

# THE FLAT HAT

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COLLEGE OF WILLIAM AND MARY

FRIDAY, FEBRUARY 1, 1974

## Pfingst Drops Out While Ed Ashnault Rages On

Grades were out in January, and so was point guard Tom Pfingst. In an exclusive Flat Hat interview, the junior from Babylon, N.Y. convincingly claims that there were no hard feelings between him and controversial coach Ed Ashnault. Pfingst explains that "I just wasted my time in school," a comment that several professors would no doubt agree with.

Meanwhile Ashnault continues to have problems convincing referees, fans and particularly the press that the luckless Indians are really "on their way." The Tribe has lost seven of its last eight games, and with tenth-ranked Pitt waiting in the wings, things are likely to get worse before they get better.



Pfingst

see page 20

**SINCE  
WE'VE  
BEEN  
GONE**

## Brun Resigns; Christianson Takes Chair

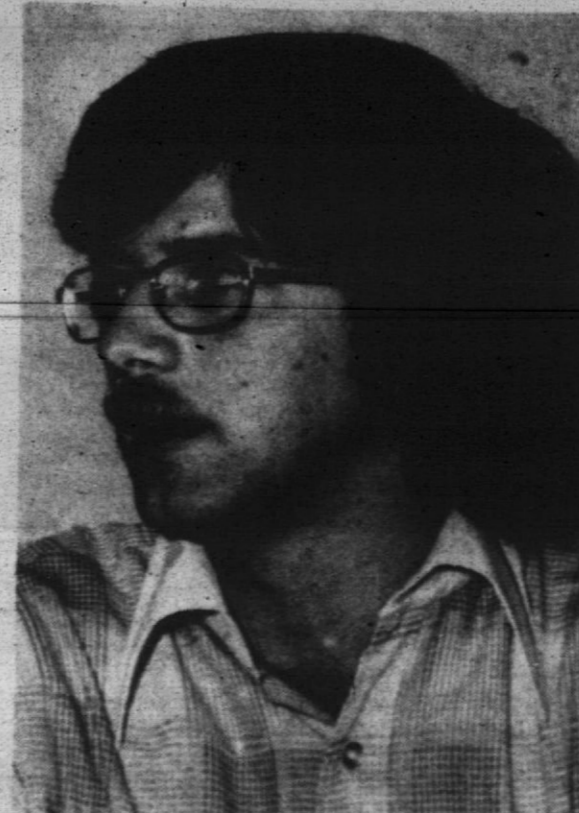


Brun

After spending hours attempting to better the College through his efforts as Chairperson of the BSA, Bill Brun was rewarded with two no-credits and an untimely withdrawal notice. Forced to resign his post, Brun and SA President Chris Owens combined forces to convince Cornell Christianson to make another run for the post, which he won without opposition.

Christianson will serve the remaining two months of Brun's term as chairperson, and has resigned from his position as managing editor of the Flat Hat due to conflicts of interest. As he assumes the post he narrowly lost to Brun in last year's election, Christianson looks to where the BSA may be headed in the weeks to come.

see page 2



Christianson



# Graves Opposes Non-academic Venture, Approves Asian House for '74-'75 Term

By Steve Dinwiddie  
FLAT HAT Staff Writer

Throughout the current academic year, questions concerning the College's resident hall life have been in the forefront of parleys between students and administrators. Perhaps the most far-reaching of such issues, coeducational housing, currently awaits consideration on the desk of President Graves.

The proposals have reached the decision point due to the overwhelmingly favorable response to coed housing ques-

tions on the recent BSA-SA housing survey. Although no definitive conclusions have been reached, campus leaders and administrators view some limited mixed dormitory assignments as inevitable.

The extent to which coed living arrangements will diverge from a learning theme, such as Project PLUS, poses problems for supporters of the plan. According to Dean of Students W. Samuel Sadler, "the experiences with coed living have been positive." However, while a mixed dormitory without a cen-

tral educational program is possible. Sadler notes that such a move remains in the future.

