lewiston, the Cult limited the solos and played energetically despite their utter lack of sleep and rigorous touring schedule. In Bangor, Albert Bouchard got to play with his drums for ten or twelve minutes and the light man got to play oscilloscope on the back wall of the Auditorium for Al's synthesized drum solo. Brother Joe got to plunk away a boring bass solo for several more minutes while the other Oysters languished backstage counting ticket receipts.

There were several high spots, though. The beautiful "Astronomy" caught us all unaware of the power of their quiet song of lost friendship. The simple piano and high hat cymbals meshed together until the final chorus of "Astronomy- A Star" when Bloom projected a blue laser from his wrist outward to the hanging crystal ball. The particles of light shimmered off the walls and crowd to create a convincing effect of stars against a cold, black night. Similarly, the one song Buck sang lead on, "The Last Days of May," hit with that restrained power Blue Oyster Cult is so good at.

It's odd that the two best moments were the quietest. Blue Oyster Cult is a prime heavy metal band; yet the sloppiness of the arrangements and omission of popular songs in favor of unchallenging jams made the concert an unmemorable one. Fun to be at, to be sure. I'd be deceiving you if I said I stood there and critically picked apart the flaws. On the contrary, I nodded and shimmied like everyone else and probably even yelled "dominance" louder than anyone else when Eric invited me to. My reservation is that I know how goddam good this band is and when they don't live up to my expectations, it becomes frustrating.

I hope it was merely an off night for them and that their next performance in this state will burn my eyes out like they can. Success is a drug which they've just swallowed, but if it ruins U.S. Heavy #1, Buck and the boys, I'll go back to the Captain and Tennille.



Blue Oyster Cult appeared before a packed house in the Bangor Auditorium with strobe lights, flashpots, dry-ice and hard rock. [Russ McKnight photo]

Commentary

Bands bomb in Bangor

By Russ McKnight

After attending the Blue Oyster Cult/Styx concert I came to a conclusion I should have come to several concerts ago: Bangor Auditorium is a bad scene. It has to be one of the worst concert halls in New England.

The fun begins as you arrive and have to contend with the pushy crowds that would sooner step on you than let you keep your place in line. Of course the doors do not always open on time which only serves to aggravate the situation. Once inside the fun continues as you have to compete for the good seats, since Bangor Auditorium works on general seating.

After you get the seats you want and you're ready for the show to begin, you wait, and wait, and wait...For some unknown reason shows in Bangor Auditorium seem incapable of starting on time. Shows have started as late as one hour after they were supposed to.

Finally the band walks on and you put all the hassles behind you and get psyched up for a real good time. Introductions are made and the music begins, only to have a microphone or speaker malfunction. However, even if the group is lucky enough to have no equipment failures, you have to put up with the lousy acoustics for which the audit-

orium is famous. Bangor Auditorium was made for basketball, not concerts. The sound slams into you, bounces off the wall, and then comes by for a second pass.

But you could put up with all this and still have a good time if it were not for the crowd that Bangor Auditorium attracts. The auditorium attracts a high school-age crowd whose idea of fun is to get off on as much beer as your system can handle and then scream as the music plays. Now, I'll admit there's nothing wrong with putting on a good buzz and listening to good sounds, but it goes a little too far when the guy behind you flips out on acid and decides the crowd is trying to bury him, proceeding then to shove everyone in sight until there is a pile of bodies on the floor. Then there is the cute little fourteen year old standing next to you who vomits on your shoes after her third beer.

If you have ever found yourself leaving Bangor Auditorium asking "why did I bother" perhaps these were the things that wrecked it. If the concerts are ever to get better, they will have to start on time and all those security people you see should start throwing out people who are too buzzed to stand up. Then and only then can a concert be what it should be...A good time.

'Star' remake is only a fairytale

by Gary Robb

"Watch closely now
You'll observe a curious exchange of energy
Are you a figment of my imagination
Or I one of yours?"

From the point Kris Kristofferson, alias John Norman Howard, rips this thematic prelude in Steppenwolf-like voice in *A Star is Born* his career is doomed and the exchange of energy, or rather redirection, is for Barbra Streisand's Esther Hoffman, a member of a struggling female trio known as The Oreos, which features two blacks and one white (as if you couldn't guess) whom John Norman stumbles upon after bombing his own show earlier that night.

What we have here is a classic Cinderella-like scenario of the virtual unknown talent (beauty) being inadvertently discovered by the handsome rock star (prince) who discards his stardom (kingdom) to make her his starlet. But there is one twist. The glass slipper fits all too well and young Esther Hoffman soars to the top of the pops. Grammy awards et al, and drives her prince to self-destruction (airborne at 160 m.p.h.). John Norman, pitifully without purpose, leaves behind a rubble of rock memories which Hoffman recreates magnificently in the final eight minutes of the film.

The movie is confusing, as are the kinetics of the Streisand/Kristofferson relationship. It works so well that it is suspect and unconvincing, although there

are some very moving sequences; e.g. when she discovers Kristofferson in bed with a "stringer for all the pop magazines" and proceeds to beat him; then as she attempts a kiss she bites down on his lower lip. We can feel for her here because Esther wants only two things: John



Norman and her career. In the beginning of the film these are compatible but they eventually conflict and result in disaster, especially at the Grammy awards as he stumbles in during her acceptance speech for female vocalist of the year.

To resurrect the publicity-worn, problematic shooting schedule, rehash of

scripts, fights between stars Kris and Barbra and her lover/producer Jon Peters, would only further clutter an already messy film. Lacking the chemistry found between the stars/lovers in the 1954 Cukor version, which starred Judy Garland and James Mason, this film becomes at times so predictable that it aborts itself.

There is, however, a clever innocence with which Streisand does her sorcery. Indeed she becomes so self-serving, demanding and selfish that she carries the "Johnny go on the road with me" to his nerve-racking bitter end. "No Esther" echoes as he travels the desert road alone, which proves fatal. But here is the *raison d'être*: it is a cold road to and from stardom; relationships are casual, often one-dimensional, cool; the need to love, however, is constant even in the harried life of a rock idol.

In *Star* Kristofferson, with roady Gary Bussey always at his side (bourbon in one hand and coke spoon in the other) proved he could not sing. Period. But he acts the part of a vast wasteland of lyrical genius.

A question arises: is *A Star is Born* intentionally the life of folk rock star Kristofferson and purposely the depreciating life of John Norman Howard? Or is it merely coincidental? Should our focus stay with Streisand?

Streisand is the executive producer, the film is developed around her character, and how the plot affects her is narrated by an omniscient camera. It can be argued that Kristofferson's John Norman was never fully developed. There was nothing there to develop. His character was secondary. The rising starlet naturally takes precedence over the fallen angel.

