

Afro society occupies snack bar; committee will hear complaints

by Barnaby Feder

The Williams Afro-American Society occupied the Snack Bar for nearly two and a half hours yesterday "to expose the overt racial abuses aimed at black students and the organizational inadequacies of the College Snack Bar." Listing five "sources and potential sources of conflict in the college," the Society asked for support in a boycott of the snack bar.

The first of the five demands called for action in regard to the "racist attitude of some of the college employees," the other four appeared directly related to the organization and size of the snack bar.

In fact, no overt abuses were exposed and the boycott never got off the ground. Within hours after the occupation, the snack bar, which had been doing a steady business with white students from the minute the occupation ended, was patronized by four blacks, thus implying what was not stated until late last night - that the boycott had ended with the end of the occupation.

Despite surface appearances, the occupation was not a one-afternoon incident. It reflected tensions which have been brewing for some time within the Williams black community and presented the Administration privately with demands which have yet to be resolved. As of late last night, it appeared that a proposal the Administration seemed likely to make that a grievance committee be established to work on this and future student grievances would be rejected by the Afro-American Society.

Background

While the five demands listed by the black students during the snack bar occupation were presented in such general terms that the overwhelming student reaction was that of Rex Krakauer '72 ("They haven't said enough to convince me a boycott is necessary,"), they reflect complaints blacks see as concrete. These complaints involve racism on the Williams campus, both covert and overt, as reflected in a series of incidents and the general treatment of blacks by some college employees since the beginning of the school year.

According to officers of the Afro-American Society, these complaints have not been made public since blacks had been following a policy of "turning the other cheek"; "All we wanted," the *Record Advocate* was told, "was to be left to ourselves."

An incident Sunday afternoon in the snack bar led to the Society's decision to take some action indicating to the college community that they felt they had been treated unjustly over a period of time.

In a letter to Provost Joseph Kershaw, with copies sent to various other Administration officials, the Society alleged that blacks had been the targets of water balloons, a beer bottle, poor service at the snack bar, and other unnamed racial incidents.

Not included in the letter was any elucidation of the various incidents, but Society officials maintain that the Administration had been previously notified of all but Sunday's snack bar incident.

According to members of the Society, the water balloons were thrown at black students in the freshman quad, the beer bottle at Bill Berry '73 by an unknown person suspected of ripping down posters in Berry's room, and the unnamed incidents include a break into the Society's quarters in Mears House which resulted in "Nigger" being written on the wall. The poor service at the snack bar referred to alleged preference to whites in portions served and the courtesy with which they were served as well as delays by certain employees in serving blacks even when the snack bar was uncrowded.

Appended to the letter received by Kershaw's office Tuesday were two typed pages of testimony by a black freshman regarding the Sunday incident, which accused a certain snack bar employee of racially-prejudiced behavior and asked that the employee be fired. The letter preceded

ing the description of the incident including the specific demand that the employee in question be fired and accused her of behaving unacceptably toward many students, but particularly Afro-Americans.

The letter continued to say that many Williams employees behave as racists and asked the College to "tighten up" on the situation. It concluded that the College would be responsible for future trouble if no action were taken.

The Sunday Incident

What actually happened Sunday in the snack bar was not the cause of the occupation yesterday, but it certainly was the spark. There is wide disagreement between those who were working behind the snack bar and the black freshman as to what occurred.

Both parties perceived antagonism as emanating principally from the opposite side of the counter. The black girl allegedly used four-letter words regarded as everyday language by blacks, but obscenity by whites.

The snack bar employee allegedly advocated throwing food the black girl sought to return in her face. The steps by which the confrontation reached this level are thoroughly disputed.

The Administration response to the letter and testimony about the incident was a letter to the Society saying that the matter should be fully explored by an investigatory committee. The Society was not satisfied with the response and moved to occupy the snack bar.

The Occupation

The plans of the Society to take over the snack bar became known to some students yesterday morning as many black students chose to attempt to stir discussion in their morning classes before heading for the Student Union. At noon, thirty or more members of the Society entered the snack bar.

Upon entering, they moved to bar the doors with tables, passed out the leaflet calling for a boycott, asked people to leave when they finished eating and announced that the snack bar was closed to further business.

James Hodgkins, Assistant Director of Food Services, informed the Administration of the occupation and then, at ten minutes past noon, asked the four ladies on duty to retire until further notice to the upstairs lounge.

Dean Neil Grabois arrived to inform the Society that if the occupation lasted over a half hour, it would become a discipline case and ID's would be collected. He, Dean Peter Frost, and Dean Curtis Manns made repeated trips into the barricaded snack bar to talk with the occupants. In

between these trips, they endlessly told curious, and sometimes annoyed, white students that the snack bar was not open for business and nothing was to be gained from milling around outside the door.

Various black students came to join the occupants and the group eventually grew to around fifty. Apparently Dean Grabois had proposed that the investigatory com-

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Council election invalidated

by Dean Cycon

On Wednesday night the College Council voted overwhelmingly to invalidate the results of its executive elections, after uncovering serious violations of voting procedure. The meeting began at 10:25 as a procession of delegates slowly filed into 3 Griffin to await the returns. Skip Durning, present C.C. executive was busily engaged in a series of discussions around the room concerning graduation announcements and invitations. As the rustle of jacket-shedding died down, there were murmurs of foul play in the election. The customary Roll Call.

"Perry."

"Yo!"

"Spencer."

"Here."

The first order of business - the election. It was announced that the two-thirds student participation required had materialized and that, therefore, the election was valid.

One representative reported rumors of multiple voting in some of the houses, and he requested information on it. At that point a student took the floor and revealed that he had voted twice and, in addition, had helped a friend from outside the college community to vote. This immediately plunged the meeting into an hour-long debate as to the morality of the representative's action and its effect on the legitimacy of the election. Some students lauded the move as a way of bringing to the surface the lackadaisical manner in which the elections were run. Others assailed the action, stating that it was common knowledge that the voting procedure could be sidestepped, and therefore the action was not in keeping with the representative's responsibilities as a member of the College Council.

It was generally acknowledged at this point that there had been violations, as in past elections. The debate then focused on whether the violations were serious enough to warrant invalidating the entire election. This led to an attempt to quan-

tify the extent of the violations. Without revealing the totals for each candidate, the returns were quoted. The presidential candidates received 498, 419, and 74, while the V.P. spread was 327, 227, 197, and 97. The Council split over whether or not the number of violations had significantly altered the outcome. It was then that somebody dropped a bombshell - the ballots allotted to Wood House had mysteriously disappeared from that house's mailroom. Had the missing votes reappeared in the final tally? Unknown. Did Wood House members interested in the election vote elsewhere? Again, a blank. The debate then centered on the possibility that the sloppy procedure constituted a breach of faith between the College Council and the student body. Then again, it was advanced, would holding a second election annoy the students more than the manner in which the first was handled? Some students argued that regardless of the amount of damage done, principle alone should dictate voiding the election. Finally, a motion. Twelve for, one opposed, and two abstentions. The election was declared null and void.

This was not, however, the end of the matter. There followed discussion concerning how possible violations could be prevented in the new election. Suggestions ranged from issuing tickets to the students to making it totally an "honor thing". Each proposal had its deficiencies, and it was finally decided that the existing procedures would be sufficient if more closely adhered to. Turning to the write-in vote for Black candidates Nunnally and Brewer, the Council decided that they would be allowed to run. However, there would be no place on the ballot designated "write-in".

Before ending business, the Counsel requested that the *Record Advocate* and radio station WMS-WCFM advise off-campus dwellers that they may vote in their house affiliation dining halls. The new election, under closer supervision, will be held Tuesday and Wednesday of this coming week.

Nixon knocked

by Rex Krakauer

Former Congressman Allard Lowenstein, organizer of the current "Dump Nixon" movement, urged Williams students to work for anti-Nixon candidates in the March 7th New Hampshire Presidential Primary.

Since Tuesday night's meeting in Fitch-Prospect Lounge was strictly nonpartisan, Lowenstein did not endorse a candidate. Rather, he emphasized that a strong showing for non-Nixon candidates would help raise hopes, funds, and interest through-

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Allard Lowenstein in Fitch-Prospect: "New Hampshire is the important one."

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Afro-Am's detail racist incidents

Continued from Page 1

mittee be headed by Prof. Conrad Van Ouwkerk, but the group would not agree to any committee whose membership was not named by the Society.

Grabois told them, "It makes perfectly good sense for the Society to nominate members, but the College must have the final say." He argued that the College could not surrender its "legal responsibility."

When the blacks were not debating Grabois' proposals, they spent a good deal of time discussing the purpose of the occupation and how long they should continue it. It was resolved to stay at least past the half-hour disciplinary limit and once Grabois and Frost came in to take names, there seemed to be some release or tension. Jokes such as, "If they don't have to ask your name, you're a celebrity," were overheard.

