

# State-To-Date

Vol. 20, No. 23

FROSTBURG STATE COLLEGE

April 24, 1968

## Forensics contest scheduled Friday

The Second Annual Allegheny Individual Events Speaking Championships will be held on campus Friday April 26 and Saturday April 27. Registration will be on Friday from 8:30-10. Twenty-one schools have accepted the invitation from as far away as California and New Britain, Connecticut. The tournament will be supervised by Miss Barbara Baird and Miss Ann Williams, Directors of Forensics.

Many of the events will be continued from last year such as impromptu and extemporaneous speaking, oratory, dramatic reading, and oral interpretation, while discussion and after-dinner speaking were newly added this year. The Pentathlon award will be given to the student who demonstrates greatest skill in five of the seven events. A total of forty-six awards will be presented, including the Pentathlon and Sweepstakes awards. Pentathlon contestants from Frostburg State are: Robert Sobus, Michael DeBoy, and Jane Byers. This will be Miss Byers second year in the Pentathlon.

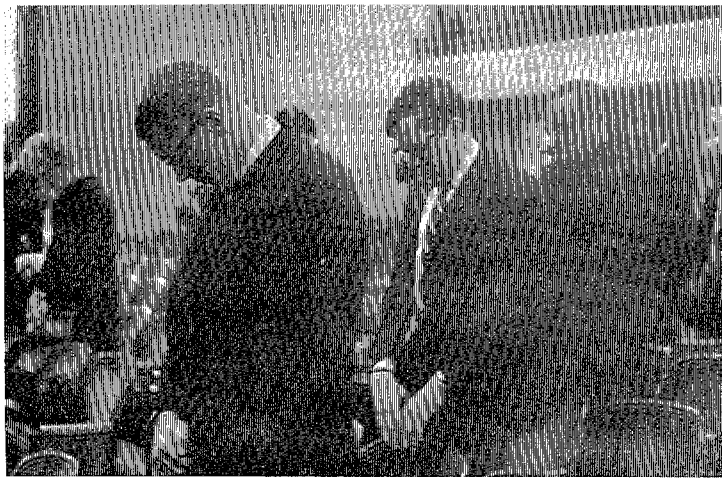
Impromptu speaking is divided into the following three rounds: Headlines, America in Crisis, and Quotations, while extemporaneous speaking consists of three rounds on National and International Affairs since January 1, 1968. Oral interpretation includes prose and poetry selections; dramatic reading consists of one selection for each of the first two categories; comedy and Ragedy, and a selection for the last round, Poetic Drama.

Two elimination rounds will be held in After-Dinner Speaking, in which there are no limitations on subject, and the finalists will deliver their speeches at the Saturday luncheon. The National Discussion topic will be divided into two rounds, while oratory will be three rounds with no limitations in subject.

## Revisions presented, point score affected

President John Morey held a meeting with the student body on April 4. He disclosed revisions of the present point score system, the future of Pullen School, and the lighting situation on the road to the New Dorm.

About the accumulative point scores, President Morey stated that in the future D's and F's which are made up will not be removed from the student's point score but will still be included, along with the final grade earned in the course. The reasoning behind the change recommended by the Standards' Committee is that graduate schools compile point scores in this way. In the past Frostburg students who had received a D or F suffered an immediate drop in their point scores, and some were not admitted to grad-



Concerned members of the college community pause for a moment of prayer at services marking the death of Martin Luther King, Jr.

## College, Union Center progressing

### Architect, financial advisor suggested

Progress has been made in the planning of the College Union Center and construction is planned to begin this fall. The College Union Committee has recommended Charles Lockman Associates to the Board of Trustees as the architect for the building, and a financial advisor has been appointed by the Board of Trustees.

### Sr. dinner dance set

The Senior Dinner Dance will be the social affair of the year. The Junior Class has been planning this function for months, in hopes that it will be the highlight of the Senior year for 1968 graduates. The theme for this year's dinner dance is L'Amour est Bleu, and it features "Tommy Vann and the Professionals" who have been currently playing at the Club Venus in Baltimore. Tickets are now on sale in Gunter Lobby for \$5.00 per couple. The Dinner Dance will be held on April 26 at the Clarysville Inn. "I sincerely hope that all Seniors will attend to make this the best Senior Dinner Dance yet," said Tom Stone.

The original recommendations of the activities which should be included in the College Union Center were made by students in a survey circulated by Dean Manicur. From the results of the survey, Max Andrews (our building consultant) compiled preliminary plans for the building. A committee, composed of members of the students body, faculty, and administration, have been reviewing and revising the plans of Mr. Andrews.

The recommendation of Lockman Associates has been presented to the Board of Trustees. The Board will confer with the Department of Public Improvements and together they will recommend an architect to the Department of Public Works. The contract will then be awarded by the Department of Public Works in about a month. Once an architect has been approved, final drawings could be completed in six months.

Lockman Associates, the committee's choice, designed the new Madison Square Garden and the Forum in Los Angeles. They are also the master planner for the California state college system.

The Board of Trustees has appointed G. Thomas Yeager III as financial advisor for the College Union Center. Mr. Yeager is from Baker, Watts, Inc., an investment banker firm in Bal-



Robert Tate has been selected to participate in research of High Energy Physics this summer at the University of Maryland.

