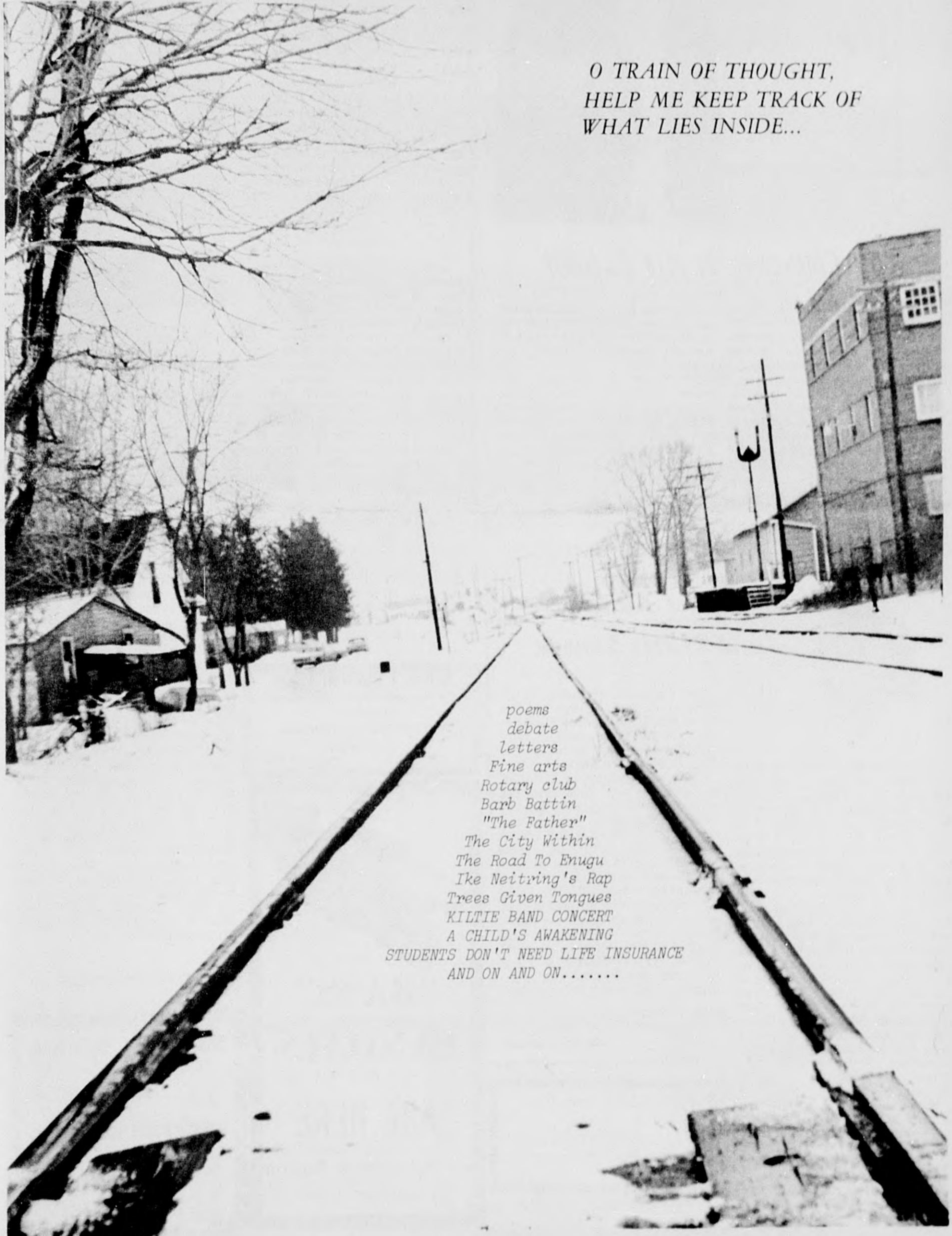


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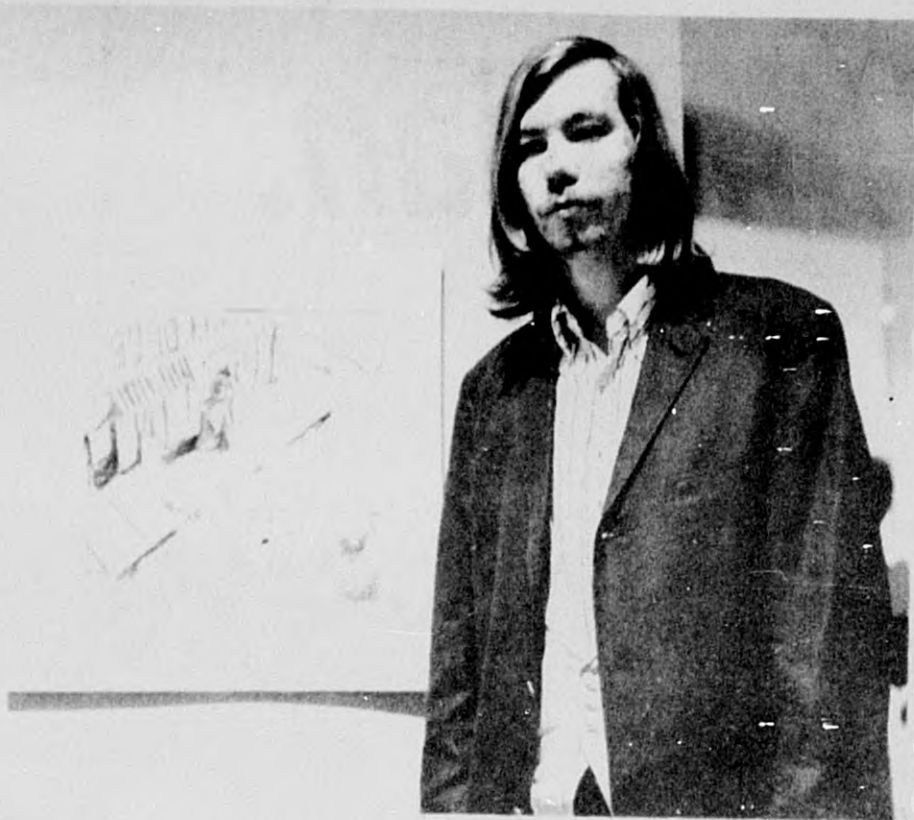
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O TRAIN OF THOUGHT,
 HELP ME KEEP TRACK OF
 WHAT LIES INSIDE...

poems
 debate
 letters
 Fine arts
 Rotary club
 Barb Battin
 "The Father"
 The City Within
 The Road To Enugu
 Ike Neitring's Rap
 Trees Given Tongues
 KILTIE BAND CONCERT
 A CHILD'S AWAKENING
 STUDENTS DON'T NEED LIFE INSURANCE
 AND ON AND ON.....



Roy Clements in Art Exhibit

A lithograph print entitled "From an Apartment Window" by Alma College art student Roy W. Clements III has been accepted for showing at the Mid-Michigan Exhibition of the Midland Art Council.

Clements, a senior art major at Alma, is a graduate of East Grand Rapids High School and the son of Mr. and Mrs. Roy W. Clements, Jr. of 1140 Keneberry Way, East Grand Rapids. He lives at 508 Wright Ave., Alma.

Last year the first prize in painting at the Midland exhibition was awarded to John Stymeist, Alma College art student from Pueblo, Colorado.

Jurors for the 1972 show were Robert F. Phillips, curator of contemporary art at the Toledo Museum of Art; Dr. Rosina Tomassy, artist in residence at Northwood Institute; and Michael D. Hall, resident sculptor at Cranbrook Academy of Arts in Bloomfield Hills.

Kent Kirby's Chromoplastigraphy

shown at Alma Arts and Crafts Center



Kent Kirby will be showing at the Alma Arts and Crafts Center from February 12 to February 27, 1972. He is the developer of the process he calls "Chromoplastigraphy." He says of this process that it is not only an alternative to photography, but a unique medium in its own right, very flexible and capable of all kinds of variations.

Kent Kirby, currently chairman of the Art Department at Alma College, Alma, Michigan, is also a well-known Mid-west artist painter who has participated in over 100 exhibitions, many of them national exhibitions and one man shows. He has won many prizes for his work and has shown in New York, Chicago, Detroit, Denver, and Ann Arbor, as well as in many college, museum, and private collections. A number of his works have appeared in national magazines, both as an artist and as an educator.

His current interest in photography is the result of a year spent at the University of Michigan in research on various aspects of art and technology. He has also worked with light sculpture and computer graphics, or the use of the computer to make drawings.

Mr. Kirby did his undergraduate work at Carleton College and has MA and MFA degrees from the University of North Dakota and the University of Michigan. He has been at Alma College since 1962.

Chromoplastographs, or 'Chromos' are in many ways much softer and more vague in appearance than ordinary photographs. They are done in a variety of colors against a satiny eggshell white background. Like ordinary color photographs, Chromos can be done in several colors, but they are not subject to the same fading process that affects the dyes in color photos. By printing on heavy plastic plates Chromos have a great durability. The final effect is very much like an original drawing or monochromatic painting, but with photographic detail, mood, and accuracy.

Gallery hours are: Mon. - Fri. 9-12, 1-5
Wed. evening 7-9
Sun. afternoon 1-5

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VOCAL CHAMBER RECITAL IN DUNNING CHAPEL

The Department of Music of Alma College will present a vocal chamber recital, Sunday, February 27, 8:00 p. m. in Dunning Memorial Chapel. Featured on the program will be Barbara Lockard, mezzo-soprano, of Bowling Green State University and William Hartwell, bass baritone of Alma College.

Miss Lockard has appeared in musical comedies both on and off-Broadway, and has sung with the New York City Center Opera, the NBB-TV Opera, Brussels World's Fair Opera, Kansas City Lyric Opera Theater, and the Kentucky Opera Association. She is especially well known for her comic character roles. During the past week, Miss Lockard has performed the role Santuzza in Mascogni's 'Cavalleria Rusticana' in the state of Ohio.

