


Special Winter Study edition I

# RECORD ADVOCATE

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## PORNO'S PROGRESS

A Saturday night. Bronfman Auditorium brimmed over the expectant burble gathering for the fug and sug (thanks, Mailer, we still need the words . . .) Best of the New York Erotic Film Festival. A heavily male audience sniggered as a longhaired weirdo sex-purveyor (sitting suggestively between two aroused-looking statues) delivered his smug, better-sexed-than-thou intro. Cut to the press party at which the film was unveiled. The audience stirred.

"Dig the silver chick, man."

"Bunch of f---ing weirdos." "Aw, man, this ain't nothin'. I hear these are supposed to be really gross . . . I mean after all, this is for a Winter Study course on porno."

"And for this they paid four-hundred bucks . . ."

The expectant stirring gave way to crowd reactions that swelled with each successive film entry. The winner of the award for "The Most Creative Use of Vegetables" demonstrated once again that Freud must have been a cucumber grower in his spare time. (Incidentally, reliable sources have it that there has been a run on such vegetables at Ken's Market). Cut to a little artsy lesbian action (does this exploit women, Professor F---k?). This film seemed to make a hit with the men in the audience for a while, but the prolonged gyrations and accompanying manipulations began to get a little boring.

# Reflections

"A Festival Extra," proclaimed the lead-in to a twenties cartoon showing a gnomish, eye-rolling little man riding his pogo stick to thwarted glory and fulfillment. At least it's nice to know that sexual clichés aren't purely modern manifestations. But then, "Oh, G-d, I don't believe this. If I saw that kinda s---t, I'd beat the h---l out of those f---s". The male counterparts of the lesbian couple were shown right from their coy meeting in the park, through a brief (need we say intense?) interlude, to the affable handshake as one of the fag . . . uh, homosexual gentleman is about to saunter back to the park. Throughout the auditorium, little enclaves ejaculated embarrassed laughter and mixed expressions of derision and disgust. The long-h-l unshockables were shocked, and no one noticed Erik Satie's music in the background except

the girl next to me.

"Hey, somebody wanna run a channel check?" More films, more skin. Some funny, some explicit, a couple were even pretty well-done, both cinematically and skinematically (We'll leave it to the porno class to decide if it's art). An ad for "Frank Farnsworth's Fabulous Fingers Foam Mattress" led into an exploration of triad permutations and provides a heh-heh fitting climax (the jokes were getting pretty sick by that time) to the evening. Finally, cut to the credits with the silver girl washing off her make-up with the willing assistance of a vaguely tumescent gentleman. All the amoebae in the city sewers would suffer lead poisoning, we thought.

We wandered out into the cold wondering if the 75 cents-a-throw culture shock was really what Williams wanted. Sexual overkill,

certainly. Redeeming social or educational values? some deeper meaning? these queries, we felt had to be satisfied. So we went to the Sunday night showing. By then, word of the films had spread around the campus attracting a wide cross-section of viewers. The mood, however, was different. Embarrassment and shock gave way to ribaldry. Around us, contingents of Williams' finest, together with their ladyfriends and other chums countered cliché with pun. "Holding" seemed an appropriate title for the lesbian film as the campfire girls went into one particularly vigorous clench.

"Illegal use of hands," countered his friend during one particularly stimulating sequence.

Even Security got into the act when, during one of the more suspenseful moments of silence, concentration was broken by, "Dispatch to cruiser, come in, Chuck," crackling out from the back of Bronfman. The audience went wild.

The mood on Sunday night was somewhat gayer (no, guys, not that kind of gay) than on the previous night, perhaps because people knew more what to expect. Humor, not arousal was the prevailing feeling for a change. After all, s-x is pretty funny in certain situations though it's those situations which turn out to be the saddest. We were fortunate to have our warm houses and good friends to return to rather than a lonely room somewhere in Manhattan.

## Illegal tickets still a mystery

by George Schutser

The investigation of the forged tickets to the New Riders of the Purple Sage concert is "dormant" according to Chief of Security Walter O'Brien. He said that there were no more possibilities to investigate at this particular time.

The ACEC had found that approximately 15 forged tickets had been used by persons in order to get into the November concert. Tickets had cost \$3.50 for Williams students and a dollar more for non-students.

Some of the phony tickets were hand-copied, but most were done more professionally. O'Brien said the printer or printing device used for these tickets could not be located by security.

Pam Gilman was one of the ACEC members who searched through the tickets after hearing rumors that forged tickets were used and that a person had been caught at the door with a forged ticket. She said that many of the tickets were "well done." "You couldn't tell the difference until you looked closely and compared."

"We try to make the tickets so they are difficult to forge," ACEC co-chairman Bob Kaus said. The tickets were colored differently for each of the two types of admissions and for each of the two shows. But the Williams student tickets to the late show were white. Most of the forged tickets were of this type.

The tickets also contained the ACEC logo and a union seal, both of which should have made the tickets more difficult to copy. Kaus said he has been informed that reproducing a ticket with a union seal can lead to a \$3,000 fine.

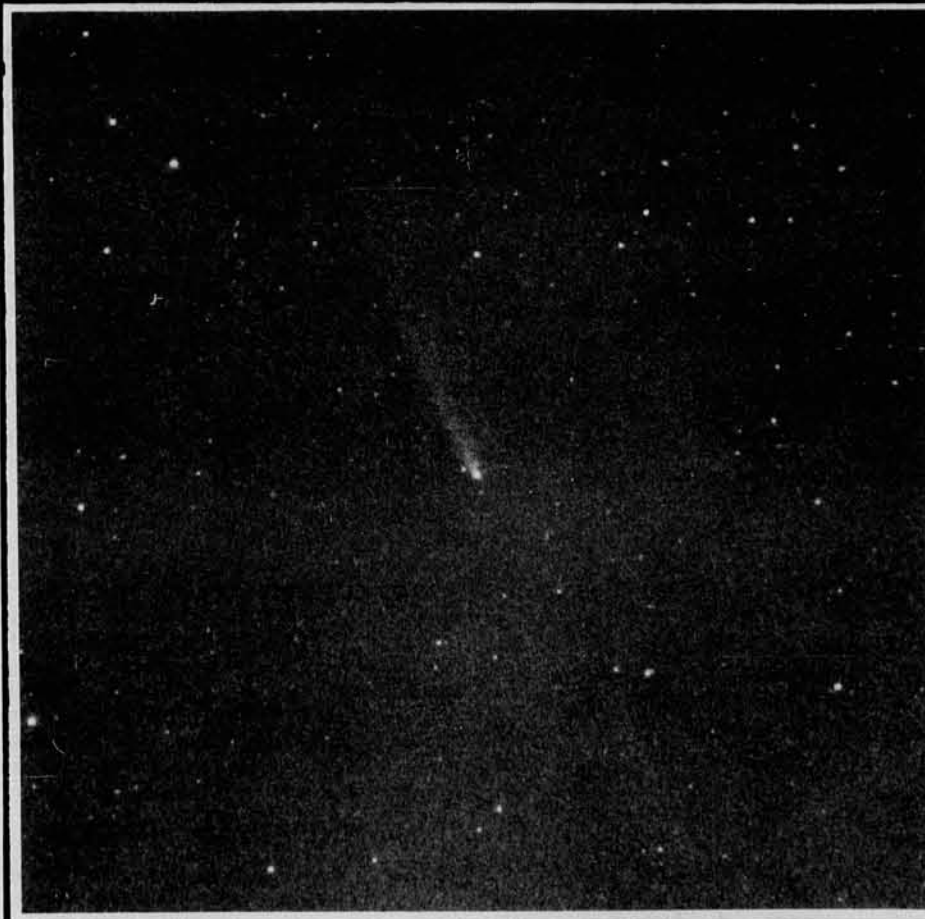
Kaus said that the forging problem in itself did not contribute to the problems in Chapin that night, but that the "character" of a person who would do something like that did. "If people are willing to forge, what are they going to do when they get in?" Kaus asked.

Kaus and Gilman (who calls herself the ACEC's unofficial treasurer) both said that the only way to stop the forging and misconduct is "to take action."

Tickets to the jazz series were printed in the same manner as the New Riders tickets, but Kaus said changes will have to be made for tickets to future rock concerts. Tickets will probably cost more to be printed and may have greater variations in print size and color in order to prevent illegal reproduction.

Considering the overcrowding the forged tickets may have led to, the expensive measures the ACEC may have to use to prevent another similar happening, and the potential revenue the ACEC was denied, Kaus said that if Williams students are forging tickets, "they end up hurting themselves in the long run."

Unless security comes up with a new clue or someone begins talking, then no action can be taken on the forging. The student who was caught at the door was freed immediately.



## It's there somewhere

See it? It's right there in the center of the picture. A bit faint, perhaps, but Comet Kohoutek is there.

The highly touted comet, predicted to be the brightest of the century, has fallen well below the expectations of amateur sky-watchers. But it has nonetheless proven a bonanza for scientific researchers, according to Williams astronomer Jay Pasachoff. Astronomers all over the world—as well as three in the orbiting skylab—have trained a myriad of scientific instruments on the comet and are reaping valuable data despite the unexpected

faintness. "But it never helps to over-promise," said Pasachoff.

Facing a crowd of might-have-been comet-watchers in Bronfman Tuesday, he explained that the disparity between the comet's brightness and published predictions was due to the uncertainty inherent in such predictions. Never before had a comet been detected so early in its flight toward the sun, Pasachoff explained, so astronomers had no model on which to base a prediction. The comet was only about 100 times fainter than they thought, said Pasachoff, "which isn't a big difference in astronomical calculations."

The comet is visible, though, in the southwestern sky; the optimum time is right after the sun sets and before the moon rises. Field glasses might help. This photograph was taken by junior Stu Vogel with a 5 minute exposure using a tracking mount atop the physics building. He used Plus-X film in a Nikon with 50 mm. lens at f-2.

## For Sisco, it's Geneva over Clinton

One member of last year's Presidential Search Committee at Williams was fond of saying that "there was only one man who we really wanted." That man, of course, was the then-President of Hamilton College, John Chandler. Chandler accepted his new post at Williams last March with enthusiasm.

Meanwhile, at Hamilton, the search for a new president to succeed Chandler had seemingly ended on Dec. 5 when the college announced that Assistant Secretary of State Joseph J. Sisco would be Hamilton's 16th president. But in a startling reversal on Jan. 7, Sisco withdrew from the presidency and accepted a new position in the State Department as Undersecretary of State for Political Affairs.

In a letter to the student body of Hamilton, Sisco explained his change of heart. After accepting the presidency and speaking to over 500 Hamilton students in the Hamilton Chapel on Dec. 8 (a "warm, friendly, and memorable reception to me and my family"), Sisco returned to the Middle East, where he participated extensively in the American diplomatic initiatives which led to the start of

the Geneva Conference.

After returning from the Middle East, "Secretary Kissinger urged me to re-assess my decision to leave the Department of State so that, as the principle element of continuity, I could continue my role as principle adviser on United States policy in the Middle East. I anguished for a number of days for it meant sacrificing a lifelong ambition to return to the academic field . . . Nevertheless, I decided that my duty, in the light of Middle East developments, is to remain in the public service . . ."

Reaction on campus to Sisco's decision ranged from anguish to outrage. The Hamilton Spectator (which had made Sisco's candidacy public on Nov. 9) commented: "We find it difficult to excuse Mr. Sisco's withdrawal from the institution to which he made a commitment. Again without a president, Hamilton has been placed in an embarrassing position, and the efforts of the Presidential Search Committee have been frustrated. Joseph Sisco, who was to have done great things for Hamilton College, has damaged the institution without even having taken office."

Coleman Burke, Chairman of the Hamilton Board of Trustees, has said little about the search committee's new plans. One committee member commented to the Spectator that, upon Mr. Sisco's appointment, the committee's files were destroyed. The newspaper reported that "the length of time in which the college community can expect a new president is, according to Mr. Burke, 'in the lap of the Gods.'"

The College will continue to be run in the interim by acting President J. Martin Carovano and Dean Stephen Kurtz. In the wake of the unfortunate developments at John Chandler's former college, a Hamilton student commented: "... Did we for a moment think that we could compete with Richard Nixon and Henry Kissinger? After all, they were Time magazine's men of the year in 1972."

## Expanding minds and other matters

A Psychology Club, a Provost's Advisory Committee and a forthcoming major policy paper by the Committee on Educational Policy highlighted the January 9 meeting of the College Council.

The Psychology Students Organization was unanimously granted \$385 to pursue a variety of activities throughout the year. Some projects to be undertaken may be similar to the current forum on human intimacy and sexuality now running during the Winter Study Period.

Brewster Rhoads '74 commented later that the new group is an "academic interest group" which will seek to bridge the gap between academic learning and outside experience. Rhoads said that the group plans to hold "six alternative colloquia" on such

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# RECORD ADVOCATE

Executive editors:  
Jay Sullivan, Anne Eisenmenger

Managing editor:  
Bill Widing

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## Formal student input

The student tenure committee will issue a report early in February which should provide new insight into student attitudes on tenure at Williams.

There are few other facets of American higher education which excite more controversy than the tenure process. A college's tenure policy is intimately related to its educational policy. A tenured Williams professor should be—and the Committee on Appointments and Promotions (CAP) grants tenure in the expectation that he will be—a first-class professional. The criteria used in tenure debate usually include measurements of competence in the college classroom, and the professor's intellectual endeavor, which usually appears in scholarly magazines or journals.

What members of the college community should be involved in the tenure decision? An answer frequently given is that only qualified professors on the CAP should have final authority, acting on recommendations from their equally knowledgeable tenured colleagues. The process is too serious—the decision too momentous—to allow for the formal inclusion of student votes. Or so the argument goes.

But what is most unfortunate about this process is that final tenure decisions are discussed in the college community through rumor and half-truth. Particularly among students, there is often "Did-you-hear" conversation. But that is the dilemma: Is there any room for compromise between the interests of community honesty and openness and the frequently legitimate secrecy in which tenure decisions are made? Secondly, can a framework be developed which assures that the CAP cannot willfully insult itself from student opinion?

