

# RECORD ADVOCATE

williams college  
williamstown, mass.  
volume 1, number 9  
friday, april 7, 1972

## College Council springs into action

In an effort to implement resident Jim Stedronsky's election platform, the College Council acted favorably on several of Stedronsky's proposals at Tuesday night's meeting in Baxter Hall. The Council allocated two hundred dollars to set up and to maintain a Student Affairs Office, agreed to hold a general referendum on the proposal to elect six at-large delegates to the Council, and decided to appoint one of its members to each of the student faculty committees where student members are appointed by the College Council.

An equally important decision was a twelve-to-one vote to endorse the concept and purposes of the Western Massachusetts Public Interest Group and their

On April 18 and 19, the College Council will hold elections on three major concerns: the run-off for the Vice-Presidential post; a referendum question on electing at large delegates; and elections of student members for the Committee on Educational Policy. The Committee on Undergraduate Life, and the Discipline Committee.

The C. E. P. student contingent includes one student from each Division and one sophomore, the C.U.L. one student from each class, one black, and one coed, and the Discipline is open to two members from each class. Self-nominations forms are available from your house CC representative or from the Student Affairs Office in Baxter Hall.

Self-nominating petitions are also available for the appointive committees and must include a statement of purpose. The appointive committee include Admissions, Athletic, Area Studies, Computer Services, Course Evaluation, Lecture, Library, Winter Study, Career Counseling, and Housing. All applications are due April 14.

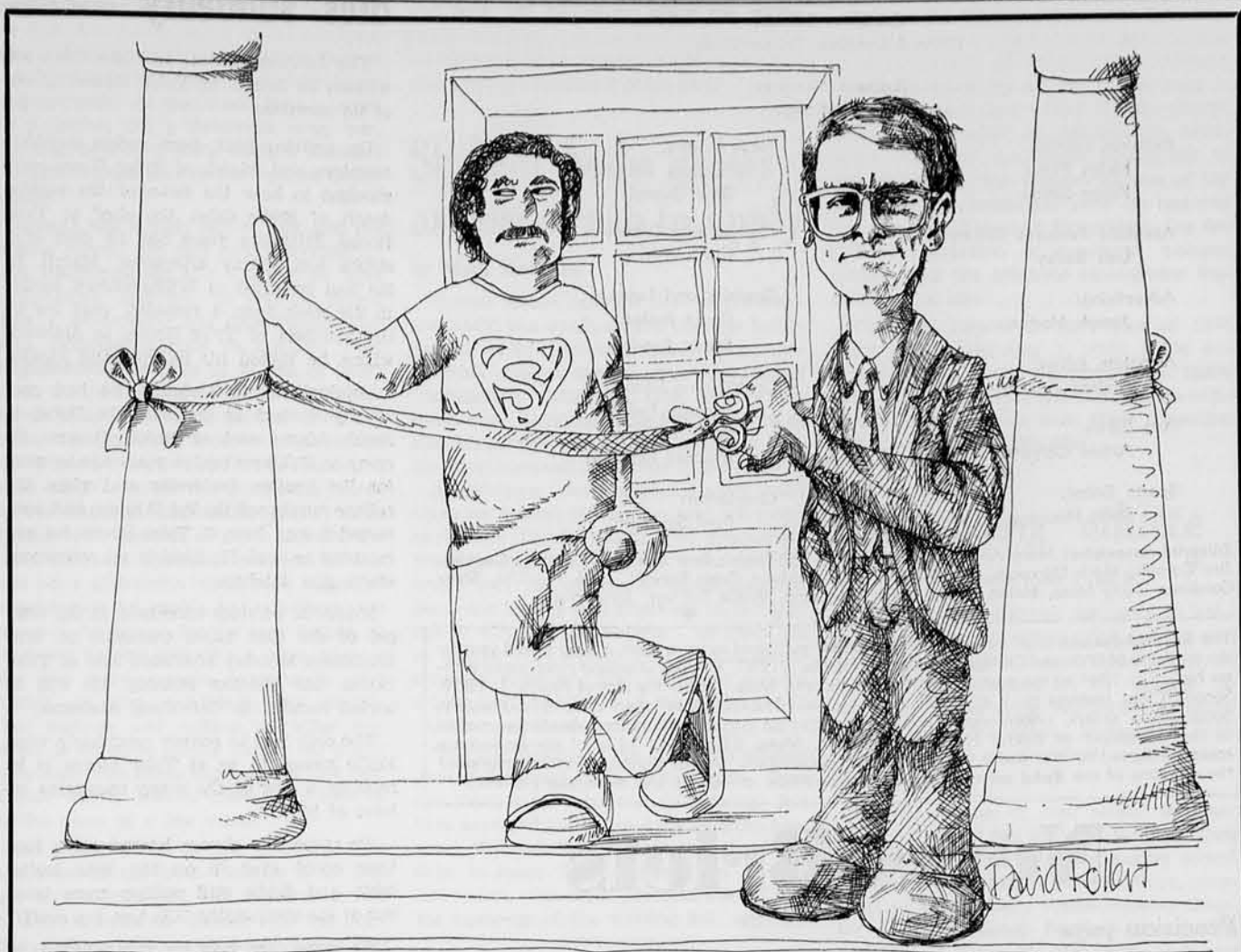
method of funding on the Williams campus. The motion which passed also urged "that the administrations and Board of Trustees act favorably on this request." WMPERG spokesmen also underlined that the assessment of the term bill will be optional and that those who do not wish to support WMPERG may indicate their unwillingness by checking a box on the term bill.

The Council also decided to hold elections on April 18 and 19 on the referendum question, the vice-presidential run-off between Tom Barron and Gene Berg, and the elective positions of the Educational Policy, Undergraduate Life, and Discipline Committees. In a further action to "establish better coordination and mutual help between the student-faculty committees and the College Council," a motion was passed to submit a proposal to the Faculty Senate that a Council member be appointed to each student faculty committees whose student members are elected through general ballot procedures.

## Covering all the Engels

by John Ramsbottom

The Williams Action Coalition (the student portion of it, at least) paced around the lobby of Jesup Hall, unable to believe that the freakish April weather could have sabotaged its best-laid plans. A large crowd had responded to the notices announcing a debate on the topic "Can Capitalism Survive?" in Jesup on Thursday evening. What was disconcerting Steve Golub, Ellen Oxfield, and Bill Fleming was the fact that only the "capitalist" half of the panel, Williams economics professors Pete Gottschalk and Gene Tidrick,



Rites of spring: Hard working Dean Peter Frost appeared last night at the gala wall ball season opener at Spencer House.

had arrived. "Marxist" professor Tom Standish and his student assistant David Himmelstein were still somewhere on the road between Williamstown and Bennington.