Assistant to the President Jerry Van Voorhis indicates that Graves feels even stronger about the living-learning nature of coed dorms. According to Van Voorhis, Graves stands opposed to mixed housing for its own sake rather than its educational value.

Should some or any of the proposals be approved, the College will conduct a test next year involving an as yet unspecified small-to-medium-sized

dormitory. Success in the experiment could lead to a cautious but progressive expansion of the program in 1975.

One project, the Asia House, has already received the breath of life for next year. Open to upperclass students who are interested in a variety of the aspects of Asian culture, it will be operated along lines similar to the language houses.

The only requirement for living in the Asia House next year is a demonstrated interest in Asian studies.

Tentatively placed in Unit B of the Fraternity complex, thirty-three students will live an experience similar to students in the language houses, except, of course, they will not speak an Asian language. Instead, they will discuss in English various aspects of Asian art, religion and current events. The actual sequence of studies will be planned by the students living in the house.

One of the reasons for choosing Unit B over one of the Botetourt Residence units is an attempt to spread the living-learning centers such as language houses over the campus, rather than concentrating them in one small area.

Asia House is the first of several possible projects dealing with cultural studies. Centers for Afro-American and American studies are possibilities which may be considered in later years.

Many applications for the Asia House have already been filled out and returned, though the deadline is not until March first. A meeting in the Little Theater at the Campus Center is scheduled for Feb. 4 for people interested in finding out more about the Asia House.

# Graves Oust Brun as BSA Chief

By Ron Risdon  
FLAT HAT Associate Editor

As it renewed its sometimes frustrated struggles to implement important changes in the College's residential and academic policies, the Board of Student Affairs elected long-time student government figure Cornell Christianson as its new chairperson yesterday. The voting was necessitated by the sudden departure of the preceding chairperson, Bill Brun, for academic reasons.

Christianson, who was narrowly defeated by Brun for the position in a 12-11 vote last spring, has resigned his post as Flat Hat managing editor in order to assume his new responsibilities. The new chairperson had planned to vacate his seat on the Board at the meeting because of a conflict of interest with the Flat Hat.

The former Student Association president was nominated for his new role by current SA President Chris Owens, who halted his bid for reelection to the SA reins last spring. Despite suggestions that BSA members Dave Ryan or Larry Dietl should succeed Brun, Christianson ran unopposed at yesterday's meeting. Although a member of the Board since

April, 1971 and a candidate for its leadership last year, Christianson has actively campaigned at times to abolish it. He led last year's fight to install the College Assembly as the major decision making body in the school. Noting that he still favors replacing the BSA with a more representative body, he pointed out yesterday that "students are left out of the important decision making processes at this college. These include academic regulations and financial decisions."

The BSA has come under attack recently for its ineffectual pursuit of such issues as coeducational housing and changes in the academic calendar. Brun defended the Board by noting that "the issues are different now than they were two years ago." According to the former chairman, questions of visitation and self-determination were more visible and their solutions more clear-cut. Decisions now facing the Board, he pointed out, offer a multitude of alternatives that must be considered not only by selected administrators but the faculty at large as well.

Brun called the present BSA "the best board I've seen. If nothing else, he noted, "this board has a certain sense of community."

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# Gunson Copes With Security Problems

By Dwight Shurko  
FLAT HAT News Editor

...a month on the job as the first director of safety and security. Harvey P. Gunson has submitted a budget to the office of business affairs requesting additional equipment and manpower to tighten up security.

...7-year veteran of the New York City Police Department, Gunson has spent much of his first few weeks at the college examining all aspects of security. He has begun to upgrade the administrative side of security and conduct an evaluation to determine what steps need to be taken to maintain a high standard of student security.

...included in Gunson's budget proposal for the fiscal year 1974-75, which he is submitting today, are requests for additional office equipment and a "substantial amount for printing" for his educational program to reveal to members of the force and the College community their responsibilities. Gunson said he had made requests for additional personnel and new model pairs which he said would be substantially more "operational."