## Primary being held, voting begins at 9

The National Collegiate Presidential Primary, "Choice '68," will be held on our campus today. This program is sponsored by Time magazine and held simultaneously on approximately 1500 campuses throughout the United States. The voting on the Frostburg campus will be held in the Gunter Hall Foyer from 9 a.m. until 5 p.m.

The ballot was drawn up by the program's Board of Directors and includes not only self-declared candidates, but also many persons that students would like to see considered for the Presidency. In addition, provision is made for write-in choices.

The ballots are IBM cards supplied by the Executive Office in New York and therefore insure uniformity as well as an accurate and rapid tabulation of the results. In voting, the student will be required to punch out a per-

forated block next to the candidate of his choice.

The ballot has a place for the voter to indicate his age and party affiliation or preference (Democrat, Republican, Independent, Third Party, or none). The Presidential candidates will be grouped by party, but students will be allowed to cross party lines. Voters will indicate three choices for President (the first choice will be the only one used in the Actual Primary tabulation; the second and third will be used for purposes of statistical analysis).

In addition, three questions of national interest are included on the ballot. These questions are (1) "What course of military action should the U. S. pursue in Vietnam?" (2) "What course of action should the U. S. pursue in regards to the bombing of North Vietnam?" (3) "In confronting the 'urban crisis' which should receive highest priority in government spending?" These questions are followed by several answers that the student may choose.

Immediately following the voting, ballots will be sent to computer centers for tabulation. The results should be available on May 1 and the announcement of the returns from Frostburg's election will be made public simultaneously with the announcement of the national results.

Though the cost of this program is underwritten by Time magazine, it is administered by students, who make all decisions regarding the election. Frostburg's program is being co-ordinated though a committee chaired by Tom Smith and a staff composed of Paul Miller, Robert Norris, and Steve Printz.

Professor William A. Carroll is acting as faculty advisor to the committee. It is the responsibility of this committee to publicize the event, supervise the balloting and regulate the election to insure its fairness.

The election committee cautioned students to remove all "chads" (residual pieces of cardboard punched from the ballot) and exercise caution to insure that the ballots are not bent, folded, or otherwise mutilated.

The committee hopes that the students comprehend the significance of this project. According to James Reston of the New York Times, "The politically conscious university students are potentially a very powerful political force in this country."

## Percy Sledge appears Thursday in Compton

What's that again? Percy Sledge at Frostburg State! Yes, tomorrow evening, April 25, Percy Sledge of "When A Man Loves A Woman" fame, will appear with his own band in Compton Gym. Admission of \$1.00 will be charged. The first performance will begin at 8:00 p.m., and the second show will start at 9:30.

Committee members who made arrangements for the program include: Sue Gramsky, Linda Miller, Cheryl Domchick, and Peggy Craig. The committee worked through Gus K, formerly a DJ at WCUM, but now associated with the Quinn Review Agency in Washington, D. C.

## Mr. Tate to join in research

Mr. Robert L. Tate, a member of the Physics Department here at Frostburg, has been selected to participate in a ten week, summer Physics research program at the University of Maryland. The National Science Foundation Research Program for College Teachers will provide Mr. Tate with an opportunity to work in the research and testing of Spark Chambers, devices which work on the principle of geiger counters except that they detect the presence, direction, and kind of radiation.

The research program was set up several years ago by an act of Congress for the advancement

of science with the participation of high school and college teachers. It gives scientists from smaller colleges a chance to take part in current research being conducted at the larger universities. Mr. Gus Zorn, head of the large Physics faculty at the University of Maryland will be working with Mr. Tate on the Spark Chamber tests.

Summer participants are selected from submitted applications and arrange the research time with the project head.

Mr. Tate is a graduate of John Carroll University and received his masters degree from St. Louis University.

## Poetry review

### Bittersweet found improved

Reviewed by Leila Dworkowski

The second edition of *Bittersweet*, Frostburg's "magazine of student writing," emerges as a superior effort in contrast to its first attempt. The issue consists solely of the poetry of eight authors, but the product of their labor is on the whole good. Individually, however, there are some who stand out and some who merely fade into the pages that constitute the magazine.

Bob Champ is by far the best of these poets. His poetry is easy and flowing; his imagery is well-constructed. There are times when his thoughts become redundant or he becomes engrossed in a word and incorporates it in more than one poem without creating a new thought. However, he has a good command of the language and a better than average talent for expression.

The poetry of Mike Desanto, on the other hand, appears to be lost in a jungle of big words and blurry images. His attempts at symbolism are awkward and in "Recollections" he misses altogether. The offerings of Mr. Desanto are mere thoughts that need to be developed into poems. He seems to be caught in the web of memory as he calls to mind such well-known expressions as "barefoot in the park" (from "Toys") and "all is not right with yours or the world" (from "A Letter Poem of Thoughts"). Also he is engrossed in biology but is unable to (as Walt Whit-

man attempted) transform these biological observations into poetry.

Bonnie Fox exhibits a nostalgic excursion in her poems that is thoroughly delightful. In "Grandma Mary" she paints an enjoyable picture but leaves the reader wanting more. It is almost as though she has written the beginning of an unfinished short story. "Woodgrain" is her best offering and stands out from the others. On the whole, her poems are easy to read and methodically constructed.