Hartwell is a native of Spokane, Washington. He soloed with the Spokane and Victoria, B.C. Symphonies while in the West, and sang at the Seattle World's Fair.

He is most recently from the University of Indiana where he is completing work for the degree Doctor of Music in voice, literature and pedagogy. During his past two years at Indiana, he performed seven solo roles with the University Opera Theater and sang with the Symphony and Oratorio Society and the Lafayette Symphony. At Alma he directs the A Capella Choir, Alma Singers, and teaches private voice.

Both Miss Lockard and Hartwell will be seen this spring over National Educational Television in the production of John Eaton's opera "Myshkin", based on Dostoevski's "The Idiot". It is a work written especially for television and is primarily a quarter-tone composition. The public is invited to attend the concert without charge.



William Hartwell

Student Recital in Music Center

The Alma College Department of Music will present a Student Recital on Monday, February 21 at 7:00 p. m. in the Music Center.

The program will include Jean Kimball, soprano singing Wolf's "Gebet" and his "Mausfallen Spruchlein" and "With the Doll by Mussorgsky; Jane Ayres, soprano singing "Nebbie" by Respighi; Richard Lenz, baritone singing "Vittoria, mio cuore" by Monteverdi and "Once a Lady was Here" by Paul Bowles; Melvin Eddy, clarinet performing "Sonata for Clarinet and Piano" by Hindemith; June Mernitz, soprano singing two selections by Dvorak, "God is My Shepherd" and "I will Sing a New Song of Gladness"; Flossie Schell, soprano singing Schubert's "An Die Musik"; James Wasson, alto saxophone playing Andrieu's "Premier Solo do Concours"; Nancy Nowak, soprano singing "Fleur des bles" by Debussy and "Star vicino al bell' idol" by Salvatore Rose; Thomas Webb, baritone singing Schubert's "Sylvia" and "When I Have Sung my Songs" by Charles and finally, Diane Pryor, soprano singing two numbers by Leonard Bernstein "I Hate Music" and "I Just Found Out Today".

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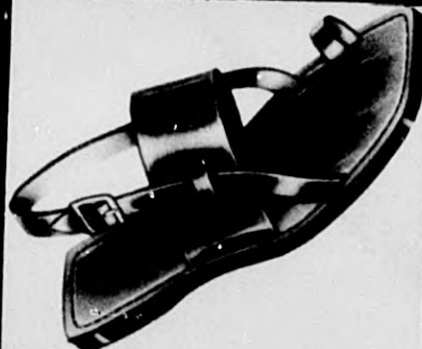
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POEMS

Driving Out of Falling Snow

It happens all at once,
Crossing the boundary of snow,
Breaking out of white vision
Into clear atmospheres.

And the dark ropes follow
Dragging their veins,
And the yellowed tags
Twist behind in their names.

It happens all at once....
The chains that kept us
On the road in ice
Scrape the asphalt, sparking
Snapping open, banging
The bottom of metal.

The wheel-houses wince
Like adolescents
Behind my ears I hear
The screws of the car
Shaking in h
Shaking in their holes.
Like birds in winter.
In the clear atmospheres.

Sun glares and skims
Across the fields of snow.
We invent the words.
Isoplane.
For when the surface
Cannon
Cannot be seen for its light.

Laundromat

ough it is very dark outside,
he round doors in here are shining.

ime rebuys itself,
urning over time and time again.

others salt the loaves of water.
eys are jangling in the back room.

ooking up, I see my week drowning in a machine.
ly hands flap like tongues through a magazine.

nd your words still clinging to my clothes.
re pulled from their smells.

n the long room, a large darkness
pins itself free and hotter than ever.

n an old woman lets her fingers
lide on a dime absently repeating vows.

As socks run down long chambers
And shirts cast their hollow shadows

nto the bells of my pants.
od, our minds spun hard last night.

by James Graybill

Alma College Senior

Food For Thought

by Barb Miller

"There's a bone in my fish sandwich."
"There's a throbbing in my head."
"I hear it too."
"When did they start piping music into Van-
Dusen?"
"Hey, look at that quartet over there."
"It isn't my head after all. It's that drum and
those bells."
"Who are they?"
"Looks like a Hare Krishna group."
"A what?"
"Hare Krishna. They're all over Detroit.
Every time you come out of a store they swamp
you with books and magazines and try to convert
you."

"What do they do?"
"Try to bring you back to Godhead."
"How?"
"Ask them. I got work to do. See you guys
later."

NEXT DAY:

"The Hare Krishna group came to my reli-
gion class today."
"Are they still around? This is supposed to
be a Christian college. Freedom of religion does
not apply here."

"It was really interesting. They chanted and
gave a skit and explained a little about what they
believe."

"Which is?"
"It's a lot like Hinduism."
"That helps."
"By chanting Krishna's name over and over,
they can become one with him."
"Sounds sexy."
"Sometimes you can be awfully dense."
"What's the chanting like?"
"It starts out with a prayer to Krishna and
then all they say is Hare Krishna Hare Krishna
Krishna Krishna Hare Hare Hare Rama Hare Rama
Rama Rama Hare Hare."

The tempo gets gradually faster and
the drum starts to beat faster and the bells start
to clang faster and their voices get louder. When
whoever is watching participates, he starts clap-
ping faster and chanting faster and louder. It's
so exciting, building up to a frenzy just by repeat-
ing those three words."

"Sounds like the Holy Rollers."
"Well, I wouldn't want to be one. Wearing
that robe and shaving my head. You'd think their
ears would get cold."

"Where do they live? What do they eat? Why
did they come here?"

"How do they feel about sex?"

"They're from Detroit, they have a temple
where all 30 of them live, they're vegetarians,
every Sunday they have a feast at the temple, the
public is invited. They had a sample of their food
for us to try, little round white balls. I didn't
want to try it at first, thinking that maybe it
was made out of dehydrated seaweed or some-
thing. But it was only a cookie-like thing made
out of coconut and powdered sugar. The girl
gave the recipe but I forgot it."

"What about sex?"

"Is that all you ever think about?" I didn't
ask any questions about it but two of them are
married. Don't snicker like that. It was the
girl and one of the guys."

"How ascetic are they?"
"I got the impression they aren't forced to
give up everything but they do from choice
because Krishna would like it."

"Yeah, but ask them a question and all they
can tell you is what some teacher has told them.
They never have a thought of their own. Besides,
I don't like people pushing their religion on me."

"Well, I think they're interesting, and I'm glad
they came. I just wish they could have talked to
everyone."

"Maybe they'll be back later."

"Let's go to Detroit and have a vegetarian
feast."

"What for? Saga has one every night. By
burning the meat all the time they force us to
eat vegetables."

"There's dirt in my spaghetti."



POLLUTION

by Kathy Dilsworth

5th grader

Luce Elementary School

Pollution is crime,
And it means hate.
Pollution is grime,
And it means fate.

Pollution can't cure,
And it's all stinky.
Pollution's unpure,
And makes noses pinky.

Of what people do, with pollution today,
Is talk of it more than they take it away.

Lost: religious artifacts, spiritual
writings of the Krishna faith. If
found, any information, please contact
Alan Bethea, Alma College chaplain,
extension 336.

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THE EDITOR'S DESK

STUDENTS DON'T NEED LIFE INSURANCE

by Paul H. Harasim

Several weeks ago I was making it back from one of the local pubs perfectly well until someone stepped on my fingers. This caused me to think the next day whether I should buy life insurance. After some thought, I decided the answer had to be NO.

No one is depending on me for their bread. A week later, after my thoughts had turned away from my mortality, I received a letter from a life insurance agent stationed in Mt. Pleasant, Michigan. He wanted to schedule an appointment when we could talk about life insurance, and, hopefully, agree on his company's policy.

Of course, it mattered not that I was not making enough money to pay the premiums. Insurance men have a way around that hurdle. As pointed out by the CONSUMER UNION in an article entitled "Caveat Emptor on Campus", the insurance men approach the premium-paying problems by offering to finance the first annual premium, and frequently the second, with a loan to be paid off perhaps five years later.

"The interest on that five year loan? It's payable at an annual rate of 6 to 8 per cent or more. In many plans the policyholder pays interest on the interest too."

One example that the CONSUMER UNION REPORT gives tells of a \$10,000 policy sold by Fidelity Union Life of Dallas in 1970. The 21-year-old student purchaser paid an annual interest rate of 8.5 per cent. The compounded finance charge on the first year premium loan of \$151 comes to \$76.07.

"From the creditor's standpoint, such loans are among the safest imaginable," says CONSUMERS UNION. Its full report on the sale of life insurance to students, contained in the January issue of CONSUMER REPORTS, explains why the lender's risk is so minimal.

"One element," explains CONSUMERS, "involves a miniature endowment policy built right into the insurance policy. At the end of five

years, the insurance company gets most of the cash value in payment of the policyholder's debt."

"The promissory note itself has built into it an acceleration clause, a typical feature of retail installment contracts. If the student fails to pay any premiums on time, the lender can demand immediate payment of the entire loan. With the promissory note, he can also readily obtain a court judgement ordering payment."

None of the policies or promissory notes examined by CONSUMERS UNION had a provision for refund of premiums during the first year. And, says CU, the policies examined tended to be relatively expensive cash value policies with lots of extra-priced features.

The article goes on to say, "COMPANIES DOING A BIG BUSINESS IN COLLEGE POLICIES OFTEN SET UP SPECIAL AGENTS IN COLLEGE TOWNS. THEY LIKE TO RECRUIT AS SALESMEN POPULAR CAMPUS FIGURES SUCH AS FRATERNITY LEADERS, RECENTLY GRADUATED STAR ATHLETES, FORMER COACHES AND EVEN FACULTY MEMBERS AND ADMINISTRATORS."

One professor at Michigan State University is cited as reporting some students he interviewed didn't know they were signing a contract committing them to buy insurance. Some thought they were signing a medical form. Others thought they were getting the first year's insurance free. All were being sued by the same insurance company.

In the past, life insurance companies have made their big sales pitch to college seniors and graduate students because they were most likely to be legal adults. Now, however, with the lowering of the age of majority in Michigan to 18, everyone on campus will begin to get their ear bent.