...the security director said "the College has been very co-operative within the limits of its financial capabilities" in meeting his previous request. The request comes up at a time when every "security minded" following the recent attacks on College co-eds last year, Gunson said. He said the attacks "brought home the realization that we can't have a small town atmosphere when big city problems are creeping in."

...he went on to say that this was a fortunate way to find out we need it, but this is the way it usually

...Gunson said he expected a decision from the administration as to how much money will be received in about a month. An effort to get better qualified to the security force, Gunson has utilized a Defense Department service which seeks to train enlisted military personnel for work upon their return to civilian life.

...Gunson said he had hired the person through the service called Police Manpower. The program carefully screens all applicants. Once accepted, the trainee receives a stipend of \$240 per month for 240 hours of police training during his last six months in service.

...Gunson explained that the low salary for security personnel makes his looking for out-of-state police officers. Below-average wages, along with the retirement age for Virginiac police officers is 60, have resulted in the presence of a number of retired police officers on the force. Gunson explained that only if a person is able to supplement his salary from the College or an outside source of income, such as a military pension can he afford to position with the College security force.

...in accounting for the lack of police officers on the staff Gunson said "a younger fellow with police experience on his mind finds this place (William and Mary) confining."

...part of his effort to improve the administrative side of his office's operation, Gunson is now requiring all officers to fill out a detailed report form on every complaint they investigate. Gunson pointed out he personally reads all reports, all of which must cross his desk for his signature before they can be filed. The director said the form is similar to one used by the D.C. which he adapted to the needs of William and Mary.

...Gunson is also requiring the College police officers to fill out activity reports on which the officer indicates what incidents, violations and other business occupied each day. Gunson plans to begin issuing training bulletins as a means of communicating his knowledge and training to the entire staff.

ing to the entire staff.

Throughout his efforts to improve campus security, which he admits is still "not adequate," Gunson is emphasizing what he calls "sensitivity training and human relations training." Such training is important to his staff, Gunson believes, because the mission of his office is "one of prevention and service, and enforcement only when necessary."

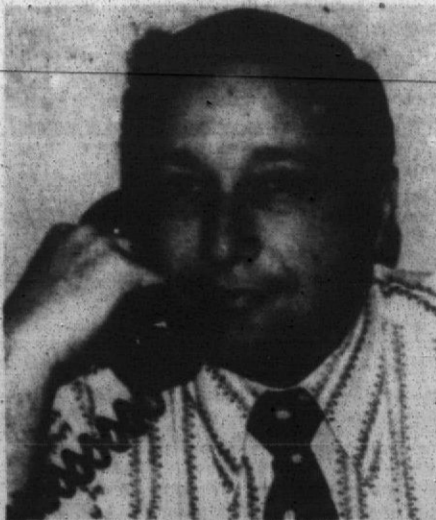
The lack of proper police training in all its aspects, according to Gunson, contributed to the incident last semester in which two security officers were suspended for five days and placed on a year's probation. The officers allegedly failed to adequately respond to a coed's complaint of an intruder lurking around her dorm.

Gunson has revoked the probation, effective Feb. 1, because he feels the

officers "lacked the police training and knowledge of law to conduct a proper investigation and to make the quick decisions." The reaction of the officers did not involve "a question of misconduct," Gunson added.

The goal of Gunson's efforts to improve police training is to prevent any further incidents in which campus security is weakened due to a lack of police training on the part of some of the security force.

In summing up the response he has gotten from College students in the short time he's been on campus, Gunson said, "Everybody I've spoken to has had a positive reaction." The director finds such a response encouraging because, as he put it, "No police department can operate anywhere without the co-operation of the public it serves."



Gunson

## College Offers Supersound Device As Additional Security to Women

By Steve Haner  
FLAT HAT Staff Writer

Anybody who jumps a co-ed on the William and Mary campus in the near future may find himself greeted by an unexpected and unpleasant defense—a blast of sound.

The high decibel squawk comes from a small, hand-carried noise maker that went on sale this week to female students. It is the College's latest weapon against the attacks on coeds that have plagued the campus in recent months.