Peggy Jackson gives but one poem to the issue. It is well done and causes the reader to search for more from the author.

There is a definite thought expressed in Lorrain Kuchli's "Humanity" but her clarity is soon lost with "The Gift." It's imagery is just a little too much at the end.

Tom White crusades across the pages of *Bittersweet*, portraying man's drab existence and seemingly repelled by it. In "Survey" he shows good expression and gets a good effect with his contrasts at the end of each part. His poetry is a bit verbose, but this can be easily resolved.

The contributions of Bob Zeigler show a well contemplated presentation of thought. The verse is light and free and contains good expression. His "Reflections In The Pond's Mirror" is brimming with fine imagery. And "The Day Came When I Left" is an optimistic resignation to life that would have been perfect at the beginning of the magazine in place of the introductory remarks.

Finally, Sue Zinkhan contributes not only three poems in English but also one in French and one in German. To Gretchen" is perhaps her best reflection, showing a sort of ease in her style. The remainder of her poems present mere pictures without explanations.

*Bittersweet*, in its entirety is a good effort and as previously stated, superior to the first edition. With more support from the student body it could emerge as a magazine of considerable merit. This second edition has shown the potential of *Bittersweet* and given it a good start.



Tom Smith, senior political science major, will analyze the proposed State constitution in a three part analysis which begins this issue.

### Smith considers proposed Md. Constitution

By Tom Smith

Thomas Jefferson expressed the sentiment of our forefathers concerning the inadequacy of government when he wrote, "... it is the right of the people to alter or abolish it, and to institute new government, laying its foundations on such principles, and organizing its powers in such form, as to them shall seem most likely to effect their safety and happiness." The instrument of organization that serves as a foundation of basic governmental principles is known as a "constitution." This document creates the government and provides for a political homeostasis. Its hallmark is the delicate balance between those powers it grants and those it denies to the government. It is because the Maryland Constitution of 1867 has become excessively restrictive (thereby destroying the balance) that our state government is prevented from properly discharging her

duties in service to the people and in response to her obligations under our federal system. In an attempt to remedy this condition, a new State constitution has been drafted.

Article I contains a "Declaration of Rights" that is similar to the federal Bill of Rights. However, several modifications may be noted.

Civil Rights are strengthened by an anti-discrimination by the State because of race, color, religion or national origin." In the conduct of investigations, guarantee is made for "fair and just treatment" of witnesses. In civil cases, the General Assembly may provide for the establishment of a jury composed of six persons instead of the traditional twelve. It is asserted that a reference to wire tapping is implied under section 1.05 by providing that warrants must describe "the communications sought to be intercepted."

Preface to Plato, by Eric Havelock, reviewed by Mrs. Helene L. Webner, of Frostburg's English Department.

"A poem should not mean, but be," says Archibald MacLeish, and in that often-quoted line, he summarizes Plato's quarrel with the poets, if we are to believe Eric Havelock of Harvard. As the Poetry Festival of Frostburg State College approaches, it may be relevant to reconsider Plato's opposition to poetry. It is impossible not to admire and love Plato and his alter ego, Socrates—good men both, seekers after truth and justice. Yet Plato's rejection of poetry and poetic drama would seem to lump him forever with the Philistine and the Babbitt, to align him with the censorious and the authoritarian. Eric Havelock's *Preface to Plato* is a brilliant dissertation which seeks to explain Plato's opposition to poetry. His book expands, illustrates and to a great extent confirms theories and hints already offered in a more tentative and speculative fashion by other noted scholars such as C. M. Bowra and C. S. Lewis.

Briefly summarized, Havelock's contention is that in a non-literate society such as that of early Greece, oral preservation of its culture and traditions was necessary, that Greek education until the time of Plato consisted almost entirely of learning, reciting, and hearing oral presentations of this culture through the poetry of Homer and Hesiod, and finally, that Plato was attempting to substitute a new way of thinking and learning for the older Homeric way, this new way being rational inquiry into timeless and unconditional concepts such as justice, truth, etc. It is important to realize that the *rhapsodes* or or bards who recited Homer used every psychic, sensual, and mnemonic device at their command to produce in their hearers a tremendous sense of identification. According to Havelock, the bards pleausurably "instructed" the people in the details of their religion, social etiquette, laws and ceremonies through the medium of stories expressed in hexameter verse. Later the Greek drama continued this pleasing instruction, using all the resources of music, mask, dancing, mime, and eloquence to involve the audience.

Article II, "Suffrage and Elections," reflects the characteristics and composition of a growing Maryland. An increasing population of younger and better educated citizens is mirrored through a reduced age for voter qualification. This proposal, introduced by Den Hutchinson (a 1967 FSC grad), originally specified an age of eighteen. However, as a compromise measure, an age of nineteen was accepted by the delegates and justified by asserting that such an age is characterized by freedom from parental domination, increased personal responsibilities, and also political interest, enthusiasm, and consciousness. It was thought best to capitalize on these attributes owing to the fact that they may be lost if allowed to lie dormant for two or three additional years without the rewarding support of full enfranchisement.