Dean Manns apparently did not feel that taking names was a particularly appropriate response and was overheard to explain to Grabois that taking names was ignoring that the Society clearly wanted to be dealt with as a unified whole rather than a collection of individuals.

Names taken, the occupation settled into a routine the minute the blacks realized they weren't going to be removed forcibly. Poetry was read in some groups and conversation in small groups was evident.

Later, an official meeting of the Society began and, when members began to don coats at ten minutes past two, it was clear the occupation was coming to an end. Tables were rearranged and the members filed out ten minutes later refusing any comment.

The Result

While few students realized that the Society had demanded reorganization of the snack bar because they felt the current lack of organization allowed certain employees to behave in a racist manner - indeed, most whites expressed frank bewilderment at the blacks' behavior and evident great concern over the snack bar - many agreed that reform was in order.

They were seconded by several members of the Administration. Though the question of expansion of the snack bar staff and facilities is fraught with economic difficulties that make immediate change highly unlikely, some reform in service is quite likely.

Most favorably mentioned by students, snack bar ladies, and food service officials alike was some system providing service by numbers picked up as one enters the room.

Unfortunately perhaps, the widespread agreement over the necessity to improve snack bar service to handle the growth of the College has clouded the question of racism. The overwhelming reaction of white students, in the absence of evidence to the contrary from the Society, is that snack bar service can be lousy for anyone, especially at rush hours, that most of the snack bar ladies make a sincere effort to be polite most of the time ("and take incredible shit from some people, including a few blacks"), and that any sensitive person could easily feel discriminated against.

However, there is no reason to conclude that the Society will not make its case to the student body that racism exists among college employees as an outgrowth of this week's events. The Society has perhaps achieved some of the cohesiveness it undoubtedly sought by staging the occupation.

That the cohesiveness may not have been present previously seems implicit in the pleas for unity characteristic of the newspaper the Society publishes for circulation each month among current Society members, their parents, and black alumni.

An interview with Dean Manns last night revealed that the Administration is in the process of setting up a vehicle which the blacks might well use to make their case if they decide to really go after the support of the student body. After announcing the obvious fact that the boycott was over, Manns said that Dean Grabois seemed to be in favor of creating an Ombudsman Committee to handle student grievances and was confident of President Sawyer's approval (President Sawyer is currently out of town).

The Committee would include one Administration member, one faculty member elected by the Administration and Faculty, one faculty member elected by the students, one student member elected by the College Council and one student member elected by minority members of the College community.

Returning to the specific demands which led to the occupation of the snack bar and have yet to be resolved, Manns said that the Ombudsman Committee would review the demand that the snack bar employee party to last Sunday's incident be fired, but that the final decision would rest with Director of Food Services David Woodruff, Dean Frost, Provost Kershaw, and Business Manager Shane Riorden.

It is not at all certain, however, that such a committee will be of much help in the current situation. Late last night, Tom-

my Brewer '73, speaking for the Afro-American Society, told the **RecordAdvocate**, that the Society wanted three black students on any grievance committee or a guarantee that the snack bar employee in question would be fired before it would consider having anything to do with the committee.

If a committee with three black students was acceptable to the Administration, the Society wants the size of the committee limited to five.

Brewer confirmed that the boycott was over as of the end of the occupation but stressed that efforts should still be made

to reform the snack bar. He denied Hodgkin's claim that the College did not have enough money to expand the snack bar facility.

He went on to say that the Society felt the snack bar was only one of many areas needing reform. Others he named were academics, athletics, and faculty hiring. He added that he felt there was widespread racism on the part of the faculty and Administration.

"There are a lot of folks around here we think should be fired," he said. He concluded that the Society would have further statements next week.

Reflections

"In America they haven't spoken it for years."

Trying to re-discover the mother tongue, pay homage to the Bard, and somehow celebrate Washington's birthday, we lowered our voices three octaves and went to the Faculty House to read *King Lear* with John von Szelski. The cold night turned readers from Drama 206 and others interested in the yet undetermined Shakespeare production von Szelski will direct in April into something less inspired than fools or madmen. We dug up whatever sounded English, deep voiced, or properly enunciated. By the end of the night, the readers had gone through a lot of beer, a very cut script, and accents ranging from an incredible brogue to gentle Texan.

His eye rolling, Gloucester curved his mouth upward as it pursed and contracted, "O ruined piece of nature; this great world - Shall so wear out to naught." Edgar summoned a voice from Tara to ask, "How now, brother Edmund; what serious contemplation are you in?" One of the three Lears who read sputtered a line through the first drag of a newly lit cigarette, another's voice grating like the last unwindings of a grogger with the cultured tone of Alexander Scourby. The Fool erupted with a voice he has used in every Welsh or British production this year, but it worked, bringing some of the few fully audible laughs of the evening. Von Szelski had

told us to have fun. "It's a colorful play. Do anything you want. Don't be shy," he said.

We enunciated t's, closed our o's, but we couldn't lose the open twangy a's. After Act IV, the parts were recast, the glasses refilled, and the cut scripts compared and exchanged, as though we were all praying according to different editions of an abridged prayerbook.

Edmund had just finished playing IM hockey, and Cordelia's baby was two weeks overdue. A third of the group left as soon as they were through reading. We guess they knew how the story ended and saw no point in staying. Besides, von Szelski had edited out a dirty joke from Act III, so.

At least we found the ultimate defense for anyone criticizing a Reflection, a merger, anything. And we quote:

"A knave, a rascal, an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy worsted-stocking knave; a lily-livered, superserviceable, finical rogue; one-trunk inheriting slave; one that wouldst be a bawd in away of good service, and art nothing but the composition of a knave, beggar, coward, pander, and the son and heir of a mongrel bitch; one whom I will beat into clamorous whining if thou deny'st the least syllable of thy addition."

Trial Balloon

Stedronsky for C. C. president

by Ira Mickenberg

College Council elections have crept up on us once again, and, as happens every year, we are faced with the familiar question: "Are we fed up enough with the present College Council to vote for a real change?"

In the past, C.C. presidential elections have been uniformly dull affairs, with few of the candidates waging active campaigns or stating rational positions on any of the issues. This year, however, we have been presented with a unique situation. One of the candidates, Jim Stedronsky, has insisted upon running a intelligent campaign, and proposing lucid, reasonable solutions to many of the problems now facing student government at Williams.

Instead of relying upon cute posters and popularity-contest politics, Stedronsky has written a solid platform, and has placed a copy of his proposals in every student mailbox on campus. In addition, he has spent the last several weeks speaking with members of the administration and the various committees, discussing possible ways of implementing his reforms in the near future.

Among Stedronsky's proposals are: the election of C.C. representatives from the student body at large. Scheduling College Council and committee elections at the same time, establishing an office of student affairs in either Baxter or Jesup, and publishing a monthly student government newsletter, to let the student body know exactly what the College Council is (or isn't) doing.

None of these reforms is in itself earthshaking. Yet cumulatively, they can completely overhaul the student government. The establishment of a student affairs office and the publication of a newsletter would finally let students know what the C.C. is doing before decisions (or non-de-

cisions) are made. Each individual would have a chance to question directly a group's request for funds, or any committee's reports before such reports become policy. And electing representatives at large and holding all elections at the same time would induce candidates to deal with the issues.

Most important, though, is that all of these changes can be easily accomplished by a College Council President who approaches his job with a sense of optimistic determination. Jim Stedronsky has shown that he can provide such determination.

Originally a member of the class of '72, Stedronsky took a year off from Williams to do his C.O. alternate service in a Chicago ghetto. Now a junior, he is well aware of the College Council's potential for improving student life at Williams. Such awareness, coupled with a demonstrated ability in avoiding bureaucratic snafus, will make for our first active College Council President in years.

The final portion of Stedronsky's platform deals with freshman inclusion. Stedronsky proposed that freshmen be socially affiliated with one of the upperclass houses from the start of freshman year, though they would continue to live and eat together as a class.

This proposal is not merely a sop to invite the freshmen into voting. For the last month, Stedronsky has conducted a door-to-door survey of virtually every freshman on campus, and his platform proposal is a reflection of the opinions expressed in these discussions.

Jim Stedronsky's campaign has been truly unique. For the first time in recent memory, a candidate for College Council President has proven before his election that he is willing and able to work for an improved student government.

News Briefs

Energy education

The Williams Center for Environmental Studies will sponsor an adult-education course entitled "Energy and Society," beginning March 9 at 7:30 in Griffin Hall. Succeeding classes, consisting of one-hour lectures followed by discussion periods, will meet on Thursday evenings. The fee is \$30.