The issue is complex and the possibilities for student representation are endless.

Under the current procedure, the only formal student input is through the course evaluation questionnaires. But it is naive for students to think that those questionnaires have any effect on the tenure decision. It is unlikely that, placed beside a negative recommendation from a department chairman, even glowing student evaluations will reverse decision. The controversial form and content of the questionnaires also work against their respectability. And do we know exactly how the questionnaires are used? Beyond the usual assurances from faculty members that the questionnaires are considered very seriously, there is simply no public record which documents how the forms are used.

We suggest that student committees be formed in each department of the College to participate in the tenure process. These committees—perhaps composed of five senior majors—would be charged to issue formal reports to the CAP on student attitudes towards a professor currently under consideration for tenure. The committee's sources would include both majors and non-majors. These reports would, hopefully, if prepared with the seriousness which the subject merits, provide a more formal, legitimate, and respectable presentation of student opinion.

These reports would be used by the CAP during its ongoing deliberations. Students should be present at CAP meetings to insure that student recommendations are given full consideration. We do not think that it would be inappropriate or unworkable to have two students vote on the tenure decision. These students would be chosen by the student members of the division committees. It is important that these two students both understand the seriousness of their jobs and their responsibility to insure that the student recommendations are given full consideration.

Student power increases proportionally as student voices get closer to the men who make the tenure decision. Without students on the CAP, there is no assurance that student opinion on a professor is fully considered. There is no assurance that the faculty committee does not possess certain strict guidelines which define a quality college professor, guidelines which may be different from those which students would use in their evaluations. Do faculty members on the CAP possess any greater insight into a professor than students who have worked with that professor both in and outside of the classroom?

There are students at this college who could handle the immense responsibility which their votes on the CAP would entail. This responsibility would mean that the students would have to keep the deliberations of the CAP totally in confidence. Both in the student committees and on the CAP, the key word is trust. Trust will come only when all those involved in the process accept the important concept of confidentiality.

On the other hand, however, we hope that the decisions of the CAP will be announced officially to the college community through the newspaper and other media. At present, the decisions, and the rumors, pass by word of mouth. Open disclosure would allow the community to evaluate whether the College is adequately fulfilling its promise to open more tenured positions to qualified women and members of minority groups and also stifle the often-misleading rumor mill.

Perhaps the student tenure committee will devise a framework somewhat similar to that which is briefly outlined above. There are many refinements to be discussed in an issue of this importance, an issue which should be thoroughly discussed in the coming campaign for College Council President.

Shoot the dog

January '74



by Peter Hillman

Downtown, outside Jim Drummond's store, Sam The Shovel stood still, his eyes showing pleasure as snow fell all about him. Sam The Shovel no longer works an eight hour day, but instead depends on the little income he makes each winter from shovelling sidewalks and private driveways.

"It hasn't been a good year so far, has it?" he was asked.

"It's gettin' better, son. Now the skiers will be comin' up. Business is pickin' up." He adjusted a faded blue ski cap.

"Yeah," he added, itching to get busy working, "Ol' Sam's business is pickin' right up."

Across campus later that day the weather got warmer and the ice atop the dorms melted and began to break apart and fall; you had to pick your way very carefully if you were walking under one of the tall dorms. All around, people packed skis and boots and poles and headed for the bus to the slopes,

while at Brodie Mountain a certain happy look crossed the owner's face for the first time this season. If December had been the worst of times, what might January bring?

And after the stage was properly set for Winter Study '74, it was left to Tom Piazza to bring jazz back to Williamstown, and Roy Eldridge and friends brought us pleasantly into the early morning. It was up to Harry Sheehy to match points for the Ephs against Hamilton's exciting Jeff Badger, and then alumni Bill Simon and Jim Hearty came through with some laughs and surprisingly good squash in the weekend's varsity-alumni invitational. It was up to Carter to supply the beer, and they did. And then the roads cleared up a bit and you could travel if you wanted to, and even some of the freshmen finally found the road. But perhaps the finest part about Winter Study '74, like Sam The Shovel's business, was that things were just beginning to pick up.

## fsnewsbriefsnews

### Black dance program planned for Williams

This Saturday January 19, 1974, at 8:30 P.M., the Williams College Black Student Union will be presenting its dance troupe in a performance entitled "Black Movements on the Move: A Divided People Together". The performance will be at the Adams Memorial Theater on the Williams College Campus. The program will also feature "The Black Complexity," an acapella singing group, and the Black Student Union Gospel Choir.

The "Movement" was originated last year and is the inspiration of a few black students at Williams. Last year, after several weeks of hard work the troupe performed at Chapin Hall at Williams. The show was so successful that by request it was taken to Hamilton College and Colgate University in New York. The troupe has since expanded to include the mellow sounds of "The Black Complexity," and a large group (the Gospel Choir) under the direction of Delbert Wigfall, a Williams junior.

Most of the dances to be performed are new creations choreographed by Beverly Clayton, head choreographer, and other dancers Linda Dorsey, David Uzzell, and Janis Wertz. The music also is split between original works and music taped from other sources.

There are no professional dancers in the troupe, but the group has been organized under the direction of Janis Wertz, instructor in physical education at Williams. The dancers in the troupe have worked hard in finding and creating dances from a variety of styles and traditions specific to Black people throughout the world including African, Latin jazz, and interpretations of these traditions for black dance in the United States today.

Parts of this performance will be taken on an ambitious tour of area public schools and colleges in the two weeks following the Williams performance. An admission of \$1.00 will be charged.

### Tell the truth, now . . .

The Coffeehouse will present Paul Geremia Wednesday night, Jan. 23, at nine o'clock in conjunction with its Winter Study Folk and Blues festival. Geremia is simply one of the finest blues artists recording today. Most of his traditional material is drawn from the likes of Robert Johnson, Blind Willie McTell, and Pink Anderson. In addition Geremia has written a considerable amount of his own music—a synthesis of blues, country, and ragtime played on guitar, harmonica, and piano.

As a result of limited promotion few people are aware of Geremia's prodigious talent. Geremia has recorded three albums (the most recent of which will be released this winter) receiving praise from *Rolling Stone*, *The Phoenix*, *Variety*, *Dave Van Ronk*, *Maria Muldaur*, and many others. Geremia is a dynamic performer who should not be missed.

### Pop goes the Lawrence

On Sunday, January 20, from 2:00 to 5:00 P.M., there will be a special opening at Lawrence Hall of an exhibition of paintings entitled *Pop Art and After*. Presented by the Winter Study course on Pop Art under the direction of Ms. Emily Aquila, the exhibition will include works by Warhol, Liechtenstein, Oldenburg, and other well-known artists. It will run until February 1. Refreshments will be served at the opening, and a catalogue, written and compiled by the members of the course will be available. Faculty, staff, students, and the public are welcome to attend.

### Lehman turns its eyes to you

The Lehman Service Council is looking for one or two people to rejuvenate the Monroe Prison Program this spring. The program was in operation during the 1972-1973 school year but has not been continued this year because no one has been willing to coordinate it. In the past, the program consisted of weekly meetings at the Monroe Forestry Camp (fifteen minutes east of North Adams) between students from Williams and North Adams State and inmates at the minimum security honor camp. The outside coordinator(s) would be responsible for working with the inmate coordinating committee and the camp superintendent in planning the programs, working our transportation, running the meetings and recruiting and orienting college volunteers. Anyone interested in serving as coordinator of the program should contact Brewster Rhoads (663-9290) or Steve Bishop (597-6259).

### Meet the elect

The Mead Fund Committee recently selected the following sophomores and juniors to participate in its 1974 Summer Program in Government: Jonathan Abbott '75, Christopher Alberti '75, Pamela Carlton '76, Martha Coakley '75, Paul Council '75, Michael Durst '75, Mark Fishman '75, David Greenberg '75, Bradford Hearsh '75, Larry Hyatt '76, Olga Jonas '75, Eric Pookrum '75, Michael Pucillo '75, Allan Ruchman '75, William Southard '75, Frederick Stueber '75.



"... several reliable studies show that high undergraduate grades are very unreliable indicators of high achievement in anything but further academic enterprise..."

#### CEP historical analysis, Part I

The student-faculty Committee on Educational Policy is currently examining the Williams curriculum. But far more importantly the committee is (after years of inconclusive debate) attempting to define its conception of a valid liberal arts education. The committee has hinted that it may in the near future propose a new division requirement and new grading procedures for the College; the new grading procedures may include the concept of the pass-fail option in many different areas of the curriculum.

Whether the committee's recommendations—to be issued in a CEP policy paper at the end of this month—will have a positive affect on the Williams educational environment is open to question.

The current division requirement makes no educational sense. The committee's historical analysis of the division requirement (in Part One of the report released before Christmas) documents how both the 5-5 and the 4-W-4 policies have failed. The 5-5 model was designed "to encourage students to develop a more than superficial awareness of at least one discipline in the humanities, in the social sciences and in the sciences"; the 4-W-4 policy, in contrast, suggested "diversified studies (exploration) in the first two years as prelude to an informed choice of concentration for the junior and senior years..." The committee admits that "neither the 5-5 nor the 4-W-4 distribution requirements met either goal very clearly."

It seems likely that the CEP will reorganize the divisions by grouping courses which introduce similar modes of analysis to the student. For example, one division may include some of the so-called "statistics courses," including Political Science 202 and Psychology 201.

Why? The rationale behind the division requirement is that the concept is a "public symbol of the college's dedication to breadth of studies," in the committee's words. But the time has long since passed for this college to reject the notion that it must "symbolize" its commitment to the liberal arts through an illogical policy such as the division requirement. Better that the college's commitment be reflected in a strong faculty

## viewpoint

### Innovation and more for the curriculum

by Jay Sullivan

and an innovative curriculum.

When the CEP asks in Part II of its report (ReAd, Dec. 7) whether the present curriculum for freshmen effectively introduces the entering student to the educational opportunities of both concentrated and distributed studies in the upperclass years, can we ask another question: Why should it? Why should the curriculum be "introduced" to the student; shouldn't the student introduce himself, through his own free choice, to the curriculum? It is the sense of paternalism in the division requirement concept that is so disturbing; for the CEP to organize blocks of knowledge arbitrarily (can knowledge be categorized?) and then charge students to sample each of those blocks works against the concept of freedom of choice which is implicit in the liberal arts education.

The major weakness of the division requirement concept as it stands now is that it forces students into areas where their grasp of the material presented may be weak, but where the pressure of a letter grade is omnipresent. Would the division requirement make more educational sense if the pass-fail option was employed much more widely in the Williams curriculum? The two problems—division requirements and the pass-fail concept—are interrelated, especially if one believes that freer use of the pass-fail concept in the curriculum would encourage students to take courses outside of their normal field. Pass-fail could be employed in a variety of ways; freshman grading could be entirely pass-fail both in the fall and spring semesters, or upperclassmen

could be given a fourth course pass-fail option, to name two possibilities.

These ideas strike fear in the hearts of some Williams faculty members who see the pass-fail concept as just an easy out for some students—a free ride. To argue that pass-fail is a free ride implies a deep mistrust of the motives of those students. Are Williams students simply trying to get a Williams degree as quickly and painlessly as possible? One must hope that the answer is no. One must hope that students here have a desire to learn, not to use their degree as a stepping stone to further achievements.

New division requirements must bring new grading procedures. The CEP would be entirely justified in recommending in its policy paper that the pass-fail option be extended in the freshman year to include all four courses in the fall semester, and perhaps one in the spring semester. The pass-fail option would eliminate grade anxiety, and allow freshman to sample freely—without hesitation—all courses in the curriculum. Too often social science students now get the division requirement "out of the way" by taking courses for non-science majors which are often ridiculously large and equally irrelevant to the student's educational concerns.

The freshman year would then become the testing ground for the pass-fail concept. It deserves such a test. If freshmen still pursue subjects keenly; if registration is more diversified; if faculty members do not feel hindered by the absence of letter grading, then the concept may work. At least faculty

members would be forced—through the descriptive grading procedures which should accompany the pass-fail grade—to honestly comment on a student. A letter grade is inaccurate and misleading; it especially mocks the student-teacher relationship: a student is confronted by a scaled grade and a grade point average which really tell him very little about his professor's attitude towards his work.

Grading at this college often bastardizes intellectual endeavor. Call it the workload, call it academic pressure, call it competition for graduate school, call it what you will: the last three weeks of the fall semester at this college can only be described by any thoughtful person as a disgrace. Have the liberal arts ever been designed to push students to the point of mental exhaustion? Of course not, but one can use no fancy rhetoric (so often used to define the goals of the liberal arts college) to describe the late night study scenes at Williams which are familiar to almost every student.

So if the pass-fail option with descriptive grading succeeds on a limited basis in the freshman year, should a fourth course pass-fail option be extended to the rest of the college? Would students simply ignore their pass-fail course? After another semester at this college in which the students seemed at some points to be worn to one collective frazzle, is there any other choice?

The time for new innovations in the curriculum is at hand. The Williams curriculum has placed many students into the finest graduate schools in the country for many years, but too often that is the yardstick by which this college measures its educational success. The pass-fail, descriptive grading innovation on the freshman level would be a positive step; the CEP could work out the extent to which pass-fail would become a part of the freshman year.

Whatever proposals it may contain, however, the CEP's policy paper at the end of this month will deserve careful reading by every member of this community.

John Chandler, in his induction speech, reflected his fear that a society without liberal learning "will become a society, in Max Weber's words, of 'sensualists without spirit, specialists without heart.'" The CEP might pause before it issues its policy paper to consider if Weber is, tragically, describing many of the students of Williams College.

#### Grains of wheat

"Truly, truly, I say to you, unless a grain of wheat falls into the earth and dies, it remains alone; but if it dies, it bears much fruit."

John 12:24

#### I.

Lying alone, how can he be dead?