Consideration was given by the (Continued On Page 4)

## Poets defended against Plato's attacks

The concept of poetry as pleasing instruction lasted well into the eighteenth century, but has generally been interpreted in a vulgar and more liberal manner than that of Havelock. Havelock attempts to show that Greek poetry was indeed in the most literal sense the education (*paedagogia*) of the Greek people. He then postulates that Plato's life and writings were urgently devoted to persuading the Greeks to shift their mental gears, so to speak, to throw off the dominance of the poets as teachers and transmitters of culture. According to Havelock, however, the attempt to overthrow the poet as pedagogue was not for the reasons usually advanced—not because Homer told naughty stories about the gods, nor because the poet's images are second-hand and therefore untrue (although both of these charges can certainly be found in Plato). Havelock believes that Plato saw the poetic view of life as fundamentally unsound, because it was time-conditioned, concrete, often contradictory and paradoxical, and appealed primarily to the emotions instead of to reason. Instead, Plato wished to train the Greeks to seek immutable concepts and categories, "true generalizations couched in the language of universals," to quote Havelock.

The details of Havelock's theory are not beyond criticism. Although I am neither a classical scholar nor a philosopher, I would venture to suggest that he does not give enough weight to the instinct of creativity—the *poiesis* or "making" involved in Homer's poetic encyclopedia of culture (Havelock's term, not mine). One of his contentions seems to be that Homer composed the *Iliad* and the *Odyssey* more or less deliberately, for the express purpose of passing on Greek laws, navigational technology, sacrificial ritual, etc. As a student of literature, I find this a curiously backward argument, from the chicken to the egg, as it were. Shakespeare too wrote for a populace who had no great access to books; presumably he could be said to have "instructed" the English people in the ways of courts or in the virtues of hierarchy and stability. But surely this transmission of Elizabethan culture was a by-product of other forces, including most especially Shakespeare's instinct for "making" something—a play or a poem.

One could quibble over other details of Havelock's theory, including his notion that the gods in Homer are simply metaphors for casual forces, but to outline them all would be beyond the scope of an article in *State-to-Date*. Suffice it to say in spite of my reservations, I am persuaded that the general outlines of his theory are correct. Thus, in Plato's case as in McLuhan's view, the medium is the message. To Havelock, Plato's thoughts about justice and virtue and the ideal

political state are far less important than his way of thinking, and if Havelock is correct, our entire intellectual history since Plato has been a long and serious attempt to establish and to teach rational conceptual thought.

May I suggest, however, that the time has come for a return to the poetic way of thought. I would be the last to claim that there is too much rational thought in the world, but surely the *worship* of rationality and of abstract concepts has deadened out emotional responses. The scientist Charles Darwin was very conscious of this trend in his own thinking; in his autobiography he noted that concentration on scientific abstractions had gradually numbed his powers of feeling. He lost his taste for books, pictures, music, even friendship, and eventually became almost anesthetized emotionally. Our civilization has excelled in abstract thought; we have produced brilliant scientific hypotheses and complex philosophic systems. Yet we are capable of watching suffering, in personal relationships, on the television screen, in ghettos, in underdeveloped countries, and close at hand in car accidents and other catastrophes.

(Continued On Page 4)

### Poets fashion arts in making discoveries

By President John H. Morey

Poets are makers, contrivers, fashioners of things. In their search for art and for the meaning of art, poets make the great discovery—that it is in the making, the contriving, the fashioning that art is created and hence discovered. To put it another way—it is the poet, who richly feels and understands that words are the bright reflecting mirrors of what man feels and knows, who is able to turn those bright reflections in on illumine our darkness. The thing that is the poem is the thing that is being sought. Image and thing; word and feeling; search and discovery are all one and the same. This is what the poet convinces us of when he writes for his poem; or more precisely, this is what we discover when we recreate our in own experience the deep thing that in the poet's experience created the poem, made the discovery and illuminated the dark.

This is not to say that poets are seers—though they may be—or that poets are prophets—though they often are. It is to say that poets write poems; that they create things, which in their mysterious and powerful way move us deeply.

We thank Mrs. Jacobsen, Miss Kizer, and Mr. Coleman for coming to read poems, or—better put perhaps—for "making" poems. We especially look forward to Mr. Eberhart's return to our campus, and—most of all—we welcome an old friend—Lee Anderson—back to his college.

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## Pulitzer Prize winner to read

# Richard Eberhart reappears here

Richard Eberhart presented a poetry reading at Frostburg State College in 1967 and will return for the Frostburg State College Poetry Festival to be held April 27, 28, and 29 at the college. Mr. Eberhart published the poem "To My Student, Killed in a Car Crash" in the 1967 edition of **Pantisocracy**, a Frostburg State College student publication of literary works.

Richard Eberhart was awarded the Pulitzer Prize for Poetry in 1966 for his book, **Richard Eberhart: Selected Poems 1930-1965**. In 1962 he was co-winner of the Bollingen Prize from Yale University Library. His other prizes include the Harriet Monroe Memorial Prize, the Harriet Monroe Memorial Award (University of Chicago), the Shelley Memorial Prize and a grant from the National Institute of Arts and Letters.

Mr. Eberhart was born in Austin, Minnesota, on April 5, 1904. He was educated at Dartmouth College, B.A., 1926. Dartmouth conferred on him its Honorary Doctor of Letters in 1954. Skidmore in 1966. He went to Cambridge University, receiving his B.A. there (St. John's College) in 1929, his M.A. in 1933. He studied at Harvard Graduate School of Arts and Sciences in 1932-33.