Streisand's delve into rock was overdue. She busted her capabilities in the single "Stoney End." In *Star*, she has surrounded herself with songwriters and musicians: Kenny Ascher, Rupert Holmes, Booker T. Jones, Kenny Loggins, Leon Russell, Tom Scott and Paul Williams. Their compositions work in the context of the film, though they at times lack any sense of lyrical concept, as in the "Queen Bee" couplets ("Long before Atlantis/there has been a praying mantis").

The concert sequences, perhaps the best ever captured on film (credit Robert Surtees), highlight *A Star is Born*. The pandemonium created by a sell-out crowd which has waited two hours for its idol, John Norman, is a true depiction of a mob that devours its hero one day to spit him back the next.

The final concert following the crash in which Hoffman combines her classical touch with John Norman's rock is dynamic. He repeatedly tells her to put anger into her music. It suspends you in an emotional high.

A Star is Born may contain a weak plot, lack character depth and star (?) Kristofferson, who can neither sing nor act; nevertheless it has won five Golden Globe awards for best picture, actress, actor, original score and original song.

'Carrie' is a dead end

by John Brewer

Carrie is the story of a nice high-school girl who is misunderstood by everyone she comes in contact with. The other girls make fun of her because she hasn't heard of *puberty and the menstrual cycle*. The boys all ignore her. Her mother wants to hold a 24-hour-a-day pray-in in a tiny closet in her house. Only her empathetic gym teacher understands. Sound plausible? You bet not! But up until here we're supposed to buy it. Now, Carrie also has the ability to move things—an unusual talent, considering she doesn't have to touch the objects in order to do this. And if you aren't still with me by this point, it doesn't matter, because we're already through 90 minutes of the movie and into the climactic final holocaust where our heroine gets every misfit's dream revenge by burning, electrocuting, and bouncing all her classmates and teachers around the Prom-night dance floor in the gym, leaving no one to tell on her to the principal. Come to think of it, he is already dead by that time. Oh well.

The point is that Steven King's novel was no better or worse than many escapist thrillers of the past—just a little more strained, perhaps. But in the movie, there

aren't enough special effects to off-set crummy direction, as in *Exorcist*, and not enough solid plot-horror to carry through a low-budget ending. With *Carrie* splitting the difference, we're left with only one sure-fire, well-executed scare scene in the whole movie—unless you count all the scenes in which John Travolta appears, but that's a different kind of horror.

Anyway, that one scene is worth the price of admission, and they're still scraping audiences off the ceiling down at the Grant's Plaza theater where *Carrie* is playing.

I put blame for this one's shortcomings all on the producers, who picked Brian DePalma to direct it (he did *Obsession*—or more correctly, *overdid* it) and who didn't spend enough money on King's ending, a piece of writing destined for the cinema if there ever was one.

Sissy Spacek does a real good job as shy, retiring Carrie, and Piper Laurie as the gym teacher is just too good to be true. At my high school, the girls' gym teacher wore her sweatsuit to church.

There are some good touches in this movie, and that one big scare at the end. *Psycho* it ain't, but you'll have a good time.

Monty Python U.S. style

by John Paddock

One more night of insanity has been added to the spring line-up of television shows with the debut of "Mother's Little Network", a Boston-based half hour of madness.

"Mother's Little Network" (don't try to figure out the title, the producers say it has no meaning) is PBS's answer to "Monty Python," "Doctor in the House" and all the other British comedies imported to the U.S. during the past decade.

It is a fast-paced half hour of zany, crazy people taking shots at anything and anyone. From the opening shot of the MC (an apple pie which talks though one of the slits in its crust) it is evident that nothing that follows will—or need—make sense. The creators ask only that you sit back and let it happen.

There will be continuing characters, like the 'Bionic Bag Boy', who is a fast worker but tends to break things. There is 'Mister Ernie's Neighborhood', starring Mister Ernie, who does a strip tease while singing the Mister Ernie theme song. There is also a first-rate assault on television commercials, specifically the 'K-Tel' variety. In one commercial, introducing "new and improved 'Vegi-King,'" the demonstration doesn't go smoothly for the man holding the product as he "slices and dices" his finger instead of the carrot. It is one of the few segments of MLN which is crude, not funny.

There are also movie take-offs, like 'Taxi Dermist' (Taxi Driver) and 'The Hindenburger', in which a giant quarter-pounder is seen flying through the skies over Lakehurst, New Jersey, and ultimately colliding and sizzling to the ground where rescue teams are rushed in to save the pickles.

The skits are usually quick two-minute sketches similar to those on 'Monty Python', but the humor is a little more conservative than that of the British series, which as times becomes too bizarre to comprehend. Still MLN had its bizarre moments during its Tuesday premier. One segment started out like the famous shower scene in 'Psycho'. A pretty girl takes off her robe, begins to shower and is then assaulted. The weapon in this version was not a knife, however, but a bakery full of cream pies which the assailant splatters over her body. The effect, judging by her facial expressions, is sexual, not harmful.

The show, created by the WGBH-TV New Television Workshop, was aired Tuesday in pilot form, with options for ten more episodes. If it catches on the way Monty Python did, it may be around longer. Either way, it's a creditable attempt at the type of humor that so far only the British have been able to produce.

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Book review

Beating the system: then and now

by Hillery James

"Students can change things if they want to because they have the power to say 'no'..."—*"The Student as Nigger"* by Jerry Farber.

"The secret is to use the system to your advantage. You are not going to change it, so you might as well learn to manipulate it and make it work for you."—*"Surviving the Undergraduate Jungle"* by Kathy Crafts and Brenda Hauther.

School is a drag and a hassle, but what are you going to do about it?

"Change it," says Jerry Farber in his 1969 book *"The Student as Nigger."* "Exploit it," say Kathy Crafts and Brenda Hauther in their 1976 book *"Surviving the Undergraduate Jungle (The Student's Guide to Good Grades)."* In the two books and their difference of opinion is epitomized the shift in student attitudes and activism over the last seven years.

Farber's book, hailed by *"Esquire"* magazine as "the underground's first

classic," is based upon his much-reprinted article of the same title. Its central metaphor is supported with arguments that students, like black people, are robbed of self-pride and independence and trained to become docile, pliable "slaves." "For students, as for black people, the hardest battle isn't with Mr. Charlie," writes Farber. "It's what Mr. Charlie has done to your mind." He does not deny a certain usefulness to schools: they make people into doctors, sociologists and engineers. But, he argues, "they're poisonous as well; they exploit and enslave students; they petrify society; they make democracy unlikely." Farber calls for revolution.

Though Crafts and Hauther take a gentler view of school—specifically, college—they are still critical. Describing college as a jungle, an academic war and "the ultimate bureaucracy," their approach is anti-intellectual and their concern is survival. It's the old game of working within the system.

If you can't beat 'em, join 'em.

"The Student as Nigger" is interesting, even exciting reading but it's fantasyland. It is something to read, get stirred up about, agree with in places... and then put away to go do your homework. The 1969

idealism and activism have faded, and with them have gone some of the book's power.