Standish had accepted an invitation to defend his belief in the bankruptcy of the capitalist system, which he had expressed in January to a WSP course on alienation and blue-collar workers. His appearance was co-sponsored by the WAC (which supplied \$80 of the \$120 fee) and the economics department. Golub had "put a whole week" into publicizing the event and was evidently agitated. Standish did arrive, finally. Himmelstein was delayed another 45 minutes by a flat tire and broken snow chain. The other three debaters began without him.

Each offered introductory remarks. Gottschalk dismissed much of Marxian prophecy as simply contrary to empirical data. He concentrated on the very real afflictions of racism, pollution, sexism, and poverty, which, he noted, are "not unique to the capitalist system." Instead he ascribed them to "people, who are just bastards to one another." His colleague Tidrick conceded that capitalism has become increasingly reliant on governmental intervention for stability, but he denied that it is inherently incapable of redistributing income more equitably.

Standish's position, much simplified, was that capitalism is exclusively characterized by production of goods for exchange, rather than for use. Such exchange results in profit to the producer. What hinders the solution of urgent problems, he said, is the refusal of the capitalist to pursue any altruistic motive beyond the point at which it begins to cost him money. Furthermore, as the state comes more and more to manipulate the economy through subsidization of capitalist monopolies, the goal of the proletariat becomes a political one, to wrest this control away from the government.

Gottschalk was still not convinced of any causal relation between the ills of society and capitalism as an economic system. He pressed Standish and Himmelstein for more evidence of the fatal flaw which, he supposed, would lead to the last "Great Depression" and the collapse of capitalism. "Are you people really interested in understanding why this failure is inevitable?" Himmelstein asked the audience. There was a murmur of enthusiasm for a concrete reply. Himmelstein shrugged his

shoulders. Standish glanced at him knowingly and proceeded to condense the whole of Marx into a brief summary that he suspected was "too academic."

But this was not the last expression of curiosity by members of the audience. Senior Paul Isaac, breaking into a gleeful grin upon discerning an apparent contradiction in Standish's logic, manifested his skepticism in an examination of the professor's argument which left his listeners more puzzled than ever. WAC organizer Golub indicted capitalist America for neglecting problems that it clearly possesses the resources to solve. Gottschalk, in response, reiterated his "people are rotten" thesis. At this, a late-arrival in the third row inquired incredulously of Gottschalk, "Are you an economist?" Gottschalk replied in the affirmative. Said the student, "Oh."

## Choral society climaxes season

Johann Sebastian Bach's great masterpiece, *The Passion of Our Lord According to St. John*, will be presented in the Thompson Memorial Chapel on Tuesday, April 11, at 8:30 p.m. The Williams College Choral Society, directed by Kenneth Roberts, will join the Robert Brink Chamber Orchestra, six major soloists, and the choruses of the Pittsfield, Williamstown, and Lanesborough high schools and the Emma Willard School of Troy, New York for the performance.

The concert will be the first by the Williams Choral Society as a mixed-voice group, as well as the first performance of a major Bach work by the Society. The *Passion* will be sung in English.

The performance on Tuesday will be staged instead of being presented just as a regular concert. The *St. John Passion* tells the story of the last days of Christ's life and His death. As Bach wrote the work, it is a compendium of styles of the Baroque era, complete with concerti, arias, and scenes in the Italian operatic style. The chamber choir functions as the crowd, the soloists take specific roles, and the larger chorus sings commentary on the action from the Biblical and contemporary points of view. Soloists are Mary Beth Peil, Florence Kopleff, John McCollum, Gary Glaze, Raymond Michalski, and John d'Armand.

Mary Beth Peil, soprano, now scoring success in a new opera in New York, comes from the New York City Opera Company. She has appeared in Williamstown several times previously, both with the Berkshire Symphony and with the Choral Society. Contralto Florence Kopleff is perhaps the most important and best known member of the Robert Shaw Chorale. A charter member of that group, she is a regular soloist in its recordings and on its tours. Both Miss Peil and Miss Kopleff will be aria soloists, separating themselves from the action on the "stage" to reflect on that action.

John McCollum, who will take the role of the Evangelist, has been called "America's favorite oratorio tenor." This year, he has sung under the direction of Eugene Ormandy and has made a tour of Mexico; last summer, he sang at Tanglewood. Gary Glaze, who will sing the tenor arias, is a new member of the New York City Opera. Although he is better known in the West, Far West, and South, and in Germany, he was formerly with the Goldovsky Opera Theater and sang last summer at the Carameo Festival in Katonah, New York.

Raymond Michalski, who will sing the bass arias, is one of the few American-trained singers to have achieved stardom at the Metropolitan Opera. A rising young bass-baritone, he has had fine critical reviews this year, especially for his performance in the Stravinsky Memorial concert with the New York Philharmonic under Boulez. His appearance in Williamstown is one of six performances this year in the *St. John Passion*. John d'Armand, bass, who will sing the role of Jesus, is a member of the voice faculty at the University of Massachusetts. This will be his third appearance as soloist in the *St. John Passion*, and his engagements this year include Bach's *Magnificat* at SUNY-Albany, Amherst College, and Hamilton College, and the Bach *B Minor Mass* at Mt. Holyoke College.

Robert Brink is chairman of the string department at the New England Conservatory of Music in Boston. His chamber orchestra from the Boston Museum of Fine Arts will provide the appropriate musical accompaniment with Baroque instruments such as viola d'amore, viola da gamba, oboe d'amore, lute, and harpsichord.

The concert is open to the public, with tickets (\$2.00) available at Harts' Drug Store, Williamstown, in the Music Department office, or at the door.



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## News Briefs

### Precision pays

Stuart B. Crampton, chairman of the physics department at Williams College, has been awarded a grant of \$17,500 by the Research Corporation of New York City for continuation of his work with the hydrogen maser.

The grant, covering a period of three years, is the second he has received from Research Corporation. When he was beginning his project in 1966 the foundation awarded him \$6,500.

His research is also being supported by the National Science Foundation, which last November awarded him \$40,500. This was the fourth grant he has received from the federal agency. The previous amounts were \$42,000 in 1966, \$7,200 in 1968 and \$40,300 in 1969. In addition, he received a grant of \$19,250 from the Alfred P. Sloan Foundation in 1967.

Used as a relative time standard, the hydrogen maser has an error factor of only .000000000000001. The same degree of precision applies in studying what is happening among hydrogen atoms, which is Prof. Crampton's major concern.

### Danforth pays

Senior Philip Cubeta has been awarded a prestigious Danforth Fellowship providing tuition and living expenses for up to four years of graduate study leading toward a career in college teaching. Cubeta, an English major, is one of only 97 seniors selected from among 1,500 candidates nationwide.