Mr. Eberhart married Helen Elizabeth Butcher of Cambridge, Massachusetts in 1941 and they have two children, Rick, born in 1946 and Gretchen, born in 1951. In the early thirties Mr. Eberhart served as tutor to the son of King Prajadhipok of Siam.

During World War II he served as Lieutenant in the U.S. Naval Reserve and received an honorable discharge in 1946 as Lt.

Commander. After the war he entered The Butcher Polish Company, Boston, Massachusetts, where he worked for six years and is now honorary Vice President and a member of the board of directors. In 1952 he was called back to teaching and has served as poet in residence, professor or lecturer at the University of Washington, the University of Connecticut, Wheaton College (Norton, Massachusetts,) and Princeton, and in 1956 was appointed Professor of English and Poet in Residence at Dartmouth.

Mr. Eberhart's first book, which appeared in 1930, was entitled **A Bravery of Earth**. His books are published concurrently in England and America. **Reading the Spirit** appeared in 1936, and his **Selected Poems** came out in 1951. Among his other books are **Undercliff**, **Poems 1946-1953**, (1953), **Great Praises** (1957), **Collected Poems, 1930-1960** (1960) and **The Quarry** (1964), from Oxford University Press, New York, and Chatto and Windus in London. His **Collected Verse Plays** was published by the University of North Carolina Press in 1962, and New Directions brought out a paperback, **Richard Eberhart: Selected Poems 1930-1965**, in 1965 which won the Pulitzer Prize in 1966. His verse adaptation of Lope de Vega's **Justice Without Revenge** (re-entitled **The Bride From Mantua**) was produced at the Hopkins Center, Dartmouth College, May 5-9, 1964. **Thirty One Sonnets** was published by the Eakins Press, New York, 1967. A new volume of poetry, **Shifts in Being** will appear in 1968 from Oxford University Press, New York and Chatto and Windus, London.

Richard Eberhart was Consul-

tant in Poetry at the Library of Congress from 1959-1961. He was appointed by President Eisenhower to the Advisory Committee on the Arts for the National Cultural Center in Washington in 1959, now the John F. Kennedy Memorial Center. He is a member of the National Institute of Arts and Letters. He gave the Elliston lectures at the University of Cincinnati in 1961. He was appointed Honorary Consultant in American Letters, 1963-66, by the Library of Congress in 1963.

In 1963 he gave the Phi Beta (Continued on Page 4)

## Elliot Coleman teaches writing

Elliott Coleman is presently professor of English Writing and Director of the Writing Seminars, The Johns Hopkins University. He was born in Binghamton, New York on September 26, 1906, and was educated at Wheaton College, Illinois, receiving a B. A. in 1928.

Mr. Coleman studied theology at the Princeton Theological Seminary, St. Stephen's House, Oxford, England, General Theological Seminary, New York, and Episcopal Order of the Holy Cross. He served as college representative for Henry Holt and Company for one year, and as head of Education Book Clubs and assistant editor Doubleday and Company, Inc. from 1944-45.

Mr. Coleman's poetry and critical works appear in **AN AMERICAN IN AUGUSTLAND**, University of North Carolina Press, 1940; **33 NIGHT SONNETS**, Contemporary Poetry; **MOCKINGBIRDS AT FORT MCHENRY**, Atlantis Editions; **BROKEN**

## Students meet poets

By Tracey Adams

From Saturday to Monday, college students will have a chance to meet and relate to established poets who speak especially to this generation. Although the Artist Series is sponsoring the **Poetry Festival**, the program has been expanded from a single presentation by one poet to six presentations by five poets; and it has been enriched to include many opportunities for those attending the festival to talk with the poets during receptions or on the campus.

The idea originated with Mr. Lee Anderson, the distinguished visiting lecturer at Frostburg State College during the 1966-67

academic year. Working as coordinators under Mr. Anderson's general direction are Mr. Charles W. Haney of the English Department, Mrs. Patricia C. Redick of the Modern Language Department, and Mrs. Merikay W. Bryan, Director of Activities. The festival has been publicized from New York state to Virginia under the direction of Mr. Robert Nordvall, assistant to the President of the College.

The visiting poets have been selected by Mr. Anderson personally and are people he knows to be warm, congenial, and who appeal to college students. They have also been described as people who enjoy talking and relating to students and other people. Coordinators hope that new interest will be generated in American poetry, for new writers, and readers.

Modern language and English Departments are incorporating the **Poetry Festival** into their classes to take advantage of the extended time and the larger number of artists to bring them to the attention of the students.

Each of the five poets will be reading his own work. Scheduled for Saturday at 1:00 is Lee Anderson, at 4:00 is Josephine Jacobsen, and at 8:15 is Carolyn Kizer. On Sunday, the Panel of Poets is at 2:00, and Richard Eberhart is at 8:15. Elliott Coleman is scheduled for 8:15 Monday evening. Receptions will be held after Mr. Anderson's reading, after the panel, and after Mr. Coleman's reading.

Admission to the readings is free to Frostburg students and faculty if identification cards are shown. For the public, there is a charge of one dollar for one reading or four dollars for the Festival. Tickets will be available at the door.