Officially the device is called a "sentinal alarm," but it is commonly called "supersound." Comprised of a small cannister of compressed gas attached to a small plastic horn, it can emit about four minutes of extremely loud, piercing sound.

Security officials hope the "supersound" will be effective in both frightening away attackers and in summoning help. The sound is unmistakable, and cannot be imitated. The fact that co-eds are carrying them should also serve as a deterrent.

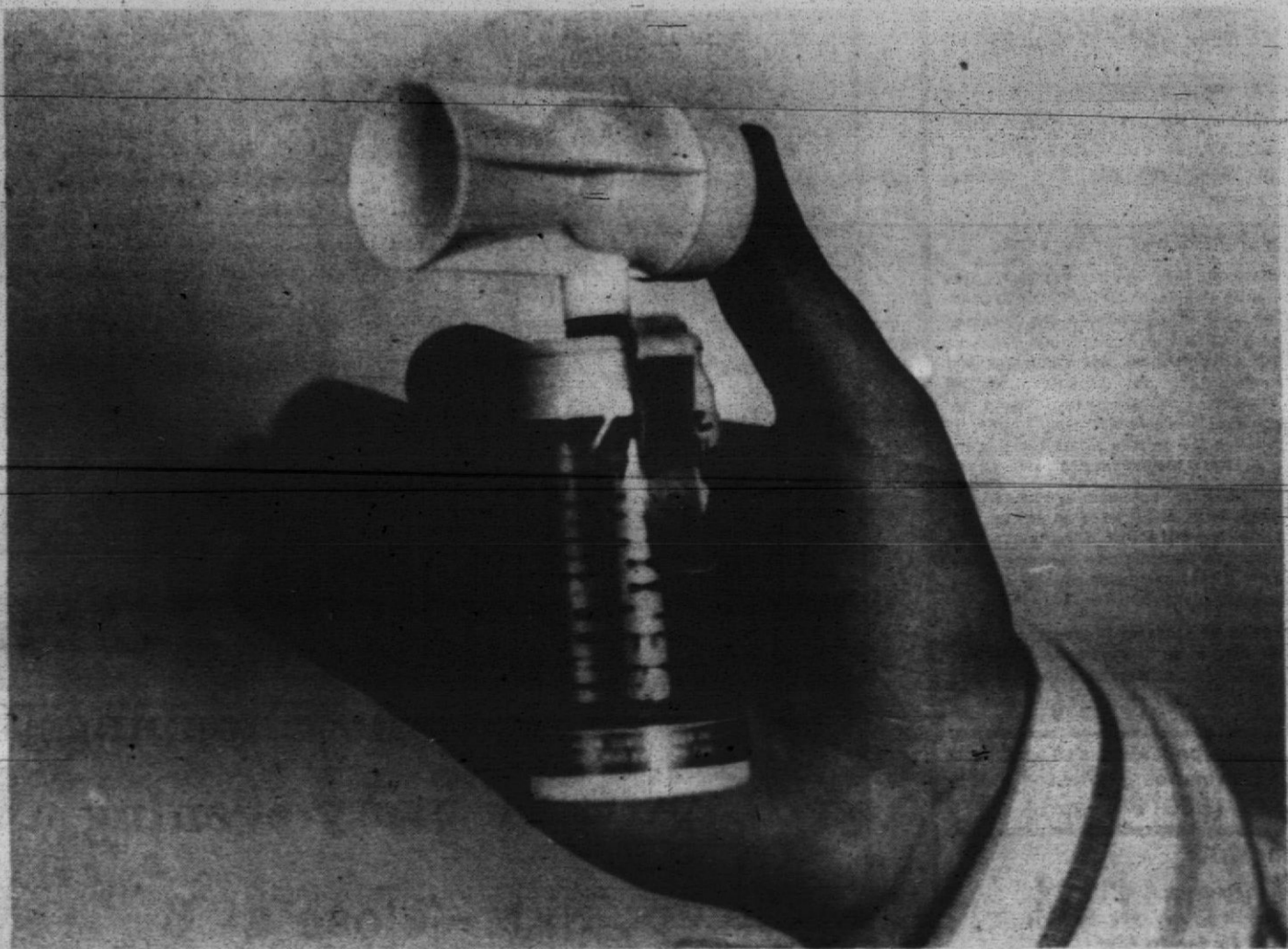
Women and day students can buy them for \$1 in the office of Dean Carolyn Moseley on the second floor of James Blair Hall. At the suggestion of Harvey P. Gunson, director of campus security and safety, each "supersound" will be marked with an identifying number.