Yet the book should be read for its historical value as much as for its philosophy: it did its share, once upon a time, to ignite student consciousness and change colleges. In the evolution of American higher education the late sixties were an important phase, and to understand them better is to gain insight into the educational status quo and how we got here.

There may not seem to be much of Jerry Farber at UMO now, but his spirit is part of our educational heritage. In less than 150 pages his book still conveys some of that spirit and intellectual restlessness.

Less entertaining and exciting but, alas, much more useful is *"Surviving the Undergraduate Jungle."* The tragedy of its greater usefulness, compared to *"The Student as Nigger,"* is the death of idealism, even the death of emotion. Farber makes us think and feel, he makes us laugh, cry and smolder. Crafts and Hauther are beyond all that: cut the romanticism, they say, and wise up. We must become academic guerillas in the undergraduate jungle.

Crafts and Hauther know what they're

writing about too. From *"Survival 101"* to *"Graduation Hassles,"* it's all there: professor relations and general PR; how to take an exam on a book you have never read; how to fight with the registrar and win; how to focus your effort on the essentials that score A's with a minimum of sweat; and how to master the basic six exam techniques that account for 80 percent of the grades. Although primarily informative their writing contains also the wry humor of reality: they clearly understand the peculiar tragi-comedy that is college in the seventies. They speak the language of college, too, and their style is conversational. Every undergrad should read their book.

In the late sixties students demonstrated for change and Farber, a professor of English at Los Angeles State College, was part of those demonstrations. They landed him in jail a few times but he apparently considered that a small price to pay for his principles.

In 1974 Crafts and Hauther graduated from Columbia University—Crafts summa cum laude—by manipulating the system to their advantage. The only discernible principle in their book is that you are a fool if you don't look out for Number One. Times change.

Acclaimed guitarist to perform

Classical guitarist Liona Boyd, "First Lady of the guitar" according to *The Canadian Magazine*, will perform Feb. 19 at 8:15 p.m. in Hauck Auditorium. The concert is sponsored by the Student Government Concert Committee.

Canada's foremost guitarist, Boyd has been receiving widespread acclaim since her introduction to large concert audiences a few years ago. *The New York Times* praised her "flair for brilliance" and the *Ottawa Journal* wrote that she displayed "some of the finest classical guitar playing anywhere, and likely the best in North America."

Boyd also plays popular music and, according to concert committee member Phil Spalding, she often tours with Gordon Lightfoot.


A series of concert tours in Europe and North America led to her recording Canada's first classical guitar record last year. The album, *"The Guitar"*, has been a critical and financial success. The Canadian Music Industry nominated her for a Juno award as "best instrumentalist of the year," several international composers have dedicated their works to her, and she has been invited to play for such distinguished persons as the Prime Minister of Canada.

Boyd was born in London, England but has spent most of her life in Canada. She began her study of the classical guitar at the age of 14. In 1972 she graduated with honors from the University of Toronto's Music Faculty and in the same year placed first for guitar in the Canadian National Music Competition. She has studied with most of the world's top guitarists including Julian Bream, Alexandre Lagoya and Andres Segovia.

Spalding said the concert committee is pleased to be sponsoring Boyd because of her excellence as a musician, her relatively rare status as a well-known female classical guitarist ("The classical guitar world doesn't have a startling number of women; Liona is perhaps the top woman guitarist in the world") and her youth (she is in her twenties). Spalding said the committee prefers young performers and all the musicians it is sponsoring this year are under 30.

Tickets for the concert will be \$3 for UMO students and \$4 for all others, and will go on sale Monday, Feb. 14, in the Memorial Union.

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- 4) Entry deadline is March 31, 1977. Winners to be announced April 15.
- 5) Prizes donated by Cutler's will be awarded by a panel of judges. Decisions by the judging panel are final.
- 6) Enter as many photographs as you like, but no more than one per category. Each entry is eligible to win only one of the 15 prizes.
- 7) Prints or transparencies, either in color or black and white, may be entered.

Remember: ENTRY DEADLINE IS MARCH 31, 1977.



Commentary

'On becoming a national radio star...'

by John Brewer

I am one of those weird people who can do a radio voice. As an adolescent I started out WINO-ing along with George Carlin records, then moved on to amusing little phrases of my own, imitating local fast-talking jocks on WLOB in my native Portland. The time has long since passed, however, when this dubious talent could illicit cries of "ooh, he sounds just like one!" and "do it again, funny person!" At the sophisticated college age of twenty-one, I am instead looked at with pity when I slip into GUY-isms, and find myself scorned by those around me, or else someone suggests that we find some other station, ha ha.

So it is not surprising that I've taken to the last refuge of the Radio Voice afflictive: the air waves themselves. At this point the only place it sounds natural is on the radio...so I have been forced to that field in order to find comfort, solace, and other people who talk like me, but don't laugh.

I am a part-time radio announcer. I do All News, All Day--Every Day at the station in Bangor where I work. In fact, another person from this school works there too. I won't embarrass him...he knows who he is.

I was working alone in the studio last Sunday at midnight, which is a lonely, thankless time of night to be doing All News, All Day. Anyway, I signed the station off the air and was just about to zip home to UMO, when the phone rang.

It was an NBC big-shot person with the deepest, most authoritative basso-profundo God-like set of pipes I'd ever heard. Would I please do a weather whiparound with a forty-five second copy and a standard out-Q followed by a "now to--" and not mention any days directly at one-ten, he asked.

"What?" I said.
Well, of course, what he meant was, would I stand-by to do a taped report for NBC on the Bangor weather in about an hour, at one-ten, a.m.?

"Of course," I said. Simple.
I told him to call me at my home and I would give him a 45 second weather report over the phone. I gave him my number, figuring I could do a nice, business-like report on the phone then, even though I live in a dormitory, because who's going to be up making noise after one a.m. Monday morning after the whole tiring weekend and after Sunday night and after the Blue Oyster Cult concert--

THE BLUE OYSTER CULT CONCERT!?"
"Oh my God," I thought, as I drove back to my room in Oak Hall, and to the phone in the stairwell. "Oh my God."

There was a party, of course. Girls were screaming and giggling. Guys were screaming and belching. "Where's the keg?" I heard. "Get the women!" I heard. "Shut up--I gotta go take a piss!" I heard. "Oh my God," I heard, and that was me.
The call came. It was a conference call, and the other men on the line all had Walter Cronkite stuck in their throats. They were all middle-aged or older. I had my hand clamped tightly over the receiver, and there were wet rivulets curling down the cord, and trickling down my back.

"Does anyone know what's going on?" someone asked on the phone. Another voice boomed out of the ether. "This is a weather whiparound. Didn't NBC in New York tell you?"
"Well yes..."
"Who are you, anyway?"
"Oh. This is Daniel Wilson, San Francisco."