Prospective students should phone or write the Provost of the College or may register at the first class meeting.

National data program

The Roper Public Research Center At Williams and the National Opinion Research Center at the University of Chicago have begun collaboration on a five year project entitled "National Data Program for the Social Sciences," as announced by James A. Davis, Director of NORC and Philip K. Hastings, Director of the Roper Center.

NORC will conduct a survey each year measuring the nation's attitudes on many urgent and controversial contemporary issues.

The Roper Center will assume responsibility for processing and re-diffusing the data sets to interested scholars.

Now, students and professionals interested in studying opinion trends on current issues including race relations, social goals, sex roles, the judicial system, communism, and population control, will find much information available for in-depth analysis.

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Tinkling the ivories from dawn till tusk

"Since lunchtime we've had one guitar-ist, one ragged pianist, and one trying to play Chopin," said Professor Irwin Shainman after taking a self-inflicted survey of students practicing in Currier Hall one afternoon.

Williams admits probably as many would-be pianists as it does former high school editors. Any pianist worthy of a Steinway - and every pianist likes to think he is and expects one at a hotshot school like Williams - starts complaining first week of his freshman year about the lack of practicing facilities, the infrequency of piano tuning, and the lack of Steinways. Nobody leaves a carpeted livingroom with a Steinway baby grand to play an Everett upright. And a Yamaha? That is a motor-cycle, not a piano.

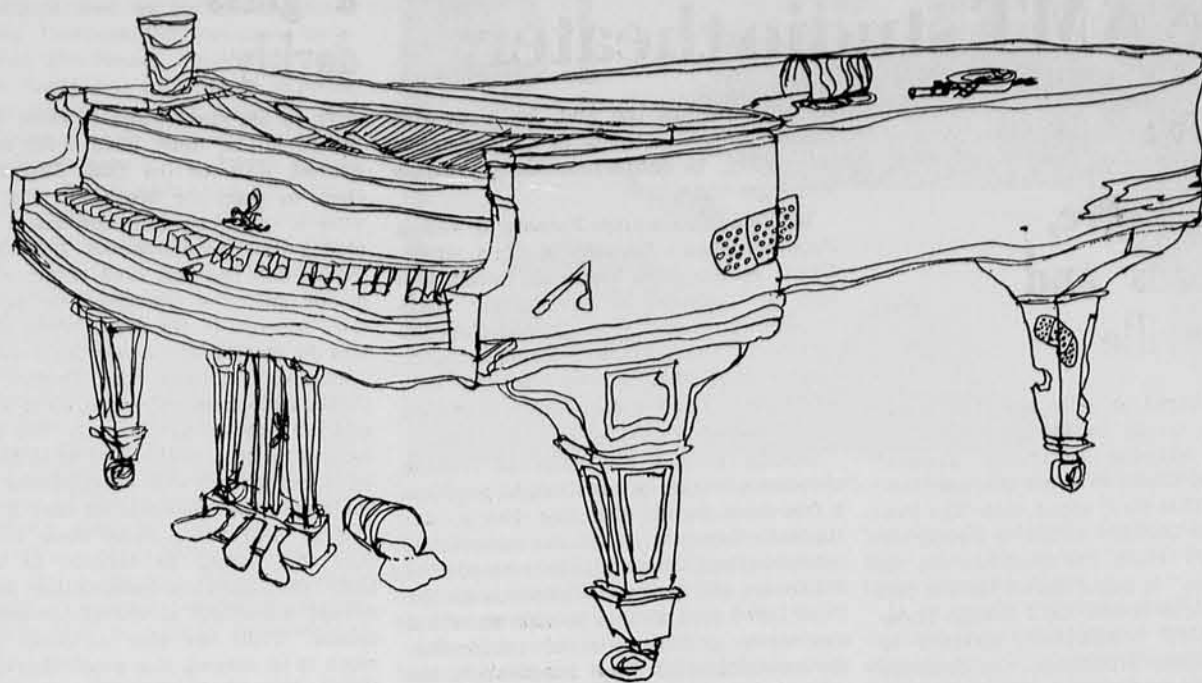
"I never met a pianist who liked the piano he was playing," said the College piano tuner who has tuned pianos for colleges, conservatories, Rudolf Serkin, Tanglewood, and, as of last week, Lili Kraus. He thinks the College pianos are better than those at Eastman Conservatory, where it costs a dollar an hour to use one.

Shainman and Kenneth Roberts of the Music Department know firsthand the sad saga of conservatories and are most willing to elaborate to anyone griping about Williams pianos. As conservatory students, they paid to practice in dark cells on up-rights straining Schumann against the background screech of an el train shuttling past the window.

"You don't need a grand piano to practice on," said Shainman. "That's all a part of piano mythology," he continued. "It's a pretty good set-up here. We don't charge anything and there are no sign-ups."

"Crappy pianos are fine for their purpose," retorted Ellen Oxfeld, a freshman studying with Charlotte Hegyi. "Most of the pianos here, however, are merely good for finger exercises. I'm playing some Debussy preludes now, and I couldn't create the difference of tone and dynamics I'd want on most of the pianos available," she said.

After taking a tour of college pianos, however, Oxfeld and even, to a lesser extent, the highly critical sophomore James Richter are willing to admit the facilities are not as bad as they thought. (See guide below.)



The really excellent pianos, that is, eight pianos owned by the Music Department, are not available to most students. Serious pianists, usually meaning students accompanying the choir or studying privately can arrange for keys to the locked pianos or pianos in normally locked rooms. These include the Steinways in Currier rooms A, B, and C, two Steinways in the temperature-controlled, "optimum - climate" studio downstairs in the Chapel, the Music-in-the-Round Steinway on the first floor of the Chapel, and the old Steinway in Julius Hegyi's Chapin basement studio. Oxfeld noted the piano in Hegyi's room is not available when Hegyi gives violin lessons, which is most afternoons. The concert grant on the Chapin stage is reserved for grand concerts and is therefore virtually untouchable. Commander Cody performed earlier this year on the Chapin Stage, but did not qualify as a grand piano concert. He used Hegyi's piano and broke one of its pedals.

The Yamaha upright in Chapin basement is almost stunning, by far the

best of the usually accessible pianos, and therefore almost always in use when one wants to practice on it. According to Shainman, the Music Department has a "tenuous connection" to the Bechstein grand in the Weston Language Center. It cannot be used during class hours and the Center is frequently closed. The piano tuner used to tune it when it belonged to Cole Porter who brought it over from Germany for his friends' use. Shainman, the tuner, and Richter all told how Bechsteins, which require delicate handling and tuning, never sound as good in the states as they did in Germany.

Certain American pianos deteriorate in Williamstown as well, most of them not owned by the Music Department. Pianos in Baxter, Fitch-Prospect, and Greylock Lounges are owned and cared for by the Food Service and are treated like German toast: fried Wonder Bread. Residential houses are responsible for maintaining their pianos which are given along with other house furnishings.

"I don't think Steinway built it like

that," said Oxfeld as she cringed at the Baxter lounge piano which was purchased new in 1953. An exasperated Shainman comprehends sorrowfully how students use that piano for "needling or furniture or a beer holder," but he wonders, "How do you break a leg off a piano?" The Baxter piano's twin was carted off and disposed of last year.

Incredible as it may seem to students with sensitive ears, the college pianos are tuned two or three times yearly. Although pianos need more frequent checkups than teeth, the maintenance costs are exorbitant. House pianos that were not purchased now have been totally rebuilt at \$3,000 per. Roberts noted that "not always are the best technical people available in the country." When he called Steinway in New York, they said it would cost \$175 per piano plus travel expenses for two men to come for a weekend and check out the College stock. Besides, as long as students bang on certain pianos, tuning ten times yearly won't help.