The actual cost of each device is \$1.55, but the difference is being paid from a special fund for security purposes donated by the Alumni Association. Fifteen hundred are in stock for sale to undergraduate women in residence and day students. They will also be made available to female faculty and staff

members, but at full cost.

These devices "are not toys," according to Moseley, associate dean of students for administration and special programs. In order to avoid pranks and deliberate false alarms, she has recommended that "abuse will be cause for consideration of disciplinary action." This warning does not apply to cases where an honest mistake is made, but the security people fear that a rash of false alarms could nullify the effectiveness of the whole system.

Moseley calls these "supersounds" one more effort at providing additional protection—not necessarily the answer to the problem. "They have been used effectively at U. Va. and it was from the security forces at U. Va. that she and Lori Cornette, assistant dean of housing, first heard of the idea."



Women at the College can buy the sentinal alarm this week for added safety around campus. It emits a high-pitched squawk to scare attackers and call the police.



# Committee Launches Athletics Study

An 11-member committee is now preparing to begin the first thorough investigation since 1961 of the College's entire athletic program and policy.

Since 1961 inflation, changes in personnel, revision in the rules of athletic conferences, increasing demands for broader support for the women's athletics and the intramural program and recurring problems have all contributed to the need for an updated athletic policy.

President Thomas A. Graves appointed the committee, chaired by John Willis, after the Board of Visitors authorized a comprehensive review of athletics at the College at its Jan. 11th meeting.

The committee is already in the process of gathering resource material on athletics including all previous policy statements at the College, the recently completed self-study and the President's Report. Information on women's athletics is also being compiled, according to Willis, in order to better "study the nature of their problems."

As the committee's work progresses, Willis said the 11 members "will look at financing very carefully." He went on to say "we clearly have to look at the way the programs are administered."

Graves has requested the committee to report its findings and recommendations to him by Nov. 8, 1974, so that he may present it to the Board of Visitors at its meeting later that month.

The board authorized the committee to investigate both men's and women's intercollegiate sports and intramurals. An all-inclusive study is necessary, the board said, as prerequisite to setting long-term policies. "Hopefully, such an examination can identify measures to augment and better distribute revenues so that the present quality and scope of programs can be maintained," the board noted.

Chairman Willis said the terminology of the board's resolution gives his committee the "authorization to look at the whole picture" of athletics at the College.

His committee has had one meeting last Monday which Willis called "largely organizational." "We've got an awful lot to learn," he added pointing to the fact the members of men's committee on

athletics have to learn about the women's program and vice versa.

Willis stressed the point that in gathering input for its report his committee "will want to reach all members of our community," including faculty, alumni, members of the educational foundation, coaches and students. "Student input will be very important to this study," he said.

Willis also emphasized that, unlike previous athletic studies, the present study covers the three areas of men's athletics, women's athletics and intramurals. "We just don't want to hear about men's athletics," he pointed out, in reference to previous investigations which looked at men's athletics "alone and out of context."

"It is the all inclusive nature of his committee's investigation which Willis called its "great challenge and responsibility."

Prior commitments of the committee members will prevent them from working during the summer. However, Willis said the committee hopes to have

"the majority of our work" completed by May so a "rough draft" may be drawn up by the time classes are out. September will be used, the chairman noted, to put the "finishing touches" on the report.