And my grandmother,  
can you tell me whom she falls with?

#### II.

His life was something I grasped once  
or twice. We watched the play,  
not knowing what we held. And you,  
you grazed it a few times.

God knows

how he died on that mountain!

A friend's letter stumbled on the word, "a tragedy,  
too fast for us all."

But he died impatiently,  
climbing alone.

#### III.

I once went with him to see *The Glass Menagerie*.

Tennessee Williams  
knew glass two ways only: reaching beautifully into the light  
and falling—

whisked into corners, its narrow facets

cannot be picked up. Glass never breaks twice.

But the play broke again and again over our heads  
its sentimentality

lovely to us then.

#### IV.

And now my grandmother is with us,

her hair cropped white around a face darker each visit  
"like a crazy person", she says.

For the first time she is used to walking slowly.

Behind the door, apologetically  
she coughs her lunch into the sink, washes it down.  
When I ask, she tells me: "I gave up my lunch."

#### V.

From where I stand behind her she has no face  
just an old throat, and tiger-spotted skin  
hanging from the taut thin tendon in her arm.

Her shoulders dart forward and her breasts  
dance. We share a birthday; I have her nose,  
her mouth and eyes.

#### VI.

You've met her. You'll know  
when she dies;

and I write this to you,  
sitting in reach of her.

Suzanna Lang '77

#### Acid tears

Burn long lines  
Into the etchable fleshfaces  
Of the persecuted—prosecuted.  
As the ringed circle of people  
Grows tighter around the neck,  
And the wisps of cigarette smoke  
Curl even more silently  
Toward the darkened ceiling  
To dissipate,  
And beads of sweat  
Form with the rhythm  
Of a ticking timepiece,  
The conversation turns to sunsets  
And philosophy.  
But the salty spoken word  
Still lingers in the wound.  
And in the background  
The drips of a leaky faucet,  
A muffled laugh.

Steve White '77

#### Grandfather and new poem

We sit together, angelic prototypes  
and listen to crickets turn over  
their tiny night engines in the reeds.  
I am intent on you.  
I hear you turn my questions into flesh,  
easily conquered, but I watch your hands  
tell me that you don't know either.  
Your skin is all that has lost in the race for your ascension,  
hanging like a loose resume to your preoccupations,  
and above your neck now rests the final cocoon  
in strands of white hair, from which the insect  
is slowly liberating itself into the night.  
I have folded my wings to sit with you  
after my first flight.  
I'm sure you were as surprised as I  
when out of my shoulders  
there bloomed a head like yours.

Peter L. Kozik





## Review

### A quiet, mellow failure

by Tim Riordan

Mike Allen opened the Williams Coffeehouse Folk and Blues Festival last Wednesday with a variety of acoustic blues of a country nature. He accompanied himself mainly on guitar, occasionally adding mouth harp and adding a final set on piano. Allen was joined on several numbers by Peter Lamson, who supplied rhythm guitar. Lamson took a solo set, performing in a style markedly different from Allen's.

David Durrell, a local guitarist, started off the evening with material ranging from standard folk blues to Leo Kottke instrumentals. Some of the material was familiar to those who had heard Durrell's previous coffeehouse performances, but nevertheless was done well and appreciated by the audience.

Allen followed Durrell and went into some of the country blues on which he made his name. He includes Blind Blake, Lightnin' Hopkins, and Pink Anderson among those who influenced him toward the blues, and Johnny Cash and Hank Williams as early country influences. Although the Cash-Williams influence should have taken him deep into heavy Country-Western territory, this is not the case, perhaps because of the way he uses his voice. His light country style was at its best in Jimmy Driftwood's "Tennessee Stud", which, in spite of some weakness due to sparse instrumentation, was enjoyable.

Allen avoided heavy emphasis on his instruments. He used his slide sparingly and always as a sidelight. Harp work was also subdued. The only point at which instrumentation rose above this level was during the last set of barrelhouse piano tunes, which were very effective.

Lamson played during Allen's break and started off with a number that threw the audience for a loop. The song, Noel Coward's "Jealous", is a turn-of-the-century tract on a less than enlightened love affair. ("I'm jealous of the birdies in the trees . . . I'm even getting jealous of myself.") Though it may have been intended in a semi-serious fashion in its day, this ballad can only be taken as a

novelty number by contemporary audiences. The trouble was that it took the coffeehouse crowd two verses to figure this out, and those two verses were some of the most uncomfortable moments of the evening. Lamson's natural voice is a bit throaty and deep to begin with, so no one caught on when he accentuated it in a mock-crooning style, and in addition to that his appearance on stage was serious if not grave during the beginning of the tune. He finally cracked a smile and the audience was illuminated.

Lamson slowed things down with the tuning fetish so common to folk performers ("just one more time ought to do it") and played several quiet numbers, including a self-composition called "Peonie" which he wrote while rowing around an island he was living on at the time. The song was nice and introspective, but not memorable, and Lamson's voice seemed peculiarly at odds with his material.

The humor and chatter was neither "tasteless" nor "atrocious." It consisted of the usual fare such as, "Waal, I'm from Texas, and when I first came to Boston I thought I was gonna freeze to death . . . One day I was hitchhikin' through Pennsylvania with my girlfriend, when this phosphorescent super-stock Dodge with a buncha' rednecks in it pulled over . . ." Folksy—a little worn—but folksy.

It would be an understatement to say that the crowd was restless. The turnover rate was approaching that of the Attorney General's office by the end of the evening. At one point Allen asked the audience if everyone had "exams or something"—and was greeted by dead silence.

Applause was perfunctory and the performers generated little interplay with the people "listening." This is curious because the pair have generated rave reviews in publications on other campuses and earned standing ovations from packed houses in many of their appearances. This reviewer did not find them electrifying, but perhaps the general atmosphere barred individual enthusiasm.

Could it be that Williams audiences are too sophisticated (or perhaps jaded) to rave over this sort of performance? Did Allen have an off day? (Unlikely; the technical aspects of the show were good.) Or might one propose a trend away from coffeehouse type performances? People on campus have mentioned an antipathy towards the "overly groovy" atmosphere surrounding a coffeehouse, and with good reason in many cases. Nevertheless, it would be nice to believe that we have the capability to peel off our critical veneer once in a while and enjoy a quite mellow evening. Allen and Lamson valiantly attempted to provide such an opportunity—and failed. □

## Preview

### Everything goes as directed

by Martha Williamson

"Take all those show biz superlatives you always hear like 'dynamic personality,' 'a great talent,' 'versatile entertainer,' 'creative showman.' Say them once more with feeling. That's Dan," said a member of Cap and Bells.

The presence of Dan Siretta as director of Cap and Bells' production of "Anything Goes" is giving Williams students the rare opportunity to work with "a real pro." A highly respected New York director and choreographer, Siretta and his assistant Wendy Young are staging the Cole Porter musical comedy at the AMT during Winter Study.

Siretta's greatest success at the moment has been to turn the cast into a cohesive troupe of performers. Adamant about keeping on schedule, Siretta conducts rigorous rehearsals, methodically perfecting one thing before going on to something else. "He commands respect not because he's overpowering or a taskmaster," observed romantic lead Nancy Sailor, "but because he's so talented and charming." "There's a definite sense of humor that comes through in his directing."

Senior Bruce Pollock works closely with Siretta as musical director of the sixteen production numbers in the comedy that requires singing, dancing, and acting skill of the entire cast. "He's excellent at motivating people to do a good job, and is motivated himself to achieve excellence," said Pollock. "He demands each individual to work to his peak of potential every minute. He knows what he wants, he knows what he's doing, and his word is law."

It is law tempered with a great deal of warmth and humor, as many cast and crew members will attest. Occasionally, during rehearsals, Siretta breaks routine by breaking up the rehearsal-harried actors with anecdotes from previous shows, told in real New Yorkese. A sense of humor should come

in handy when one is staging his first college production Siretta insists, however, "I don't treat the cast any differently from the way I would treat a professional cast. I expect the same kind of discipline. I'm not a demanding director, I'll just break their arms if they don't get it right."

Two weeks of intensive rehearsals have prevented Siretta from forming concrete opinions about Williams. He also noted, "The only faculty I've met were in the Faculty Club and they were loaded."

Siretta shares Cap and Bells' enthusiasm for "Anything Goes" and its nostalgic thirties background. "It's the overall concept of the show that's funny," he said. "The situation comedy idea plus the fact that everything is a musical number makes it a hit. It's got the best American score, and there has been no other show with as many popular tunes one right after another. To do a Cole Porter is to do something wonderful."

#### Credits and Credit

"I've been in the theater as long as I can remember," he recalled melodramatically the other afternoon, adding "I've got a memory of about an hour and a half." Siretta studied at Julliard and the School of Performing Arts, gained valuable experience travelling with a USO troupe, and broke into Broadway as the lead dancer in "Fiorello!" His subsequent list of credits reads like a "Variety" directory: Broadway including "Sail Away," "Coco," "Walking Happy", numerous stock companies, films including "On a Clear Day You Can See Forever," "Darling Lily," "Hello Dolly", and television (Ed Sullivan, Bob Hope Specials, Kraft Music Hall). He has most recently directed Ruby Keeler in another successful thirties revival, "No, no 'nanette." "The thirties were the beginning of the American musical comedy. It's real Americana," said Siretta.

"The theater is dying, Broadway is dying, only because the country is in such bad shape. The theater definitely reflects the shape of the country. How do you expect theater to flourish when the country is falling to pieces?" he remarked.

With three more weeks of rehearsal before opening night February 7, production is remarkably ahead of schedule. Dan Siretta and Wendy Young continue to devote an exhausting 12 hours a day to direction and choreography. Siretta requires that same devotion from his cast, and they love it. According to male lead Tom Lockhart, "He's the type of person that people want to please. The whole cast, I think, is dying to make him happy." □



by bob kaus

(This is the first of what will be a continuing column concerned with the state of "contemporary" music—rock-jazz-folk.)

This is the season when any self-respecting critic of the arts hands down his pronouncement on the best of the recently ended year. Thus the past weeks have seen the usual deluge of lists of the ten best films, the ten best television shows, the ten best plays and, perhaps most abundant of all, the ten best albums of 1973.

Unfortunately, all too often lists of the ten best "contemporary" albums come close to being lists of the ten most popular albums. In many cases, this is justified—The Who's new rock epic "Quadrophenia," which appeared on just about every rock critic's list, is certainly a fine album. However, some of the truly best albums of the year get lost in the proverbial shuffle. Until the present vinyl shortage hit the record industry, the output of recordings by new as well as established artists was so huge that it has been virtually impossible to keep up with all music being released. Thus the critic, as well as the consumer, has to be selective in his listening, and is naturally more likely to select a new Who album to listen to than an album by an

unknown group. The big groups thereby get bigger, and the new groups have to fight against tremendous odds to gain an audience. The situation is unfortunate because there have been some tremendous albums released in the past year which have not made it on the ten best lists, but which should not be missed. Following then is my choice not of the ten best albums of 1973, but my choice of the ten albums "Most Deserving of Attention" of the past year's releases—ten of the most underrated, or, more accurately, unrated, albums of 1973.

#### In alphabetical order:

1. Argent—"In Deep" (Epic). The fourth album by this British group formed by ex-Zombies leader Rod Argent. Excelling in vocal harmonies, keyboard work by Argent himself, and skillful use of dynamic contrast, Argent has one of the most distinctive sounds around. Remember the Three Dog Night hit "Liar?" Argent wrote it and did it a lot more powerfully on their first album.

2. Back Door—"Back Door" and "8th Street Nites" (Warner Bros.), both released in 1973. An incredible new trio whose only instrumentation is sax, electric bass, and drums (except for a little flute and piano at rare moments). The bass player (Colin



Hodgkinson) is a master of the instrument, making up for the lack of rhythm and lead guitar by his virtuosity. The sax player (Ron Aspery) and drummer (Tony Hicks), too, are first-rate musicians. This is the Cream of the 70's—incorporating jazz as well as rock elements in superior improvisational music.

3. Chick Corea and Return To Forever—"Hymn of the Seventh Galaxy" (Polydor). Although far from underrated in jazz circles (downbeat magazine readers' poll just voted him jazzman, composer and pianist of the year 1973), Corea and company have yet to receive the mass popularity they deserve. Corea is accompanied here by Stan Clarke on bass, Bill Connors on guitar and Lenny White on percussion, all master musicians and up to Corea's high performance standards. With the Mahavishnu Orchestra apparently out of commission, the time is ripe for Corea's popularity to rise dramatically as he fills the shoes left vacant by McLaughlin's at least temporary exit.

4. Rick Derringer—"All American Boy" (Columbia). Derringer, ex of the McCoys and Johnny Winter And, and presently guitarist with the Edgar Winter Group, has produced what is ultimately one of the most satisfying solid rock albums of 1973. He's finally come out with the material that has been bubbling under the surface for a long time, and the album is a successful mixture of hard rockers and quieter, acoustic tunes, all done tastefully and with skill. Derringer himself excels on vocals and guitar.

5. Focus—"Focus 3" (Sire). Focus is a Dutch band and one of the first and best of the new wave of non-British European bands beginning to break American markets. Featuring Thijs Van Leer on keyboards, flute and vocals and Jan Akkerman on guitar, this band covers a lot of ground with lyrical melody lines and fine jazz and classically-influenced extended pieces. Their summer hit "Hocus-Pocus" is little indication of the true sound of Focus.

6. Genesis—"Selling England By The Pound" (Charisma). 1974 may just be the year when this British band finally reaches superstardom, and this album, which was a late-'73 release, could make the ten best lists a year from now. Lead singer Peter Gabriel is one of the few rock singers to successfully incorporate theatrical concepts of costume and set change with rock. He makes Alice Cooper's attempts look infantile and foolish. The band itself is excellent, reminiscent of Emerson, Lake and Palmer and Yes at points, but with greater attention paid to truly telling a story through narration, song and instrumental music, and greater contrast between soft and loud segments of individual pieces. They are rumored to be the best live act touring today, but if you can't see them, this album and the three preceding it (plus a live album only available as a British import) are excellent substitutes.