A selective guide to Williams College pianos

by Ellen Oxfeld and James Richter, as told to Andy Axelrod

WHERE:	WHAT:	and HOW:			
Chapin Hall Hegyi's Studio	Steinway "M", body model from 1890	probably the best practice piano; locked, fairly easy to get key; very easy action; soft pedal broken	Garfield House	Poole parlor grand; wouldn't be surprised if it had a twin named Grace;	out of tune; top is off; bread crumbs in the strings; no music rack; ash-tray; bass "unbelievable", but a fairly decent action
At the end of the tunnel;	Yamaha upright; new;	"about as good as we're going to get;" buzz negligible; room completely overheated	Tyler House	spinette	according to Bud Kaufman: (resident artist): never in tune; takes about two weeks after tuning to deteriorate; some degree of solidity right after tuning - twice yearly; a bit of tone
Baxter Hall Lounge	Steinway	top, music rack unattached; stains from beer cans, ivories eaten away; good action; "If they'd only have taken care of it, it would have been better than waiting for it to delapidate before getting another that will go to hell."	Weston Language Center Livingroom	Bechstein grand	To those who "have never a good Bechstein in America," this one has a deep rich tone, a wonderful medium action; also, an attractively carved music rack and glass covering part of the side; and, until we know what Currier upright played the melodies of Stephen Sondheim's first show, the Bechstein will remain nostalgic as Cole Porter's own
Common Blood/ Sterling Room	Nameless were they ashamed?	ridiculous; out of tune; wood clicks, pedal clomps; "About all you can do is stick tacks in the hammers and make it into a pseudo-harpsichord."	Currier Hall Any practice room except no. 6	Everett upright	"You've heard one, you've heard them all." soft pedals usually don't work; medium action, shrill to mellow; can't really get too much piano (quiet) on them; tinny to undistinguished; rooms so poorly ventilated that it is virtually impossible to spend more than a half-hour in there at a time; graffiti spectacular in rm. 9
Radio Station	Steinway upright	main problem - out of tune; loose action; all the dynamics are loud; reserved for live station recitals	Room 6	Knabe grand	shrill, tinny; pedal knocks, clomps; lovely medium action; in tune; better than the average bear
Greylock Makepeace Room	Steinway M	recently tuned; used to be a half-step off; action a little harder than most; a little bit muted; felt coming off hammers	Fitch-Prospect Lounge	Steinway	tinny sound, action not bad; out of tune; especially awful upper register; ashes, gumwrappers, dirt inside; wood cracked along side
Residential Houses Wood House	Everett upright	"This is a nice upright." A genuine surprise, a pleasure, as far as readily available uprights go; "Especially nice in getting down quietly."			

CRITIQUES

The AMT studio theater:

Chekhov:

Peter Lorre, Caucasus and Vaudeville

"I've managed to write a stupid vaudeville which, owing to the fact that it is stupid, is enjoying surprising success," wrote Anton Chekhov of his one-act "jest" *The Bear*. This play, along with *The Proposal*, which Chekhov called "a scabby little vaudeville which I've scratched out for the provinces," is being shown tonight and tomorrow night at the AMT Studio Theatre. The AMT productions, directed by sophomore Tom Allingham, are certainly vaudeville but definitely not scabby.

Smirnov (the bear), played by Will Weiss, is a creditor come in travel-worn clothes to call on Popova, played by Laurie Michaels. The latter is a pretty, dimpled young widow who intends to mourn an unfaithful husband faithfully, for the rest of her life, just to spite him. The ensuing beautifully over-acted conflict, complete with humorous "asides," is more than mere stupid vaudeville; the comic subject ranges from social manners to romantic notions to nineteenth-century women's lib. The unmannered, plain-talking "bear" (bullish in the female market having "known as many women as Popova has sparrows"), culminates his vociferous and insulting arguments by falling in love with the "poetical" widow.

The Proposal is played directly after *The Bear* and is complementary to it. In *The Proposal*, Lomov is a landowner come in tails to propose to the daughter of a neighboring landowner. Whereas Smirnov enters highly outraged and argumentative and becomes, by his own admission, a "milksoy," Lomov enters a milksoy and becomes increasingly more outraged and argumentative. Everytime he begins conversation with Natasha, the landowner's daughter, they enter into a violent (and of course humorous) disagreement as to which of them owns a certain parcel of land, or which of them owns the better

hunting dog. In the end, he is doomed through engagement to be argumentative ever-after: he ends where Smirnov begins and vice-versa.

Laurie Michaels plays Natasha as well as Popova (actually the same girl in a sense). Grant Jeffers plays Natasha's father, who aids his daughter in the arguing. Steve Schulman, who played Looka (Popova's servant in *The Bear*) as a Peter Lorre incarnation of Igor, is Lomov in *The Proposal*. He is also the best reason to see the performance.

Gliding around the stage in frenetic overdramatization of his lines, he produces a free-form parody of acting that is fantastically hilarious. With the same facial expression and demonic look in his eye, he builds on his Looka performance in the Peter Lorre vein. To this he adds mime and overmime, a fine sense of (vaudeville) showmanship, and much imagination. His performance is indescribably funny.

Because of this, of course, *The Proposal* is overdone - it is perhaps more ludicrous than it should be. Clearly, the piece is written to be played for comedy. This production, however, quite often relies too heavily on sight gags and cheaper-than-necessary laughs. This is not bad; the laughs work in any case. But despite Chekhov's disparagements to the contrary, the "jests" have style - and thematic import - of their own that does not strictly depend on the amount of laughs they get. In other words, the overzealous quest for farce turns the plays into humorous sketches not of nineteenth century bourgeois Russia, but of acting style.

Will Weiss, in *The Bear*, does a fine job portraying a character who is vocal and humorous - yet not outlandishly overdrawn. The characterization of Smirnov is probably much more in keeping with the sense of the play and relies less on the audio-visual while remaining enjoyable to watch; Steve Schulman, in *The Proposal*, nevertheless, has the audience laughing at every juncture - and is more attractive.

In the other roles, Michaels and Jeffers - though overshadowed by Weiss and Schulman - give quite good performances. Stupid or not, these vaudevilles, both in play and production, are a success.

Dick Langlois

Williams: Through a glass darkly

Three old men sitting in front of their live-in Miami hotel have their morning quarrel, wait for the Dixie Mammy Kitchen to open for breakfast, and report with a survivor's glee the latest deaths among their acquaintances. The old man whose wife has just died enters and sits quietly suffering through their conversation, and one of the men's wives also enters the fray. There is very little action in Tennessee Williams' *The Frosted Glass Coffin* aside from entrances, exits and occasional hobbles to the curb. The plot is focused on the re-telling of what happened last night and what is happening across the street. One soon realizes that it is the talking itself which keeps these men going; their ability to ridicule in others their own geriatric incapacities and to snicker knowingly at the all-too-expected deaths. While the play certainly leaves much to be desired, this production of it is funny, sharp, and well-acted.

The play itself is recent (1970), and unsatisfying. One finds none of the passion or excitingly intense character conflicts which formed the basic interest of his early plays. It is also full of the usual Williams obviousness which assumes everyone in the audience to have a sixth-grade intelligence. That the hotel is ironically named for the seeker of the fountain of youth is not especially subtle. Neither is Mr. Fletcher's inevitable statement (which we have been waiting for since hearing the title): "In our age bracket you're living in a glass coffin, a frosted coffin, you just barely see the light through it." Already dead in body and almost in mind, the characters sit, seeing only their own individually focused and frosted lights, and waiting for them to go out. Since the action is minimal, as is the subtlety or complexity of the play, the aspect which might redeem it would be the characters and the actor's portrayals of them. The audience naturally focuses on this aspect, and is well rewarded for it.

The fact that the characterizations of the old men are the most important aspect of the play is both its best and worst feature. It is the best because the play easily becomes an excellently performed actor's exercise: How does one create the character of an old man? What are three characteristic gestures one might use - such as hands rattling a newspaper, tremblingly clutching a cane, or fluttering aimlessly in the air? Voice changes, body posture, walk? Then create a character consistent enough to be differentiated from the one in the rickety chair beside you. As such an exercise, the play is an interesting and almost continual success.

John Sayles as a linen-suited statistics-quoting snob is excellent although occasionally inconsistent. Charles de l'Arbre's crotchety and earthy old man is as enjoyable to watch as it must be to perform. And Alan Ruchman, whose lines are mostly monosyllabic screeches of "What? Who?" is always involved and always performing some gesture worth watching. Steve Gillis and Molly Quinby are more than competent in their minor roles. The humorous potential of the play is well realized, the deliveries so consistently well timed that Tom Alleman's directorial hand must have been working carefully and continually to pull this aspect of the show together.

Characterization is also the worst feature, however, since it forces us to focus our attention on the fact of the portrayal of men over 70 by men under 22. While we appreciate their skill, notice their gestures, we never are drawn into the play enough to accept them for a minute as real old men. The fact that technique remains a prominent aspect of the production implies that the audience is always dissociated enough from the action to be continually aware of it. Since the play offers nothing else, acting skill alone is asked to carry it. But there is enough skill here to certainly warrant seeing this strange little play.

Laura Hanft

New faculty members appointed

Five new faculty members have been appointed, effective July 1.

Robert H. Bell, presently a teaching fellow in the humanities at Harvard will join the English Department as assistant professor. A graduate of Dartmouth in 1967, he received his master's degree the following year at Harvard and is now working on his doctorate there.

Michael R. Katz, a summa cum laude from Williams in 1966, was appointed assistant professor of Russian. He holds a bachelor's degree, first class, from Oxford University and currently is teaching there while preparing for his doctorate. Last year he studied in the Soviet Union under auspices of the U.S.-U.S.S.R. Cultural Exchange Program.