This is the 25th Danforth Williams students have garnered in the 20 years of the fellowship's existence.

### Watson pays

Three Williams seniors have received Watson Fellowships for graduate study. They are Mary Anderson, Gordon Greene, and Paul Isaac.

### You pay

Applications are now being accepted for student membership on the College Council Finance Committee for the 1972-1973 term. This committee is responsible for reviewing budget requests submitted by the various student organizations in allocating the student activities tax fund, which will be in excess of \$85,000 for the coming year. The finance committee makes recommendations to the council, which then decides upon the final appropriation. A few meetings will be necessary towards the end of this semester, but the major portion of the workload will be accomplished in the first few weeks of September, 1972.

All applications must be typewritten and contain the applicant's name, class, affiliations with campus organizations (and capacity therein), as well as a brief statement which relates reasons for seeking committee membership.

All applications should be mailed or given to Bill Cunningham, treasurer of the College Council, Room No. 441, Dennett House (8-8392), who will also be happy to answer any questions. The submission deadline is Tuesday, April 18.

### Included at last

With the computer-run process of inclusion completed, the class of '75 has some idea of where they will live next year. Some statistics show the results: Of 231 freshmen who desired a "complex" type house (Greylock) as their first choice, 112 got in. Two hundred and one freshmen chose row houses above all else, and 129 were placed there. Forty one were assigned row houses as their second choice. Mission Park was by far the most unpopular arrangement, being the third choice of 315 people. Of 35 people who indicated that the Park was their first choice, 34 were assigned there; 50 people whose second choice was the Park were assigned there as were 82 third choice people.

Only six inclusion groups consisted of both men and women, and all of these were of five or six people each.

Due to limited bed space, Wood and Garfield will share a common group of freshmen.

### Vote for WMPIRG

There will be a meeting of the Western Massachusetts Public Information Research Group Sunday night in VanRensselaer for the purpose of election

## Long time Tyler House cook dies suddenly

The following tribute to Eddie Giles was written on behalf of Tyler House by one of its members. Ed.

On arriving back from spring vacation, members and friends of Tyler House were shocked to hear the news of the sudden death of Eddie Giles, the chef at Tyler House. Fifty-two years old, he died of a stroke last Friday afternoon, March 31. He had returned to Williamstown earlier in the week from a vacation, paid for by the members of Tyler House, to Alabama where he visited his mother and family.

Originally from Alabama, he had previously worked at the Phoenix Hotel in North Adams and at Union College. He came to Williams twelve years ago to work for Psi Upsilon fraternity and when the college purchased the Psi U house and converted it into John C. Tyler House, he was retained as chef. He lived in an apartment above the kitchen.

Memorial services were held in the chapel of the East Lawn Cemetery in Williamstown Monday afternoon and at Tyler House late Monday evening. He will be buried Sunday in Carrolton, Alabama.

The only way to convey completely what Eddie meant to us at Tyler House is by relating a few of the many memories we have of him:

We remember always having more food than could ever fit on the long buffet table and Eddie still pulling more trays out of the oven saying "Oh boy, hot stuff!"

We remember how he would warm up something or even fix something new if you came late to a meal because your class or lab ran long.

We remember the corn-on-the-cob, watermelon, and grits Eddie would buy with his own money for us to enjoy.

We remember the ice tea and lemonade we would find in the dining room on hot afternoons, and the crackers, cheese, and peanuts during exam week.

We remember all the leftovers he would take time to save so we could have a greater selection of food at the next meals.



Eddie Giles, Tyler House cook who died last week.

We remember all the incredible desserts Eddie made, like deep-dish apple pie and banana pudding with lots of whipped cream.

We remember all the applause we gave Eddie after outstanding meals.

We remember hearing about the big meals he would fix up for those who stayed at the house during a vacation.

We remember hearing about the banquet Eddie gave the seniors the day before graduation.

We remember how he would fix bag lunches for picnics or for traveling.

We remember all the hundreds of extra hours Eddie spent cooking breakfast and Sunday brunches, making fancy hors d'oeuvres and punches for the Halloween, Christmas, and wine parties, making birthday cakes, and cooking occasional Sunday suppers.

We remember the pride and warmth people would feel when they introduced their friends and their parents to Eddie.

We remember Eddie dressed in wild clothes, dancing at our parties.

We remember what a kick Eddie would get when people discovered he had slipped some brandy or wine into a casserole or dessert topping.

We remember how warm and secure we felt when we heard the exhaust fan in the kitchen because that meant Eddie was there.

And we will never forget seeing him in his big chair in his kitchen resting after preparing a meal, watching people enjoying dinner.

He lived for us.

of officers. All WMPIRG meetings are open to the public and new people are welcome.

### Plea for blood

The Bloodmobile will be at Williams next Thursday from 10 AM through 3:45 PM at the First Congregational Church. Chairman of the program Carl Samuelson stresses the urgent need for blood in Berkshire County. The minimum of the drive is 200 pints of blood. Last fall 242 pints were given and there is no reason why this amount should not be surpassed, since only one-tenth of Williams' students gave then.

### Iron curtain cash

Maurice D. Simon, Assistant Professor of Political Science, has been awarded two research grants to conduct an investigation of "Higher Education and Societal Change in Social Poland, 1947-1972." Simon and his family will spend the 1972-1973 academic year in Warsaw, Poland where he will be affiliated with the Institute of Philosophy and Sociology of the Polish Academy of Sciences and the Inter-University Center for Research on Higher Education.

The research project is an extension of Simon's doctoral dissertation research which dealt with "Students, Politics, and Higher Education in Socialist Poland." The new study will utilize survey research and aggregate data to describe and explain the role of socialist higher education in economic development, social stratification and social mobility, changing socio-political value orientations, and social policy decisions.

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# Shoot The Dog

by Peter Hillman

I was going to write about Jack Anderson's chances for the Democratic Presidential nomination, or about how welfare is destroying the big cities. I was going to write a mood piece about the death of Gil Hodges, or about the epidemic of papers now hitting Williams. I had notes on a day at the beach, and about George Wallace, and ITT and Dita Beard, the new Sarah Bernhardt, but I'm putting all this on file, and relating a conversation with an acquaintance named Morgan. If anybody can tell us about the way things are going it's Morgan. Listen to what he has to say.