Advice from this corner is to forget the insurance people as long as you can. When your first bundle of joy (or whatever) comes, then contact the insurance people. They shouldn't have to contact you.

LETTERS TO THE EDITOR

Sympathy Expressed

Dear Mr. Harasim;
Please receive this letter as an expression of sympathy. I feel sorry for you. It must be terribly frustrating, as it should be embarrassing, for an editor of a newspaper to be so bereft of talent that he has to solicit contributions from guest columnists who, judged on the basis of journalistic efforts, are severely limited by a mini-vocabulary. Guest columnist Vegter demonstrated such limitations in his article in last week's Almanian when he found it necessary to resort to vulgarity in order to express himself.

Honest criticism should be welcomed by an editor as well as by the readers of his newspaper. Differences of opinion and of the right to hold those opinions are the stuff of freedom and the genius of a responsible free press. They should also be the bench marks of an academic community.

But vulgarity? The language of the gutter is to my way of thinking inimical to the aims and aspirations and to the life style of a community of scholars. It is, unfortunately, a dramatic and (to some of us) an offensive demonstration of vocabulary deficiency.

I feel sorry for you, Mr. Editor.

Ever cordially,

Robert D. Swanson
President

The Almanian Receives Praise

Dear Paul,
Your editorial in the January 31 ALMANIAN about Dr. Rene Dubos was so solid. My wife and I were most impressed. In fact we are impressed with the whole paper.

It is refreshing to our generation to hear someone of your generation voicing hope and constructive action. This is what our generation wants desperately to hear—"concerns that have bugged us still battled"—not a capitulation. Not a cop out that we left you a mess because that's only partially true and it's true of every generation, mine included. My heritage is World War I, the depression, and World War II, and the A-Bomb. It would be pretty easy to call that a mess too. But that's a great big hunk of living AND FUN TOO—helping to clean up messes.

Thanks again Paul, for saying it so well—for your generation and mine!
Warmly,

Donald Worth
Kalamazoo,
Michigan

(Mr. Worth is a guidance counselor in the Kalamazoo Public School System.)

Need a Shot In The Arm?

Dear Editor:
Anyone who desires IMMUNIZATIONS for travel abroad may receive this in the Health Service. Total program requires several weeks. Please apply early. Fee of \$1 for each one required. Thanks.

Evelyn Sears, R.N.

Listen To Speakers

Dear Editor:
Auditors are welcome to hear student papers in Speech 327, Persuasive Speaking, on the days indicated at 11:30 AM, Bruske South:
Linda Orr, "The Womanly Art of Persuasion," February 29;
Gail Marchand, "Billy Graham: Huckster or Hero of Heaven?" Mar. 2
Robert Aldrich, "Martin Luther King, Jr. and Stokely Carmichael: Astudy in Contrasts," March 8;
Rick Kelley, "All about the Clergy," March 9; and
Connie Van Schelven, "The 1960 TV Debates of Kennedy and Nixon," March 10.

As auditors, students may listen but not participate.

Robert W. Smith
Department of Speech and Theater

Model United Nations Wants You

Dear Sir:
In these days, the world has grown far too small for the old prejudices and hatreds to long continue in their spreading of ignorance and mistrust. Today, millions of people are suffering from the terrible aftermath of wars which these twin villains cause. It is necessary to come to an understanding of ourselves and our position to other peoples. One good way to do this, is participation in the Great Lakes Invitational Model United Nations Assembly.

The Great Lakes Invitational Model United Nations (GLIMUN) convenes its seventh annual assembly March 15-18.

It is based on people who are concerned about bringing the light of truth to the common prejudices that we so often live with. They are concerned about the world.

GLIMUN is an opportunity to learn about the world and to do so in a way that is interesting and fun. We have many people who come back year after year to participate.

What you do, is get together with some friends, and choose a country or two that you would like to represent. Then, get in contact with us at:

The Great Lakes Invitational Model United Nations
Box 16, McKenny Union
Eastern Michigan University
Ypsilanti, Michigan 48197
We will then send you everything that you will need to get started. See you in March, The GLIMUN Steering Committee

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SYMPHONY ORCHESTRA TO PLAY ON MARCH 2 KILTIE BAND CONCERT FEBRUARY 25

The Alma College Kiltie Band will present its annual winter concert, featuring highlights of its upcoming spring tour, at 8 p. m. Friday, Feb. 25, in Dow Auditorium on the Alma campus.

The program, which is open to the public without charge, will include 'Overture for Band' by Paul Creston, 'Symphony for Band' by Vincent Persichetti, 'Polka and Fugue' from 'Schwanda, the Bagpiper,' by Jacomir Weinberger, and 'Pineapple Poll' by

Arthur Sullivan.

Other selections will be 'American Overture' by Joseph Jenkins, 'Lincolnshire Posy' by Percy Grainger and 'Golden Jubilee' by John Philip Sousa. A percussion ensemble will play 'Fancy That' by Albert Davis.

The 75-member Alma band, whose members represent several areas of academic pursuit at the college, will present concerts in Michigan, Ohio, Pennsylvania and New York during its spring tour March 19-26.

Hundreds of Alma elementary students will help to provide the background and the entertainment for the Alma Symphony Orchestra's third Young People's Concert of the season to be presented at 8 P.M. Thursday, March 2, in the Physical Education Center at Alma College.

In preparation for the concert, students in elementary art classes are making murals that will serve as backgrounds for the Linda Lee Dancers of Alma who will be featured with the orchestra in a performance of the Peer Gynt Suite.

Also sharing the spotlight with the orchestra will be 400 beginning recorder students from the fourth and

fifth grades of Alma Public Schools who will join to play a selection.

At this program for young people the Alma Symphony also will play "Der Freischutz" by Weber, the "Ritual Fire Dance" by DeFalla and "Concert for Two Horns" by Telemann featuring Lynn Trowbridge of the Alma College Music Department faculty and Jeff L. Johnson, a senior music major at the college.

Director of the Alma Symphony is Jack W. Bowman of the Alma College faculty. Tickets, priced at 50 cents for children and one dollar for adults are available at public schools in Alma and also may be obtained at the door.

Federal Positions Still Open To 1972 Graduates

According to word from the U.S. Civil Service received in the Placement Office this week, applications are still being accepted in fields of primary interests to baccalaureate graduates even though the commission has suspended job announcements for a number of occupational categories and grade levels.

Prospective baccalaureate graduates of March and June, interested in seeking positions in accounting, engineering, mathematics and physical sciences, will find federal openings in their areas of interest.

Alma College students who qualified for the GS-7 grade level may wish to declare themselves available for the GS-5 level in order to enhance their possibilities for employment. Even though the salary is somewhat lower at the GS-5 level than the GS-7 level, the Federal service officials advise the enhancement of placement if the candidate wishes to register for availability at the lower level.

The grade levels at which most recent college graduates enter the Federal service is normally a mixed selection of GS-5 and GS-7. Even though in recent years the GS-7 appointments have predominated for recent graduates, there is presently an attempt to reduce the overall average grade level in the Federal service. Consequently, employment opportunities at GS-5 are expected to be proportionately better than in recent years.

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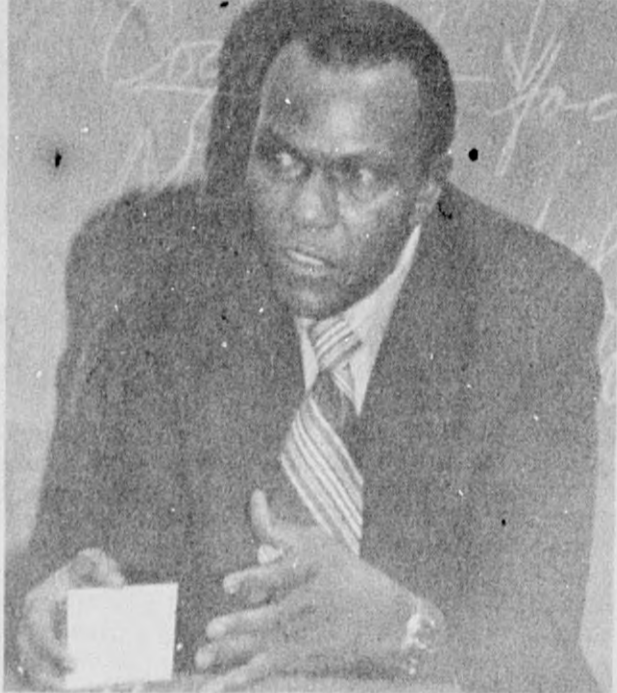
A Statement In Photographs by J. Edward Bailey III

THE CITY WITHIN

by Barb Miller

If you come from a middle class neighborhood, as most Alma students do, you will be shocked by Edward Bailey's photography exhibit "The City Within." Anyone can say the ghetto is a horrible place to live, but Mr. Bailey proves it in harsh black and white.

The show, which will be in Clack Art Center for the rest of February, consists of 189 pictures portraying the effects of poverty and the city on people of all ages and races. The idea for the exhibit grew out of the 1967 Detroit riots. With a \$25,000 grant from Ford Motor Company, Mr. Bailey worked on this project for a year, which became the only one-man photography show in the



J. Edward Bailey III

Detroit Institute of Arts. From 20,000 negatives he has assembled candid pictures that show the culmination of racism and rebellion against the system.

Ghetto life takes its toll on the faces of the people Mr. Bailey has photographed. By the time a child reaches age eight, he has lived 20 years. At this age, he realizes how hopeless his situation is. The blacks feel it more, and their faces are more deeply etched by poverty, because they have a badge that cannot be hidden. No whites are ever poor because they're white, but blacks can be.

In his lecture Wednesday night, Mr. Bailey spoke of the "clogged channel between blacks and whites." The pictures that have received the most comments from the viewers of his show, who are mostly affluent whites, are the one of a black boy holding a white girl on his lap, and a series of pictures showing an interracial couple. The small groups of club members and such were most caustic, saying "It's a shame that pictures like these can be shown as art."