The report's November deadline will permit the President and the Board to incorporate its findings into the 1975-76 athletic budget. Willis cautioned that his committee may not be able to come up with a single set of recommendations. "It may be that we can not agree on a single course of action" in which case he said his committee may recommend a number of alternatives. Upon receipt of the report, President Graves will then have "to make very difficult decisions," concerning the future of athletics, according to Willis.

Whatever recommendations it does suggest must apply toward a "total" athletic policy for the College, Willis said. "What we recommend for men's athletics must make sense for women's athletics and intramurals," he pointed out.

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# Students, Athletes Vie for Grants

By Pat Mayer  
FLAT HAT Features Editor

As the costs of education spiral upward, more and more students at the College are looking for work-study programs, loans and grants to provide financial relief.

But the College cannot provide all the assistance requested, and a number of potential students are kept out of William and Mary by a scarcity of funds.

In a recent study of reasons why applicants who had been accepted by the College refused to attend, 6% of the Virginian applicants cited the lack of financial aid and the expense involved, as did approximately 45% of the out-of-state applicants who refused admission. Non-Virginian students are obviously caught in the monetary crunch more than the in-state people; not only is the tuition fee higher, but also many of the state and private grants the College may offer are restricted to Virginia students. According to E. Leon Looney, Director of Student Aid, the financial aid office is "still not able to meet the total certifiable need of out-of-state students."

Of all the forms of aid available,

the grants are the most desirable. The receiver does not have to earn the money, as in the work-study program, nor must he pay it back, as is the case with loans. Two types of grants are available—one is based on financial need, and the other on athletic ability.

A look at the amounts available in each category reveals that it is more lucrative to be an athlete than to be in bad financial straits, in terms of the size of grants. Figures for 1972-73 show approximately the same amounts of money available under each program—\$264,000 from the athletic department's grant fund, and \$265,174 from the financial aid office. Yet an estimated 18% of the College's student body drew from the financial aid grant money, while the athletic department's chunk was divided among under 150 athletes. The average grant given by financial aid office was approximately \$378.

For 1973-74 the difference between the programs is larger, with the athletic grant adding up to more. While Carnevale has control of \$285,000 earmarked for grants, Looney's total has decreased to \$239,721.

The reason for the sharp drop in aid available to those with financial need involves a reduction in the amount of

federal funds going for grants. Financial aid money comes from four sources: state funds, federal funds and grant accounts managed by the Endowment Association and the Board of Visitors. The federal contribution has dropped as the government phases out one of its grant aid programs; it is replacing another over which the College has no control.

Two different criteria are used to allocate those grants which the College does control. The Financial Aid office allots grants strictly on the basis of need, as revealed by the Parents' Confidential Statement.

They may be awarded singly, or in combination, so that a particularly needy student may meet all his expenses with grant money, and are only offered if a student needs more funds than the work-study program or a loan would offer.

For the athletic grants, Athletic Director Ben Carnevale and his staff select the recipients. The criterion is athletic ability, and the financial situation of the student is not taken into account.

According to Carnevale, the grants are "primarily given to those athletes who are in revenue-producing sports."

Most of the grant money in 1973-74 is going to 78 football and 11 basketball players who each receive full grants covering tuition, fees, room and board (\$3166 for out-of-state students, \$1196 for in-state).

Only one grant is open to women—it goes to the head baton twirler, who receives between \$500 and \$1000. Carnevale admits he would prefer this grant to be administered by the Band.

The remaining grant funds are divided among 28 partial grants for track, 1 full grant for tennis, 4 partial grants for

baseball, 2 partial grants for basketball, and 9 partial grants for wrestling.


Athletic grants-in-aid differ from the financial need grants in the source of revenue. Carnevale stresses that all athletic grant money comes from two outside sources—gate receipts for football and basketball, and contribution to the Educational Foundation. "In no way are we taking any funds from any College resources for grant money," he explained. "And we do not get one red cent from the state for grants for the intercollegiate program." The part of the student activities fee allotted to the athletic program goes for operating expenses and salaries, and not for grants-in-aid.