He is a hard guy, old Irish, who came over to America in the long ago, after Sinn Fein. He is a simple man, whose learning came through numerous jobs in different cities. Now he thinks he has "finally settled down" as a truck driver for a big metropolitan newspaper. He clings to a dream of someday returning to Ireland, but "not until the British clear out." He has relatives still in Ireland who would like to come over, but they don't have the money, and besides, Morgan has no place to put them. This is what he calls the "crime of immobility". The people in Ireland who are suffering have no place to go, no funds, and no help from anybody. Some of their fathers, the breadwinners, are in concentration camps. The whole country is one big maximum security cell, and what they're having right now is another Attica. The difference is that the Irish have committed no crime.

"Politics? Teddy's my man, but I don't think he'll get in, at least not this time around. I've usually gone Democratic since his brother ran in 1960. I just don't understand the way they're chewing each other up - what did one Senator call it? Yeh, it's like a Ringling Brothers circus, with all those Democrats running around. I guess I'll have to go for the time being with Humphrey. Jesus, things would have been a lot better if he had beaten Nixon in '68. Humphrey's for labor, pretty solid, and I think it could be a good shift to get a Democrat elected.

"As for Lindsay, well, I voted for him for Mayor, but I think it's about time he

stopped fooling around and came home to the city. It's funny, but I got a neighbor who insists the streets have been cleaner and there have been fewer muggings since Lindsay went on the road. But I voted for a Mayor, not a Newsweek cover boy. The way he's been going lately I wouldn't buy him a truck and let him deliver newspapers."

Morgan has a high rent to pay, and it's getting bigger, but still he's concerned about discrimination and housing. He lives in Brooklyn, and over in near-by Forest Hills a controversy has been raging over some proposed housing re-location. The neighborhood he lives in is full of Morgans, but he wouldn't object to a type of Forest Hills plan in his part of town because "the poor need a decent place to live too. When I was hired I got a pay raise right away while some of the black guys stayed in the mailing department, and I think it had to be because of color. So now the Democrats are spending millions of dollars on a glamorous horse race and Nixon's heading for Russia, but still there's no sense of movement for the poor people, at least not in this city. It's a clear case of the big money people jumping to give money to the candidates for individual motives, and looking the other way when it comes to giving money for public programs. The whole thing stinks, and hey, I hear they're sending some more men up to the moon in a few weeks."

He didn't want to talk about politics anymore, or the Irish, because it all just got him "depressed", and, besides, he had to drive a route to Queens with the Sunday sections and comic strips. It was Friday, and Morgan climbed into a truck, but before he left, he wanted to tell me about a Sunday he had spent with his cousin's family. They had all packed a picnic lunch and taken the subway one Sunday to the beach at Coney Island, "just to see if the sand was still there." Morgan's four-year-old cousin had played with a big beachball while Morgan munched on a sandwich, and wondered if the four year-old would have to deliver newspapers in twenty years, or whether he would have to fight in "some crazy man's war." Morgan skipped stones across the icy water,

and took off his shoes while his young cousin laughed and bounced the beachball off his head. That Sunday, as Morgan said, was a lot of newspaper print away.

## Student body grows as coeds rush to apply

by Mark Donovan

Mather House, huddled next to the massive AMT, is a small, serene, colonial building, its white clapboard facade ornamented with only a modest sign announcing "Admissions Office." Inside Mather on these queer April days, the five members of the Admissions Office are laboring over the final composition of the Class of 1976. Applications for approximately 475 openings (about 145 women and 330 men) have been filed by nearly 3500 prospective Williams students. This is a 4 per cent increase over the number of candidates last year, due largely to a dramatic 23 per cent rise in women's applications - up from 883 to almost 1100. Fewer men sought consideration, however, 2375 compared to 2450 a year ago. About 850 of the students will receive acceptances; soon after April 15.

The complexion of the class has already been determined, to a large degree. Over one-third (102 men and 65 women) has been accepted under the early decision program. The Admissions staff uses these last days to make final decisions on borderline cases, financial aid allocations, and the make-up of the waiting list. Approx-

"LINDSAY'S LAST WORDS. You call the newspapers, / I'll buy the beer; / Tell them the suffering / Wasn't severe. / Doctors expected he'd / Linger till June, / But it's a blessing he / Passed on so soon. / Tighten the winding sheet; / Open the crypt. / Something was terribly / Wrong with the script."

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mately 60 per cent of the class will be entering from public high schools, a slight increase over last year's 57 per cent. The decline in the number from independent boarding schools will continue, dropping even further from the 19 per cent of this year's freshmen.

Interest in Williams has remained constant in recent years, while applications have fallen off at many other colleges. (They decreased by almost 15 per cent in the Ivy League last year.) Phillip Smith, Associate Director of Admissions, attributes Williams' continued popularity to several factors: the relative success of the co-education experiment here (it has run into snags at Yale and Princeton), the increased attraction of Williams' natural setting, and the intimate atmosphere fostered by its size.

The final figures on the Class of 1976 won't be in until May 1, when those accepted return their decisions. But there will be no respite for the Admissions officers; they will then turn their attention to applications for transfer.

## Outstanding athlete

Continued from Page 8

of their proven abilities not only in athletics but also in community service and campus activities. Other criteria for those selected for inclusion in the annual issue of "Outstanding Athletes" included strength of character, leadership both on and off the playing field, and scholarship.

Murray is one of four senior scholar-athlete finalists for the 10th annual Tuss McLaughry Western Massachusetts award recently announced by Richard Page, president of the Western Massachusetts chapter of the National Football Foundation and Hall of Fame. He also is the recipient of an NCAA scholarship to be used next year for post graduate study. A chemistry major and dean's list student, Murray plans to continue his studies at medical school.

Last fall from his quarterback position he directed the Ephmen to a 7-1 record. Murray completed 61 of 114 passes for 1017 yards and eight touchdowns. In rushing, he carried 94 times for 199 yards and four touchdowns. During the spring vacation he led the baseball team in hitting their 11-game trip to the Carolinas.



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## Une Femme Douce: Elegant piece of refined cinema

by Jerry W. Carlson

Robert Bresson's *Une Femme Douce* is an elegant piece of refined cinema.

A faithful adaptation of a novella by Dostoevsky, the film tells the story of a pawnbroker (Guy Frangin) who takes note of a young girl (Dominique Sanda, since this the star of *The Conformist* and *The Garden of the Finzi-Continis*) who occasionally does business in his shop. As time passes he observes that the objects she tries to pawn decrease in monetary value, but increase in their personal value. In the quiet, yet adamant struggle for freedom and individuality that he sees in the girl he finds a counterpart to his own fight for financial independence in his modest business. Motivated by this initial perception of similarity, he goes out with her several times and quickly proposes marriage. She accepts in order to escape an impossible family situation. The bulk of the story documents the stages of a marriage based on illusion and circumstance. Their fights for freedom are each self-enclosed and mutually exclusive: hers for spiritual freedom and his for material possessions. What was conceived as an affinity is revealed to be an irreconcilable conflict which ends in her death.