The people in the ghetto don't like the pictures either, because they feel such a display puts them up for ridicule. They hate the photographer because he was paid by whites to damage their pride. The whites think that because he's black, he's no better than those who live in the ghetto. Therefore photographers like Mr. Bailey live in a vacuum. The whites don't need him and the blacks don't want him.

Through his pictures Mr. Bailey hopes to explain man to men and man to himself. He has noticed that a lot of people can't afford to care for anyone else. This may explain the unbelieving stares on the faces of the people staring at the black man and white girl sitting on a bench together. Racism is subtle, but it is not invisible, and it has been captured frighteningly on film.

Positions open for camp counselors, summer, 1972. Camp Henry, Newaygo. Application forms at NOB 137. Phone extension 241. S. D. Hall

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IRISH LUCK ELUDES DEBATERS

by Jeff Foran, Alma College Debater

As noted in a much appreciated article (Feb. 7), the Alma College Debate Team traveled to Notre Dame University for a switch-side tournament February 4, 5 and 6. This was the most elaborate tournament yet attended by the Scots this year. Dennis Vaikanoff and Jeff Foran comprised one unit and Bill Lennox and Bruce Plackowski the other. Alma made a good showing against very strong teams having an overall record of 5 wins-11 losses. The Scots lost to such fine schools as University of Michigan, Toledo, Northwestern University, Southern Illinois University and Wayne State University. Victories were recorded against schools like Bowling Green University, Northern Illinois University and Toledo.

This tournament was a sharp contrast from the tournament the debaters were scheduled to attend the weekend before (Jan. 29, 30) in Oxford, Ohio. If you remember that week on Thursday, Alma was hit by a bad snow storm, the debaters, Jeff Dennis, Bill and Bruce left Friday morning at 12:30 a.m. in hopes of avoiding the storms promised effects the next day. Unfortunately, just south of Bowling Green, Ohio, at 4:10 a.m., a patch of ice was encountered and the car careened off the expressway guard rail and into the median. Luckily, no one was hurt seriously, but the college checker was wrecked beyond repair.

Also, the weekend of Feb. 5 and 6, the Scots sent a novice unit comprised of Tom McCaughna and Morgan Ohwuroriele to Ferris State College for a debate workshop. No wards were given since it wasn't a tournament, but Alma's record was a fine 2 wins-

11 losses and Tom had the highest total speaker points of all those attending. With such a strong novice team, the Scot's are hoping for an even more improved squad next year.

Thinking of someone?



send

Ambassador



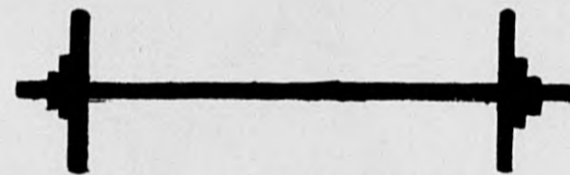
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TREES GIVEN TONGUES

by Barb Miller

"I speak for the trees, for they have no tongues," said the Lorax, Dr. Seuss' cartoon conversationist. Who else speaks for the trees, or even cares about them? Only the city's buzz saws, and all they do is cut the trees down. "Woodman, touch not a single branch," and throw yourself in front of a bulldozer. But nobody wants to take the risk.

Dogs appreciate trees, needless to say, and so do the little bugs that hide in the branches in the springtime. Cats climb up them, and bears scratch their backs on them. Birds live in them, and squirrels play in them. What do people do? Complain about what a traffic hazard they are and how they breed mosquitoes. So we chop them down or poison them with DDT.

You've seen a tree being chopped down. Not the expansion of America through the growth of the lumber business. Not the muscle-bound lumberjacks wielding axes and hollering "Timmberrrrr!" This is the murder by scrawny Department of Public Works men leering with delight at a diseased elm and gnashing their plug-in power teeth, cackling as a majestic miracle of nature becomes an unsightly stump.

Just last week the fiends of destruction invaded Alma College, claiming the tree in front of Sanders. Littering

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Are your hands yelling out in pain? Are your ears frostbitten when you step inside? Are you walking around blind with no glasses to give vision? . . . Your concerned Gamma Sigma friends are out to help YOU. Come visit us at the Lost & Found: New time Monday-Friday from 3-5 at the desk in Tyler. We'll help you if you'll come to us.

the yard and sidewalk, they killed the tree, without even so much as a decent burial. Carrion in the shape of logs and sawdust blood is just as gruesome a sight as a battlefield running with human blood.

Look around. There aren't many trees left. They've all been replaced by concrete and "progress." Any botanist can tell you how important trees are, for all forms of life. Maybe man isn't a form of life. He is voluntarily suffocating his source of oxygen and himself.

"No more killing, no more dying. We don't want to die. Please let's make it all good for the present and better for the future. Can't stand it no more. The people cheating, burning each other. They know it ain't right.

RESIDENT ASSISTANT APPLICATIONS AVAILABLE

Mr. Jeff Southern, Dean of Men and Director of Housing, has announced the availability of Resident Assistant applications. There are four steps which must be followed:

1. Any individual interested in applying for a Resident Assistant position may secure an application from his/her Head Adviser beginning Tuesday, February 22, 1972.
2. Completed applications must be returned to your Head Adviser on or before Tuesday, February 29, 1972.
3. Positions are open to all students in all academic fields who are in "good" academic standing, and who will be Sophomores, Juniors, or Seniors next year.
4. Additional information and details of the selection process will be distributed to all applicants not later than Wednesday, March 1, 1972.

◆ ROTARY CLUB ◆ OFFERS SCHOLARSHIPS ◆ FOR STUDY ABROAD

Joe Simon, president of the Rotary Club of Alma, has announced that the club is seeking young men and women in the Alma area as candidates for Rotary Foundation educational awards for study abroad in 1973-74.

Four types of educational awards are offered by the Foundation: Graduate Fellowships, for those between the ages of 20 and 28, with a bachelor's degree or equivalent; Undergraduate Scholarships, for those 18 to 24 with a minimum of two years of university level work; Technical Training Awards, for those 21 to 35 with a secondary education and at least two years' working experience; and, Awards to Teachers of the Handicapped, for those 21 to 35 who have been engaged as fulltime teachers of the mentally, physically or educationally handicapped for at least two years at the time of application.

Each award covers round-trip transportation, educational and living expenses for one academic year, and, if necessary, funds for intensive language training.

The Rotary Foundation is a non-profit organization supported by contributions from Rotarians and Rotary clubs in 149 different countries. Since 1947, the Foundation has awarded more than \$12 million for its various programs, and more than 4,700 young men and women have gone to countries other than their own for a year of study.

Past Rotary Foundation awardees from Alma area are Gordon Vliet of Williamsburg, Virginia, Ronald Eggleston of the Alma College faculty and Charles "Pat" Shelley of Saginaw.

Further information about these awards is available from Dr. Joseph Walser, Department of Religion, Alma College. The application deadline is 15 March, 1972.

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ALMANIAN SENIOR INTERVIEW

This is the third in a series of interviews with Alma College seniors. Barb Battin, a religion major and student council secretary, told ALMANIAN reporter Janet Worth that the biggest problem with Alma College is that "it states it is a community, which is one of the greatest fallacies purported around here." For more on Barb Battin, Alma College, and the comm-...(?), read on.

ALMANIAN: In your four years at Alma College, what have you found to be the best things about the school?

BATTIN: I suppose that I would have to start with the opportunity to get to know professors on a one-to-one basis, if a student desired to do so. I know that a lot of students don't take the opportunity that is afforded to them, but I have found in most cases professors have been approachable. I think that there is a lot of potential in a small school that is not used. I think we ignore a lot of possibilities of having a small student body, an approachable faculty and an administration which is at least visible.

ALMANIAN: What don't you like about Alma College?

BATTIN: The biggest problem I see the college having is that number one, it states that it is a community, which is one of the greatest fallacies purported around here. I think number two is that they intend in a community to have participation and respect for each other, and this is something that is lacking. Community government is a big place where this comes through. The lack of student power in the affairs of government is a detriment to the college as a whole if they don't have an effective student voice.

ALMANIAN: Before you came, or during your four years at Alma College, what did you expect out of your college education?

BATTIN: I guess I started out of high school with very different perceptions of what college should be and what I'd get out of it than what I have right now. I came with the idea that I was going to prepare for some sort of career that would let me come to the place where my experience in growing up had been, to the security of having a house and a family and sort of short term career before the time of motherhood came. I guess now I've changed drastically in that respect and I see education as something that cannot be confined in four walls of a building or an institution or a period of time. Rather it's an ongoing thing that is almost synonymous with life itself. It cannot be divorced from life and so education at Alma College for me must be an experience where I am truly liberated from the preconceptions and prejudices that I grew up with and where I begin to confront my own experience with a world that is problematic in many respects, and begin to have the confidence and security in myself that I need to deal with that effectively.

ALMANIAN: Were your expectations fulfilled?

BATTIN: Recognizing that they changed, from the time I came to my present situation, I guess I'd have to say that my first ones were probably fulfilled until I changed, and in changing, I have come to feel a lack of fulfillment. I feel that probably my change at Alma College came more through independent reflection, than through the educational process itself.

ALMANIAN: What instructors have you found to be particularly good here at Alma?

BATTIN: That sort of ties in with the last question. The only two instructors I have found here who have helped me develop are Ron Massanari and Mr. Jacomo. They have challenged me as a person to go beyond not only my own limits, but other limits imposed on me by the externals of society, family--things like that.

ALMANIAN: Have there been any that have really turned you off completely?

BATTIN: I'd say that there are many professors around here who have not challenged me and I would say that probably I would have to make a differentiation between someone as a professor and as a person. I hesitate to make any judgments here without doing that.

ALMANIAN: Do you think that there is enough for you to do here?

BATTIN: Academically, most of the time I have not been challenged to my fullest ability. I have not found it necessary to do a great deal of studying to pass the courses. I have spent more time in what might be called a social or activist participation and I've had enough to do there. It's been very fulfilling in that respect. I think that in general, if you're talking about if there



BARB BATTIN

are enough planned activities for students to engage in in their free time, I'd have to say that there can be only so many planned activities and people must be creative and develop personal relationships which will provide satisfaction to them as people and not rely on structures or Union Board or something like that to provide their entertainment for them.