SAN FRANCISCO?! I clamped both hands around the mouthpiece and listened harder. A conference call from Maine to California? Upstairs they were re-living the unforgettable Blue Oyster Cult concert by playing "Agents of Fortune" with the volume on "nine", or maybe "ten".

Just then the NBC big-shot person came on the line. "Gentlemen--sorry you've been kept waiting," he said. "I know you're all very busy out there." I was busy trying to keep my hands from slipping off the phone. "We're running a little late so we're going to tape this while you're all broadcasting live from here on the network."

Live on the network. LIVE ON THE NETWORK!

People all over the United States would hear my voice, would hear whatever I said in my 45 seconds! Oh my God. Did Harry Reasoner start like this? I looked around me. The phone is in a sort of broom closet, with a pail on wheels on the floor and pipes running up and down the walls. I shut the door and turned on the light. The party upstairs became muffled...slightly.

"Right men," said the NBC exec. "Let's check off who we've got here. When I call your name tell me you're on the line."

San Francisco, Seattle, Colorado Springs, Pittsburgh, Miami, and--
"Bangor Maine," he said.

"Here," I croaked. Your man in Bangor. Help me...

"Right. Now each of you will do the weather story from your region and introduce the next radio personality, got it?" That meant Hillary Stanwin in Pittsburg would introduce me, and I'd introduce John Clarke Wheeler in Miami. Oh God, I thought, with my hands still soldered around the mouthpiece. I could envision it already: "And now to John Brewer with the weather story way up in Bangor, Maine. Come in, John!"

"Shut up--I gotta go take a piss!"
I began to feel like I was walking up a gangplank and there was no ship.

"Remember now, gentlemen," said the NBC big-shot person. "This is going out live nationwide." I, for one, had not forgotten about that part. I wished he'd shut up. But more than that, I wished the pail at my feet would swallow me up whole and get me the hell out of there.

"Ready, men?" A chorus of "right's". Everyone was ready except for us up in Bangor. "We're switching now to the On-Air studio." Terrific.

The voice of a well-recognized national news announcer came on the phone, as if the receiver were a radio. He was broadcasting. The six of us on the conference line had only to speak up and we'd be heard all across our vast land. After we peeled our sweaty, terror-stricken fingers away from the mouthpiece, that is.

"Well, the weather around the country has been a topic much in the news lately. For a direct, first-hand report on conditions all across our vast land we take you now to NBC correspondents at strategic points all over the country...first, the West Coast. Come in, San Francisco."

After that, memory leaves me somewhat. I remember a series of low, liquid voices intoning away about politics, gas-shortages, and here and there a temperature or two.

Who would be listening to the radio at one-fifteen Monday morning? I wondered. Not anyone, pray God. But wait. In California it wasn't one o'clock Monday morning. It was ten o'clock Sunday night. Not prime time, maybe, but-- I envisioned

a California family driving home after a long hard day of surfing, or whatever, listening to the car radio and hearing--
"...and now to John Brewer in the heart of the ice box, Bangor, Maine!"

Upstairs the music stopped. The shouting died away. A comparative silence fell over the little broom-closet. My hand dropped away from the mouthpiece near my lips. I brought up the sheet of copy I'd prepared. It would take forty-five seconds to read. I knew. I'd timed it by wristwatch over four-hundred times since twelve o'clock.

"Well, Bangor is in the middle of a real old fashioned Maine winter..." I began. I spoke too fast. My voice was several octaves higher than anyone else on the phone that night. I faltered on the pronunciation of two or three words.

For forty-five seconds I gave the weather.

"...This is John Brewer in Bangor Maine. Now to John Clarke Wheeler in Miami." My hands found the mouthpiece again. Upstairs, Blue Oyster Cult boomed

out once more, with renewed strength. It takes exactly fifty-two seconds to change a record on a single-play turn-table, it seems.

When John Clarke Wheeler was finished, the big-shot NBC person came on and thanked us all for our time and co-operation. This time I joined in the chorus of "right's", and one by one we hung up.

When I left the phone it suddenly struck me as humorous that a brick broom closet in a dormitory in Orono, Maine, could become a "strategic point" to millions of enthralled radio listeners, but the irony quickly passed, relieved as I was that the ordeal was over. I headed back to my room and my bed, my hands clutching the words I'd read to the nation. I still have the piece of paper, and I'll let you read it if you want, for a quarter. We all gain prominence in different ways, I suppose. And fame, like the weather, is a fleeting, fickle thing.

That night in my room, no amount of too-loud Blue Oyster Cult could spoil my sleep. Walter Cronkite, move over.

Barbershop quartet revival

Oh the four part harmony of the barbershop quartets. What ever happened to them...

Well, in December, six men got together and started their own barbershop singing group.

At noon on Fridays, this impromptu group gets together in Classroom B in the Memorial Union to blend voices for an hour.

Originally started by Phil Higgins, a UMO safety and training administrator, the group consists of Dr. Ed Johnson, Professor Robert Wendzel, Dr. Warren Burns, Assistant Prof. Paul Carpenter and Don Weaver.

These men are members of the Penobscot County Chapter of the Society of Preservation and Encouragement of Barbershop Quartet Singing in America.


Higgins said the University group has no name. It's just a casual group for "fun singing," he said.

The group sings contemporary tunes such as "Today" and "Lida Rose", but with barbershop arrangements.

We primarily sing the old chestnuts, he said.

Higgins expressed disappointment in the small number of members. He explained, that with 3 basses, 1 lead, 1 tenor, and 1 baritone, an absence can throw the whole thing off.

New members are welcome and membership in the Chapter is not necessary. People are also invited to come and listen although "we'd probably be a little embarrassed," he said.



David Bennett
Class of '77
University of Maine

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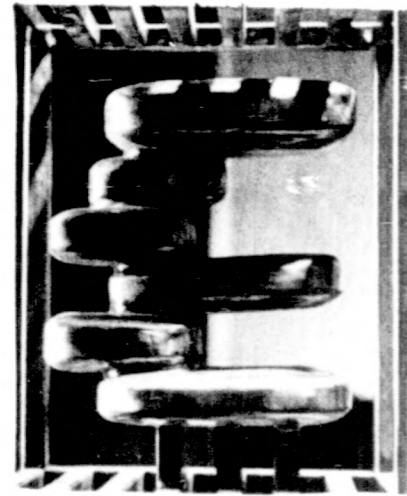
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Behind the Scenes

The university of Maine at Orono Art Collection, a division of the College of Arts and Sciences, is responsible for art exhibitions on the Orono campus. At least seven shows are presented each month during the academic year, and also in the Summer Arts Festival. Except for occasional students and amateur exhibitions, all shows are of original art by professional artists and craftsmen, many of whom live and/or work in Maine. There is no admission charge. The galleries in Carnegie Hall are open weekdays from 8 a.m. to 4:30 p.m. All other galleries have respective building hours.

Art exhibitions for February include:

Gallery One, Carnegie, Harriett Matthews—forty metal sculptures by this Maine artist and Colby College professor.