The means of showing this conflict is not melodramatic fury, but rather the inherently non-dramatic events of everyday life, which are given a remarkable vibrancy by the way they demonstrate the conflict. There is discord everywhere - in the way they treat customers in the pawnshop, in the way they amuse themselves, *ad infinitum*. These events have a cumulative effect which lends credibility and inevitably to the girl's death. Unlike the royal upheavals of *Oedipus Rex* or *Macbeth*, these are the makings of a modern tragedy.

Much of the brilliance of the film comes from the way that Bresson finds cinematic equivalents for literary devices. Take, for example, the large problem of narration. The novella has the form of a long confessional soliloquy, the pawnbroker pondering his wife's suicide. To borrow a phrase from Siegfried Kracauer, it gives a "mental continuum." Thus at the beginning the narrator tells us of her suicide

and from thereon in the story lapses into occasional emotional interjections which remind us of the suicide and bridge the episodes in their marriage which his monologue reviews. As much as it shows why the girl commits suicide, in its telling the story simultaneously displays the narrator's growth of knowledge about his culpability in the whole affair.

In contrast to literary narration, cinema by its nature can only show representative exteriors; it has no power to directly plummet into contemplative interiors. In short, it posits a "material continuum." Transforming the "mental" into a "material" framework, Bresson demonstrates growth of knowledge by beginning the film with an adumbrated version of the suicide, only giving a fuller version at the end. Likewise, his equivalents for the emotional interjections are views of the husband dressing her body and coffin. Their presence as visual images speak as emphatically as any emotions he could sputter. We have only to think of *Wuthering Heights*, another recent novel-int-film with a complex narrative problem, to appreciate how seldom this change from the "mental" to the "material" is successfully made.

Yet Bresson does not stop with successful equivalents. While cinema does not have the depth of literature (the direct power to show an interior state), it does have a compensating breadth by virtue of being a multi-media (sight, sound and word). Examine, for instance, sound. Bresson (like, to a lesser extent, Kubrick in *A Clockwork Orange*) uses his soundtrack to make additions which develop the content of the film but do not originate in the story. The only music on the score is what the girl listens to in their apartment. As she quickly changes back and forth between French pop and classical music, we see behind her pallid face a flux of excitement and a variety of taste. The husband has no such aesthetic capacity. As we see, he does not hear or correct his slurping of soup at the dinnertable. Yet it is no surprise that he is so numbed. Bresson fills the film with the dulling, obtrusive sounds of the Paris street. Most notable in this cacophony are the automobiles. Their sterile mechanization, like her husband, cannot fathom the girl's quest for spiritual freedom. Their only salute to this gentle, yet fierce creature is an abrupt, screeching halt when she jumps from a window to her death. Realizing that cinema, like language, should use all its

potential as a medium, Bresson thus uses his soundtrack to show us the conflict between aestheticism and vulgarity which rages within the girl.

Finally, *Une Femme Douce* is great art because it tells an entertaining and humanly enriching story with formal excellence. To emphasize this, we need only compare it with another story of a young marriage which ends with the death of a beautiful wife: *Love Story*. Both are framed by a mourning husband. But what do we learn from Oliver Barret? Do we ever know why he loves Jenny, aside from the fact that she is Ali MacGraw (hence: beautiful!) and a smartass? Is her death the fault of disinterested or malevolent Olympians? Does the camera ever do anything but give us moving postcards of Cambridge (a quaint wish-fulfillment image for most of America)? In comparison, Bresson's husband tries to understand an equally beautiful, but humanly complex character. More importantly, he does so too late and, consequently, we are given a death whose occurrence lies within the frightening bounds of human fault. Moreover, all is presented with economic, nonetheless beautiful method. If *Love Story* is mush in a crude ceramic bowl, *Une Femme Douce* is a rare tea in a cup of delicate china: its content to be savored and its form to be admired.

## Opportunity to acquire a taste of lieder

"Lieder is an acquired taste," said baritone Daniel O'Connor, who, accompanied by pianist Victor Hill, will present eleven Schubert lieder and three groups of French songs by Duparc, Chausson, and Ravel in recital, April 7 and 9.

"This is the third recital we've given, and at least there's usually a pretty good turnout among the faculty, well, at least with the music faculty," said the singer who moonlights as assistant professor of philosophy at Williams. He decided ten years ago it was too hard to make a living in music.

O'Connor's early exposure, however, was to music, not philosophy. His father was a violinist and led a dance band during the Depression. Boy soprano O'Connor grew up, went to war after high school, and found himself as a young soldier in a

small town in occupied Bavaria in 1948. There he studied with someone he describes as "a vanishing type." The man in the little Bavarian town played an incredible range of instruments and all of them well. And he taught O'Connor more about singing than any teacher he has studied with since. But the teacher spoke no English, and O'Connor had not yet learned German. The lessons, paid for in pounds of coffee and rolls of toilet paper, were conducted in their only common language - Latin.

O'Connor returned to the States, studied philosophy in college, and won a Fulbright Scholarship that took him back to Germany and lieder. He studied with Otto Gogel and with Herma Kramm of the University of Muenster. O'Connor reminisced in his newly fluent German with the Bavarian master teacher. When the Fulbright expired, O'Connor continued studying voice at the Royal Conservatory in Toronto, but he opted for the Williams philosophy department in 1961.

### Pulling The Plugs

Half of O'Connor's Griffin Hall Concert will belong to Schubert, and so must any plug for this recital. "Art songs (Lieder and Chansons, pre-eminently) are the chamber-music of the vocal repertory," wrote O'Connor for the *ReAd*. "They offer singers and pianists the same opportunities and challenges that quartet playing offers to string players: a rich world of expression compressed into a tightly organized form, a form which requires the musicians to use everything they know. Performance of these songs demands dramatic intensity and the power to convey the whole gamut of human feelings through music alone - without props, action, or theatrical effects."

Schubert is the master of the art song. His power, wrote Maurice J. E. Brown in *Schubert Songs*, was to "re-create in music the poem which has so deeply impressed him... in listening to 'An die Musik' it is hard to believe that Schubert did not write both words and music, so perfect a whole is his achievement in this wonderful song."

O'Connor will sing those Schober verses, plus Schubert settings of poems by Goethe, Shakespeare, Ruckert, Collin, Schulze, and Heine.

Four Heine settings, from the Schubert "Swan Songs" completed shortly before the composer's death, will be performed. The baritone, however, is afraid to lead an au-

Continued on Page 6

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# Reflections

We knew when we broke it, that we'd have to replace it. It was a clear pyrex baking dish, rectangular, rounded at the corners, the type of kitchen utensil doomed to a brief lifespan because of its reluctance to balance on stove tops or rest compliantly in the hand.