ALMANIAN: What have been your extra-curricular activities and how do you think that they have been valuable in your education?

BATTIN: I've been involved in a lot of things, everything from The Peace Movement to Student Council, some experience on the Chapel Affairs Committee and some volunteer work earlier in my time here. I think anything that I've been involved in has taught me something. I've enjoyed especially my work with Student Council although it has been very frustrating at times. I guess it's taught me a lot about how to deal with frustration and how to operate in a system which is not easy to operate in.

ALMANIAN: Why have you been frustrated?

BATTIN: My main frustration comes from lack of power to do things that I see need to be done. This goes back to what I said before, that the college is not a community, it does not operate as such, the student input is accepted as long as the administration will agree with it, but if there's an opinion or problem that stems from actions in Reid-Knox, then mainly student government, community government is at a standstill. I suppose that that frustration is one we all have to come to feel if we realize that we can do nothing unless somebody wants us to.

ALMANIAN: How do you feel about the discriminatory attitudes towards women at Alma College? What role do you see American women playing?

BATTIN: Let me answer that in sort of a general statement. I don't see it as being only women who are discriminated against. I think the discrimination at Alma College goes beyond women, and any group that is discriminated against can know some of the pain and frustration of any other group discriminated against. I deplore the fact that women have had to accept a subservient role, but I also deplore the fact that men have had to accept the role of strong, unemotional machines almost--the great protector. I think that people are people. It is a human liberation which we must be engaged in, not just a Women's Lib or Black Liberation, it's a liberation for all of us if we can come to know and experience other people freely and in an atmosphere of creativity and the resulting joy.

ALMANIAN: What bothers you the most about America?

BATTIN: Perhaps the thing that bothers me most about America is its unconcern for people. Despite all its domestic aid, foreign aid, all the programs that it tries to use to help the people, it ignores that people need to have some dignity, it ignores the fact that people cannot be pitted against one another and still live humanly. I think the super-patriotism, the chauvanism of America is another thing that bothers me because it alienates us from the rest of the world. I can-

not see one country as being better than another, one more civilized than another, one more developed than another. We all have our own fortes, we all have our own way of dealing with our problems, some may be a little better than others, but that is a historical, a situational way of dealing with things. We cannot judge another person's culture because we are so emersed in our own.

ALMANIAN: Do you feel that you've contributed in any way whatsoever to Alma College, and if so, how?

BATTIN: I would say that my contributions to Alma College have been minor in the respect of any major changes or differences made through legislation in Council or something like that. But I think that by being here, by being a person who questions, a person who tries to be alert and tries to be related intimately to other people with a concern for other people, I think and I hope that I have been, to some degree, a person who has tried to build community, rather than destroy it.

ALMANIAN: How have you dealt with this frustration?

BATTIN: I'm not sure that I've ever successfully eliminated the frustration. I operate on a very strong basis of hope that things will change. I guess that my own feeling is that while such structures as Alma College exist, I have to be involved in at least trying to change them.

ALMANIAN: While at Alma do you think that you've developed more of a social awareness, or do you feel that you've been isolated from the rest of the world?

BATTIN: To a certain degree my isolation from the rest of the world, physically, geographically has prompted me to become more involved consciously in world affairs, both from a knowledge standpoint, in keeping up with what's going on and from an activity standpoint, in becoming involved in marches on Washington or something like that.

ALMANIAN: What are your plans for next year?

BATTIN: Right now I have no plans. I had thought about going on to seminary, probably in San Francisco, however I decided that after seventeen years of protection from a world in which I'm supposed to be able to deal when I leave here, it was time I got to know that world. I think that we are sheltered for so long that we are really not a part of that world, we cannot deal with the problems that are very real to the working world, to finances, things like this. We have no comprehension of what it means to be on our own. I guess before I did anything else to make plans for the future, in terms of seminary or something like that, I would have to get to know the world that I would have to deal with after that.

ALMANIAN: Do you think Alma College has helped you prepare in any way for what you would like to do in the future?

BATTIN: I consider the frustration that I have experienced here as something I am going to have to experience in the world. I don't think that there is any great difference in what I am doing here at Alma College and what I will be doing in the world, except in type of activity. I think the world is in a situation now where things are changing rapidly, where people need to be aware of what's going on, and forcing yourself in a situation like Alma College to be aware is preparation for being aware in the world outside of Alma College.

ALMANIAN: What books and what people have influenced you the most?

BATTIN: Again, I'd have to mention Ron Massanari and Mr. Jacomo as people who have been highpoints in my education at Alma College. In relation to books, I read a book this week that has impressed me more than any other book I've read so far, *THE EXPERIENCE OF NOTHINGNESS* by Michael Novak. It deals with the problem of a world in which man is beginning to become aware that there are no absolutes and in which he has to find out how he is to deal with that world in terms of his own myths and symbols and confront the myths and symbols of other times.

Winter Term Play on March 2, 3, and 4

ACTOR DISCUSSES ROLE IN

"THE FATHER"

by Janet Worth



PAUL H. HARASIM

The production of "The Father", August Strindberg's modern tragedy, will be performed in just two weeks, on March 2, 3, and 4. From the looks of the way the play is shaping up, it could prove to be one of the finest theatrical successes that the Alma College Drama Department has ever presented. Fully immersed in the intense excitement of an extremely demanding and rigorously disciplined part in that play is Paul H. Harasim, portraying the leading role of the "Captain."

Mr. Harasim believes that probably the most difficult thing about the part is that it draws on every thing an actor has trained for. To make the part believable, he must show externally exactly what is going on inside of the Captain's head, particularly the idea that he perhaps is not the father of his child, making this grow to a point where he becomes mad. At the beginning of the play, the Captain loves his daughter and is still somewhat fond of his wife, but as the play progresses, he begins to despise them and all women. The audience will be able to share with the Captain many of the emotional problems developing and ultimately may experience with the Captain his madness.

Mr. Harasim believes that anyone who has experienced any relationship with a member of the opposite sex will be able to see the reality and the relativity of "The Father". It shows not only the closeness and the sensitivity of two people, but also shows what two people can do to each other when in deep conflict. In any steady, engagement, or marital situation, the conflict always comes from two people, not just one, Mr. Harasim believes. In the inner struggle of the man and the conflict he experiences with his wife, "The Father" shows a hell on earth.

Mr. Harasim is convinced that "The Father" will be the most meaningful production he has ever participated in. "Dr. Griffiths is able, without twisting my arm, to draw out of me the very most that I have, and in that way has been the best director I have ever worked under," he said. "The cast for both "Tartuffe" and "The Father" are a greatly dedicated group of people and by their dedication have given me more confidence."

Mr. Harasim first became truly interested in the theatre when he had the opportunity to see a great production of "Hamlet" in San Francisco. It made what he thought was just Shakespearean literature come alive. It literally made his insides turn over. He experienced a give and take between the actor and the audience on stage where both become one, wrapped up in the spectacle of it all. What perpetuated Mr. Harasim's participation in the theatre was that he thought that he could do as well. Something within him convinced him that he had the vocal range and the ability for the theatre, particularly for Classical Drama. He believes that it is very im-

portant for an actor to draw from his personal life every conflict and every infliction of pain and experience, and he feels that he does just that. "I always go from the gut out, and this is the reason why in the first two weeks I may not show anything during rehearsal. The character is all tied up in knots inside of me, until a time when the tension which has been building up, all seems to explode," he said.

Mr. Harasim reads through a play at least fifty to sixty times because he is convinced that there is always something more that you can get out of it. Sometimes students only read their own part and therefore have no idea of what the play is really about. When starting out with a part, he will always follow the blocking given to him by the director, but as the real character emerges, Mr. Harasim will add to this the feeling he has about the character.

When asked why he thought the theatre was an important art, Mr. Harasim said that if he had his way, the "art" should be disregarded. Anything that is done well, be it garbage collecting or acting, is considered an art to him. He holds acting in no higher regard than any other occupation because he feels that a job well done in any field is just as important.

In playing any part, Mr. Harasim thinks that the purpose of the actor is to get across what the playwright intended to the audience. Hopefully, the audience will be able to see not just actors within the play, but the complete drama. "One excellent actor or actress in a production can not make the production work. It will fail. Even if Sir Laurence Olivier was in a production and everyone else was not believable in their parts, then what happens is that the audience will lose sight of the entire production and begin to focus only around the man Olivier and what he does so well. The comments will be about the man and not the entire production," he said.

When asked whether or not he felt he was using acting as an ego-trip, Mr. Harasim said that he was a strong believer in ego-trips. He thinks that people tend to use that word in too much of a negative sense. He believes that there is one way of doing a job and that is doing it well. Everyone likes applause. "If that's an ego-trip, then I'm guilty as hell," he said.

Mr. Harasim is a person who strives for perfection because he gets no satisfaction from not doing a part well. The only way in which he feels personally satisfied is if he knows that he has done well, has represented the playwright, and has put all of his talent, skill and self into it. "You know when you've hit it. I think that all the performers in "Tartuffe" felt that they had hit it," he said.

The thing that Mr. Harasim enjoys most about the theatre is the performance because at this time, he can see what he can do, he can see how everything he's worked for come out in each production, and he can feel the crowd giving and taking with him. The least enjoyable things

about the theatre for Mr. Harasim are blocking and learning lines, but the very worst of all is the two hours right before the performance. "I feel as though I'm going into battle and you've got a fifty-fifty chance of whether you're going to live or die," he said.

Mr. Harasim thinks that the Speech and the Theatre Department should be separated so that a person could major just in Drama. The way in which the Speech Department is directed, it has no relation whatsoever to the Theatre because it is not taught as a performing art. One new man, preferably a technician, in the Department would greatly improve it, he thinks. Of course, another way of improving the Department would be a new theatre. "If we were to get it, it would be the best training ground for any actor because of the school's size," Mr. Harasim said.