Invitations have been extended to East coast Poetry Clubs and National Educational Television.

## Kizer directs literary programs

Carolyn Kizer, well-known poet and editor, is the author of two books of poetry, **The Ungrateful Garden**, and **Knock Upon Silence**. (Her first book was published in 1961 by Indiana University Press, and her second in 1965 by Doubleday).

She founded the poetry quarterly, **POETRY NORTHWEST**, in 1959, and edited it until the spring of 1966. The University of Washington assumed sponsorship of the magazine in 1962. It has been recognized from the first as one of the most distinguished magazines of verse being published in the United States.

Miss Kizer spent the academic

year 1964-65 in Pakistan, as Poet-in-Residence for the U.S. Department of State. This is the first time an American writer has been so honored. She lectured on American literature at leading colleges and writers associations, and gave poetry readings throughout East and West Pakistan.

Since February, 1966, Miss Kizer has directed the literary programs of the National Endowment for the Arts, the new federal cultural program established by Congress in the fall of 1965. She has read widely at colleges and universities throughout the United States and in England.

## J. Jacobsen serves as Sun poetry critic

Josephine Jacobsen was born in Coburg, Canada. She and her husband, Eric Jacobsen, live in Whitefield, New Hampshire in the summer, and in Baltimore in the winter, when they are not traveling. She has one son, Erland, also a poet, who is a member of the faculty at Goddard College.

Mrs. Jacobsen is poetry critic for the **Baltimore Evening Sun**. She has published poetry and criticism widely, and in the past three years has begun to publish short stories, one of which, "On the Island," reprinted from **Kenyon Review**, is currently in both **Best American Short Stories of** (Continued on Page 4)

## Faculty comments on Poetry Festival

By Tom Flanigan

As the time for Poetic Festivities draws near, several faculty members have expressed their views as to the academic, intellectual, spiritual, cultural, and/or physical benefits to be derived from the coming event. Mr. Haney (English Department notable) described his attitude towards the Festival in considerable detail; "I think it's a good idea. Now if you'll excuse me . . . ." Mr. Donahue, also of the English Department, remarked (between gulps of steaming coffee), "The Poetry Festival is obviously a plot to undermine the literary mediocrity of the student body. Such events should be banned from Frostburg in the future be-

cause they obviously infringe on our God-given right to be inane."

The Frostburg State Art Department was also alive with invigorating comment. Mr. Slettehaug (Department head) commented, "Perhaps the neatest thing about the Festival is the cover of the Program." (Mr. Solomon, Biology Department, concurred, "Ah yes, it's a psychedelic drawing!") The remaining members of the Art Department waived comment as they were demanding equal coverage for the upcoming Student Art Show.

An interview with Mr. Warfle of the History Department also produced scintillating results. "Poetry has great value in the

human scheme of things," Mr. Warfle began, "It expresses all that is Beautiful, Valuable and Original in man. The writing and study of poetry is mankind's highest aspiration," Mr. Warfle concluded, "Second in importance only to the study of American History!"

Commentary similar in substance to Mr. Warfle's was expressed by members of the Psychology Department concerning their own field and by members of the education Department, and Health and Geography, and Philosophy departments. In fact, almost every faculty member interviewed had deep-seated views concerning the Poetry Festival. Everybody likes the idea.

DEATH, Linden Press; **THE GOLD ANGEL: PAPERS ON PROUST**, Coley Taylor & Co.; **ROSE DEMONICS**, Selected Poems, 1936-66, Linden Press and others. Mr. Coleman has recorded his poems for The Library of Congress, for Mr. Lee Anderson and the Yale Collection, and for The Milton S. Eisenhower Library of the Johns Hopkins University.



ELLIOTT COLEMAN

## Anderson directs

## Lecturer returns

Mr. Lee Anderson, former Distinguished Visiting Lecturer at Frostburg State College (1966-1967), will direct the Frostburg State College Poetry Festival to be held April 27, 28, and 29 at the College campus.

Mr. Anderson was born July 19, 1896, in Saxton, Pennsylvania. He married Helen White in 1941, and they have one daughter, Mary Jane.

Among his works are "Prevailing Winds," his first published poem which was included in Conrad Aiken's anthology, **Twentieth Century Poetry**; "The Floating World," published in **New World Writing** with Richard Eberhart as guest editor; and **Nags Head and Other Poems** which was published in 1969. Charles Scribner's Sons published 64 pages of Mr. Anderson's work in the **Poets of Today** and Yale University issued an LP record of his poetry in the Yale Series of Recorded Poets.