So we cruised on over to North Adams and stopped at Artery Arcade, a uniquely modern retailing miracle somehow conceived in the trollism of drug, department, and grocery stores. The Arcade is equipped to service the human being overtime in almost every conceivable area of need, from the first disposable diaper to the final Playtex girdle, from milk to whiskey to Geritol.

In the Giant, every island was clearly, proudly marked. Sweaters rested under "Bathroom Appliances." Lawrence Welk was filed under "Music." The aisles stretched forever under the vapid white fluorescence. At uneven intervals patches of tile forced through the abundance of stock which overflowed haphazardly onto the floor.

We gave up after fifteen minutes and asked directions from an energetic management trainee who wore his efficiency with obvious pride, like an achievement badge. He marched off, in double-time, and motioned stiffly for us to follow. The ruby stone of a class ring glittered back and forth at his side.

The trainee flicked back a giant smile. "Well," he snapped, "it's Tuesday, so it's on an end like all the other Giant specials. On other days, of course, the pyrex dishes are under "Glassware", where you'll find the other glass items, like drinking glasses or glass bowls..."

At the pyrex counter, under "Children", the trainee snatched a glass baking dish and cradled it to his chest. "Yes, I'm sure you'll be quite satisfied with this item..."

"We'll take it."

"...We've had quite a few calls for it..."

"Great, we'll take it."

"...and besides, it's heat resistant, with a hard durable exterior. So many uses." He caressed it.

"Sold!"

"Fine." And as he started to hand it over, the tray squeezed out of his grasp and sucked magnetlike to the floor, where it scattered into hundreds of jagged edges grinning at us in the white light.

"Ah, shit."

We smiled. We'd been there before.

"Slippery bastard, ain't it?"

"Well, we've found that they do tend to break when you drop them," we pointed out. "Beneath that hard, heat-resistant exterior..."

He recovered. "We have had quite a few customers coming back for seconds..."

We asked the cashier, a middle-aged wo-

man of 30, if we could write a check. "Why sure, boys," she smiled. She had a moustache.

The cashier watched us closely. Then, slowly, her teeth disappeared. Her lips puckered. She had on glossy red lipstick. "Wait a minute." Suspiciously. "You boys from... Williams College?"

"Well... yes."

"Oh. I'm sorry, but we can't accept checks from Williams College students."

We casually, coolly looked her in the eye. She had faded blue eyes. Almost grey.

We summoned all the detached arrogance of young and brilliant professors. "Ah, of course, but we are... professors."

Continued on Page 6

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## Lieder recital cont.

Continued from Page 4

dience to intermission with Heine's unhappy thought,

"From your white hand I drank up all the tears.

Since that hour my body wastes away, my soul dies of longing, -

The wretched woman has poisoned me with her tears."

So, the first part of the program will conclude with the cheerful 'An die Musik' and 'An Sylvia,' the musical 'Who Is Sylvia?' of the pre-Broadway *Two Gentlemen of Verona* days.

"People say French texts are superior but the music inferior to the German and vice versa, but that doesn't stand up too well," said O'Connor. He's "picked up" French songs on his own, their performance requiring a different type of vocal production. The songs by Duparc and Chausson were composed in the late 19th

century, setting the verses of Baudelaire and other contemporary French poets. The Ravel songs O'Connor will perform were written for a 1932 movie of *Don Quixote*.

Working with O'Connor is Victor Hill, pianist, harpsichordist, founder of the Griffin Hall Concerts, and math professor. O'Connor remarked that Hill's mother was a singer, and he is a great opera and lieder enthusiast. O'Connor said that while the "average pianist would be busy learning solo stuff," Hill always had an interest in song literature, which, in the case of Schubert, has an intrinsically interesting piano part. "Anyone who knows the literature well gives the music a knowledge... Vic is always provocative," O'Connor said, crediting Hill with enlightening him as to certain tempos and shadings.

O'Connor's adulation of Hill and Williams almost calls for a Schubertian setting in itself: "I've had here the kind of cooperation and support that one doesn't take for granted in any part of the music

world. I've also had the chance to work with some greatly talented people. I owe a lot to Ken Roberts for the fun and excitement of working on two operas. I owe even more to Vic Hill for providing constant encouragement and musical advice. Vic is not just a fine accompanist—in any case, "accompaniment" is the wrong word; this kind of music-making is a partnership—he's an expert vocal coach with a wide knowledge of the repertory. While I'm at it, let me throw a bouquet to Joy Dewey, dance teacher at Williams. From her classes and WSP workshop, I've been led to rethink my notions of form and expression in performance," said O'Connor.

O'Connor urges students to "take advantage of what these and many other creative people around here have to offer. For a small college, Williams has a surprisingly large number of performers. Participate if you can—but, at the least, support these activities. They are crucial to the health of a liberal arts program," he said.