He sees no reason why musicals can't be done here. Evidently, there some kind of strife between the Music Department and the Drama Department. "Why can't people forget the sacredness of their own department and begin to tie in and unify the school?" he said.

Mr. Harasim definitely would have to try acting as a full time occupation. He says that he has been trying all his life to fight his longing for performing down because he was not able, in previous times to see how he could really be giving to society in that occupation. Now he has learned that whatever one can do best is important and if he can make someone laugh, cry, or grow, then he will be giving.

His biggest dream is to someday own his own theatre, somewhat like the Stratford in Canada. His theatre would have all kinds of plays and by the productions of the plays, Mr Harasim is strongly convinced that he can prove all kinds of people are able to enjoy the theatre, not just people who consider themselves "artists". He believes that people could enjoy the theatre just as much as a football game. "When I was in Flint, Michigan, working at a theatre, and at the same time working in a factory, I got my fellow workers to come see me in a production. Prior to that time, they had never wanted to come, as they thought the theatre, with the connotative word "art", was something that wasn't manly. At that time I wanted to prove that there was no such thing as a "common" man and that every man could enjoy the theatre. The fellow workers came to the production, back stage, telling me how good it was with a great deal of profanity. This made some of the people involved with the production, who called themselves "artists" appalled. The fellow workers, uninhibited as they were, had really gotten into the play. I am tired of the "artist" in the theatre. He is of the performer for not getting great numbers of people into a theatre because he holds himself too high above them. We must get away from the word "art". It connotates superiority," Mr. Harasim said.



★ Musicians playing at Mayflower School during commemoration of the founding of Mayflower. (May 31)

African Fellow

relates his experiences

THE ROAD TO ENUGU

In conjunction with the African Fellowship Program, Mrs. Tai Solarian, wife of the principal of Mayflower School, will be on campus the weekend of February 25th - 27th. Tentative plans call for her to speak on Sunday, the 27th in the Chapel.

Mrs. Solarin is presently engaged in graduate work at the University of Toronto, but was at the Mayflower School over the Christmas holidays.

What follows is the first in a series of excerpts from a letter written to Dr. Kapp by Rick Scatterday, the present African Fellow.

★ I left you last just before leaving for the Christmas holiday, so why don't I begin telling you what has happened from that point? I believe I mentioned that I had the opportunity to accompany a banker friend of Rev. Mellor's on his tour of the Central Bank branches in the three southeastern states. Going with Mr. Williams, the banker, meant leaving Mayflower before the students were officially dismissed, and I missed the year ending ceremonies, but I was very anxious to see the East, and the road, to Enugu. On the trip of some 335 miles, I was able to see some very interesting things. I first saw the vegetation get thicker and more lush than it is in the Mayflower area, and then change to a more sparse near savannah as we crossed the Niger and headed for Enugu. One thing that I found quite amazing was the condition of the main road from Agbor to Asaba, leading to the Asaba-Onitsha bridge. The road is the only means of passage overland from the Lagos-Ibadan area to the three southeastern states. Really, the roads were incredibly bad. We had been going a fast clip, but it took us over two hours to cover the bad stretch of 40 miles. I really marvel at how any vehicle survives the road with four good tires. We arrived in Enugu early that evening, and then the next morning Mr. Williams tour began. The whole trip with Mr. Williams reminded me of being on a fast express train which makes only very few stops during its trip, and then only for a few minutes. Mr. Williams was a real businessman, and considered time to be very precious. We would speed along through the countryside, where the roads would permit, and I remember trying to look around all of the time to take in the view from all directions. Our first day's destination from Enugu was Calabar, the capital of the Southeastern State. I forgot to mention that coming into Enugu from the West, we had the most beautiful view of the city. The entire road from Onitsha to Enugu runs along a great plateau, but when you reach Enugu, the city is built way down in a valley, with hills on nearly all sides. The road descends the plateau, and as you pass back and forth along the winding road on the steep hills the whole city appears and then disappears from view time after time. It's really pretty. In some places as the road wound down the hills, there would be very sharp curves with no guardrails and no shoulder to the road. If one made a miscalcula-

tion and one passed over the edge of the road... uh, oh. At one point there was a sign "Better to be late than late". Anyway, the hills were really beautiful coming into Enugu, and the landscape was nearly as lovely as we left the city from the South on the way to Calabar. As we headed South, I was able to see a few things that I understand are characteristic of the Ibo. Rather than having just a few towns and wild countryside mixed with an occasional farm or plantation as you would see in the West when driving along a road, it seemed that we encountered just a continuation of Ibo farms and villages. But the villages were not villages as I would think of them. Just many, many family compounds each separate from one another and surrounded by some land, and then, once in a while a market place where the women could gather to trade. Each family compound was quite interesting. It would be fenced completely around with walls of palm branches, have a large gateway, which occasionally was very elaborate, and then inside a cluster of small mud-brick houses with thatched roofs. I didn't get to see things very closely, just through the window of the car, but it was nice to get even a little idea of some of the differences in the way the Ibo and the Yoruba lived.

Pretty soon we hit very bad roads again. I think that for a good 2-3 hours on our trip we didn't see a single vehicle, and very few people. Then we came to the Crass River. The river was about 500 yds. wide but there was no bridge. All vehicles had to be transported across the river on a small bargelike ferry, just large enough for one big Lorry or two cars. When we arrived, we joined a lineup of three or four cars, and waited. It was a nice opportunity to look around. There was a good sized fishing village on the shore of the river, with a large fleet of dug-out canoes lining the shore. Pretty soon it was nearing our turn to cross the river. The ferries chugged across quite slowly, but there were two of them, so it seemed quite efficient. When it was time for the lorry just ahead of us to board the ferry, it looked as though we might be waiting for awhile. The barge had been poorly aligned to the loading ramp, and somehow pulled away from the ramp as the big truck was approaching. After the front wheels of the lorry were on the barge, somehow it pulled away further, and the rear wheels didn't make it. They



★ Class V (12th grade) students cleaning the latrine during a cholera prevention campaign. ★

fell into the gap between the dock and the barge, and the truck fell back. Before the driver could stop it, much of the underside of the truck (is it the drive shaft?) was ruined. It was really too bad; then there was a lot of comotion and arguing. Mr. Williams said that he thought that ferry would be out of commission for a day at least. By the time the other ferry returned, things had cooled down a bit, we were next in line, and we boarded and crossed the river without any trouble. I enjoyed the ferry ride. It was a warm day, and you know how cooling it feels to ride over water. We reached the town of Egiep on the other side of the river and were on our way again. Then we hit a long stretch of road construction. I'm sure it will be a real benefit to have a better roadway there. It was pretty bad, and once again, it was the only road connecting the two state capitals of Enugu and Calabar.

By this time we had again passed from the more savannah like countryside with fields of cassava and yam to the more lush thick tropical vegetation. There were dense forests on each side of the road. Mr. Williams said that back into the forest a ways, one would find a lot of wildlife--that occasionally elephants caused trouble in the villages in the area. We passed a huge palm oil plantation, and then once again descended some hills, more gentle ones this time, to Calabar. The harbor of the port was very pretty from the hills. We went straight to the bank office, and Mr. Williams left us with strict instructions to be back in an hour. The driver (yes, we had a chauffeur!) took Mrs. Williams and I to the town market, to a historical cemetery, and then we returned. The rest of the day was spent listening to bank people and rich bank clients talk. I'm afraid that in the time I was with Mr. Williams I didn't get a chance to see much of Nigerian people, but I did have my first real contact with the British. I did meet quite a few very rich Nigerians, but my impression was that they were much more like the average Briton than the average Nigerian. Anyway, on this day, and on each of the four days that I was with Mr. Williams, when the work day ended his rush-rush after business was replaced by a rush-rush for evening mixing. There were quite a few clients that he visited on each tour, and we would go from one to the next. I must admit, I've never in my life been in such rich company.

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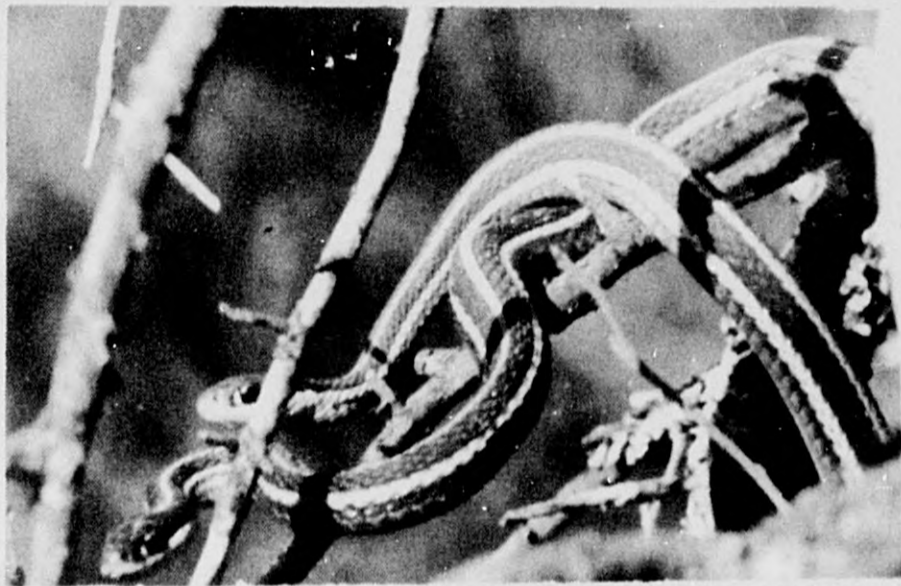
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Peter Sellers Satire - "Heavens Above"

HEAVENS ABOVE. That's the thing the International Film Series does Sunday evening, 27 February in Dow Auditorium at 8 o'clock.

It's a Peter Sellers thing in which he, complete with clerical collar and granny glasses, pokes acid fun at humanity and Ecclesiasticism. If it is Sellers, it is a comedy. In several ways this is a joke book on films.