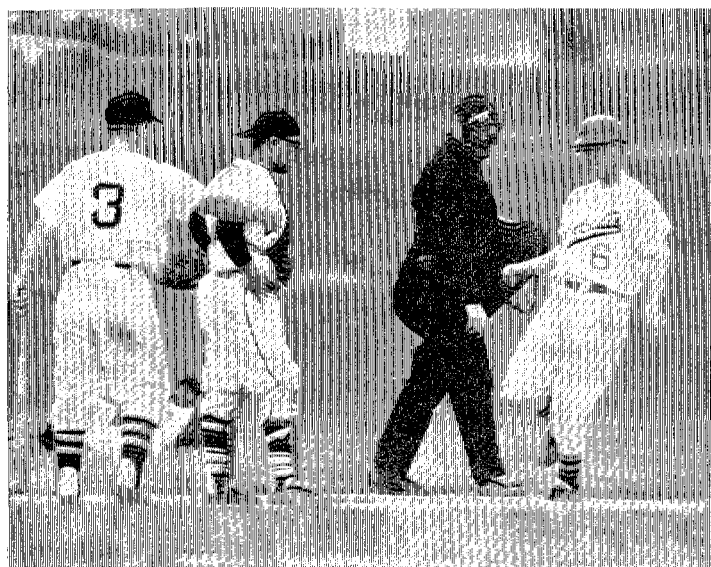
In 1948 Mr. Anderson compiled a complete collection of recordings of contemporary poets. He began at Berkeley, California, and from there went around the country recording significant contemporary poets. He has recorded such poets as Robert Frost, Conrad Aiken, Robert Penn Warren, Richard Eberhart, Robert Lowell, Marianne Moore, and John Crowe Ransom. He has taped these po-

ets reading their own poetry and also their opinions about other poets and the contemporary scene.

From 1959 to 1965, Mr. Anderson was a Research Associate at Yale University, during which time he directed the publication of the Yale Series of Recorded Poets. He finished his recording in the Yale and commercial studios. The Yale Series has the works of 155 modern poets and has issued 22 long-playing records. These records can now be found in the Frampton Library on the Frostburg campus.



LEE ANDERSON  
(photo by George Sellers)



Another run is scored for the Bobcats.

## Bobcats end losing streak; Bud Keene wraps up victory

By Frank Florentine

Exhibiting daring base-running, the Bobcats of Frostburg State College broke a ten game losing streak April 13 and finished a near-disastrous ten game roadtrip with a 9-4 decision over Messiah College, Grantham, Pennsylvania.

Squeeze bunts in the second and fourth innings, each scoring runners from second and third, plus the two-hit pitching of Buddy Keene in the final four and two-

thirds innings brought the Bobcats their fourth victory.

Frostburg tallied two runs in the first on a walk to Bob Sutton, a stolen base, a sacrifice bunt by Ray Green and a basehit by Howie Reynolds who went to third on a Messiah error. After Olin Perkins popped up, George Moraz drew a walk setting up a double steal on which Reynolds dashed home.

Frostburg scored four more in the second without the benefit of a hit. A Messiah error, a wild pitch, two sacrifice bunts, a walk and four stolen bases figured in the wild running frames. The highlight of the inning was Reynolds' double squeeze bunt which scored Sutton from third and Green from second.

The Cat's executed another squeeze in the fourth. Base hits by Spielman and reliever Jim Daniels, plus Daniels' steal from second, set a two-run bunt by Green with Daniels making the mad dash from second.

Messiah broke the scoring column in the third with a pair of runs. The Falcon Craig Long opened the inning with a single and advanced to second when Mike Miller walked. John Yeatts smacked a single to center to

load the bases and Vaughn Engle brought home a pair with a hit.

Messiah final two runs came in the fifth behind errors by Greg Jenkins and George Moraz, a walk to Jim Hostetter and a hit by Falcon Steve Baker.

Keene came on in relief of Daniels to bail the 'Cats out of trouble and shut out Messiah the rest of the way.

FSC added its final run in the eighth with winning hurler Keene smashed to right-center, his fifth career hit. Ken Snoots entered the game for Keene as a courtesy runner. He scored when the Falcon catcher Doug Martin overthrew third on an attempted pick-off.

Starting pitcher John Herbert for FSC had left the game after three innings, with Daniels hurling the fourth and part of the fifth.

Frostburg's coach Bob Wells commenting on the poor showing his team had made during the past week stated that, "we have an inexperienced pitching staff. We'll start winning once they get some experience."

The Bobcats had opened the roadtrip last Monday and dropped four doubleheaders and a single one.

## Racketeers return with 3-3 record

Frostburg's tennis team took its first southern tour and came back with a 3-3 win-loss record. Two of the losses were to schools where tennis is a major sport; in fact, in all of the schools that the

team visited, the sport held more importance in the athletic program than it does in schools of this area.

Frostburg began its tour against High Point College in the North Carolinian town of the same name. This team had been highly touted. Good play and strong desire cruised Frostburg to a 7-2 victory. Frostburg then went to Belmont Abbey College. The Abbey proved to be a surprise in that they were stronger

than had been anticipated. Jim Chaney's opponent claimed he had the best day of his college career, and was the second of a string of four very strong number one men to be encountered on the tour. The teams first downfall came the following day at Pfeiffer College, with F.S.C. losing 6-3.

The most disheartening match on the entire tour came next at the College of Charleston. Frostburg lost 5-4. Jim Chaney played his best tennis of the trip and won easily. Garry Sittig lost to a strong little left-hander who could do no wrong. Then came three inexplicable losses at numbers three, four and five. Henry Williams played an inspiring match at number six and won in three sets. At this point all the doubles matches had to be won. Frostburg won only two of these matches and suffered the loss. The last match was at South Carolina State, a predominantly Negro school. Here the team scored its second shutout of the season, winning 9-0. The victory was a welcome relief from the earlier competition.