7. Greenslade—"Greenslade" (Warner Bros.). This is an unusual group formed by Dave Greenslade, ex of Colosseum (an excellent, now-defunct blues band that had little popularity outside of Europe). Using two keyboard players and no lead guitar, they present a very layered, majestic and intense sound which is unique among the progressive bands.

8. Billy Joel—"Piano Man" (Columbia). With Elton John lost somewhere in the outer reaches of glitter-rock stardom, Billy Joel may well be the piano-man-troubador of the next few years. Elements of Dylan and Jerry Jeff Walker as well as early Elton John can be heard here, but the overall sound is significantly different from all of these. His songs have good stories to tell, and he tells them simply and effectively.

9. Little Feat—"Dixie Chicken" (Warner Bros.). Little Feat, despite the efforts of WMS-WCFM and the raves of rock critics, again wins the award for best band to consistently fail to reach mass popularity. Warner Bros. should be scolded for not giving them more push along the way. This, their third album, is another great one. Still under the expert direction of guitarist Lowell George and keyboards player Bill Payne, the Little Feat brand of rock-country-blues is supplemented here by the new addition of a conga player. If you don't know about this band yet, get a hold of this or their other two albums, all fine recordings.

10. Tempest—"Tempest" (Warner Bros.). Another Colosseum offshoot, this band is the new powerhouse rock group. Their playing is sophisticated and incredibly tight, vocalist Paul Williams sounds as if he has the power to blow holes in brick walls, and the whole thing is driven by founder and leader of the band, drummer extraordinaire Jon Hiseman. This is state-of-the-art rock at its most intense.

If you can get ahold of any of these albums, they're well worth a listen. Certainly there are numerous other performers that also deserve mention in a list such as this, and I'd be glad to hear from anyone who has names to add and suggestions for listening.

Trends are always risky things to try to pin down, but certainly in looking over the list it is evident that there is at least some develop-

ment towards a synthesis of musical forms around a rock base, whether it be the jazz-rock of Chick Corea, the classically-influenced rock of Focus, or the theatre-rock of Genesis. At the same time, the ballads of Billy Joel and the straight-ahead rock and roll of Rick Derringer indicate that more clearly defined categories of rock have not stopped developing, and are still very much on the

scene. While Alice Cooper and the N.Y. Dolls flaunt decadence and sparkle, rock is still progressing as a serious art form. Those who may be thinking that rock is on its way downhill need only to look a little further towards bands and individuals such as those noted above to realize that if anything, rock is only now entering a new, more mature period of growth after a lengthy adolescence. □

## That same slashing style

by Carl Johnson

Roy Eldridge and His Band, a six-piece combo whose manner of playing embraces just about every facet of Traditional Jazz, spread a lot of joy during a four-hour concert sponsored by the Williams All-College Entertainment Committee last Thursday night in Chapin Hall. Although many out-of-towners no doubt were shut off by the weather, it was a well-packed house.

From the moment the 63-year-old leader walked on stage to introduce his sidemen, with his left hand cradling his trumpet and his right hand reposing on an almost non-existent paunch, the audience seemed to sense that here was a serious man radiating great dignity behind that Tiffany smile. With him they call 'little Jazz' up there, what need for shenanigans out front? So there just weren't any!

For a single night's performance it was a treat to be taken on so many detours through what was in fact the Jazz of Yesterday. For devotees of Dixieland, such tunes as "Tin Roof Blues", "Sugar", "Wish I Could Shimmy Like My Sister Kate" and "Rampart Street Parade" (which Eddy Locke introduced with masterful drumming).

In a more restrained vein, Eldridge was in complete control from start to finish on Bunny Berrigan's trademark "I Can't Get Started With You" and "The Man I Love", a tune long associated with Coleman Hawkins. Memories of some of Harlem's best bands of the 30's and 40's were evoked on "Take The 'A' Train", by Duke Ellington.

The Jazz feeling that seeps out of the Eldridge pores became audible whether he was playing on his horn or singing in his whiskey-baritone (readers will please refrain from any pejorative conclusions from that well-intended description). His vocals included "Bloodshot Eyes", "School Days" and a Boy Meets Girl number called "Wineola".

Eldridge played with the same slashing style that made him the dominant trumpet player of the 30's, after Louis Armstrong and before Dizzy Gillespie. He can shriek at the top and growl at the bottom, with scores of in-between sweet notes on every chorus. As with Armstrong, he moves ahead on vibrato... never those marshmallow tones with pinched off high notes so often heard today.

A delightful integration between the bass of Major Holley and the drums of Eddy Locke was sustained throughout, which is understandable when one recalls that they started out together in a high school trio (with

Eldridge's band comprises Mayor Holley, bass; Eddy Locke, drums; Joe Mariani, clarinet; and Sam Katz, piano. Photos, including trombonist Bobby Pratt on the cover, are by Paul Owens.

Tommy Flanagan) in the late 40's. Holley received an ovation for an extended solo during which he conversed with his instrument from start to finish. Locke did a flashy drum solo proving that a percussionist can be tireless without in any way being tasteless.

Sam Katz turned in some noteworthy piano solos, but for the most part played with the detachment typically displayed by men used to playing in noisy night clubs. Bobby Pratt was adequate, but certainly not exciting on trombone. Perhaps he was coming back after a lay-off, or maybe he was just having an off-night?

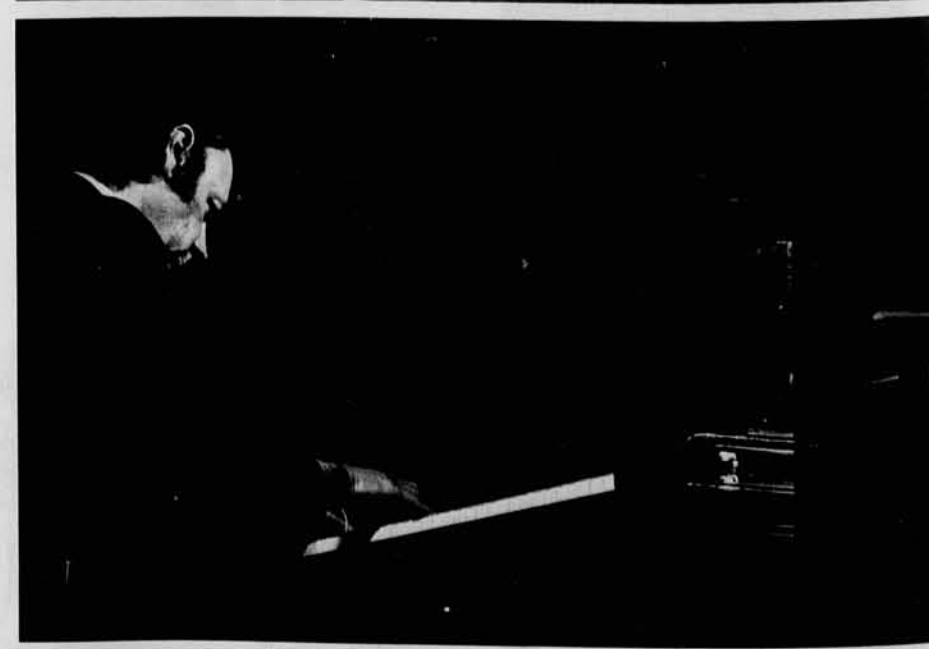
Listeners familiar with real old-time Jazz had a chance to hold their hats over their hearts when Clarinetist Joe Mariani moved up front for rich instrumental and vocal solos of Jelly Roll Morton's classic tribute to all confidence men who ever played the Game of Love: "My Sweet Substitute". He picked his way artfully through the Graveyard of Jazz

... and that isn't exactly easy!

One of the highlights of the evening came after a long but amusingly silly recitatif with Roy Eldridge as Anita O'Day and Roy Eldridge as Roy Eldridge, when the ensemble thundered without warning into an up-beat version of a long-time winner called "Let Me Off Uptown" (perfectly contrived to knock the cobwebs loose from the ceiling of Chapin Hall).

As Roy Eldridge rode back to New York the next day, over roads the weather people described as treacherous, he surely must have been buoyed up by echoes of the previous night's applause. After all, what greater reward is available to a man who has been playing Jazz trumpet for almost 50 years than to encounter rousing acceptance from Young People in an era dominated by the High Finance of Rock?

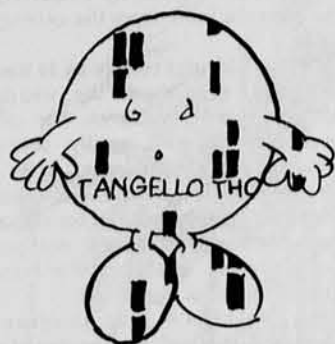
Mr. Johnson's jazz program "From Ragtime to Swing" can be heard on WCFM each Wednesday night from 8 to 9 p.m. □





# CHARIVARI

an oracle of  
the winter study



## A look at the year at Williams through the eyes of the ReAd volume two

The College Council's latest fiasco—the throwing away of thousands of dollars on a rag-bag of gurgling oafs who failed to deliver their cookies anyway—calls for a review of the entertainment tax and of the manner in which the revenue is spent. Taxation is at least a gross inconvenience and at worst a predatory evil. It does not seem to have occurred to anyone how unjust it is to rob those students with good taste, rare though they be, of a few delightful hours of distraction for the sake of thousand-dollar pelvic thrusts. If the A.C.E.C. is so bankrupt of ideas and common sense, if the music it provides is no more exciting than the last convulsions of a thrombotic heart, a plea can be rightly made for its abolition. At least the money could have been spent on champagne.

James Fraser-Darling '73  
in a letter, Feb. 23



It is not the powerful ambitions of men within the Nixon Administration which Magruder points to as the source of the evils of Watergate, however. The former Administration official pins the blame on the public. In Magruder's view, it is the public which spawns presidential arrogance by a blind reverence for the office and the man who occupies it. By contrast, Magruder lauds the Senate Watergate Investigating Committee for a lack of demagoguery. He sees the investigation as a means of taking the politics of the presidency out of the realm of dangerous fantasy.

Dave Grogan '75 on  
Magruder, Oct. 5

The attitudes implied in the editorial are, I find, more frightening than the acknowledged sentimentality. The editorial provides a clear expression of the views of the granola munching, Camp Trail backpack toting youth in America who finds himself a member of that current culture (if, indeed, it can be called such!) which shuns involvement or concern beyond that isolated sphere known as the Individual. In other words, it is manifest has to face conscription and the Vietnam war. These are the attitudes that foster an atmosphere in which such principle-lacking men as Richard M. Nixon thrive.

In sum, the editorial at first appears as merely a harmless effluvia of sentimental frivolity. But it is precisely this frivolity which successfully intimidates independent and defiant thought among the American student class today.

Nico Ponsen '76 in  
a letter, Oct. 19

Yet, to a large extent, Williams College remains an ivory tower of education, devoid of almost any meaningful dialogue. Political activism is virtually non-existent. Students, by and large, seem content to work hard and play hard, and to show little concern for what is happening beyond their ivy-covered walls.

Larry Hyatt '76 in  
a Viewpoint, Oct. 2

The scene afterwards was not quite so ugly as anticipated. Cigarette butts and black spots dotted the mats, but not in such profusion as might have been expected. There were plenty of bottles lying around, but none was broken. No major damage was visible. "Shit," said a grinning and sympathetic security officer. "I've seen worse messes in Chapin Hall."

David Rollert '75 on the  
Loggins and Messina concert,  
April 13



The last ACEC members in the hall saw the real disaster. Broken bottles were on the benches and in front of the stage. Mounds of trash were in the chairs, on the floor, everywhere. The stage was littered with catchup and tape and lemons and used Polaroid flash bulbs.

(All the roadies kept taking pictures for most of the day. When the guitars and the rest of the equipment had been loaded late at night, most of them ran around to make sure that the photo album was on the truck. It was important.)

"Thanks for your help," a sound man said to us.

We looked at the stage.  
"You've got a real mess here," he said.  
It was a mess. Nothing about it was romantic or memorable, like on the cover for the new Neil Young album where a rose is perched on the front of the stage and someone in the background is flashing the peace sign. Just broken bottles and stench.

Reflections on the New  
Riders, Nov. 20

Remember the interview? What could you offer the school? Dance band, debate club, ornithologist society... Well, where the hell are you now? Everyone didn't lie on those applications; some of you didn't make up those activities. But what has happened? Are you buried beneath a work load that occupies all your time? Has your interest waned away to nothing? Did you do all that stuff just to get into here?

Look at the quality of the newspaper. (Look at the quality of this column). We can produce better. Where are the people who so willingly wrote in years gone by? Homogenized... like so much grade A. We all came into here active and anxious to perform. The school gave us the potential for greater freedom for our ideas. We are supposed to have the brains to use it to its fullest advantage.

Most of us breeze through here on the high wind of Academia, working hard, but contributing little to the school as a whole. We act as walking zombies, maleable to the point of no opinion. Like play-dough's republic, we entered rough, unformed and opinionated, we leave molded into those little stars... all the same, but all very pretty.

Mike Rosenblum in a  
Viewpoint, Nov. 13

Just look at some of the things Williams people could be doing at a campus bar: celebrating Little Three titles; toasting new romances; receiving congratulations after winning the College Council presidency; rejoicing over an A paper; seeing old friends again after being away; getting one of these old friends to buy you a drink if you're broke. Not only that—many of us would also like to have a place where you can be with friends after losing a Little Three game, or ending a romance, losing the College Council presidency, or after getting back a C paper. A good campus bar makes the good moments richer, and the hard moments a little easier to take. Williams needs such a social place, and it is within the college's power to do something about it.