## more reflections

Continued from Page 5

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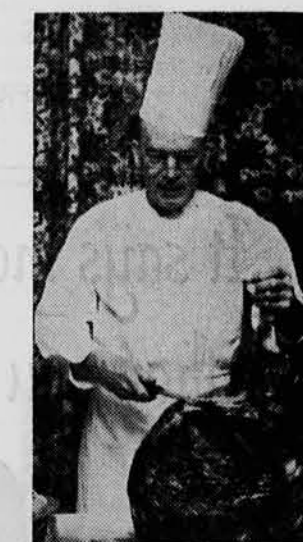
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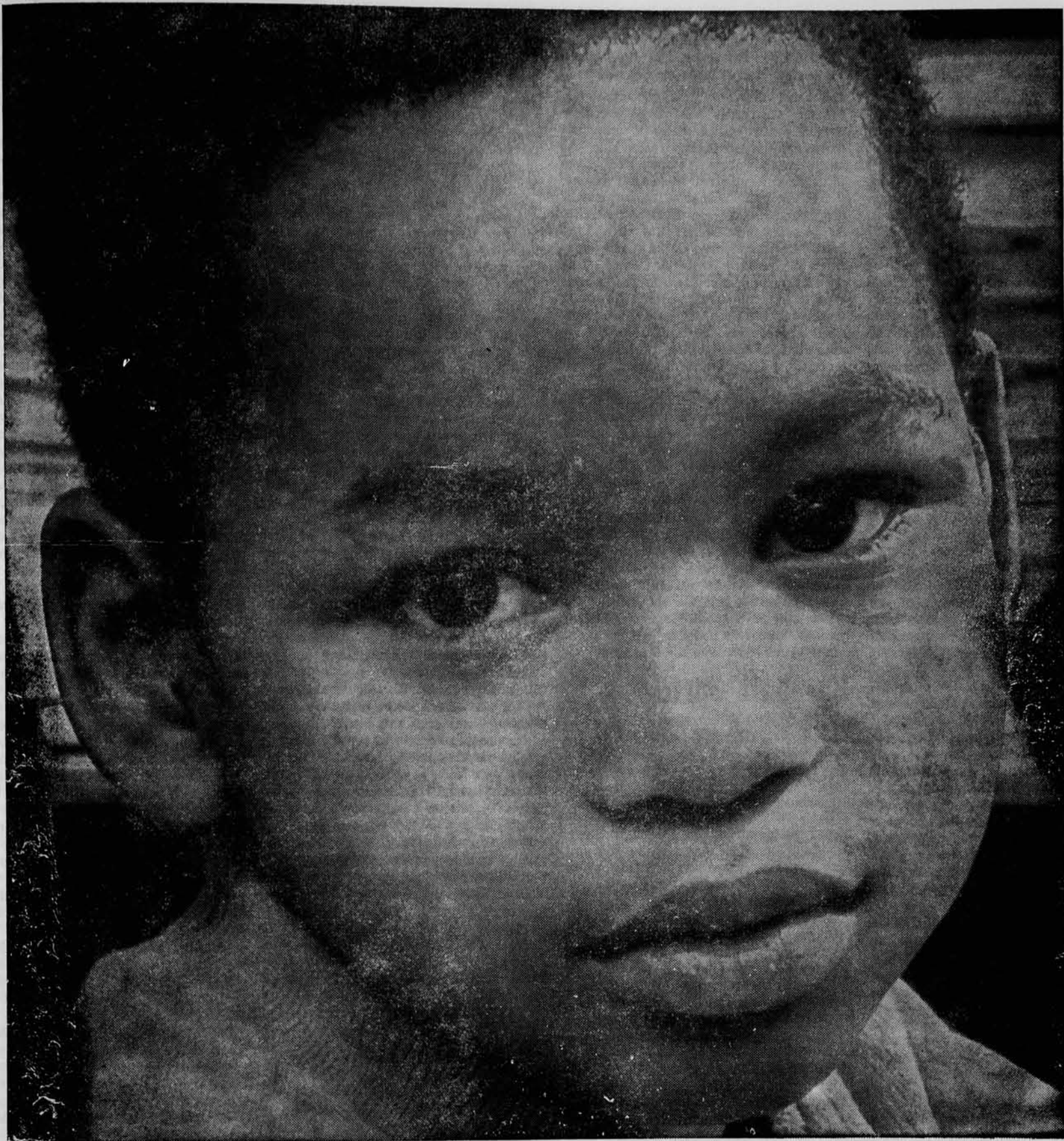
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# READ SPORTS

Williams College  
Williamstown, Mass.  
Volume 1, Number 9  
Friday, April 7, 1972

## 'When a rugger is tired of England, he is tired of life . . .'

by Jim Grubb

The 37 members of the Williams Rugby Club assembled gradually at Logan Airport, anxious to get off on the spring break's playing tour of England. Dapper in official blazer crests, House of Walsh Club prep ties, and dirty jeans, New England's fifth best squad waited for takeoff with nervous jokes, only partly calmed by constant moves to the Skyline Bar.

Still, there were distractions, led by Shiela Rinehart blasting her way through Customs and the Pan Am bureaucracy without a passport. And finally, to waves of tumultuous applause, the arrival of Gar Berns and his new wife Kelly. That a man should cut short his Hawaiian honeymoon to get demolished playing rugby in England seemed the height of personal sacrifice.

Only Jeff Boltz really enjoyed the body-frisk as a virile Sky Marshal checked the loading players for bombs and unauthorized equipment. Nonetheless the whole flight took off in a state of exuberance. Spontaneous bursts of song filled the 707 economy class with some first-class lyrics, many of which were never appreciated by the more sober-minded citizens up front. Not even public disapproval could stop the Club's exercise of free speech, even though jovial Capt. Billy Bummer tried to quiet things down and the stewardesses concocted a story about running out of beer only 27 minutes after takeoff.

By the first practice the day after arrival most of the players had slowed down considerably. Some blamed the maids at London's Royal Hotel, who visited each room cheerfully in Portuguese at 8 a.m. Some were still coming off their first British beer drunks, glorious but hard-hitting.

The first game was played after two practices against a team which had been playing regularly, against top competition, since September. That was the way the competitive aspect of the trip went: the Williams sides were always a good bit less prepared than the opposition. But, as in the opening loss to the Old Millhillians, everyone picked up some fine points. The English game is a good deal tougher than the American version: longer games, for a start, and subtle ways of punishing people without necessarily breaking any rules.

Losing to such opposition never hurt for long. Shandy, that delightfully cooling mix lemonade and bitter beer, was usually found in the changing rooms after the games, and the English soak their aches out in 20-foot square hot water baths which, as one battered scrum opined, "is the closest state to Heaven." In the parties after the games, the team was generally able to hold its own in the friendly competition of drink and song.

Games and celebration continued intermittently for the first week, with a number of character-building losses and a moral victory or two. Games with the Saracens, the Rutliffians, the Whitgiffians, the London Scottish came and went in a succession of magnificent clubhouse palaces and manicured playing fields. The club was seldom clearly outclassed, and came within a trifle of beating the Old Merchant Taylors in a tight 14-10 match. By way of consolation we met some fine characters such as Marcus, who could outsing any man alive, and Dylan Thomas, the drunkest Welshman on earth who was the escort to the Royal and decided to stay.

The scattered minds of the players made some creative choices for sightseeing: an expedition to Stonehenge to watch the spring equinox between the monoliths, a pilgrimage to the Dover seashore, antique fairs, and numerous trips to the Mummy Room of the British Museum. Trips to the Dunkin' Donuts at St. Paul's and the Wimpy hamburger stands were duly noted for the Americana Tourista award, given ultimately to John Kinchloe for best maintaining his national identity despite the cost.

Towards the end players began to quit Mother London and ramble. The Paul Reilly Gang left for Paris, one lunatic took off for the countryside with a bicycle,

and small crowds of mad motorists (led by Tom "Both Sides" Scatchard) terrorized British traffic with a series of uncertain moves on the wrong-way roads. And the much-envied players, who had lived in England went off to meet their women.

The last game was at Wilmslow, a suburb of surprisingly nice Manchester. After being beautifully hosted the tired Williams side was crushed by its finest opposition of the tour, Berkshire County's finest playing two men down in the floodlit swamp. But the party made up for it all, the best of the tour. Jay ended up demolished on Whitbread Draught, John Kinchloe wound up talking with the last of the Empire - it was a beautiful mixture of two cultures.