A specialist in Russian and Swedish history of the eighteenth century, and ancient Egypt, Remuold J. Misiunas will join the history department as assistant professor. He was graduated from Loyola University in 1965 and received a Ph.D. last year from Yale. Currently he teaches at the University of Nebraska.

Jay M. Pasachoff was appointed assistant professor of astronomy and director of the Hopkins Observatory-Milham Planetarium. He was graduated from Harvard in 1963, and received his Ph.D. there six years later. He is a research fellow in astrophysics at the Hale Observatories of the California Institute of Technology in Pasadena, and the Carnegie Institution in Washington, D. C.

Theodore Slade, a teaching fellow in the graduate school of Fine Arts at the University of Pennsylvania, will join the Art Department as a lecturer. Currently working on his doctorate, he graduated from the Rhode Island School of Design in 1956, received his master's degree in architecture from Yale in 1961, and practiced architecture privately.

Two members of the faculty were promoted to assistant professor, for three years, effective July 1. They are Joseph W. Beatty, lecturer in philosophy, and Charles O. Sloane, III, Coach of tennis and squash.

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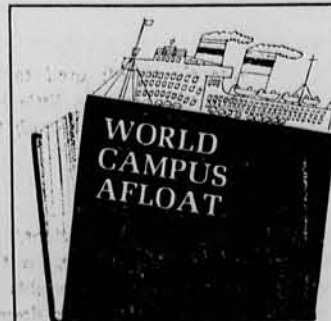
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"Dirty Harry:" The one with the badge

by Jerry W. Carlson

The trouble in Don Siegel's *Dirty Harry* (currently on Spring St.) begins when Clint Eastwood plays essentially the same role as he did in the spaghetti-Westerns: seldom-spoken, irreverent, scornful of authority and potentially violent. Eating a hotdog in a diner, Eastwood as Lt. Harry Calahan of the San Francisco Police Force observes a bankrobbery in progress across the street. Still munching on his hotdog, he steps into the street and calmly immobilizes the three thieves with what he describes as "the most powerful handgun made." Where Eastwood's heroics worked with the double-edge of parody and excitement in his early films and became a rejuvenating stylization of the Western, the staging of the bankrobbery obtrusively contrives a realistic situation. We all know that no cop is actually as calm and as deadly as Harry. Yet while no harm is done by the mixture of contrived action and a realistic situation in this particular scene, the tendency to streamline situations to the imperatives of plot contrivance raises serious issues (even in such a non-serious "entertainment" as *Dirty Harry*) because the film negligently stumbles over important legal and moral questions.

The bulk of the film's plot is nothing more than an extended duel between Harry and a homicidal maniac terrorizing the Bay area. Actually, it is less a plot than an excuse for a series of violent encounters. These include several scenes of rooftop sniping, a gun battle in a park, a chase through a stadium, a kidnapping of an entire busload of school children and a final gun battle and chase through a factory. If it seems incredible that our man Eastwood would let any villain get away with so much, you are right. He doesn't; the LAW does.

On several occasions Eastwood overpowers the maniac, but the law always hampers the protection of the people. At one point the madman is captured, but is let free despite conclusive evidence that he is the murderer. We are told by a professor of law at Berkeley that the evidence has been gathered illegally and that no case can be made to stand in court. Because the lunatic must be free for the final trackdown, the allwise professor manages to overlook numerous other charges for which he could be restrained and tried.

Likewise, when Harry tries to tail him, the insane, but nevertheless shrewd murderer has himself beaten up. He claims police brutality and the media panders to him. By promoting the hoax of police brutality, the media, we are told implicitly, is inadvertently unleashing public enemies. Thus the issues of restriction of police power and maintenance of constitutional

rights are subordinated to the exigencies of a plot which manipulates its audience for systematic excitement. To Siegel there is no question of distorted morality just as long as the blood pressure of the audience is high.

All thrillers need not suffer from these afflictions. Compare, for instance, *Dirty Harry* and *The French Connection*. Pop-eye, like Harry, has an ongoing nemesis, the chief French narcotics smuggler. But unlike Harry, Popeye is an illustration of Conrad's hypothesis in the *Secret Agent*: "Like to like. The terrorist and the policeman both come from the same basket." When in searching for the Frenchman in a deserted building Popeye accidentally shoots a FBI agent, he holds no regrets about his mistake. In his fever of monomania to get "that sonofabitch Frog," he stops beyond the law. Attempting to trap a criminal, Popeye becomes a criminal. Yet his culpability is difficult to judge: how do you balance his egotistical fervor, his professional dedication and the peculiar circumstances of the shootout? In contrast, when Harry disobeys the orders of the Mayor and goes after the maniac, he clearly steps above the law. He is a fascist saint who transcends legality to protect the people from the stupid limitations of their own laws.

Similar in comparison are the chief "Frog" and the maniac. On the surface the "Frog" is the most appealing character in *The French Connection*: paternal, stylish, well-mannered and, above all, intelligent. Yet it does not seem to contradict these qualities that we also know that he has everyone in his way mercilessly killed and has no qualms about dealing in hard drugs that will corrupt and kill numberless others. He is a crook no doubt, but of a complex order. Harry's opponent is far simpler and less credible. As a convenience, he is mad, committing acts of violence more for the thrill (ours as much as his) than for the money. In the variety of atrocities he commits he becomes an all-purpose psychopath, the type that gives the legitimately insane a bad name.

By their nature all thrillers are manipulative. But in manipulating they need not betray serious issues. *Dirty Harry* is a morally despicable lie from beginning to end, a lie only matched by the argument of the Pavlovian puppets who say that it doesn't matter.

"The fire within:" Not to be neglected

by Steve Lawson

Pierre Drieu La Rochelle wrote "Le Feu Follet" at forty, and seldom has a modern writer - except F. Scott Fitzgerald, thematically akin to Drieu - set himself up so mercilessly as a target-in-art for his own critical fusillades. A major spokesman for those who drifted back to post-World War



Maurice Ronet in "Le Feu Follet." "... cannot be cured of himself."

I Paris emotionally and morally awry, Drieu became completely disillusioned and committed suicide in 1945, twelve years after the publication of "Le Feu Follet."

Like Fitzgerald, the author concerned himself with the anatomy of failure: if there is a work the novel recalls, it is "Babylon Revisited," with its alcoholic hero, bartender, and gilded youth who fear the passing of time and coming of age. In "Babylon," Charlie muses that he is no longer young, "with a lot of nice thoughts and dreams;" in "Le Feu Follet," Alain tells a helpless friend: "Je ne veux pas vieillir."

Louis Malle's film covers the last two days in the life of this young man, on the verge of release from a discreet institution at Versailles as cured of alcoholism. Alain, however, cannot be cured of himself: he moves from one friend or acquaintance to the next, finding each one unable to save him or even kill him. Alain is simply incapable of "being," pathologically obsessed with a feeling of inferiority and suspected impotence; he depends on others, whether as friends or lovers. And the intellectual zeal of Dubourg; the half-drugged indifference of Urcel and Jeanne; the political activism of the Minvilles? Alain derives only a very tentative comfort from each encounter, and a terrible emptiness in the answers they provide. But, if these false friends have not loved him, neither has he committed himself emotionally to them.

How healthy are the healthy? How much is health worth? The film asks these, even as it points up the sickness of the sick. The Versailles patients are slightly off: to be neurotic is not to write the grotesquely or mumble exotically, as most movie studies of the subject would have us believe. Alain's peers there are seen as a bit too much of this or a little less than enough of that - scarcely eye-catching but quite discomfiting. And so it is with Alain, who

has already decided - (before the film begins) that life is too humiliating to embrace him any longer.

It is hardly "giving away" the ending to state the obviousness of the man's resolution: to kill himself. His pilgrimage around Paris only undermines the belief of those who think life is good and are trying to pass the creed on to him. To varying degrees, they wind up insulted by Alain as well as loathing him - not to mention loathing themselves for detesting a man in his condition. On his own, Alain makes little efforts to brighten up his constricted ambience, but these, too, come to naught - I am thinking particularly of the beautifully acted and directed scene at Versailles in which he paces around his room, humming tunelessly or talking to himself as he touches a photograph, a torn-out article, or a date - the date - scrawled on a mirror. Here, as elsewhere, the camera quietly and brilliantly makes the comment to harrowing effect.