Steel sculpture by Harriett Matthews, in Carnegie Hall [photo by Russ McKnight].

Gallery Two, Carnegie, Artists of Maine—Paintings and sculptures by artists who live and/or work in Maine, including Gene Klebe, Claude Montgomery and Dahlov Ipcar.

Print Room, Carnegie, Paul Thibodeau—drawings in many media by a Lincoln, Maine, artist.

Lobby, Hauck Auditorium, "Projections 1976"—Graphics: The photo gelatin process, courtesy Associated American Artists.

Photo Salon, Memorial Union, Mark Orlove—fifty photographs.

Lobby, Alumni Hall, Mario Avati—mezzotints by an internationally famous printmaker, courtesy Associated American Artists.

Seminar Room, Carnegie, "The Collectors Corner"—selections of prints and drawings, priced for student buying.



A print from the UMO art collection [photo by Russ McKnight].

Charlie Chaplin's first dialogue film, "The Great Dictator," will be shown by MUAB Friday night at 7 and 9:30 p.m., Nutting Hall. In this film Chaplin created two new characters, a meek Jewish barber who is something of an extension of Chaplin's tramp character, and Adenoid Hynkel, a lampoon of Adolph Hitler. The movie was considered a daring risk at the time of its production but soon became the most popular success Chaplin had yet experienced.

Mark Scally, a UMO senior music major studying voice, will give a solo recital Feb. 16 in the Lord Hall recital hall. Scally, a bass-baritone and student of Ludlow Hallman, has been active with music and theater at UMO. He has sung solos with the Oratorio Society and has performed in four operas, most recently "Albert Herring."

Scally's program will include music by Schutz (a seventeenth century German composer), Schumann, Brahms and Poulenc. It will close with a humorous song called "The House that Jack Built."

A high school solo-singing contest will be held at UMO Feb. 19. The contest, presented here for its fourth year, is open to anyone in Maine of high school age. Its purpose is to encourage the serious study of voice among high school students.

The contest will be held in two stages. In the morning ten finalists will be chosen from the approximately 50 contestants. In the

afternoon the ten finalists will perform in a public audition and three winners will be chosen.

Prizes will be: first prize, \$100 and the title of "High School Solo Singer of the Year"; second prize, \$50; third prize \$25; honorable mentions, \$10.

Judges for the contest will include Ludlow Hallman and Patricia Stedry, UMO music faculty, and representatives of Colby College and the Bangor Symphony Orchestra.

"Behind the Scenes" will be a regular feature of this semester's arts coverage and will include a variety of fine and performing arts news. Anyone with news for this section, or anyone interested in arts writing—reviews and features of dance, music, poetry, literature, drama, broadcasting, fine art or lifestyle—should contact Hillery James at the Maine Campus office, Lord Hall.

● Our spacey future

continued from page 2A

A young man walks to the front of our group after we've all been seated and announces that he, Chris Lowe, is about to take us into future space where the future will be reality and Mr. Spock's word is truth, period. After giving some vital biographical data (he's 21 today) our journey begins.

The first segment of our multi-media space presentation is entitled "Tonight's Sky" and is a regular feature at your local planetarium. During this brief sundown to sunrise we are entertained by Orion's girdle, a serious hot dog, and a red planet that's blue—or was it a blue planet that's red?

A NASA news release brought us up-to-date on the goings-on at Cape Kennedy. This history of space flight follows Soviet-U.S. attempts from Sputnik to the Mars probe and all the failures in between.

The next presentation of the multi-media event is "Future Space." You Trekkies out there will love it. The combination audio and multi-visual revolving light show makes the merging of science fiction and modern technology seem closer than summer vacation. You'll walk out believing that space stations built from moon sand will soon be a reality, and that the squid-shark isn't the product of some mad scientist, but is really out there!

Trekkies unite!



We don't like to butt in, but . . .

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● People in the Arts

continued from page 2A

Death." The original Strindberg play is a pessimistic and angry look at the state of marriage with particular reference to the battle of the sexes. It shows a degenerating marriage in which the two people torment each other and seek death as a release from marital hell.

Durrenmatt's more recent play places "Dance of Death" within a comic framework with the marriage set up as a 12 round boxing match. Although McKusick recognizes the humor and comical, even farcical elements of Durrenmatt's play, he believes "Play Strindberg"'s theme is still serious.

"It's more black humor than slapstick," says McKusick. His thesis will be based upon the effect of a mode (comic or tragic) upon themes (here, a pessimistic one). He will also be examining Durrenmatt's overall experimentation as a playwright.

The first performance of "Play Strindberg," March 27, will be a straight run. On March 28 McKusick will present a lecture

and demonstration of his theories, incorporating performances of scenes from both the Durrenmatt and Strindberg plays. Acting in the plays will be John Sutton, Mark Davenport and Jayne Ossler.

McKusick has previously worked with the Theater of the Enchanted Forest, Bangor; the children's theater tour show for the Bangor Junior League; the Greenville (Maine) Community Theater; a children's theater workshop for children, in Greenville; and several UMO studio productions. He is currently directing "The Sacrifice of Issac" for a class at UMO.

Where will he go from here?

"My plans are somewhat indefinite," says McKusick, who guesses that he will probably take a year off, perhaps direct dinner-theater, and plan to get a Master of Fine Arts degree in directing from a drama school. ("I'd like to go to Yale..." he says.)

And he'll keep working toward that full-time professional theater directing job.

The Maine Campus

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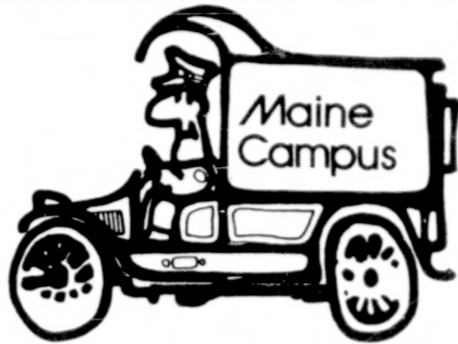


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MAIL CALL

The Maine Campus will only consider for publication letters to the editor which are signed and include an address. Names will be withheld upon request. Letters should be limited to 350 words. We reserve the right to edit all letters for grammar and good taste.

Ice time should be a nice time

To the editor,

I was somewhat dismayed today to see a copy of the schedule for the Alford Arena from 2/20 to 2/26. I am a member of Cumberland Hall's hockey team and as some people know, the intramural teams have been allotted some pretty unbearable hours compared to the local high and elementary schools. We get to practice anywhere from 6 a.m. to 7 a.m. or from midnight to 2 a.m. Our actual game times range from 8 p.m. on into the early morning.

I thought that the Arena was for UMO students first and off-campus activities second.

Another thing I question is the rental fee. There are rumors around that the high and elementary schools pay less than the intramural teams. If anything, they should be paying as much, if not more.