It was a generally hurting Club which lurched onto the bus next morning. But Kevin Kelly provided amusement on the way to the airport, and with the windows open most the hangovers disappeared. So it was a healthy team if a melancholy one: England was about the warmest place around. The rugby was what it had to be, brutal and challenging, the people were hospitable, the countryside lush, the sights amazing. As the plane rose quickly the ruggers sadly bought out Pan Am's beer supply and broke into the old chorus, "I'd rather stay in England, in merry, merry England, and . . ." The ladies in front mercifully closed their ears for the rest.

## Baseball spring trip sees good hitting

by Tom Cesarz

The varsity baseball team recently completed their spring trip through North Carolina. The Ephs record of one win and nine losses appears disappointing when taken at face value. Considering the relative playing time and experience of their opponents and the objective of such a trip, the results are deceiving. Coach Coombs, summing up his opinion of the trip, said, "I was extremely pleased with the overall improvement exhibited from the first through the last game. Our goal was to achieve as much game experience as we possibly could and I believe we succeeded."

The Ephmen, lacking depth before embarking on their trip, were also hampered by injuries. Junior pitcher John Coleman suffered a back injury which incapacitated him for the entire trip. Veteran Tom Geissler pulled a hamstring which forced him to miss the last five games of the schedule. These injuries necessitated iron man contributions from the remainder of the squad.

The most promising aspect of the team's performance was the hitting. The team totaled 63 hits during the trip, a statistic which promises to provide the fans with some exciting offensive displays throughout the season. Coombs, commenting on

this impressive statistic, said, "Everyone hit well. An offensive contribution was made by everyone in the batting order." Sophomore infielder Don Allison led the team with an average of .308, followed by Geissler and Cal Astry was displayed by Allison, sophomore Dan Odre who contributed three doubles and a home run, and Terry Smith. John Murray led the team in hits with a total of 9, including a home run.

The pitching corps was reduced to a skeleton crew of four by the injury to Coleman. Coombs, faced with the terrible possibility of playing ten games in twelve days with only four pitchers, was forced to include two freshmen throwers on the trip. One of these frosh, Pete Getsinger, drove over from his home in North Carolina just in time to produce the only victory of the trip. Getsinger allowed only three hits in winning a rain shortened 3-1 game over Wilmington College. Tommy Villanova, another freshman, also performed well. These two are unfortunately ineligible for varsity competition in the spring. The regular pitching staff was hindered by the absence of any relief help. This shortage of pitchers resulted in some very big innings - for the opposing teams. Veterans John Dier and Tom Lee showed flashes of brilliance but their lack of control often got them in jams.

Asked to predict the future, Coombs balked at first, but then replied, "Out pitchers and hitters have to contribute equally to produce a successful season." The regular season is scheduled to begin this Saturday at home against R.P.I. at two o'clock.

Coombs will be starting senior left-hander John Dier. "John seems to be the farthest advanced at this point." The rest of the opening lineup will be; Mike Bangser behind the plate, Frank Jamison at first, Don Allison at second, Co-capt. Wid Nelson at short, Terry Smith at third, Dick Skrocki or Astry in left, Cocapt. John Murray in center and Dan Oder in right.

Except for some expected snow, nothing should occur to postpone the beginning of the Williams baseball season. Marvin Miller stay away.

## Position for new football-track coach examined

by Steve Hauge

With the departure of Denny Fryzel to Tampa University, Williams lost a part-time football coach (defensive secondary) and a part-time winter and spring track coach. Both positions must now be filled. How?

Trackmen and footballers (the latter with the added weight of their established sport) each want someone well versed in their field. Coach Odell feels that it would be an ideal moment to employ a full-time track coach and a football coach. Finances prevent this.

Provost Kershaw ratified this point. He said flatly that the college cannot afford two full-time additions to the athletic staff. The college is "trying to keep the lid

on college personnel". Virtually every department, if permitted, would take a new member and would cry bloody murder if bypassed for another. With the great influx of women, moreover, a full-time woman staff member most probably will be employed soon. The only answer is to find another "Denny Fryzel".

In my conversations with Odell, Kershaw, Peck and Cleaver, the above situation seemed the paramount fact - two coaches cannot, nor may not, be employed. Further discussion of the main question can be deliberated only on this basis. With expected additions to certain departments, probably English and Psychology, existent funds will not also permit a further addition to the athletic staff.

A compromise candidate therefore must be decided on, to the loss of each team's ideal wish. Coach Odell readily realized this: "It will be tough to fill the position to satisfy the full needs of both track and football." Fryzel left a "big void", not only because of his four years' experience in coaching the defensive secondary but also his interest and enthusiasm: "he was a keen student of football". "The possibility seems very unlikely at this time", Odell feels, that someone close to Fryzel's football capabilities could be employed as a compromise coach. "Not many coaches can do both."

"Each sport deserves the best", Odell asserts and hopes the final choice will not hurt either football or track. Yet, as he confesses, his obvious penchant is toward football. He does not want second-rate material to weaken the fibre of the Little Three champions he already begun to fashion.

Athletic Director Peck, like everyone else above, stressed that this matter has received the utmost attention. The post has been discussed and thought through thoroughly; all possibilities have been taken into account. Thus Peck is looking for a man who "won't short-change either track or football". A double appointment is an "option not open to us". Peck says there are some good ones to choose from, neither football coaches who will hold a stopwatch nor ex-trackmen who would like to coach football.

"Staffing is the most crucial thing I do." Accordingly, Peck, like the others, wants a good technician as well as a good personality. He feels this synthesis is attainable for this position.

Technique is especially important in track. Tom Cleaver, co-captain of the track team and its best miler, feels that performance in running events is relevant "to the degree of conditioning". In field events, without the proper technique time is simply wasted. A good track-and-field coach would prevent this "stagnation". The track coach also should be there consistently, a conflict-of-interest problem created by a football coach's off-season responsibilities.

At the recent New England 36 of the 38 coaches were "pure" track coaches - fall cross-country, winter track and spring track. This is most probably due, Cleaver pointed out, to the rise of track at these colleges in the early 1960's or before when financing was easier.

Cleaver feels Peck is "making every effort" for a square deal for both sports. Only time, of course, will tell whether Peck is successful. Both Odell and Cleaver and numerous others of their sports are hoping he will be.

## John Murray selected outstanding college athlete

A biography of Williams College senior quarterback John Murray will appear in the 1972 edition of "Outstanding College Athletes of America," to be published in July. A three-year regular in both football and baseball, Murray has co-captained both teams during the 1971-72 year.

Coaches and athletic directors from individual colleges across the nation nominated the athletes selected on the basis

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Eph ruggers display spirited form. Photo by Dave Futransky