The extraordinary Alain of Maurice Ronet; Cloquet's photography; the fine Satie passage and natural noises which compose the soundtrack; Malle's screenplay and direction - all contribute to the stature of "Le Feu Follet" (translated variously as "The Fire Within", "Fox Fire", and "Will-o'-the-Wisp"). Yet how it has suffered, both publicly and critically! The 1963 Venice Festival judges bypassed Ronet and gave the Best Actor Award to Albert Finney for "Tom Jones," while the film in tote was fobbed off with a Special Jury Prize. At its opening in this country, it was castigated by virtually every major critic, high and low (with the exception of John Simon and Pauline Kael). Nor were audiences willing to subject themselves to either the topic or treatment - the film vanished from sight, doomed hopelessly to commercial failure. Understandable, in a way. But appalling in the long run.

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CORRESPONDENCE

Editing criticized

February 23, 1972

To the editors:

We are writing with deep concern in relation to the article "Cultural Shock" appearing in the last edition of the *Record-Advocate* (Feb. 22) and in which we, mostly foreign students, were recently interviewed. In all truth, the only "shock" which we have experienced in this country is due, not to the culture, but to the reading of the article itself.

What we are most vehemently reproaching is the tasteless manner in which the above mentioned article, once upon the editorial butcher table after its submission, was made to acquire an overwhelmingly negative slant totally different from author Lois Bailey's original version.

First, abbreviation is ordinarily acceptable, but in this particular case, however, the heart of many of our statements was deleted and some of the quotes were presented entirely out of context.

Second, and what is infinitely more serious, the parts added by the arranger profoundly altered the tone of our remarks by adding a clear touch of scorn and disdain to our original analysis of Williams, which we hold in the highest esteem. We know, for instance, that the article which Miss Bailey submitted did not in any way associate us with the remark that Williams was "one of the most disgusting educational institutions", nor did it pointedly state that some foreign students were among Williams' most notable detractors. Luckily, one of us, Antonio, was in view of the same editor a bit more merciful because to him "the Williams community (appeared) not so much disgusting as essentially pitiable".

We might advise whoever is responsible for the tampering that no one can ever take the careless liberty of indirectly linking the names of others to statements as grave as those characterizing Williams as "disgusting" and "pitiable". Moreover, sober journalism and an editor's responsibility as such should never under any circumstances be sacrificed for the sake of sensationalism at another's expense.

In view of their impeccable credentials, we are confident that the editors will close this unfortunate episode with the full clarification which we are categorically justified in demanding.

Respectfully submitted,
Antonio Lulli-Almenara '73
Stephen F. Werbe '73
Yolanda Vargas '74
Nicholas D. Durich '73

Gargoyle correction

February 23, 1972

To the editors:

We would like to clarify a letter signed by us appearing in the Correspondence section of the *ReAd* of February 22.

The statement was not intended to be a letter, but rather a description of a proposal which was initiated by the Gargoyle Society, has been endorsed by the College

Council, and approved by President Sawyer and the Trustees.

We also feel that the statement was misquoted and wish to resubmit our original proposal which will, in fact, be instituted in April when the Board of Trustees is next on campus.

Skip Durning '72
Pres., College Council
Paul Grossberg '72
Chm., Gargoyle Society

As a means of increasing contact and communications between students and Trustees, Gargoyle has proposed that Trustees meet on a more regular basis with interested students in the Houses or comparable arrangements for freshmen, and with organizations on the campus that would welcome such an opportunity.

These ideas have now been discussed with the Administration, Trustees, and the College Council; the following arrangements are proposed as a useful way to begin.

Individual Trustees will be asked insofar as possible to arrive in time to have dinner in the Houses or with Freshman Class on Thursdays of the weeks that the Trustees are having their regular meetings on campus. The individual members will be asked whenever possible to stay after dinner to talk with those members of the Houses or other groups who would like to communicate their opinions on questions of student concern to the Trustees. To facilitate the discussion, the College Council and the Gargoyle Society, in cooperation with the Presidents Office, will make available prior to these occasions an informal agenda of questions that appear to be of active interest.

In addition, it has been proposed that the current committee on Coeducation be converted to a Committee on Campus Life which would remain concerned with the successful entry of the College into coeducation but which would have a broader mandate of understanding and maintaining contact with other areas of College life. The committee will meet at intervals with the College Council, House Presidents, and Gargoyle Society, and other groups or individuals as circumstances recommend. It will also plan to make the rounds as time permits of such non-curricular areas of student interest and activity as housing and dining, publications and radio, athletics, music, drama, arts and crafts, activities, etc.

As contact and acquaintance thus increases, we hope the proposal will encourage students and Trustees to seek out contact with each other for a better self-understanding and a better Williams community.

Misrepresentation

To the editors:

Before the *Persuasions* - Little Feat concert last Friday night, the Arts Editor of the *RecordAdvocate* approached me and asked me if I would be interested in re-

viewing it. Afterwards, I told him that I would like to write a short article to review the show, as well as to clarify the present situation of the All-College Entertainment Committee. I was subsequently informed that there was not enough space in the issue and I wouldn't be allowed to write such an article. This didn't concern me - if anyone were really curious, he could always talk to someone on the Committee. After reading the misinformed, irresponsible coverage of the concert which was included (in "Williams Winter Carnival"), however, I am compelled to elucidate some of the facts behind the production of rock concerts here, in particular the show last Friday, which the writer in the *ReAd* (I hesitate to call him a reviewer) ignored, if he was aware of them at all.

The ACEC is a completely student-run organization which aims to bring as much high-calibre popular entertainment to the campus as possible within the limits of College Council budgeting and current student taste. I doubt that many readers have any inkling of the incredible hassles involved in booking a rock act here - you can't just ring up Carole King and ask her to show up when we want her so we can all have a ball. Dates are pre-arranged, groups split up, change managers, break contracts, prices can be astronomical. In addition, the producers (in this case, the ACEC) must provide for every single detail of the presentation aside from the music itself, such as lights, tickets, promotion, etc., often without any cooperation from other student organizations (it is worth noting that the *Record* refused to publish the promotional article for the Winter Carnival show). It is pointless to dwell on the particular miseries of concert production; suffice it to say that the ACEC is among the most challenging student undertakings at Williams.

I am not suggesting that because the ACEC tries real hard that everyone is supposed to enjoy themselves, or that the concerts should be immune to criticism. But they deserve better than the callous contempt of the contemptible little piece in Tuesday's paper. Actually, an intelligent, informed, negative review would undoubtedly have been received with serious interest by all parties concerned. I, too, am often disappointed by various student activities and productions here. But if I don't know shit about musicals and I see one at the AMT without having a good time, I certainly wouldn't have the gall to come out in the one-and-only Williams newspaper saying it was a terrible musical. Perhaps I am unfair, perhaps Mr. Fuchs - Gross - Hillman - Ramsbottom - Rapoport - Rollert - Rubin thought he knew something about popular music. If he did, he went to annoying lengths to disprove it. Even a casual glimpse at his piece reveals the vacuum of his background in this subject, as well as the poverty and meanness of his wit.

After dwelling on the fascinating details of waiting in line and having his ticket

taken, the writer tells us that a "familiar student" explained the reason for the delay in starting the show, and what's worse the illiterate fool made the gross error of using the word "duds", which the clever satirist immediately recognized as a symptom of phoney hipness. That "familiar student" is a friend of mine who worked long (and capably) to try to produce a good concert. This is not New York City, where the critics can indulge in slights on mercenary producers who rake in millions and sew their audiences. This is Williams College and that familiar student is not on any ego trip, he was just trying to put on a show. If the all-too-familiar writer (whoever he is) is smug enough to slight an amateur's public speaking, we might also question the author's fitness for public writing: this form of satire is comparable only to the grammar school smart aleck who apes the teacher (without getting any laughs from the other twelve-year-olds, and is more fitting in a common scandal sheet than a venerable rag like the erstwhile *Record*.

Then our wit lights into the music like a kid with firecrackers he's not supposed to have. After he is ignorant enough to call the music of an a cappella streetcorner group "rock-n-roll", we could justifiably give up on the whole piece. Yet Swift, Jr. plunges blithely on in his searing analysis: anyone who bitches about a black group singing "sad, sad songs" should run for governor of Alabama. The misrepresentation of the *Persuasions* is beams compared to the gestapo literary style to which the writer subjects Little Feat. After deliberating that they are "unchanging... a third-rate Led Zeppelin", we may charitably assume that the author is deaf and dumb. Little Feat evinces far more convincing parallels to Duke Ellington than Led Zeps or any of their heavy spawn. It may perhaps be arguable that Lowell George's guitar style is "predictable," but the same charge would then have to be levelled against Chuck Berry, Eric Clapton, and every other rock-n-roll guitarist in the world. The piano couldn't have been "un-audible," any more than the lyrics could have been unilliterate (otherwise, one must assume that the notes played on the piano were simply beyond the meager grasp of our critic). Why continue? - the mind boggles at the spectre of such monstrously inept and obnoxious music criticism.