Russ Dingle
206 Cumberland

Editor's Note: See next Tuesday's issue for a full report on the Alford Arena...

On the value of sheepskin

To the editor,

The Maine Campus, I feel, would be doing the students here on campus a great service if they would report, in depth, on issues that may concern the majority of the students. For instance, a report on the many departments that will be coming up for accreditation hearings in the near future. Will they make it, and if not the facts on how this will effect the students majoring in

that department, etc. Also, why the chemistry department is on probation.

But please do more than report, dig! And find out why! These departments are going downhill. The students should know the pros and cons, and why their diplomas may not be worth the ink they are printed with.

Thank you,
Regan McPhetres
402 Oak Hall

more Valentines

from page 3

B--
Happy Valentine's Day
you little ta-ta boy!

Jew Dow
Jeffrey is a friend of mine,
I will do it anytime,
for a nickel or a dime,
50 cents for overtime!
Ten Who Love You
1 West loves John Feeney

...Take care and have a good
summer!
Love and Kisses
M. Elmo
XXOOXX
P.S. Ya know, it's funny...we've
known each other all this time and I
have never found the right moment
to tell you... "I LOVE YOU."

To my sweetheart
Such a catch
Monkey and a rat
What a match!
Lots of Love
Anne,
Valentine's Day
I'm trying something new:
Publishing in the Campus
"I love you"
Larry

Mein Herr,
Setzen sie sich auf mein gesicht,
bitte.
Immer,
Dein Liebchen
I
Sexy C.S.--
Happy valentine's day to the best
student of late night classes--Pro-
fessor Study

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Commentary

John Paddock

Of peanuts, lust and trust

Jimmy Carter has been president for two weeks now, and people are still puzzling over how he ever got the job. I think the answer is rather obvious. Jimmy Carter won the election because he knew how to project 'trust.' For this particular time and place in U.S. history, trust needed projecting and he was the only 'true' trust projector around. Gerald Ford tried to project trust but he just fell on his face. Morris Udall tried to project trust but he was too tall. Ronald Reagan tried to project trust but he was from California.

No, the only one really good at the kind of projecting needed in 1976 was Jimmy Carter (I might add that Carter could also 'exude' and 'emanate' trust better than anyone, but neither of those words has the authority of 'project'. Besides, 'emanate', when used with different tenses, could sound kinky: "My son Jimmy was such a gooodood emanator. Why, I could just sit on the porch all day and watch Jimmy emanate in the yard.")

What, exactly, Jimmy Carter did to create all of this trust has been carefully analyzed during the months

since the election and the following conclusions have been made:

1.) "Behind every great trust-maker there is a great trust-maker's wife." This long-felt theory has finally been confirmed through intense clinical study. It means simply that a trustmaker must have someone reliable to entrust some of this trustmaking to. Initial data reveals that the typical great trustmaker's wife is 5 feet 4 inches, has a rectangular mole on her left calf, and can shell a bushel of peanuts in an hour. Fortunately for Jimmy, Rosalynn has all these characteristics, making her the ideal great trustmaker's wife.

2.) "All great trustmakers need at least one 'trustee.'" 'Trustee' is just highly technical jargon for 'dute trustmaker's sibling', of which Amy is a perfect example.

The typical trustee is very short, extremely short, but not too short; a trustee is not a midget. One of the hazards of being a trustee is that they are often mistaken for midgets. Wrong. A trustee is *not* a midget, trustees are just short. Amy Carter is short. Amy Carter is a trustee.

Trustees have squeaky voices. Not annoying squeaky, but adorable squeaky. Like Shirley Temple or one of the Brady Bunch. The best way to prove an "alleged" trustee is a "genuine" trustee is to listen for a squeaky voice. Jack Ford once tried to pass himself off as a genuine trustee. For weeks and weeks he pretended to be a trustee and nobody was the wiser. But then one day he said, "Hi, gotta joint?" in a deep baritone voice and then all Washington knew. Jack Ford was not a genuine trustee. His voice wasn't squeaky. (Also, trustees don't smoke marijuana).

Trustees are handy to have around because no matter what they do, it's considered cute and everyone laughs: "Oh, look at Amy kick Miss Lillian. She's so cute. Ha, ha, ha." or: "Isn't it adorable the way Amy belches at state dinners. Such a charming girl..."

3.) "Trustmakers need a trust fund." No political aspirant can hope to develop trust without the financial backing for such a pursuit. Jimmy Carter has a large endowment in his trust fund because there are all sorts

of expenses that crop up for a person that deals in trust. Most of the funds go to a good lawyer, to protect him from all the 'anti-trust' laws in existence. These laws are relatively new, enacted by spiteful ex-politicians who couldn't project trust and lost to those who could. Within the past six months, there has been a major effort underway by these men to discredit Carter through a statute they call the 'anti-lust trust clause' of the Butz Anti-Trust Act. The lettering of the clause says that "any man who does so claim to be a dealer in trust shall not be permitted to admit to lust simply because the word rhymes with trust. This is a misdemeanor and any infractor of the law shall be subjected to a thousand cold showers or 90 days." So far, Carter's lawyers have been able to keep it out of the courts. Rosalynn says he could use the cold showers though.

These three rules of thumb for trust projecting are only a beginning, of course. Projecting trust is one thing, sustaining it is another. More later on how good a sustainer Jimmy is...

Faculty cutback?

Foreign language enrollment drops

by John Diamond

Enrollment in the department of foreign languages at UMO has dropped more than 25 per cent in the 1976-77 school year since the elimination of foreign language requirements for degrees in various College of Arts and Sciences programs last spring.

Because of the drop, there is concern within the department that the future of some faculty positions may be in doubt.

Enrollment figures for department programs show that some programs are less than two-thirds the size they were in previous semesters. According to records in the department of foreign languages, the Spanish program has suffered the greatest drop in enrollment, a drop of 153 students (34 per cent) this semester as compared to the spring semester of the previous school year. The French and German programs, while not dropping as much as the Spanish program, still have enrollments this semester which are approximately 15 per cent less than the 1976 spring semester.

Department enrollment has dropped a total of 796 students (26 per cent) to a total of 2217 students for the 1976-77 school year. Enrollment for the 1975-76 school year, when all arts and sciences programs had a foreign language requirement, was 3,013.

There is concern within the department that the enrollment drop will cause the size of the department to be reduced. Dr. Paulette French, chairperson of the department of foreign languages, believes enough interest will develop in the new and revamped programs the department will be offering so that the present size of the department can be justified.

"Most of the people in the department have a variety of talents and are very flexible," she said, enabling them to adjust to changes in course structures. Dr. French feels that there will continue to be a need for the present department faculty, currently made up of 24 tenured and 5 non-tenured instructors.

Enrollment in department courses had not been a problem in past semesters because all 18 arts and sciences departments required some foreign language experience in their degree programs. Because of this, the foreign language department had large enrollments in almost all classes.