Shoot the Dog, Feb. 27

Williams is hardly a Utopia. For some, entrance into the community is very difficult, depending on the degree of one's gregariousness. Structures could be amended: housing, the course load, grades; but Williams is a community of individuals who end up grafted onto an artificial (at times) trunk of interpersonal relationships. Change lies with the individual and as long as the individual reigns supreme, community will fall short of its potential. Because we revel in our individuality we can afford to lament our lack of organic unity. The one may always be a sacrifice of the other. Still, there is much hope and much good now at Williams, the group surmised, but maybe Rudolph was right: we should have started off with a case of beer and taken off from there.

Steve Bosworth '74 on  
"Utopia," Nov. 2

Williams College has invested over \$1 million in a funding corporation now involved in a scandal which The New York Times claims "may yet become one of the biggest financial disasters in modern history."

Equity scandal,  
April 27



Meanwhile, in Williamstown, Chandler succeeds Sawyer, "a hard act to follow" according to the latest Williams Alumni Review. Chandler inherits plans to construct a new library on the campus, and to continue the expansion of the undergraduate enrollment of the College to almost 1,800 students. As he assumes "the formidable challenge of presidential leadership" (in his words), a trustee report notes that "the budget is in balance, the faculty, staff, and campus morale is good, and admissions and alumni support are at an all-time high." Chandler now undertakes the responsibility to maintain this solid picture "because I believe deeply in the commitments which Williams represents so superbly."

On the new  
president, March 13

The induction of John W. Chandler as twelfth president of Williams College proceeded last weekend with elegance and considerable festivity. From the Saturday evening Induction Concert to the Sunday afternoon reception in the Elm Tree House on Mt. Hope Farm, the College celebrated Chandler's new administration in the knowledge that inaugurations do not occur on a predictable four year basis at most small, liberal arts colleges.

On the Chandler  
induction, Oct. 9





Considering the time and hot air devoted to such technicalities, one might think the College Council was drafting the State of the Union Address or considering passage of the Declaration of Independence. One could hardly imagine that such meticulously analyzed guidelines can and will be shelved by a two-thirds vote of the Council if so desired at any point in time. ("At this point in time" has not yet entered the CC vocabulary probably because it uses too few words to state a single idea.)

This is not to say that the CC doesn't know its stuff. In fact, a thorough knowledge of parliamentary procedure seems almost as important to membership as does a major in political economy. It was certainly a relief to all in attendance when Representative Jeff Jacobs assured the Council that a motion to amend the motion took precedence over a motion to end debate on the original motion. If the reader is confused, so was the Council.

Anne Eisenmenger '76 in  
a Comment, Oct. 19

Leaving marijuana plants on window-sills to take in the Williamstown sunshine may not be such a good idea, as several students have found out recently. Following an early spring arrest and a routine dorm inspection during spring vacation, a number of Williams students were asked to dispose of the home-grown weeds.

Other action in the area of drugs took the form of a list of students holding "illegal materials" (i.e. marijuana plants) submitted to the Dean's office by campus security. Although the list was unavailable and no comment would be made as to its length, Dean Andrew Crider did vouch for its existence.

This counter-culture Dean's List was used, according to Crider and several people whose names appeared on it, to inform the offending parties that they were breaking the law and would be subject to arrest should the Williamstown Police obtain search warrants.

"It's been of critical importance the degree to which students are exposing themselves to arrest," explained Crider. "The students' attitude seems to be that the laws of the state of Massachusetts stop at the gates of the College."

On the new style Dean's  
List, April 13

If students are not spending enough time meeting each other on individual rather than stereotyped levels, they are nonetheless obsessed with the idea of small college life. Perhaps the yearning for small college life is just another role one plays. According to Williamstown regulars, however, the tendency to explore the workings of Williams spirits with greater compassion has been increasing of late, and that "humanization" of the campus has been credited ironically with the advent of women on campus.

A gross lack of human sensitivity among many men here was made rather explicit last week. I neither accuse a large percentage of men of having attended or, of those who went, of having enjoyed the activity.

And what grates me is that everyone is screaming that we are workloaded beyond capacity so that we have time neither for old friends or new nor for personal reflection nor for community activity nor for being "people." But when the time is available, a sizeable group (though I am again not accusing most students) spends their "unwind" time in the empty manner described above.

"Human Isms," Sept. 28

But the Riggs fans got noxious from the start. They admitted he looked like a chipmunk, but he would play like a... like a... MAN. And if Billie Jean had monster biceps, she would still play like a girl.

"Give her a sex test!" bellowed a Riggs fan between Tuborgs. Talk of an abortion as a possible reason for forfeiting the Forest Hills match volleyed across the packed suite.

"Give her a sex test!" repeated a Riggs fan between Schlitzes when the King-Riggs vital statistics were flashed on the screen.

One of the few guys in the room rooting for Billie Jean (he was not beloved for it) tried to shut the statisticians up. He wanted to hear the commentary, as unpopular a notion as his support of the woman champ.

"Listen to Rosie—the first Ph.D. tennis player," barked a viewer who had recently lost a tennis match to his host's 16-year old brother. If his sports criticism was more astute than his game, the opposite could be said of Rosemary Casals. Cosell's pro-King assistant in the booth.

"Tell us, Rosemary, what do you mean by tentative?" nasalized Cosell when every other word out of Rosie's mouth was "aggressive" or "tentative." "Tell us, Rosemary, what do you mean by an over shot?" Cosell probed.

"When I say an over shot, I mean she doesn't hit from under the ball," said Rosie.

Rosie had friends in Bryant House. When the defensive Riggs fans could no longer mock Billie Jean, they could dump on Rosie. In fact, she got as much off-color attention as Alice (someone-in-Bryant-House's Alice) did when she phoned in the middle of one of the excruciating ad infinitum match point rallies.

"Alice, speak to me, Alice!"

"Shut up, you... oooh! What a way to go, Riggs! No, you fool! Would you look at that face. Larry, how do you do it!" foamed one of the viewers interested in the game and wondrous of Mr. King's abilities.

Reflections, Sept. 21



Doubtless the greater part of a.s.y.lum's troubles have been caused by the collaborative nature of the enterprise. That so many students should be so devoted to the theatre that they should want to contribute a work of their own is commendable in itself. We can only be disappointed at its failure, yet we must also ask of them this question: How many more Off-Off-Off-Off-Broadway imitations will Williams see before those who should be most concerned with the nature of our theatre program—those directly involved—realize that something is seriously amiss?

Arturo Cavetti '73  
on a.s.y.lum., Feb. 16

The evening might have stood on the music alone, but even that has been diminished. Nothing has been done with the songs. To be more correct, nothing interesting has been done with them. The conception of the rest of the show intrudes even here. The songs have been jazzed up and delivered with uniform pep. They are not allowed to soar. Cole Porter's music is drained of its elegance, cleverness, and feeling and then infused with corn. Most characteristic is the treatment of "Why Shouldn't I?" From the way it is done in Let's Misbehave one would never know that it's about a certain kind of wistfulness that has to do with love.

Willie Tolliver '74 on  
Let's Misbehave, April 20

Freshman Revue is the traditional opener in the critical battleground between Cap and Bells and literary folk; this year "Tartuffe" beat the Revue to the scaffold. But I say let's forget sober criticism of a production which intends nothing more than to be a three-night popular success. No freshman revue is meant to be a critical success. It's in the Cap and Bells hazing laws. Besides, any show that has the cast ecstatic about the review before the opening night party, as is the case of the play within a play of "Oh, Mr. Mills," expects no less in reality.

Andrea Axelrod '75 on the  
Revue, October 26

In regard to the Van Rensselaer House, we regret the loss of a fine piece of architecture unnecessarily. We feel that worthwhile Victorian buildings should be preserved. It seems that little is left of our town's past and that we should maintain buildings of historical and architectural interest whenever possible. We go on record as recommending that this building be allowed to remain as an attractive and useful part of the town's center.

Margaret M. Tkai, President  
Williamstown Art Association  
in a letter April 13

Since returning to Williams in 1950 I have watched the library facilities of the college change from excellent to adequate to annoying to embarrassing. We are now approaching the time when the right word will be scandalous. Any further delay in the building of a new library—on a site and of a design that has now had the benefit of more expertise and study than any other building in the college's history—can only be subversive of the college's scholarly and intellectual life.

I urge the President and Trustees to get on with it.

Frederick Rudolph, professor  
of history, in a letter,  
April 17

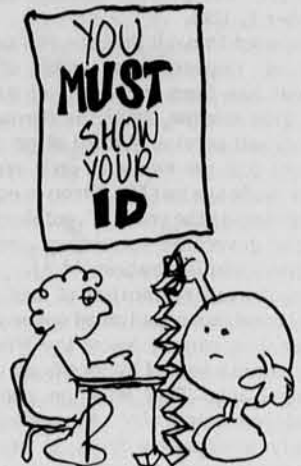
Once more the College menaces the beauty of Williamstown by threatening to tear down a graceful old home which forms a classical background for the most elegant sward and unspoiled vista on campus. In its stead they would erect the worst yet in a series of architectural blunders, a hulking monstrosity, whose cramped machine-gun ports will glower down upon Spring Street. Students will scuttle inside to avoid the hostile exterior, and, as Alice went through the looking glass, they will be lost in a wonderland of windowless reading areas, and bizarre and ill-functioning architectural contrivances.

How pleasant it is now to stroll up Spring Street in the late afternoon and see the sun turn the old bricks gold, russet and vermilion, to watch the light play upon the columns and their shadows lengthen into the knarled, old trees, which will, of course, be bulldozed and burnt on the spot.

Harry William Henry III  
in a Viewpoint, April 27

All these complaints are subjective and aesthetic. Are they fatuous and categorically unjustified? No. When our sensibilities are so anesthetized by our paradigm, pure objectivity, that we refuse to differentiate any longer between the ugly and the beautiful, it is a very real loss. The refusal of the administration and trustees to accept aesthetic arguments as valid is symbolically tragic. Their error will be monumentalized in an ugly monolith whose immense size will force it to have a profoundly negative effect on our environment for many years.

David Rollert '75 on  
the new library, May 5



It was a fitting climax to a season marked by dissension, disappointment, second-guesses, and untimely injuries, all of which were overcome when the Ephs decided to ignore their critics both from within and without and pull together. If one is to pick a turning point in this season, one might point to the late drive in the Bowdoin game five weeks ago that pulled the game out for the Purple. It was this seemingly insignificant 22-15 victory over a decidedly inferior Polar Bear crew that rescued the Ephs from the throes of a two-game tailspin against Rochester and Middlebury and paved the way for a five-game win streak that culminated, so fittingly, on Saturday afternoon. The 1973 Purple may not have been the finest team Coach Bob Odell has ever produced, but they should nonetheless provide him with just as many memories. For, this was a group that started out as 55 very different individuals, 28 of them sophomores, and pulled together when everyone had written them off as an also-ran, when many had begun looking towards next year. Once the Purple began to believe in themselves, as a team, the metamorphosis was complete—they were never to walk off the gridiron with their heads down again.

Dan Daly '76 on Amherst-  
Williams football, Nov. 20

"An institution is the lengthened shadow of one man."

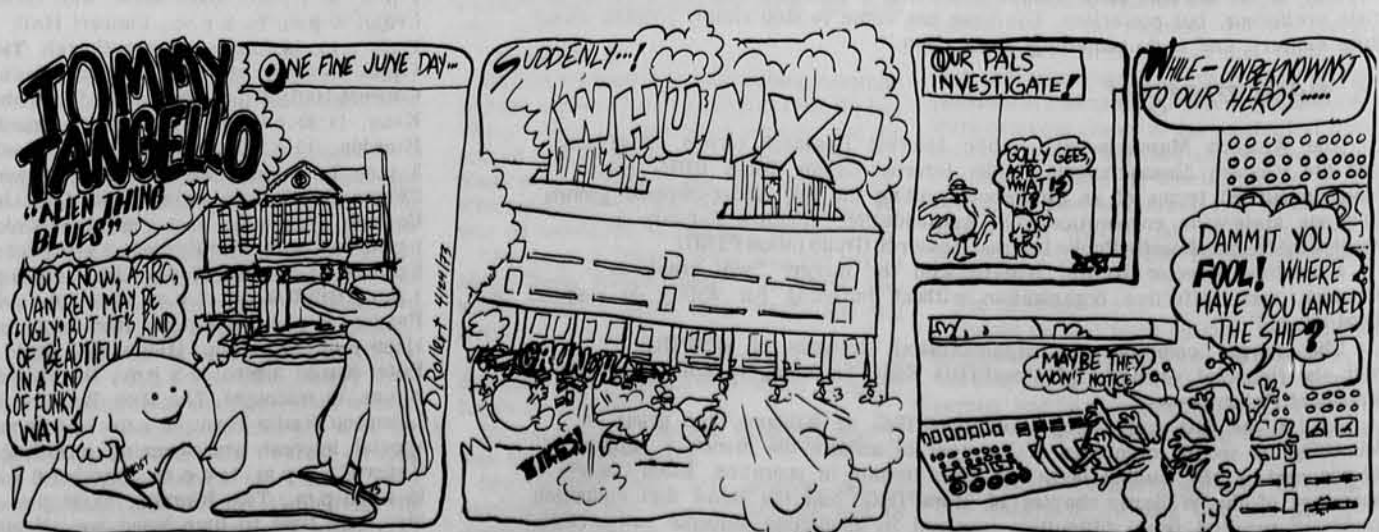
Ralph Waldo Emerson

An era at Williams College is ending. Alex J. Shaw will coach his last basketball team in its final game tomorrow night at 8:00 when the Ephmen face the Lord Jeffs in Lasell Gym. Over the past 24 years Shaw's teams have achieved a record of 298-168. They have won ten Little Three titles, including seven in a row, and have shared six others. He holds a 29-18 edge over Amherst and a 34-14 mark against Wesleyan. Unless Williams receives a bid to the E.C.A.C. tournament, however, Shaw will not reach the coveted plateau of 300 career victories.