There are ten more matches scheduled, most during the week of April 21-28. The team is optimistic still and hopes for a strong showing against their normal opponents.



Bill Perry, captain of the tennis team, smashes the ball during a practice session.

## Fellowships offered to present juniors

Danforth Graduate Fellowships applications are being accepted now. This program is especially pertinent to present juniors. The requirements are as follows: the Graduate Record Examination is required, and should be taken in October, but may be taken as late as December.

The Fellowships are open to men and women who are seniors in September 1968 or recent graduates of accredited colleges in the United States, who have an interest in college teaching as a career, and who plan to study for a Ph.D. in a field common to the undergraduate college. Applicants may be single or married, must be less than thirty years of age at the time of application, and may not have undertaken any graduate or professional study beyond the baccalaureate. The Fellowships are open to persons of any creed, race or citizenship.

Awards of the Fellowship will be in March, 1969. Those wishing further information or application for the Fellowships should contact Mr. Allison. President Morey held a Danforth Graduate Fellowship at one time in his career. The awards are made for one year, but are renewable up to four if necessary.

## Jacobsen serves

(Continued from page 3)  
1966 and O. Henry Prize Stories, 1965-66.

She has published poems in *Saturday Review*, *The Nation*, *The New Republic*, *Poetry*, *Commonweal*, *The New Yorker*, *The New York Times*, and a number of college quarterlies; and she has published three books of poetry: *For The Utmost*, *The Human Climate*, and her most recent *The Animal Inside*, (Ohio University Press, 1966).

Mrs. Jacobsen has written two books of criticism, in collaboration with Dr. William R. Mueller, of Goucher College: *The Testament of Samuel Beckett*, (Hill & Wang, U.S.A., Faber & Faber, England, 1966) and a new book just completed, *The Presence of Absence: The Plays of Genet & Ionesco*, which Hill & Wang will bring out early in 1968.

Stories by her have recently appeared in *Commonweal*, *Epoch*, *Prairie Schooner* and *Kenyon Review*.

## Eberhart reappears

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Kappa address at Trinity College, on "Emerson and Wallace Stevens," and the Phi Beta Kappa poem at Swarthmore, "Memory, Confrontation, Desire." He also read a Phi Beta Kappa poem at the College of William and Mary in December 1963 and another at the University of New Hampshire in spring 1964. In 1967 he read the

Phi Beta Kappa poem at Harvard, entitled "Sander Theatre" and was made a member of the Harvard chapter.

In the fall of 1964, he gave the first annual memorial lecture on Robert Frost at the San Francisco Public Library. On May 5, 1965, he gave the second annual Wallace Stevens Program at the University of Connecticut.

## Poets defended

(Continued From Page Two)  
trophies, without lifting a hand in compassion. Many people today cannot respond freely and joyously to even the simplest pleasures of life—nature, food, music, love. For some years now, psychiatrists have noted with alarm the increasing lack of affect, as they put it in their jargon. To be sure, this is somewhat of an oversimplification contingent on lack of space, but the trend toward *acedia* does seem perceptible.

I trust I will not be considered anti-intellectual if I suggest that poetry has the power to arouse emotion and to celebrate life in all its time-conditioned, concrete, various, paradoxical particularity, and that such a celebration of life is desperately needed at the present time. When all is said and done, what we tend to remember

of Plato is not his philosophy or his dialectic, but his description of the incredibly moving death of Socrates. What we remember of Homer is not the catalogues of ships and armies or the details of how to roast an ox for the gods, but the old men on the towers watching Helen, and wrathful Achilles putting forth his hand in magnanimity to the father of his dead enemy. "Homer is my example and his unchristened heart," says Yeats. Abstract concepts are important, but in the meantime we must live in a world conditioned by time and uncertainty. "Love brings us to the things of this world," as another poet has said. **Pace** Plato and Havelock both, it is my hope that the Poetry Festival will bring us in love to the things of this world.

## Smith considers

(Continued From Page Two)  
delegates to Maryland's growing and mobile population by reducing the residence requirement for voting from one year to six months. Furthermore, residence of only three months is required in the electoral district. Provision is made for even more relaxed requirements in the case of presidential elections when the General Assembly "shall prescribe by law a lesser residence requirement."

Since a substantial portion of Maryland's citizens reside on Federal military bases, reservations, and enclaves, it is specifically provided that residence in such areas of federal jurisdiction shall not be deemed as legal reason for declaring a person ineligible to vote.

Change is made in the referendum provision in that the proposed constitution requires five percent of the eligible voters to request an issue placed before the

electorate. The present constitution requires that only three percent of the voters petition an issue be placed before the electorate. In absolute figures, this would mean an increase in the required number of signatures from the present 27,600 to approximately 46,000 figures. Though at first glance this would seem to be a trivial matter, some criticism has been directed at this change because it increases the difficulty of checking the legislature which is the cardinal objective of a referendum provision. Not all legislative measures may be submitted to referendum. "... laws for legislative apportionment and districting, or congressional districting, or imposing tax, or making an appropriation for the state government or any public institution are immune. In addition, the twin partners of referendum, initiative, are not mentioned in the constitution.

(To be Continued Next Issue.)

*Bittersweet*

COMING

APRIL 26