But last spring many of the departments in the College of Arts and Sciences

changed their degree requirements and dropped the foreign language requirement for incoming students, beginning in the fall of 1976. Now only four of the 18 arts and sciences departments retain the requirement.

Dr. French said that the morale of the department "naturally is affected by the problems" and that faculty members fully understand the situation. She said that some of the non-tenured faculty members are looking at other job possibilities "just in case," and that "until they're told otherwise, they'll assume they'll be staying."

Dr. French said that the decision on whether or not to make faculty changes would have to be made by UMO President

Howard R. Neville, when and if he felt it were necessary. "If the enrollment continues to drop," she said, "it probably would be necessary."

Dr. French is optimistic that changes in program structure can help improve course enrollments and prevent any changes in faculty. For example, "We're instituting review courses for students who previously had studied a language in high school but don't feel they can go on here," she said. Dr. French hopes that by eliminating many of the introductory courses and offering more opportunities for those who want more than just a basic understanding of a language, more interest can be generated in foreign language studies and enrollments will increase.

First French Canadian program in U.S. to begin here next fall

A \$99,603 grant to the University of Maine at Orono's Canadian-American Center from the William H. Donner Foundation will assist in the creation of the first French Canadian program in the United States.

The Donner Foundation, which has provided assistance to the UMO Center since it was established in 1967, will supplement an earlier grant from the Quebec government to develop the new program. Among the activities are academic studies, retraining faculty in Quebec study areas, providing material and assistance to public schools and cultural programs.

Marc Boucher, a Montreal native who is completing a doctoral degree in Canadian Studies at UMO, is assistant director of the center in charge of developing the French

Canadian program. Tallman said the grant will help support this position, and the addition of James Herlan of the foreign languages department as an associate. Herlan is studying this year at the University of Quebec at Three Rivers in the retraining program sponsored by the Quebec government. Other UMO faculty are expected to participate in similar study programs for varying length of time.

The French Canadian studies are being developed in the foreign languages department, and will include some courses conducted in English for both French and English speaking students. Two courses which will be offered in 1977-78 are Quebec in Transition: 1960 to the present, in the fall, and an interdisciplinary survey course on Quebec in the spring. Herlan will offer

a course on the Quebec novel, also in the spring.

Tallman said the center will also work with public schools to develop material on the Franco-American and French Canadian experience. Audio-visual aids will be developed and learning materials for language and social studies classes will be published.

Other activities at the center include plans for a Quebec Film Festival, April 11-14, and a spring Quebec Week, which will be offered with assistance from the Quebec government.

A 13-week radio program in Quebec culture will be offered on the university's public radio station beginning in March or April in cooperation with the center.

Eggs and gripes hashed over weekly

by Tom Cloutier

Often students moan and groan about problems on campus yet these same students cannot be found when given a chance to air their gripes. Other times a student will have a good idea but doesn't know where to take it. The Thursday Morning Breakfast Club is trying to change all that.

The club is headed by Dwight L. Rideout, dean of student affairs, and Joyce Henckler, associate dean. Almost every Thursday for the last three years, a group of concerned students and administrators have met to discuss different issues that affect people on campus. Everything from registration to off-campus students' laun-

dry problems have been hashed over at these meetings. Though the meetings don't solve all problems, they do provide an opportunity for both students and administrators to exchange ideas. The group meets at 8 a.m. each Thursday in the back dining room of Wells Commons.

Residential Life, Student Activities and Organizations, Memorial Union, along with other campus organizations are represented at the breakfast. Chancellor McCarthy and President Neville occasionally attend.

In the past the student representatives have been the campus leaders: Dan O'Leary, president of the student body;

Jamie Eaves, chairperson of the Off-Campus Board, and other heads of student groups.

Now, however, the invitation has been extended to any student who wants to attend the weekly meetings. The discussions last about an hour.

For information, call Dean Rideout, 7814, or visit room 201, Ferpald Hall.

GSS to propose new budget, legal services funds increased

by Tim Grant

It costs you, the student, \$4 for legal services according to the budget being reviewed by the General Student Senate.

According to the 1976-77 annual budget, the expanding Student Legal Services will have \$26,821 to work with. This will include a full-time attorney, two paralegal assistants and a full-time secretary. This is approximately 20 per cent of the total GSS budget. Since each student pays an activity fee of \$20 a year, any legal service or advice that students need would cost them \$4.

The GSS is working with an expected revenue of \$140,000 (7,000 students at \$20). The allocated budget is \$130,000 with a General Fund Surplus of \$9,076 from fiscal year '74-75. This compares to revenue of \$80,000 (6600 students at \$12) for 1974-75.

The 1976-77 budget is being considered by the various committees before it goes to the finance committee the last week of April and to the full Senate in May.

The Student Activities Board is asking for the biggest increase in funding. In '74-75 they worked with \$26,820 and this year they want \$34,000. This does not

include \$12,823 for MUAB which recently came under the GSS. The Concert Committee is requesting \$10,000 as compared to \$6,000 a year ago.

The budgets of the Off-Campus Board (\$3,982), IDB (\$8,875) and UMFBS (\$3,625) will remain at about the same level as the past fiscal year.

Student Government will increase share of the budget to \$16,165, an increase of \$4,615. This will cover the cost of a full-time secretary and the printing of a student government newsletter.

The Student Services Board request for money decreased by \$2,180. This was because the Legal Aid Fund was transferred to the Student Legal Services and the UMFBS budget was down from last year.

The Community Action Board (CAB) is expanding its budget for such clubs as the Wilde-Stein Club (an additional \$1,400), F.A.R.O.G. Forum (an additional \$1,300), and the Woman's Group (an additional \$1,600). The Abenaki Experimental College is asking for \$607, a decrease of \$1,000. Total requests of CAB is \$14,822, an increase of \$3,522 from the '74-75 budget.

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Maine Campus SPORTS

Woman hoopsters undefeated

by Karen LaCasse

The UMO women's basketball team have upped their record to 7-0 after pulling down two more wins; URI last Saturday 86-76 and Wednesday night against Husson College 58-48. In Saturday's game Crystal Pazdziorko scored 18 points. Paula Whitney and Susie Sharrow shared 11 points a piece and Renee Deighton ended the game with 11 points and 18 rebounds.

Wednesday's game with Husson's Braves proved to be a bigger threat to UMO than they had anticipated. After UMO's decision over highly favored URI, Orono prepared for an easy game against the Braves. They were soon disillusioned. Husson began to slow them down and Maine found that they couldn't get many shots off. However, UMO emerged

victorious, with Pazdziorko and Deighton leading all scorers with 12 points a piece. Also in double figures was Senior Lottie Linder, with 10.

"The hardest thing a team has to do is to get back up again after playing a strong team (URI)," commented UMO's Coach Eileen Fox. "Then when Husson got some momentum ahead of us, we started going downhill and missing lay-ups."