Steve Hauge '73 on  
Coach Shaw, March 2

In general, Cavett seems content with his existence. He likes the freedom of his new schedule (he's now on the air only one week per month), and is putting his free time to good use by travelling and writing a book. Yet, he seems to have lost the youthful zeal he had when the Dick Cavett Show premiered in 1969. His role as the witty, intelligent interviewer has ceased to be an enjoyable challenge to him; it has become almost second nature. At times during our talk he seemed to slip back into the T.V. role which he now finds so comfortable. One got the impression that each of his lines had to be witty if only to preserve his image. In fact, he occasionally appeared to switch the roles on us, and often seemed more comfortable when he was asking the questions.

Ellen Causey '76 and Bill  
Temko '76 on Cavett, Oct. 19





# CORRESPONDENCE

## A distinction

To the editors:

The impeachment of President Nixon involves a bill of indictment returned by the House of Representatives; an actual trial by the Senate is for the determination of guilt or innocence. John D. Lofton, Jr. perhaps understands this distinction but one would never guess it after reading his column, reprinted in the *Record Advocate* under the headline "Amherst editorial 'destroyed'" on December 4, 1973.

Lofton would have it that one can not return a bill of impeachment until after the President has been convicted of an actual crime. This narrow, legalistic framework is primarily self-serving. While Lofton correctly points out that the evidence on a number of charges made against Mr. Nixon is equivocal, he is oblivious to the crisis of confidence in the American governmental system created by the current administration.

Prerequisite to a restoration of confidence is impeachment, not a continued cover-up. Then and only then can we know the President's precise role in a host of hypocritical, deceitful and illegal acts. That was the point of an editorial endorsed by 84 college and university newspapers from 29 states (including the *Record Advocate*) and calling for the impeachment of the President.

It is not surprising that a conservative columnist who currently draws a salary from the Republican party and who is known for his unyielding support of Richard Nixon should lambast such efforts. That we made his job easy—through a combination of Lofton's misrepresentations and our misunderstanding of the totally political context of our conversations with him—is regrettable, for it damages the credibility of the entire national student editorial campaign. Many of the exchanges which he cites should never have occurred.

"The weeks ahead could represent either the redemption of American democracy or the prologue to its collapse," the editorial concludes. Over the last few months, the President has become no less impeachable. Members of the House fail to act at the nation's peril.

Robert Steinbrook  
Chairman

Robert McCartney  
Staff Editor

the Amherst STUDENT  
Amherst College

## Eat it not

Agricultural fieldworkers are well known to be among the most impoverished groups in the country. Until the United Farmworkers Union was formed they did not even have

access to water or toilets near the fields where they worked. Diseases, low average life span, and practically no education are common to these workers. The United Farmworkers Union (UFW) is engaged in a struggle for recognition from the agricultural industry, as a representative of the fieldworkers. As many of you know, this union, which is led by Cesar Chavez, has called for a boycott of all non-UFW iceberg lettuce, table grapes and of Gallo wine.

We are a group of Williams' students who held the conviction that the UFW should be supported in its efforts because it best represents the interests of the fieldworkers. Presently the growers have signed most of their contracts with the Teamsters Union, which has unfairly entered the fields this past year. The Teamsters, unlike the UFW, have not been organized by the fieldworkers themselves, and do not represent their interests.

We would like your help in supporting the boycott which is the UFW's only remaining weapon in their struggle for survival. Williams College consumes enormous quantities of lettuce every day, most of which is non-UFW lettuce. If enough students at Williams participate in this boycott, the college may institute a policy of only ordering union lettuce or lettuce substitutes. Even if this does not occur—substantial numbers of students not eating lettuce will mean that the college will order less lettuce. In either case a successful student boycott of lettuce will help the farmworkers.

We have already made efforts to change college food policy in this area, however, none of these efforts will have any effect unless we have proof of wide student support. This proof must come from all of us—

PLEASE DON'T EAT LETTUCE!

Jim Specht  
Polly Smith  
Colin Ewing  
Paul & Rosalie Anders  
15 Maple St., Wmst.  
Ginny Long

Ken Kessel  
Doug Amith  
Patrick Perry  
Bob Stacey  
Ellen Oxfield  
Mike Lucow

## Useless slur

To the editors:

I would like to thank Dan Daly for the excellent article he wrote on the Amherst game. As a former Sports Editor of the pre-merger *Record*, I am pleased to see that despite three successive wins over the Jeffs there is none of the nonchalance that would accompany a win over Tufts or Wesleyan.

Since my return to Michigan after graduation, I have renewed my allegiance to University of Michigan football and have thus been able to compare first-hand the small college and large college games. With this background, I must take exception to Dan's characterization of Michigan-Ohio State as "jock school vs. jock school."

The dilemma of the small college fan is that while on the one hand he appreciates the unique atmosphere of the small college game, he must also accept the fact that this advantage comes at the expense of playing in the big leagues and also at the expense of any significant recognition for his team. Since any real fan carries a personal identification with his teams, this latter fact can be hard to swallow. It sometimes seems as though one's efforts are going unrewarded.

To counter this, the small college fan seeks satisfaction in the assumption that his team's players as individuals are superior to the simple "jocks" who play at the larger schools. The logic involved is that while the small college team would be badly beaten by the "jock schools" on the field, the former team would score stunning victories in the courtroom, boardroom and operating theater. This somehow gives the small college fan the impression that his game is actually more significant than the battles which will determine the national championship.

The point is that neither game is any more significant than the other and it's too bad that Dan felt he had to downgrade Michigan-Ohio State to justify the enthusiasm of a group of people for a lower caliber but equally-fought contest. This does a real injustice to a Michigan team which played superior football under intensely emotional conditions and with a great deal more involvement than the term "jock" would imply.

The value of any football game lies in the excitement and emotion that it generates among the players and the fans whether it is played on Weston Field in Williamstown or in Michigan Stadium in Ann Arbor. The two "best" games I have ever seen played were Williams-Amherst in 1971 and Michigan-Ohio State in 1973.

I am sorry Dan had to mar an otherwise terrific article with this useless slur.

Sincerely,  
James S. Todd '72

## Coming together

To the editors:

European and Asian nations have frequently accused the United States of having an inadequate understanding of history; of acting in the present without regard to the lessons and precedents of the past. Now, as the energy crisis threatens to seriously disrupt the workings of the American economy, it is time to take this criticism to heart. Particularly, we must begin within our own community, Williams College. Some measures, such as lowering the temperature in the school buildings, have already been employed, but more must be done to guarantee our existence, and so it is now that we must turn to the lessons of the past.

We are fortunate, in this instance, for Williams has not disregarded entirely the

lessons that our founders and previous mentors have handed down to us. Our heritage has aided us in other situations, and again it offers a solution. The historical precedent to which we are referring is "bundling," an idea not new to Williamstown. During the Revolutionary War, a Lt. Anbury of the British Army was passing through Williamstown. In a letter written in "Cambridge, New England" on November 20, 1777, Lt. Anbury recalled his stay in the Berkshire Valley:

"The night before we came to this town (Williamstown), being quartered at a small log hut, I was convinced of how innocent a view the Americans look upon that indelicate custom they call *bundling*. . . There being only two beds in the house, I inquired which I was to sleep in, when the old woman replied . . . 'Mr. Ensign, our Jonathan and I will sleep in this, and our Jemina and you shall sleep in that.' I was much astonished at the proposal, and offered to sit up the night, when Jonathan immediately replied: 'Oh, la! Mr. Ensign, you won't be the first man our Jemina has bundled with, will it Jemina?' . . . I thought of that. I thought of more besides—to struggle with the passions of nature; to clasp Jemina in my arms—to what? you'll ask—why, to do—nothing!" (This, and all other quotations, from Henry Stiles' *Bundling: Its Origin, Progress and Decline*)

Thus, the past does offer a solution to our present problem. By returning to this innocent and reputable American tradition we can endure the hardships of this winter. Bundling would enable one-third of our dorms to be closed at night, and the heat in them turned off. And in the occupied dorms the temperature could be lowered, for God-given body heat can replace artificial substitutes. The saving in fuel is obvious. Initially, we may experience some difficulty in finding the proper bundling partners but, trusting the intelligence and resourcefulness of our faculty and administration, and a spirit of self-sacrifice and dedication among the students, all difficulties can be overcome. The result will be survival for our College in the midst of adversity and the unification of the student body as we come together to protect our common interests. In closing:

"Let coat and shift be turned adrift

And breeches take their flight

An honest man and woman can

Lie quiet all the night . . .

Since in bed a man and maid

Can bundle and be chaste;

It doth no good to burn up wood

It is a needless waste . . .

Now unto those who do oppose

The bundling trade, I say,

Perhaps there's more got on the floor

Than any other way."

Sincerely yours,  
James Gilliland and  
unnamed collaborator

# fsnewsbriefsnewsbriefsnewsbriefsne

## A voice for the vociferous

Donald Clark '76 has officially announced his intention to run for the Presidency of the Williams College Council this February. Clark, who resides in Currier Hall and is affiliated with Fitch House, thus becomes the first sophomore in recent memory to seek the Council leadership. "Many of this college's resources—academic, social, and political—are being wastefully allocated," Clark notes. "Innovations and changes which a clear majority of the student body desires are being overlooked. Important minorities remain vociferous, but powerless. The time has come to stop simply griping about these matters, and to do something about them."

## A new merger

The Western Massachusetts Public Interest Research Group (WMPiRG) and the Eastern Massachusetts Public Interest Group (Mass PIRG East) have announced terms of an agreement uniting the two Nader-inspired groups into one state-wide corporation. The consolidation, effective January 1, creates the Massachusetts Public Interest Research Group (Mass PIRG).

Executive Director Ronald Bogard said the merger "will create a stronger, more effective organization without forfeiting our ability to respond to local issues."

The merger combines the organizational strengths of WMPiRG with the financial strengths of MassPIRG East, according to Williams' PIRG President Peter Peyser.

As for the financial strength of MassPIRG at Williams, the group is launching its second campaign of the year to acquire the monetary support of 50 per cent of the student body and thus remain in operation. Ellen Causey, secretary of the Williams chapter of MassPIRG, told the *ReAd* that collection problems resulted from difficulties involved in contacting students rather than lack of student interest or concern.

## Chandler to appear

President Chandler will appear in Jesup Hall on January 22 at 7:30 p.m. to answer questions about Williams.

## Listen my children and you shall hear

The program schedule for WMS-WCFM (650 AM, and 91.9 FM Stereo) over the next few weeks looks like this: **Monday:** 10 a.m. to 1 p.m., Matt Fishbein; 1 p.m. to 3 p.m., good music with Gene Program; 3 p.m. to 6 p.m., Carla Craig; 6 p.m. to 8 p.m., Concert Hall; 8 p.m. to 11:30 p.m., Hiram Brett; 11:30 p.m. to 2 a.m., Nancy Contel; **Tuesday:** 10 a.m. to 1 p.m., Hiram Brett; 1 p.m. to 3 p.m., Chip Spencer; 3 p.m. to 6 p.m., Dana Perlstein; 6 p.m. to 8 p.m., Concert Hall; 8 p.m. to 9 p.m., "The Music of . . ."; 9 p.m. to 11:30 p.m., Bob Kaus; 11:30 p.m. to 2 a.m., Stan Sneath; **Wednesday:** 7 a.m. to 10 a.m., Tim Riordan; 10 a.m. to 1 p.m., Otis Saunders; 1 p.m. to 3 p.m., Ron Adams; 3 p.m. to 6 p.m., Wayne Lilley; 6 p.m. to 8 p.m., Ken Goode; 8 p.m. to 9 p.m., "From Ragtime to Swing" with Carl Johnson; 9 p.m. to 11:30 p.m., Charlie Carroll; 11:30 p.m. to 2 a.m., Tom Cole; **Thursday:** 10 a.m. to 1 p.m., Steve White; 1 p.m. to 3 p.m., Jim Ferrell; 3 p.m. to 6 p.m., Tim Riordan; 6 p.m. to 8 p.m., Ray Lee; 8 p.m. to 11:30 p.m., Wayne Lilley; 11:30 p.m. to 2 a.m., Jay Sullivan; **Friday:** 10 a.m. to 1 p.m., Bill Goodell; 1 p.m. to 3 p.m., John Latz; 3 p.m. to 6 p.m., Peter Peyser; 6 p.m. to 9 p.m., Ron Adams; 9 p.m. to 11:30 p.m., Evening Music; 11:30 p.m. to 3 a.m., Oldies with Todd Wehner; **Saturday:** 1 p.m. to 3 p.m., Peter Kozik; 3 p.m. to 5 p.m., Dave Studemund; 5 p.m. to 9 p.m., Ray Lee; 9 p.m. to midnight, The Rick Beltaire Show; midnight to 1 a.m., The National Lampoon Radio Hour; 1 a.m. to 3 a.m., Bill Northrup; **Sunday:** 1 p.m. to 4 p.m., special interest programming including "Russian Spoken Here" and "WMPiRG Reports"; 4 p.m. to 6 p.m., Dombo; 6 p.m. to 8 p.m., Doug Miller; 8 p.m. to 11:30 p.m., Tim Riordan; 11:30 p.m. to 2 a.m., Debbie Gould. WCFM will also from time to time bring you all night radio with such noted personalities as Jake the "Night Owl" Prescott and Casey Jones with his Railroadin' crew.



"We're in the right ball park," said Williamstown Chief of Police Joseph Zoito, who thinks that Mark Hopkins' "Log" on lower Spring Street, still hidden behind its misleading Alumni House sign, "has a pretty good system."

Asked for his opinion on the operation of the Log since it opened on Nov. 26, the Chief said, "I wasn't too happy to have it there in the first place," but he added that he will live with it and cannot see too many future problems.

Noting that he is certainly in a position to know, Zoito said he felt that Williams students on Spring Street are generally well behaved. Although Zoito could recall a recent incident in which vulgar language flew between a Spring Street resident and students below on the street, Zoito added that he has usually found the students involved very apologetic for their behavior.