The Reverend John Smallwood (alias Sellers) is the new vicar of Obiston Parva. His basic problem is that he actually believes the tenets of his faith and sets about quite methodologically to implement them. He does battle with racial inequality in his parish by making a West Indian black the Church Warden. He takes a poor grimy family of squatters under his roog. And so forth. Heaven-on-earth becomes fact, until the Reverend meets his own Catch-22: economics, humanity's love of 'things of this world,' the Establishment's love of power are ENEMIES of Heaven-on-Earth.

The enemies turn on him when they think they discover what it means to act on their preacher's beliefs. The wealthy who gave away their goods and services now have no income. No income means no jobs for anyone. No income and no jobs mean no public tax income. No tax income means no welfare checks. The church's collection plates are empty. The glut of stocks bring the market to the brink of collapse. All because a man tried to cut through the cant, bigotry and smug hypocrisy which help to destroy genuine Christianity.

You probably get the idea that HEAVENS ABOVE is a satire. Well, it is. A funny one.

Youthgrants in the humanities

The National Endowment for the Humanities has begun a program of grants for support of humanities projects initiated and conducted by young people. NEH thereby becomes one of the few Federal agencies so involved. Announcement of the new program was made by Dr. Ronald S. Berman, the Endowment's Chairman, who said that NEH is encouraging proposals for projects effective immediately.

Created in line with a recommendation made last year by the National Council on the Humanities, the new program--called "Youthgrants in the Humanities"--will consider applications from both students and young persons out of school. In announcing the program, Mr. Berman described it as "an important new thrust in the Endowment's continuing efforts to interest and involve all sectors of the population in the humanities." The program will offer young people an opportunity to translate their educational and ethical concerns into concrete projects and to reflect critically on their own beliefs and values as well as those held by the larger society.

March 17th has been set as the first deadline for "Youthgrants" applications for projects scheduled to begin during the summer or fall of 1972.

Further information about the program, including eligibility, application procedures, and grant requirements is contained in a brochure available without charge from: Youthgrants in the Humanities, National Endowment for the Humanities, Washington, D. C.

CAMPUS EVENTS

Monday, February 21

Dance--Tyler Aud., 9:00-12:00p.m.
Student Recital--Chapel, 7:00p.m.

Tuesday, February 22

Chemistry Club--Dow 229, 7:00p.m.
Card Tournament--Tyler Aud., 9:00p.m.

Wednesday, February 23

Movie--"Dracula Has Risen From the Grave," Tyler Aud., 10:00p.m. Admission 50¢.
Devil's Workshop--Clack Art Center 7-10 p.m.
Student Council--LG 6-7, 7:00p.m.

Thursday, February 24

Campus Entertainment--Tyler Aud., 9:00p.m.
Women Varsity B Ball, Saginaw Valley here, 7:00p.m.

Friday, February 25

Movie--"The Boys In The Band", Dow Aud, 6:45 & 9:00p.m. Admission 50¢.
Winter Band Concert, Dow Aud., 8:00p.m.

Saturday, February 26

Movie--"The Boys In The Band," Dow Aud. 6:45 & 9:00p.m. Admission 50¢.
Varsity B Ball, Kalamazoo Here, 8:00p.m.
Dance--Tyler Aud., 9:00-12:00p.m.

Sunday, February 27

International Film Series, "Heavens Above," 8:00p.m. Admission 75¢.



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AS I SMELL IT

IKE FINDS TIME TO RAP

by Theodis Karshner



Finding time to relax is a rarity for Ike Neitring. If he's not straining his brain over a chemistry problem, he's dominating a basketball game, or he's policing the third floor halls of Mitchell as a resident assistant, or he's chasing the woman he's about to marry, or he's working at Hamilton Commons; but whatever Ike is doing it's usually to the best of his ability.

From an athletic standpoint the big senior from Grand Haven heads the list of all-time Alma competitors. With almost four years of varsity basketball and track behind him, Ike holds every rebound record as well as the MIAA high jump mark at 6'10". This season Ike has pumped in 21 points at 59% accuracy and swept over 14 balls of the boards per contest. He also has a habit of batting opponents' shots into the stands and stealing errant passes.

As a prepster Ike described himself as lacking in the coordination department. He didn't become a starter until his senior year in basketball and he cleared only 5'11" in the high jump. After choosing Alma College because of financial help, Ike's performances have increased annually.

As captain of this year's cagers Ike has encountered some disturbing feelings. "We are going through a stage right now of personal problems. I can feel dissention among the players," he reports. "From players who aren't

playing and players who use to play and aren't playing now. It's really not so much dissention as it is dislike for the coach."

A team captain usually finds commenting on his coach a very touchy subject. "Everybody has their own opinion about Coach Klenk and I think alot of people underestimate him, yet, I sometimes think alot of people do have legitimate criticisms about the way he handles himself in a basketball situation," commented Ike. "There are times when I think he makes mistakes and if I feel that it's something that may hurt us--I'll tell him about it. I find though if you let the coach coach you're better off because you don't create any personal problems," theorized Ike.

Mr. Neitring explained Alma's erratic performance this season as a lack of team discipline--"and that includes myself." He went on to add, "We lack something that is very necessary in a basketball coach's plans. You can see it. You're not disciplined when you take shots from 25 to 30 feet when you're four points down in the second half of a basketball game."

The Chicago Bulls of the National Basketball Association expressed an interest in the Alma center early this season. "I told them I'd like to tryout to play. I think that would be quite an

experience," Ike remarked. "I said to be very frank with myself and you (the Bulls) I don't think I can really play NBA basketball for your team. But I like the game enough to where I can try."

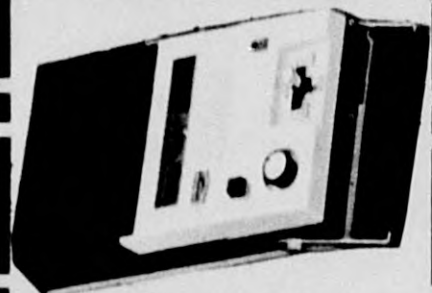
With the track season quickly approaching the natural question was: Will you set your goal at seven feet? "That was my goal last year," grinned the 6'6" chemistry major. "I enjoy jumping, I feel like a free bird. Track has to be one of the most satisfying and rewarding aspects of athletic competition. What you do is all up to you," he added.

Last spring Ike was invited to the NCAA finals in California. After successfully practice jumping 6'6" Ike was unable to qualify at that mark and he called the whole affair "the biggest disappointment in my life." He understandably has reservations about making a similar venture west this spring.

After graduation in June Ike plans on getting hitched and copping a decent job. "Four years of booking it is enough for the time being," he claims. With an application sent to the FBI crime lab and an upcoming interview with Dow Chemical Ike hopes to utilize his knowledge in chemistry. But, whatever he does you can bet he'll do it well.

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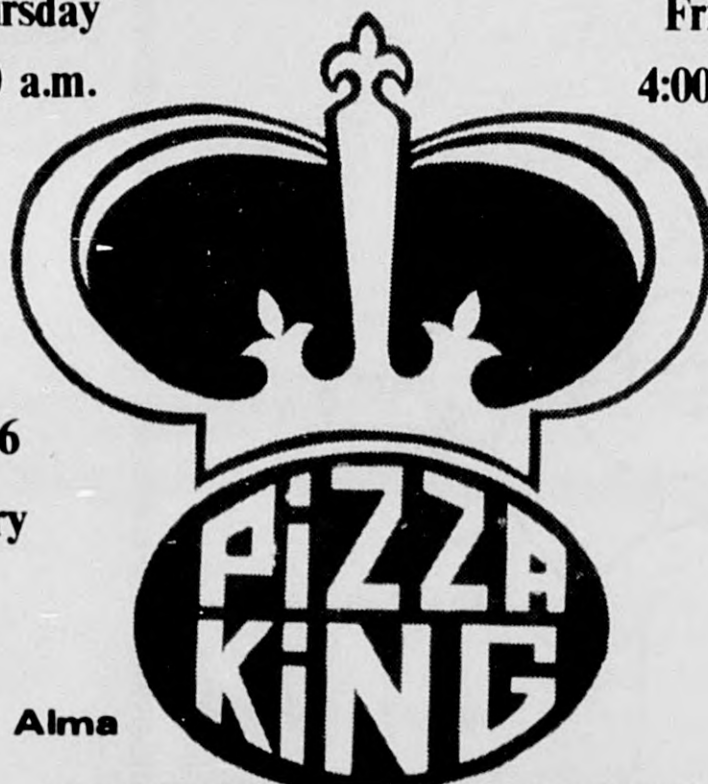
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by Dave Lady

The Alma swim team was involved in two meets last week. The first was against Calvin and Albion at Calvin. Albion was victorious with Calvin copping second and Alma third. Alma had three swimmers for the tri-meet: Jeff Zimmerman, Dave Lady, and Jim Warner. Warner won the 200 yard breaststroke. Lady captured a second in the 500 yard free and a third in the 100 free. Zimmerman took a fourth in the 200 yard I.M. and fourth in the 200 yard breaststroke.

Saturday, February 13, Alma competed in a double-dual meet at Adrian against the Bulldogs and Akron College. Lady, Warner, and Andy Reed represented Alma. Warner copped two firsts in the 200 yard butterfly, two seconds in the 200 yard I.M., and a second and third in the 500 free. Reed contributed two seconds in the 50 yard free and a second and third in the 100 yard free. Lady earned two thirds in the 200 yard free.

The Scots will travel to Kalamazoo to finish their regular season. This will serve as a final before the league meet March 1 at Marshall.



Freshman Jim Warner was the most outstanding of the three Alma tankers this past week.

ALMA BOMBS CALVIN 90-66

Ike Neitring, Stan Aumaugher, and Bruce Moss combined for 60 points as the Alma Scots buried second place Calvin College 90-66 at Caepert Gymnasium last Saturday night. Neitring took game honors in scoring and rebounding with 22 tallies and 18 bounds. Aumaugher notched 21 and Moss continued his amazing ball playing with 17 points and a handful of assists.