It may seem incredible to anyone who read the coverage of the concert in the *ReAd*, but I enjoyed the show. I thought it was a success. The *Persuasions* gave us a dynamite, professional act; Little Feat challenged us with a complex, distinctive rock-n-roll style complemented by some of the most original lyrics in pop music. All of this is not meant to imply that you were supposed to like it, only that it was a legitimate production that merited legitimate criticism (not to mention enjoyment). It should be pointed out that the primary reason that the ACEC did not present a big-name band (although Little

Continued on Page 7

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STUDENTS WELCOME

More Lowenstein

Continued from Page 1

out the country for those running against the President. Lowenstein urged support of "any man or woman of any party" in order to reduce Nixon's percentage.

The short, burly New Yorker arrived an hour and a half late from a similar meeting at Smith, but approximately eighty students and professors sat patiently, drank beer, and waited until the speaker arrived shortly before midnight.

Lowenstein, who also spearheaded the 1968 "Dump Johnson" movement, said students are needed for massive door-to-door canvassing and leafletting campaigns in rural and urban centers of New Hampshire. Bob Gordon, Paul Grossberg, and Joe Hartney, campus organizers for Muskie, McCloskey, and McGovern, respectively, reiterated that need after Lowenstein's speech.

Believing that the New Hampshire primary will have enormous psychological impact in this election year, as it did in 1968, Lowenstein fears that the "minority of voters" who support Nixon will out vote the anti-Nixon supporters who might not come out to vote.

With subtle but devastating sarcasm, the speaker accused Nixon of blatantly de-

ceiving the confusing Americans about the War. Lowenstein considers the President's public and private stances on negotiations and bombing in Laos examples of a "back-handed approach" in informing the nation on administration positions.

For example, although Nixon said on TV that he would withdraw our troops from Southeast Asia six months after our prisoners of war were returned, the troops would not actually be returned until six months after a cease-fire as well. Citing the "absurdity" of the administration's denial of bombing in Laos, Lowenstein said, "The President says he is worried about security, but Communists in Laos don't have to depend on American TV to know they're being bombed for two years."

Lowenstein was similarly disturbed with an administration in which "people like Mitchell are attorney generals and the Berrigan brothers are in jail." He believes also the administration supported the wrong side in the Pakistan-India conflict.

Sophomore Steve Golub asked Lowenstein whether it might be better to support a Socialist candidate in order to bring radical changes to America. "Realistically, a candidate of one of the two major parties will be president next year," retorted Lowenstein. "We have to make sure it's not Richard Nixon."

Lowenstein, whose bulging bicep revealed his past as a wrestler, was re-apportioned out of his congressional district. He is now teaching political science in the University of Massachusetts Graduate School of Education.

McCloskey's regional coordinator, Mike Greenwald, also addressed the group. He said the campaign is "the most important thing in the country" and that students "must commit themselves." He personally sees New Hampshire as the "do-or-die" primary that will determine whether or not McCloskey can continue his Republican primary race.

WMPIRG to renew petition

by Martha Coakley

Next week the Williams chapter of the Western Massachusetts Public Interest Research Group will renew its petitioning drive to gain student support behind its proposed method of funding the organization.

According to Joseph Budge, one of the Williams WMPIRG organizers, petitioning teams will canvass the campus, attempting a door-to-door campaign in an effort to reach every Williams student. This was originally the plan last November until the petitioners were stymied in the face of unexpected opposition. Budge believes personally that while the response from students "looks a lot better," the administration's attitude is, "We'll wait and see." Although WMPIRG hopes to obtain support from at least 51 per cent of the students, it expects the figure will be much higher.

In preparing for the new petitioning drive, the Williams WMPIRG chapter consulted National PIRG Coordinator Donald Ross of Ralph Nader's professional staff and considered the major operations and mistakes of other state PIRG's.

Last November WMPIRG petitioned Williams students in support of a two dollar semester fee to be added to each student's term bill in order to fund the organization. The fee would be refundable on request. Students and administrators, however, raised numerous questions the petitioners had not foreseen and were unable to answer.

Many students felt that WMPIRG should either approach the College Council for an appropriation or rely on donations, as does the Chest Fund. WMPIRG contends that since funding is needed to hire lawyers, research scientists, and other professionals, the group must have a rela-

tively steady and assured annual income. Therefore, the income source must be free from student government politics and sanctions. Seeking voluntary donations would require WMPIRG to direct its efforts toward fund raising rather than research.

According to WMPIRG's funding method, the majority must approve the fee, but the minority has the option for a refund.

As it would be itemized on the term bill, students petitioned last November were concerned that the WMPIRG fee was merely an added expense for parents. Contending that WMPIRG is a viable student activity on campus, its members feel this tax is no more unfair than those supporting the newspaper or radio station.

Perhaps the most vigorous objections last November involved a fear that WMPIRG would set a precedent for other activity taxes to be added on the term bill. WMPIRG believes strongly that students have a right to decide where student money should be spent. According to Budge, WMPIRG's proposed funding method allow each case to be judged on its own merit.

Correspondence cont.

Continued from Page 6

Feat's LP did meet with more universal critical acclaim from the rock press than most first albums last year, is that they conserved most of their funds for a big show in the spring.

Subjective reportage is cool, I like Mailer too, guys, but knowing something about what you're writing doesn't hurt, either. If the coverage of Winter Carnival is indicative of the sort of journalism we can expect from the Record/Advocate conglomerate, I suggest that we all leave these self-indulgent misfits to the indiscriminating readership they deserve.

Thanks,
Jamie James

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Small overtime victory

by Sam Bronfman

The Williams basketball team ran its overtime record to 4-0 with a 96-94 victory over Worcester Polytechnic Institute Tuesday. Despite being out-rebounded by a taller W.P.I. squad, the Ephs' superior shooting from the floor and the foul line pulled the team through.

This time the hero was not Vern Manley, although he was the main attraction. Dick Small, who scored 17 points and pulled down 11 rebounds, stole the ball at half-court on an inbound pass and drove in for the winning lay-up with only three seconds left! Small (17), Manley (26), Ken Bate (24, including 16 in the second half) and Dave Green (14) offset the fine play of W.P.I. stars John O'Brien, Rick Turner, Frank McMahon and James Henderson who scored 27, 22, 21 and 13 points respectively.

The first half saw the varsity playing their finest road game of the season. Led by Green's 12 points and 7 rebounds, the Ephs surged to a 47-39 half-time lead. Despite their fine play, however, they were unable to pull away from the stubborn Engineers. Rick Turner, a 6'5" sophomore forward, scored 10 points, mostly on long jump shots. Poor foul shooting proved W.P.I.'s undoing as they were able to convert only 6 of 20 during the game.

At the outset of the second half, Williams' seemingly safe lead was quickly cut to three points. But behind Bate's outstanding play and good rebounding from Hoyt Cousins, Steve Creahan and Small, the Ephs streaked to a 15-point lead at 81-66.

The determined Engineers, led by the hot shooting of senior guard McMahon and senior forward O'Brien, dissipated the bulge to one point, 84-83. But, with time running out, W.P.I. was forced to foul to get the ball. Bate and Small responded by hitting 5 of 6 free throws. Turner's jump shot with 18 seconds left, however, tied the game at 89-89. When Bate threw a bad pass at midcourt, the Engineers had one final try, but McMahon's desperate heave fell short sending the game into overtime.

The final period began with Bate and Henderson, who led all rebounders with 19, trading foul shots. With 3 and one-half minutes left, O'Brien drove through the middle to give W.P.I. the lead. Manley's beautiful baseline jumper once again deadlocked the game. O'Brien then forced a 20-footer and to the astonishment of all five Engineer fans it dropped straight through. Vern ("the savior") Manley answered by following his own shot with 14 seconds left to again force a tie. Following the inbound pass W.P.I. called a time-out near mid-court. When McMahon tried to pass to O'Brien, Small cut in front and drove all the way to the locker room.

It was the fourth straight overtime win for the mighty Ephs and brought their overall record to 10-6. With the Little Three title at stake, the varsity needs a victory over Amherst this Saturday to set up a final showdown with Wesleyan on March 4.

Frosh hoopsters rampage

by Sam J. La Braglia

With hopes dashed for an undefeated season the Williams freshman basketball team rebounded against J.V. teams from Middlebury and W.P.I. to grab their tenth and eleventh victories. In style indicative of previous victories, the Ephlets combined outside shooting, board strength and fast-break tactics to post convincing victories by average margins of 36 points.

At home February 17 the frosh found the early going tough as a hot shooting Middlebury team opened up an 18-10 lead.

To speed up the tempo of the sluggish early minutes, Coach Peck called for a full court press. Paced by Fred Dittman's 19 first-half points, Rosten's and Sheehy's rebounding and La Paglia's shooting, the frosh quickly took the lead en route to a 57-48 half-time margin.