"We definitely have complaints because of the Log," Zoito explained, "the people who complain don't like noise at 1 in the morning. Some of them have to get up and go to work." However, breaking up the "hollering and hooting" on Spring Street seemed to present more of a problem when the Log first opened last fall, than at present, according to Zoito.

Williamstown police routinely patrol Spring Street while the Log is open, and, even though his force is short of help, Zoito said, there have been no problems in keeping the noise down. Zoito does feel, however, that there is a problem with students waiting outside on the street to get into the Log when it is crowded.

Angus Laird, manager of the Log, described his job as "tying together all the loose ends." He admitted there is a noise problem outside the Log. "People have been pretty noisy, especially at closing hours."

If everyone pitched in and didn't go screaming and hollering up the street, there would be fewer complaints. It is apparent that few students realize that nearly all second and third floor stories on Spring Street

## Spring Street's new pub: Success - so far

by Charles Janson

buildings have residents, above Ken's Market, Geoff's and the Danforth block. One Williams security officer estimated that there may be more than 50 such residents on Spring Street. Laird explained that Spring Street residents usually complain because it is difficult to sleep, and he sympathizes with their complaints. "By the time you're 18 you've got to have some responsibility," said Laird.

Students tramping down Spring Street to avoid snow on the sidewalks also present more than a problem of noise warned Laird. "Six or seven students walking in the middle of the street might get themselves hit." Laird said the Williamstown police are concerned that a car careening down the street or tearing around a corner might finish off a group of students. Laird also indicated that rowdiness on side streets presented another major problem in itself.

A Williams Security officer has been on 'Log duty' every night during closing hours

since the Log has been open. "We are trying to uphold our part of the bargain," said Laird. "Williams security are not present to intimidate people, but to influence them to be courteous." Laird felt that it was probably more pleasant for Williams students to face college security anyway.

Laird warned students, however, that there is still opposition to the Log from residents. "Those who were most opposed to the Log probably still are," said Laird, "but those who were simply not sure about it in the first place are the people we are trying to convince." Laird stated the selectmen did have the confidence to issue the college a license and cautioned, "If the Log can't be controlled, then it will go down."

Fire regulations at the Log list capacity in the high 200's according to Laird, although he has found that even with a crowd of 200 to 225, "there's no cram for space." Turnover on a busy Winter Study weeknight may range from 300 to 400 students. On a good Saturday

night 500 consumers may pass through the doors of the Log. According to Laird, some come early and leave. Others stay late and stagger home. Laird believes the Log rounds out the social activities at Williams. The greatest influx occurs around 10 p.m. when students may be leaving other activities on campus, movies or intramurals.

"Personally I haven't had any complaints about the Log," said Acting Dean Andrew Crider. "It seems to be going very well." "Although we did have kind of a struggle getting the license for the Log," Crider expressed no fears for the future, and noted that students appeared pretty responsible.

Will the Log pull a profit? There are a number of capital expenses that have yet to be paid off, but Crider thinks the Log will show a profit at the end of the year. Williams Business Manager, Shane Riorden predicted, "We don't really know yet, but it looks pretty good. We're still feeling our way—is the Log an initial novelty that will wear off, or will it become regularly popular?"

"We wondered whether it would be a loser," said Riorden. Extraordinary expenses caused doubt at the outset. Williams pays \$100 a week in taxes on the Log, and had to meet strict conditions to get its license for beer and wine. Conversation, intellectual or not must fill the background at the Log. According to the charter there can be no paid live entertainment, and a juke box or electronic music would not be legitimate.

However, the Log Committee thinks its venture will succeed. "The longer we last, the longer we will last," said Riorden. Riorden also spoke of, "complementary competition between the Snack Bar and the Log." Keeping their eyes on both Snack Bar and Log, the Committee hopes to find the line on student preferences and patterns.

And there is even talk of a new sign. A silhouette of Mark Hopkins and his log for the Log.

## Pro-life or anti- abortion?

by Susan Kay

"In the nine wars and 198 years since 1775, there have been 667,286 American battle deaths. In 1972 alone, 600,000 American babies were killed by abortion. More than a murder-a-minute for each of the 525,600 minutes in the year..." So began one of the handouts at the organizational meeting of the National Youth Pro-Life Coalition on Jan. 8. The meeting was well publicized, with announcements in every building; yet only 25 people attended, with only 20 of these being Williams students.

The meeting began with two slide presentations which paralleled the plight of the fetus to that of the Indian at Wounded Knee, the White Man's stance depicted as similar to that of the pro-abortionists: "If you dehumanize a group, you can do with them what you will..." Abortion was compared to the Nazi persecutions ("the new holocaust"): the pro-abortionists and anti-involvement advocates saying, "We have no right to impose our morality on them" and the logic of the pro-abortion Court ruling to the Dred Scott decision: "A man has a right to do what he wants with his property—A woman has a right to do what she wants with her body..." The Pro-Lifers claim that the entire fallacy of our new morality is encompassed in Snoopy's remark, "It doesn't matter what you believe so long as you're sincere."

Following the slides was a talk on the biological aspects of pregnancy and embryology. It was continually stressed that each fetus is, from conception, a unique individual determined by the 46 chromosomes he inherits. This individual will never exist again—he is different from every other person in the world.

The Supreme Court ruled that a fetus could be aborted until 28 weeks after conception; therefore, a fetus is not a person until it reaches that age. Slides were shown of babies who were born before the 28 weeks and are still alive after three years.

Panel members explained various methods of abortion. It was noted that the "suction" method was developed in Red China and "salt poisoning" in Nazi Germany.

Greg Walsh, coordinator of the Williams organization concluded the presentations. He began with a dissertation on the "humaneness" of the fetus. Once people consider the fetus to be human, they are compelled to feel for it. People dehumanize the fetus in their own minds to rationalize abortion; this, he claims, was the mentality of Nazi Germany, which dehumanized the Jews to reconcile their extermination.

Walsh continued with an expose regarding the old and new ethics regarding life. The old ethic recognizes the intrinsic equal value of all lives. The new ethic espouses quality of life: there is more to life than existence. An extension of this new ethic in regard to parenthood and abortion is that those who exist determine who will exist. Abortion of an unwanted or defective child could be reconciled with the quality of life view, according to Walsh.

Walsh then quoted research evidence that the defective child lives a happy life. When interviewed, defective people claimed to have happy lives; therefore, why should they be aborted? asked Walsh.

The new ethic is an outgrowth of the Indo-European warrior culture, as is capitalism. The old ethic is a growth of the Sumerian culture which protected the weak from the strong and "people with one shekel from people with sixty shekels," according to Walsh. It is the antithesis of social Darwinism. The pro-life group desires a return to the old ethic.

## more CC

from page one

topics as humanistic psychology, clinical psychology and industrial psychology. It also plans to sponsor a college-wide program on forensic psychiatry.

The new Provost's Advisory Committee is composed of one student each from the Committee on Undergraduate Life, the Committee on Educational Policy, the Admissions Committee and the College Council in addition to several faculty members. The College Council appointment was postponed until after all-college elections in February. The appointments of Ellen Oxfeld (CEP), Mike Rosten (CUL) and Bob Stacey (Admissions Committee) were approved without dissent. The committee is charged with the responsibility to advise the Provost on long range investments which the College may choose to undertake. It may also advise the Provost on new building projects which may begin towards the end of this decade.

Other CC discussion centered around the forthcoming "major policy paper" by the CEP. Committee member Rusty Day outlined three areas of major concern: the content of the major, the current nature of final exams, and the structure of the division requirement and the grading system. This policy paper will draw on the committee's already completed historical analysis (ReAd, Dec. 7) in order to recommend substantive changes in

the curriculum.

Some have speculated that the committee will reorganize the divisions and redefine the division requirement or recommend that courses taken during the freshman year be graded on a pass-fail basis.

Through the efforts of the College Council, President Chandler will be available in Jesup Hall on Jan. 22 at 7:30 p.m. to answer questions from students about Williams.

## Stifle the yawn

## Picture in the mind

by Angus Hardy

He finished dinner that night with the same feeling that had haunted him so many times before: he would have to know her. There were only three things that he knew about her: she was an upperclassman, he loved her, and she didn't know who he was. But he doesn't give up on his dreams that easily, even now.

He went to Bronfman because he knew she'd be there, and she was reading on one of the couches. He went over and sat at her feet, trying to look noncommittal while opening a book. He hoped he was being just a little forward, because that's his style. He said "hi" to her.

"What? Oh, hi." He had succeeded in establishing common ground, but she hadn't smiled at him. He has always been a perceptive person, and he sensed that his first approach had failed. His mind was working at that accelerated pace which it achieves when under great stress. He was no newcomer to this type of maneuver. "Uh, I saw in 'What's What' that you have a sister here. That's really interesting, you know. I have a sister, too." Maybe she dug irony.

"Yeah, right. It's also weird how people of different ages often have attained different levels of maturity."

He wasn't sure what she meant by that. It was reassuring, though.

She leaned over and pointed out a paragraph in her book to him. He was to remember it later as, "Thus, all knowledge is either Trivial or Non-Trivial. Trivial denotes

classified knowledge, or things that one or more persons are cognizant of. The Non-Trivial Class is Love."

He reread it while breathing moist air onto her knee. He realized her pants would soon smell like beer, but she'd have to accept all of him, or reject him.

They gazed into each other's eyes. She seemed to be looking for something, something only he could have. She wanted to say that she had seen him before, but didn't. There are always too many things left unsaid.

They both remained still as the blood pounded in his knuckles which were sensuously pressing against her clogs. They felt enraptured in the moment. Infinity merged with Eternity in Bronfman that night, as it does only when young lovers embark on their passionate and spiritual journey. Their souls were drawing closer in the existential womb between them. They had almost reached the Platonic Nirvana of Mortals when it happened. She had no control over it, he knew; and it was entirely out of her powers to prevent it, but she did it and he couldn't forgive her.

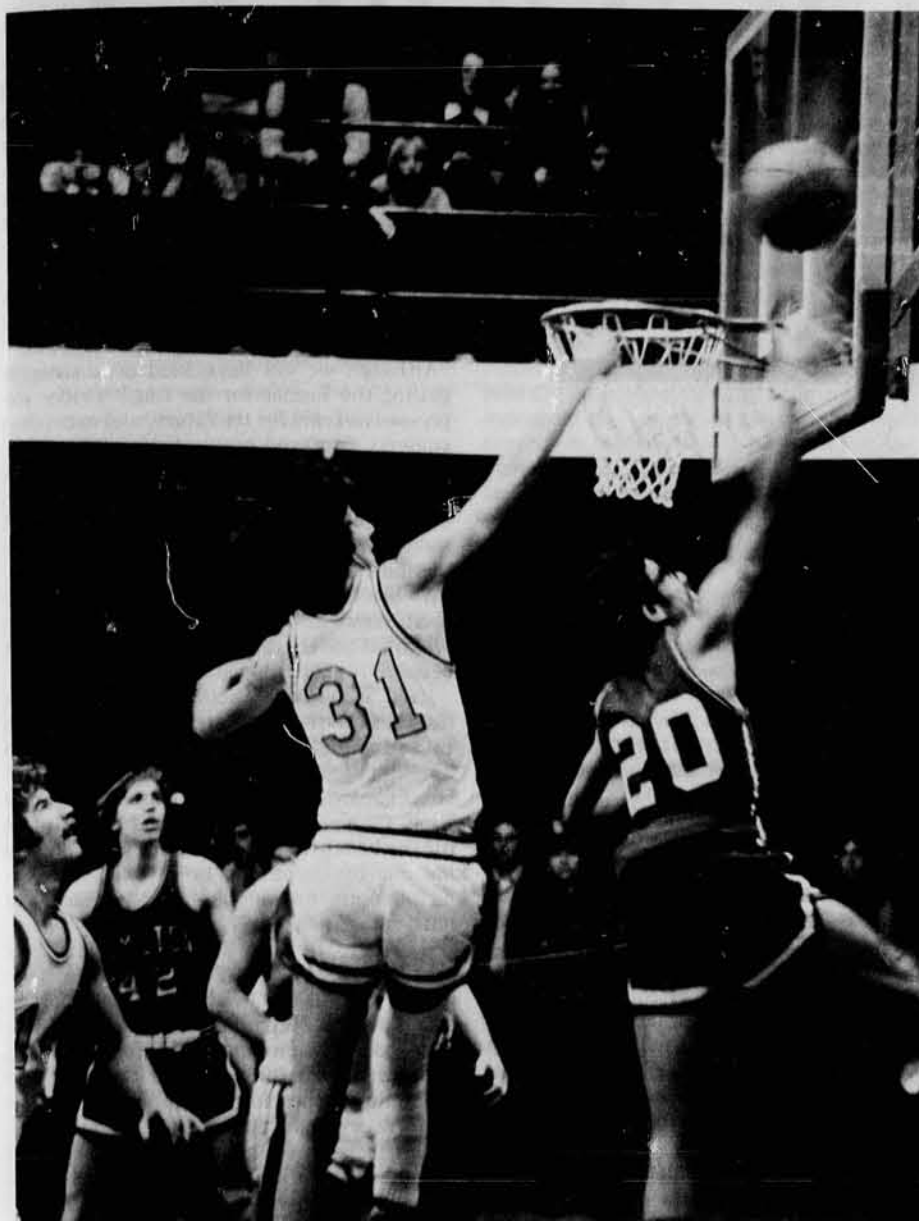
She blinked. He got up and went outside. The cold air formed wind currents below the full moon. He felt sad, but he knew that he was a different person; and he thought about that for a while. He saw the silhouette of a dog trotting across the Quad.

"Jesus, there ought to be a law," he thought. The images of the dog and the girl were hopelessly confused in his mind, but he knew that they both should be shot.





# SPORTS



Harry Sheehy battles Hamilton forward Pedro Garcia during last week's Eph victory in Lusell gym. [photo by Mike Maass]

## B-Ball enters Springfield tilt at 4-3

by Dan Daly

Williams College basketball moves into full swing during January and Curt Tong's formidable quintet appears ready to make a run at yet another Little Three championship.