Today, UMO opposes UMPG at the Memorial Gymnasium. UMPG seems to be no big threat to Maine, as they have a completely new team, composed mostly of freshmen. Game time is at 3 p.m.



Paula Whitney drives toward the basket [photo by Russ McKnight]

Hockey club opens at home against Bates Saturday

by Charlotte McAtee

The UMO ice hockey club will open intercollegiate play in the Alford Arena on Saturday afternoon in a contest with Bates College.

The game promises to be a good contest, since the Black Bear skaters are out to settle a score with Bates.

"We really want to win this one," said wing Bill Morris. "They beat us last week, but we were shorthanded throughout most of the game. The refereeing was terrible. We had three times as many penalties as Bates."

The first line of Bouscher, White and Boutin is a fast-moving unit capable of quick goals. The second line of Bleakney, Kimball and Murphy has been flying and is effective in both goal scoring and checking.

The defense will suffer from the loss of ace defenseman Dave Merrill, who separated his shoulder in a sliding accident and is out for the season. Mike Cosgrove and

Fred Snowman will lead the blue line corps in an attempt to fill the gap left by the absence of Merrill.

Starting in goal will be Scott Adair, who has earned respect from opponents as a top goalie.

The game is open to spectators for a fee of 50 cents, or all-sports passes may be used. Game time is 2:30.

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Who's to blame?

Paul Wholey explains his story

by Charlotte McAtee

"This is probably, at this time in my life, the worst thing that could happen to me."—Paul Wholey.

The controversy surrounding Paul Wholey's departure from the Maine basketball team has everyone confused and

upset, but most notably so the center of the storm himself.

Wholey came to the University of Maine as a transfer student from American University. Some of his friends had attended UMO, and he had heard good reports about the facilities and the campus.

The curriculum had his major (parks and recreation), and there was a basketball team in the making with a guy named Bob Warner in the lineup.

In his first year of competition for UMO, 1975-76, Wholey was selected for the All-Yankee Conference first team and averaged more than 22 points a game. But the team finished with a disappointing 14-11 record, which disturbed Wholey in spite of his impressive statistics.

Then this season began. Optimism abounded. But after nine games, the team had a record of 5-4, and Wholey's playing time was slowly decreasing. Things finally came to a head after the game against UNC/Wilmington.

"We were ahead by seven points with ten minutes left to go in the game," Wholey recalls. "Coach Chappelle took me out. No, I wasn't tired. I must have been doing something wrong. But then he put me back in with 2:30 left to go. We were ahead by one point by that time. I couldn't understand it. If I was doing something wrong, why did he put me back in? And if I wasn't why did he take me out in the first place? Why so long a time? Two or three minutes I might see. But five?"

"We ended up losing the game, and I was really upset. So I asked Chappelle why he took me out."

"You weren't playing good defense," he said.

"Bull," I said. "I was playing good defense."

"If you don't like it—you're through," Chappelle said.

"O.K.," I replied, and I went back into the locker room thinking I've been kicked off the team. Dismissed."

Wholey left the team and went home, where he saw a headline in the newspaper the next day proclaiming that he had quit the team. Confused, Wholey called Chappelle.

"I guess he thought I had quit, but I was sure he had kicked me off. So I apologized. I said, 'Coach, we were both angry. But I didn't quit. I just want to play.' But he wouldn't listen. I suggested that he suspend me for a few games as punishment for arguing with him. No, I'm off the team. Permanently."

According to the Penobscot Times, Chappelle's reasoning for Wholey's departure is one of commitment. The Times

also said discipline was a factor. When contacted, Coach Chappelle declined further comment.

"We had a meeting with Harold Westerman (the athletic director), trying to clear up what exactly had happened," Wholey said. "Chappelle listed his reasons for my dismissal—he said I didn't hustle in practice, that I was late to practice and consequently brought the whole team down. He also said that I was a selfish player. But he never spoke to me about it! How am I supposed to know about these things if he never imposed any discipline on me?"

"I always tried to give 100 per cent every time I'm on the court. I dove for loose balls, I hustled. When I play basketball it's the most important thing in the world to me. My commitment is strong. But I don't live basketball every moment of my life."

"What really got me was what Westerman said. He told me that I had no right to be a loner. I should hang around the players all the time, and be willing to carry the coach off the floor," Wholey related with a wry smile. Westerman could not be reached for comment.

"I don't mind being alone. That's the way I am. I don't mean to say that I don't get along with the guys on the team—I do! We're like a family on the court, and they're my friends."

Co-Captain Steve Gavett backed his former teammate up, stating that there were "no hard feelings between Paul and the team."

Wholey summed up his feelings for Maine by stating that "the campus is great, the facilities are super, and I really loved playing here. But with the talent we have, in spite of injuries, we shouldn't have a basketball team with a record like we do. The team should be 16-4 right now. There's no communication, just utilization."

"Chappelle was supposed to be guiding us, but he didn't exert any discipline. When a problem comes up, he just dismisses it," Wholey paused. "Like me."



Paul Wholey at the foul line before his personal storm [photo by Russ McKnight]

Northeastern downs Maine cagers 79-71

by Mike McNaughton

Superior rebounding and the hot shooting of Dave Caligaris gave the Northeastern Huskies a 79-71 victory over UMO at the Cabot Gymnasium in Boston Tuesday night.

The win avenged an earlier 89-67 loss to Maine and improved NU's record to 7-10. Maine is now 11-9.

Maine played this game without either of its centers (Kevin Nelson and Steve Gavett are both out with ankle injuries) and this deficiency became apparent in the second half as Maine was outrebounded 31-16.

The Black Bears led much of the first half but Northeastern rallied toward the end and took the lead on a three point play by Caligaris. The Huskies led at the break, 29-26. Northeastern dominated both backboards in the second half. Fine shooting by Dan Reilly kept the score close but Caligaris and Doug Clary at the other end were too much and the Huskies went on to win the game.

Caligaris tied Northeastern's single game scoring record (set in 1956 by Bill Colby) as he poured in 38 points. He also had 11 rebounds.

Reilly led Maine's scoring attack with 29 points. Rufus Harris and Roger Lapham each had 15 points. Harris with 13 and Reilly with 10 were Maine's leading rebounders.


Maine returns to the Memorial Gymnasium this Saturday night for a game with Boston University. Gavett and Nelson said they'll both be ready to play but will be used sparingly. The Maine Jayvees take on SMVTI in the 5:30 preliminary game.

Tuesday night's box score:

NORTHEASTERN 79
Thompkins 1-2-4, Collins, Sheehan 5-4-14, Ramos 3-4-10, Caligaris 15-8-38, Mercer, Motley 1-0-2, Loughane 0-1-1

MAINE 71
Russell 2-0-4, Reilly 13-3-29, Lapham 6-3-15, Harris 7-1-15, Fitzpatrick 1-4-6, Klein 0-2-2

	1st Half	2nd Half	3rd Half
NORTHEASTERN	29	50	79
MAINE	26	45	71



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