Scoring was rare early in the contest with both squads utilizing zone defenses. Neitring was able to penetrate Calvin's throngs by netting 12 of his 15 first half points with 9:50 remaining in the first half. The 6'6" center led a fast break down the court moments later and hit Moss underneath the bucket. Moss's layup at the 8:40 mark put the Scots in front 30-17. Aumaugher, Alma's home grown senior, bagged two free throws to increase the Alma lead to 21 with 38 seconds remaining. The conflict was 48-28 at the intermission.

Calvin hit a hot streak early in the second period. Two three point plays and a bucket slimmed the gap to 52-40. Aumaugher countered with a pair of leapers and a layup to get Alma back on the track. A tipped in shot by Dan Sovran, two free throws by Neitring, and a ten foot jumper by Moss at the 9:30 mark increased the Scot margin to 68-46 and put the game out of reach.

Alma's mentor, William Klenk, emptied the bench soon thereafter and the scrubs upped the victory gap to 24 points.

Alma shot a decent 52% from the floor while Calvin connected on only 36% of its shots. Alma's overall record now stands at eight and nine

with five wins and four losses in MIAA competition. Calvin remains in a second place tie with a 6-3 record.

The Scots will wind up their season with a Wednesday game at Olivet and then two home conflicts with Kalamazoo on Saturday and Adrian the following Wednesday.



After spending most the season riding the pines sophomore Bruce Moss has filled in for injured Pat Cwayna and hit 26 and 17 points in the last two games.

IM Hockey

Team	W	L	GF	GA
Wright	8	0	76	20
TKE	4	3	38	21
Mitchell	2	6	26	70
Bruske	1	6	23	50

SCORING LEADERS

Player	Team	G	A	Pts.
Gerhardt	Wright	24	24	48
Salvette	Wright	19	17	36
Toon	Wright	15	11	26
Weall	Wright	8	11	19
Campbell	TKE	13	5	18

All-Star Team

- Center--Steve Gerhardt (MVP)
- Leftwing--Gerald Wasen
- Rightwing--Dave Salvette
- Left defense--Chuck Wlodyka
- Right defense--Gary Subkowiak
- Goalie--Steve Grafuis

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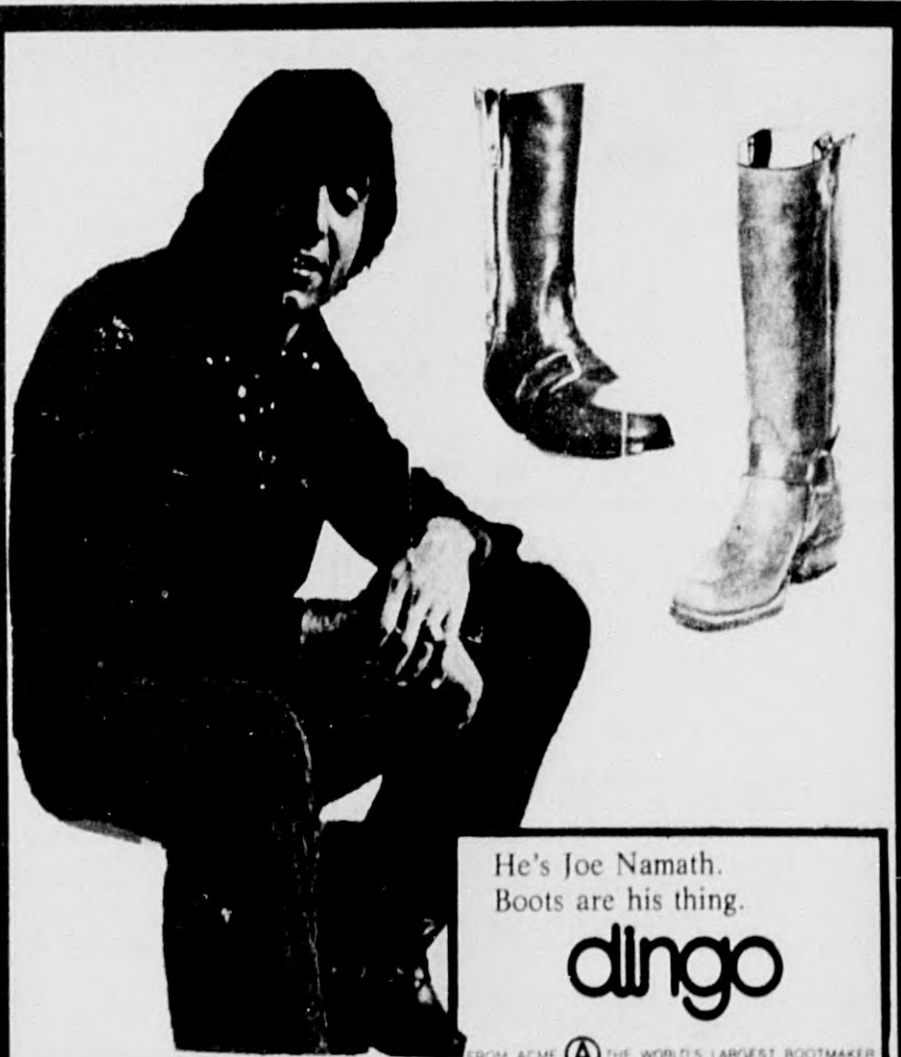
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"WE WELCOME
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A Child's Awakening

by Greg Wegner

From far off across the broad fields somewhere in the night a train whistle murmurs its first faint blast. As you sit at your desk, glaring under a late reading lamp, the sound comes as a pleasant distraction, almost as though planned for this moment. So distant it seems, a lonely choir of two tones singing to the void night stillness, something almost magical filling every inch of space with its presence, reaching through indifferent ears suddenly to grasp your attention: listen!

A minute later another blast arrives, another mile, another crossing. This sound reaches clearer than the last, and the next will be clearer still. To think that this ubiquitous wail is controlled by one man, the same man whose hand drives the locomotive's throttle! Maybe it seems silly to the engineer, whistling at each country crossing. For no one is driving now. Only fools and procrastinators are awake at this hour. The cry is for no one, lingering through the night, falling on unheeding ears.

Or maybe there is one person, one meek set of headlights weaving to a stop before that brighter single beam. He alone witnesses the locomotive's approach, the grinding roar of power exceeding any horse's maddest dream lurching forward, thrashing its strength over the glinting rails, nearing, then bursting across the road. waaaaaaAAOWOOooooo! It is a child's delight. Who has gone through youth without wanting to be a train engineer? The man in that



locomotive looks more important to a child than any President of the United States could. Wave to him as the train roars past in a whirl of sound. Hear the clank of steel on steel, of wheel on rail repeating itself in a symphony of noise--Kabangkabang. . .Kabangkabang. . .Kabangkabang. . .

"What do the wheels say?"

"I don't know. Something different every time."

"The caboose says its own name, hear it? It goes Caboose! Caboose! Caboose!"

But who thinks of a train as a human thing? It was business that brought the railroad to this town, to any town. Inside of every car is stored the toil and anxiety of someone far away biting a lip, tapping a pencil on a desk top while the train devours another mile of rail, another hundred thousand ties. It was business that taught the child to curse the train. Ammi Wright, great raper of pine forests, delivered (with the help of other revered citizens) the railroad to Alma in 1884 to the dismay of St. Louis, to whom service was later discontinued by the Ann Arbor line, embittering residents of that town towards Alma even to the present day.

Alma prospered thanks to Ammi, thanks to business, thanks to the railroad through the gut of town that children flock to see, their eyes wide with ignorance. No. Thanks, but no. I'll be something else. Find yourself another engineer, another functionless fireman to pay union wages. Find another fool.

But what does a train mean to a four- or five-year-old?

I've nearly forgotten.

No you haven't: it was part of your day, remember? There was nothing more important than running to watch the freight train every morning, and after lunch too. There was another late in the afternoon that you usually missed. . .

I was taking a nap.

Yes.

And at night too. Remember waking to the whistle late at night with the urge to fly out of the house and meet the train?

Yes. Yes, I remember that.

And suddenly you're down the steps, out the door and running, without coat, without care, studies forgot (a college student!) down the street again to stand beside, to see and hear the motions of that tall lurking freight train. A part of me still runs with every whistle.



AND ON AND ON

by Lynn Coddington

How many times, sitting in the P.E. center, listening to MJJ expound, has it happened--the distant ominous rumble--then the vibrations--slowly swelling growling building in intensity until finally the train chugs by the window and even MJJ is drowned out for a moment.

Or playing tennis during the evenings, that's another prime time for the train to rumble by. And I chuckle to myself because I always expect the train to chug right through the wall and over the floor right in front of me.

It doesn't make any difference whether you're in a hurry to get downtown or uptown or all around the town, if the train's passing by, you're caught. Or trying to get over to the softball field across the tracks.

The train stopped us one day--I on one side, a friend on another. As it started to puff off we ran along side and tried to look through the gaps between the cars waving wildly at each other, faster and faster and faster until we collapsed in hysterics. The guy in the caboose thought we were crazy.

I don't know how many people think about the trains here in Alma unless you're silently cursing one while sitting counting the endless cars going by. And your appointment was ten minutes ago. Or you've got to make the Fatty Freeze before it closes and that train just isn't moving fast enough for your appetite.

The humorous thing about the Alma line is that we're not supposed to have it. As Greg discovered, St. Louis was originally the lucky winner. But by hook and by crook, Alma awoke one morning a long time ago with



Photos/Thurber

the dubious distinction of having a train running through the town.

A more profound impression I have though of the lumbering trains is that of a snail endlessly inching imperceptibly towards some goal. We're all so caught up in the speed of the times, of fast cars, of quick trips across the country, of how fast we can complete school work that we fail to notice that the trains just keep on a-coming.

Trains are constants. Once the transportation for numerous hoboes and adventuresome runaways, the train brought the circus to town and made whistle stops for politicking candidates who harangued the cheering crowds. All that excitement and color has passed, but the trains keep on plodding by.

I just can't quite imagine not hearing that far-off whistle or not feeling those vibrations, can't quite picture empty tracks rusting from disuse. Somehow I get the feeling that no matter what happens, they'll keep on clanking by.