The Ephs sport a deceptive 4-3 record—two of the losses were by a combined total of five points and came against some of the toughest competition New England college basketball has to offer. With the traditionally rugged early contests now behind them (Williams was 3-4 at this point last year and went on to a 15-9 season), the Purple have shown they can play with anybody and a return engagement in the ECAC Division II playoffs is certainly within reach.

While most of Williams College was either cramming for exams or home for the holidays, Eph hoopsters were involved in four critical contests.

Tufts' Jumbos, two-time conquerors of the Purple in 1972-73, furnished the opposition in December 7's tilt and the eager Ephs made amends for last season's failures by thumping the visitors, 103-92.

Williams' balance and overall depth played a pivotal role in this fast-paced contest as Harry Sheehy (31), Mark Carter (21), Bob Patterson (15), and Fred Dittman (11) all hit for double figures. With Les Ellison, Patterson, and Mike Rosten ruling the boards, the Ephs jumped out to a 54-41 halftime edge and were never headed. Rosten filled in admirably for the foul-ridden Ellison and unsung junior forward Dave Fainer pumped through a pair of two-pointers midway through the second half to help thwart a Tufts comeback bid. Superb outside shooting by the homesters and timely defense made the difference in a fiercely-contested, well played game.

Brandeis was next on tap and the un-

defeated Judges trimmed the Purple, 90-87 in another superbly-played heart-stopper. Excellent board work by the visitors and some excellent outside shooting deprived the Ephs of a choice victory against a highly-touted Brandeis squad. Once again, Harry Sheehy (24 points), Mark Carter, Bob Patterson, and Les Ellison came up with outstanding efforts, but an effective freeze in the waning moments of the game and clutch foul shooting by the judges enabled them to escape with the win.

After a brief vacation, Williams returned to the hardwood December 28-29 in the Annville-Cleonia Jaycee Invitational Basketball Tournament in Annville, Pa. In the opening round, the Ephs defeated host Lebanon Valley College, 81-69, snapping the Flying Dutchmen's 29-game home court winning streak. The "rusty" Williams five played a very sluggish game and were fortunate their opponents (20-4 in 1972-73) were also having an off night. Sparked by the excellent defensive play of Regan Miller and Bob Patterson, the Purple were able to gradually pull away from the Flying Dutchmen after leading by only three at the half. Harry Sheehy led all Eph scorers with 25 points.

The following night, the Ephmen played their worst game of the season, falling to a hustling Albright quintet, 81-61. Victimized by poor outside shooting, the Purple were never in the game, and most of the overflow crowd of 18 left early. Albright backcourt stars Paul Mellini and Ray Ricketts scored easily and often and the dazed Ephs failed to threaten their adversaries the entire game. Sheehy topped the Purple with 21 points while Patterson and Miller were named to the all-tourney team.

The Ephs restored some of their damaged pride against a visiting Hamilton quintet, racing past the visitors, 88-76. Williams streaked to a 15-4 lead in this one and, after the visitors pulled ahead at the 12 minute mark, came back behind the hot hand of Fred Dittman to take a 45-42 halftime lead. The Continentals' 5-9 guard Mark Badger was able to keep his mates in contention with 18 first half points, mostly on long-range jumpers. But, in the second half, the Purple contained the junior sharp-shooter, who could have sued for non-support. With Harry Sheehy scorching the nets for 31 points and Bob Patterson and Les Ellison turning in their customary steady floor games, the Ephs steadily pulled away from their counterparts to win convincingly.

In the early going the Purple have shown the explosiveness, maturity, quickness, and confidence of a big winner. Curt Tong indicated during the preseason that the Ephs were capable of being "as good as they want to be." If these first seven games are any indication, it would seem that the Purple are not willing to settle for second best. But then, neither is Springfield, early season conqueror of Harvard and a rugged team in its own right. Something has to give Wednesday night when these two traditional rivals go at it. It shapes up as quite a contest and could go a long way in deciding just how far the Ephs will go this year. How can you possibly pass it up? See you there.

## Matmen squashed in tri-meet

The Williams wrestling squad journeyed to Springfield, Massachusetts last weekend in search of vengeance for the pre-exam-period thrashing they suffered at the hands of Albany State, but returned empty-handed. In the Albany match, only one purple grappler emerged with a victory; Dick Rhodes pinned his capital-district opponent. Peter Gerra provided the only other bright spot in the meet for the Ephs when he turned in an impressive, nearly-victorious effort against a New York State champion at heavyweight.

This weekend's tri-meet with M.I.T. and Springfield College at Springfield produced little more for Ephmen to cheer about. The Ephs amassed only two team points against Springfield and nine against M.I.T. Purple heavyweight Harry Jackson earned a draw with his Springfield opponent, who was a New England college champion last season, and handily decided his M.I.T. adversary.

Jeff May, the Ephs' freshman 177-pounder, and co-captain Gene Frogale were the only other two purple matmen to register victories at Springfield.

The grapplers' losses to M.I.T. and Springfield, however, as co-captain Hardy Coleman observed in the drug-like haze of post-match conversation, "must be placed in proper perspective. These two teams," he continued, "are not run-of-the-mill competitors. They finished second and first respectively in last year's New England Tournament. Springfield fared well against Penn State, a national wrestling power. They're the toughest wrestlers we'll meet all year."

This Saturday the Williams matmen, now benefiting from the conditioning bonus of double workout sessions, will travel east to meet W.P.I. After this weekend's combat training in Springfield, the trip should be something of a cake-walk.

If you smoke remember this: people who do are trying to find out what they want to be. It is difficult. Take care of yourself. Use your body. Think about what you like to do. To do is to be.

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## Harriers romp by Hamilton, Westfield St.

Trampling over pre-season predictions Coach Dick Farley's track team rolled over Westfield State and Hamilton by a 73-36-31 margin in their first encounter of the year. The victory was halfway predicted and halfway hoped for, but was seen as a triumph of the Eph depth on the track over the deficiencies in the field. Instead Williams won five of the six field events and the thinclads had a 22 point margin before the first gun was fired.

Carmen Pallidino began the fireworks by tossing the 35 pound weight 40' 11 1/2" for a college record and first, with Richard Remmer and Ed LaPine picking up an uncontested third and fourth. The shotput saw only Purple weightmen with freshman Remmer winning at 43' 11 1/2" with Palladino and LaPine padding the score.

Scott Perry won the long jump, then in the newly added triple jump he took fourth behind Ed Schiffmiller's third. Dave Parker won the high jump at 6', with Dave McLaughry going twice as high to win the pole vault.

The overpowering Eph field events here were due muchly to their opponents ability to be overpowered. But none of the winning marks was terribly embarrassing and it seems as though the Purple will be competitive in the field despite pessimistic prognoses that these six events could masquerade as the college cemetery.

On the track the Ephs did a better job of following the script. Coach Farley has a wealth of competent middle distance runners and a handful of excellent sprinters; if everyone had bothered to get-stay in shape in December the only problem would be deciding who would fill which slots. However the talent is there and the points will come.

The first track final is the mile and this meet saw marathoner Scott Lutrey moving down to run a sloppy race to finish third in 4:28.4. The 600 yard Dash got things back on the right track with co-captain Jeff Elliott leading all the way to the tape in 1:16.5; Stan Fri captured fourth place for the Ephs.

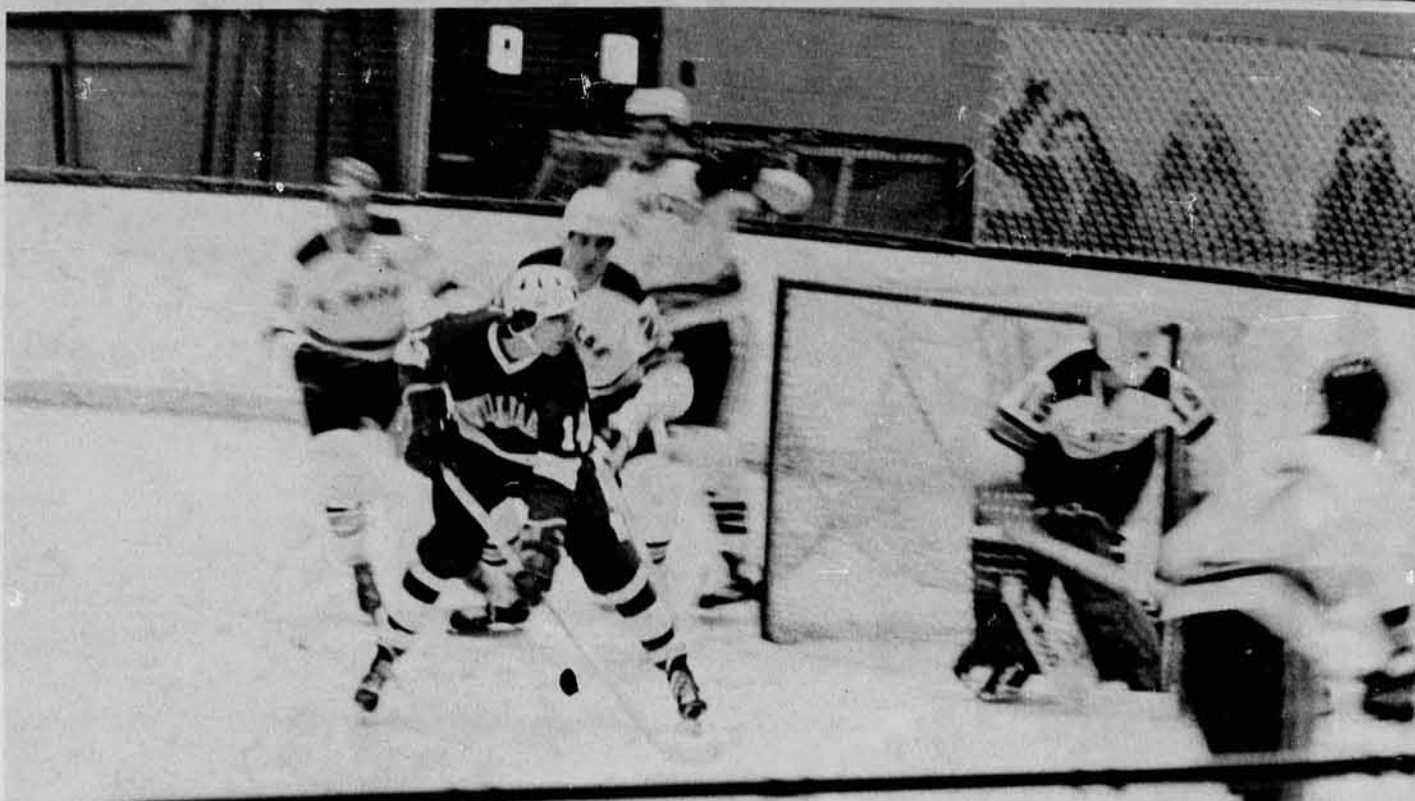
Co-captain Mike Reed won the 60 yard High Hurdles handily in 7.6 seconds. Joe Newsome repeated the act, this time without hurdles in 6.2 seconds, equaling his own college record in the dash.

Using Elliott's tactics Charlie Safford made his Williams track debut by winning the 1000 in a fine 2:19.6; freshman Ken Leinbach held on to second. The two mile run looked like a repeat of the crosscountry season as the Ephs conceded the top two spots, then took the next four: Mark Sisson (9:49.3), Pete Hyde (10:00.5), John Rathgeber (10:06.8), and Paul Skudder (10:09).

The quartet of Newsome, Ron Eastman, Elliott, and Reed battled Westfield all the way, but finished a fast though disappointed second in the mile relay. Williams should not lose this race too often this season.

Closing the meet was the two mile relay with the Ephs towing Hamilton under the fieldhouse record as Leinbach broke the race open after two good legs by Fri and Lutrey, before Safford contented himself with holding the margin through the tape in 8:10.8. Both relays should be bastions of Purple strength, especially when everyone returns to top form.

There will be three more home meets, beginning with one on Saturday against M.I.T. and Tufts. The Ephs could have a fine season, but the depth is a little precarious at this point.



Here's part of the action in the Chapman Rink last Saturday

## Hockey downs St. Nicks, falls to Hamilton

The Williams College hockey team hosted the St. Nick's Club of N. Y. Saturday in the Lansing Chapman Rink. The game replaced a trip to Maine to play Bowdoin and Colby, those meetings being re-scheduled because of the energy crisis. Earlier this season, the Ephs suffered a 4-3 overtime loss to St. Nick's and therefore were eager to avenge the loss to the New York based club.

Williams took advantage of the re-scheduling to post a 12-1 whitewashing of St. Nick's. The scrimmage win hopefully should

set the team back on its winning ways following successive defeats at the hands of Hamilton and Bowdoin, after victories over Princeton and Bishop's (Quebec).

Last Saturday the Williams hockey team opened their January schedule with a 4-1 loss to Hamilton College. Hamilton delighted their home crowd by opening the scoring with just 4:25 gone in the first period. Williams got the equalizer at 14:03, as sophomore Ted Walsh, centering the third line, scored from close in with Joe Hameline and Dennis Cahill getting the assists.

The Ephs then started running into what has been one of their biggest problems this season—penalties. At 16:29 in the first frame Hamilton went ahead to stay on a power-play goal with Ed Spencer off for interference. In all Williams collected a total of eleven

penalties (compared to six for Hamilton), constantly upsetting the normal rotation. More importantly, Hamilton managed its last three goals off power-plays: the first period tally and one each at 5:26 of the second period and 6:35 of the third period.

Goalie Bill Jacobs, who returned during the Christmas tournament following an injury, made 28 saves in a losing effort, twelve in a hectic last period. The return of Jacobs should improve Williams defensively. Their success in the near future, however, seems highly dependent on their ability to avoid penalties and getting more scoring from the lines.

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