The second half again saw the Ephlets fast-breaking, with Sheehy and Miller leading the attack, as the Purple outscored the Panthers in one stretch 24-1. The final score, more of a thumping, of 121-80 found Sheehy with 33 points followed by Dittman's 29, Rosten's 23, La Paglia's 14 and Kip Cleaver's 13. In his best rebounding game of the season Rosten pulled down 20 bounds, while Dittman added 19.

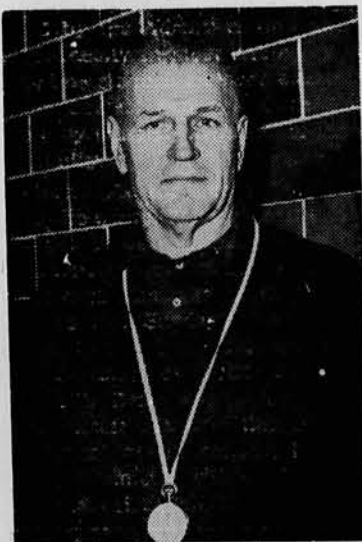
After traveling to Worcester the fresh overwhelmed a tall but ineffective W.P.I. J.V. 91-60. In building a 45-32 half-time lead the Ephlets used their rebounding strength to full advantage. Were it not for atrocious foul shooting, 21 of 45 for the game, the final margin of 31 points would have been much larger.

Showing balanced scoring during the first half the frosh shrugged off some early mistakes in trying to break the weak Engineer press and quickly built a twenty-point bulge. With the second team playing the final eight minutes of the half, W.P.I. was able to whittle the lead to thirteen.

During the final half the frosh pulled steadily away from the over-eager Engineers. With three players fouling out and three others with four fouls, W.P.I. found it difficult to field a team let alone an offense. Dittman led the victorious Ephlets with 19 points and 15 rebounds. Sheehy added 17 points while Rosten, La Paglia and Dave Fainer chipped in with 12, 13 and 12 respectively.

On Saturday the frosh will continue their bid for the Little Three title against Amherst, the victims of a previous 96-57 drubbing. With four players averaging in double figures the Ephlets figure to win their remaining three games.

Plansky returns as Tampa football calls Fryzel



Tony Plansky returns to track.

Retired track coach Tony Plansky will return to coach the Eph varsity track team this spring. Plansky replaces head track and assistant football coach Denny Fryzel who has been appointed defensive coach of the University of Tampa football team.

Plansky will take over his duties March 21 and will continue through the semester. Fryzel is due in Tampa for spring football practice starting April 15.

A member of the Helms Track and Field Hall of Fame, Plansky was considered the greatest all-around athlete of his time when he was a football and track star at Georgetown Univ. In 1924, '23, and '26, he was the fullback on the Georgetown football team. In 1924, as a freshman he was the national decathlon champion. Although he never played baseball in college, he was an outfielder for two seasons with Buffalo of the International League. He also played with the New York Football Giants in the late 1920's.

Plansky came to Williams in 1931 as an assistant to track coach Doc Seeley. In 1936 he succeeded Seeley as head coach. In the following 31 years Plansky's teams achieved nine Little Three track titles and nine Little Three cross country championships. His 1958 team finished third in the Eastern Intercollegiate. In 1966 Plansky retired from full-time coaching, but he has continued as coach of cross country in the fall.

Fryzel starred at Denison University also in football and track. After graduation in 1964 he became assistant football and head track coach at Garfield Heights (Ohio) High. He was an assistant football coach at Columbia University for two years before coming to Williams in 1968.

Fryzel will continue in charge of the Eph track team through the indoor season. Plansky will take over for the outdoor meets. Assistant track coach Andy Dzurinko will continue as assistant to Plansky.

Ice men injured

Williams' hockey team, withered by injuries, faces Lowell Tech Saturday in Lansing Chapman Rink. The pucksters, with an 8-8-1 record and five straight losses, need two victories in their last three games (Lowell Tech., Amherst and Wesleyan) to finish with a winning season and the Little Three championship.

"Wholesale injuries have set us back," said Eph coach Bill McCormick. "We're playing sub-par hockey right now because we've had to switch players to new positions."

Wing Tom Deveaux and defenseman Jim Rodgers have shoulder injuries that hamper their performances. Defenseman Doug Morrell has a knee injury while center Bill Wyer has had a charleyhorse and a siege of virus.

Both Morrell and Wyer are out of action. First-line wing Dave Polk, the team top penalty killer, is out for the season with a broken wrist. Mike Segall, last year's top scorer and MVP of the team, was out for the season before it began.

McCormick, accordingly, has called up from the freshman team Joe Hamelin and Jim Harkins to fill out his lines.

Ephs' racket: to string Amherst

The Williams' racquetmen face a tough Wesleyan squash team Saturday in each squad's fight for the Little Three Championship. Comparative scores favor Amherst over the Ephs in the 2:00 match. Both beat Wesleyan, Amherst 9-0 and Williams 8-1. Williams, however, was defeated by Trinity (8-1) and Yale (6-3). Amherst beat both Trinity and Yale.

Ty Griffin and Bill Simon will be leading the Purple against the Lord Jeffs. Griffin, 9-1 so far this season, and Simon, probably the third best No. 2 player in the league, will be seeking early victories in the match. Five victories are necessary to win.

Against Army Tuesday the racquetmen fell victim to the expertise and hot courts of West Point 6-3. Griffin, Simon and Charley Kleier accounted for the Ephs' three points. Jim Marver's 15-13 loss in the fifth set of his match indicates how close the other six matches were.

Women outhooped

The women's basketball team was nipped by Holyoke Thursday 34-31. Before a large, cheering crowd the first such team in Williams' history drove toward victory before losing to a closing Holyoke rally.

Trackmen off to New Englands

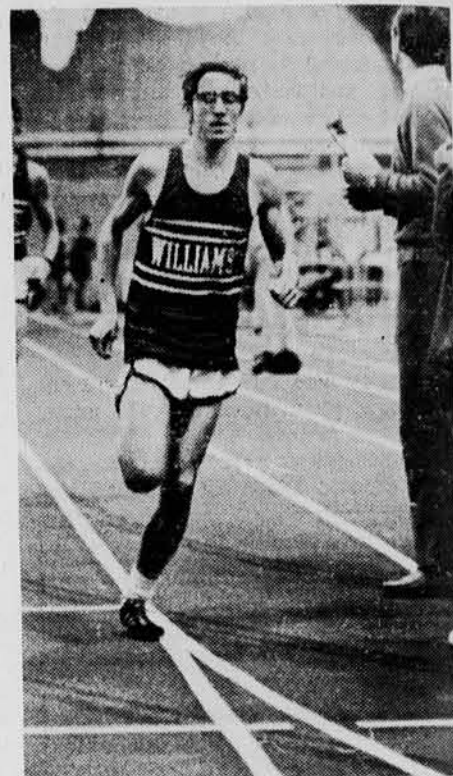


photo by Doug Wah

Pete Farwell begins his kick on his way to victory in the two-mile, his specialty. Farwell will be among the nine Eph trackmen going to Colby this Saturday for the New Englands.

The New England Championships at Colby this weekend will see the largest contingent Williams has ever sent. Nine Ephmen are entered in six events in the meet which will draw athletes from thirty-six schools.

Coach Fryzel feels that five college records are definitely threatened this weekend: Pete Mertz in the high jump, Tom Cleaver in the mile, Pete Farwell in the two-mile, Ron Eastman in the pole vault and Jeff Elliott, Dave McCormick, Stan Fri and Mike Reed in the mile relay. Existing college records are barely above the best marks of these Ephmen.

Some Eph performances are also close to the best around. Mertz's 6'6 and one-half inches in the high jump is only three and one-half inches off the highest in New England this year. Reed's 7.4 seconds for the 60-yard high hurdles is tied for the best mark this season. Mertz and Reed pose Williams' greatest chance for medals.

Of the nine trackmen going, none are seniors. Cleaver and Farwell are the only juniors, Elliott, McCormick and Eastman the three sophomores and the remaining four, Fri, Mertz, Reed and Pete Johnson (hurdles), freshmen. The mile relay team thus will have two more years to lower their top indoor mark of 3:26.1. The college mark is 3:22.3. What Mertz and Reed might be in the future rests brightly in the imagination.

Anyone interested in playing Lacrosse please contact Coach Lamb at EXT. 354 or any evening at Towne Field House.

Experience is not needed. The needed skills can be taught and learned quickly. Get in touch soon; the season is starting.

The varsity and freshman basketball games with Clark University have been re-scheduled for February 29 at the La-sell Gymnasium. The freshmen will play at 6 p.m. before the varsity contest at 8.