What the gate receipts fail to provide for grants, the Educational Foundation must make up. Carnevale's staff become revenue-raisers for part of the year to solicit contributions from alumni, townspeople and individuals interested in the College athletic program. Gifts last year totaled \$105,000, up 57% from the previous year.

The increasing cost of the athletic grant program requires a larger amount of donations every year. Each hike in tuition, room or board charges must be met by larger gate receipts or more gifts.

Carnevale projects the cost of the 1974-75 grant program at \$305,000. In contrast to his expectation of a \$20,000 increase, Looney has lower expectations. The decreasing of federal fund input may be counteracted by an increase in the Endowment and Board of Visitors funds. Even if the College's total of funds available should decrease, Looney is hopeful that "the end result will be that the students will have more financial aid available to him."

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# Hoi Polloi Renovates Atmosphere

By Mark St. John Erickson  
FLAT HAT Staff Writer

A concerted effort over the semester break by the Student Association in conjunction with the College's maintenance department and Crotty Brothers has resulted in a timely renovation of the College pub, the Hoi Polloi.

Threatened with closure by the administration if it did not meet costs this year, the Hoi Polloi now has a "new look," both physically and mentally which may meet with considerable success and dispell the administration's economic concerns.

The building itself was painted, rewired, and the woodwork renovated by maintenance over break. A larger stage has been installed, and new lighting will illuminate the regular entertainment to be featured Wednesday, Friday and Saturday nights.

Perhaps the most attractive aspect of the Hoi Polloi's renovation, the price of beer has been reduced to twenty-five cents a glass and a surprise Happy Hour is being planned for purchasers of personalized Hoi Polloi mugs scheduled to go on sale next week.

The renovation of the Hoi Polloi, however, will not be assured by these changes alone. Managers Bob Ellis, a student at Marshall-Wythe School of

Law and Jimmy Mitchell, a graduate business student, together with the SA are attempting to create a pub in which faculty members and administrators as well as students can meet and mix in an informal, agreeable atmosphere.

Part of this attempt includes even more changes within the Hoi Polloi's physical make-up, consisting of new tables, scheduled to arrive within two weeks; restaurant booths to link the walls of the room where the entertainment will be presented, starting in June and an arrangement with the fine arts department to regularly exhibit student works on the now blank or disfigured walls.

Furthermore, one of the overhangs in the bar room will be moved to the bar room. It will be used to hang the Hoi Polloi beer mugs as part of a proposed "stein club" in which mug-owners will receive surprise discount Happy Hours.

Another part of the renovation of the Hoi Polloi comes in the form of a new effort to utilize its facilities more fully. A planned food service is intended to attract more students, and the introduction of several electronic games, with plans for several more, may also encourage greater student use of the pub.

The SA has also been urging faculty members to consider the Hoi Polloi as an alternative to class meetings in regular classrooms at night. "The Mirror

Room," in particular, shut off from the remainder of the Hoi Polloi could serve well in this capacity.

The opening festivities of the renovated Hoi Polloi are set to begin Feb. 6 and continue until Feb. 11. Several bands are scheduled during this time, as well as performances by folk singers, T-shirts, with the name of your favorite

beer decorating the front, and the Hoi Polloi emblazoned on the back, will be on sale.

A contest will be held during opening week to determine names for the different rooms in the pub. Winners will receive a free pass to the Hoi Polloi as well as \$5 credit, courtesy of Crotty Brothers.

## Sororities Land 139; Frats Launch Rush

Sorority rush came to a close this week as new pledge classes were introduced at special pub gatherings following a hectic eight days of parties, selection sessions and bids. Meanwhile, the grind of formal fraternity rush began last night as freshmen were shuffled to and from 5 of the twelve houses.

The remaining six fraternities will be open to freshmen groups tonight, while all will host rushees at band parties on Saturday night and at open house sessions Sunday. Freshmen will return to individual houses Monday and Tuesday nights by invitation only, and sign bids next Wednesday. Although the overwhelming majority of rushees are second semester freshmen, upper-classmen are eligible to attend any or all of the scheduled events if registered with the Interfraternity Council rush committee.

Two freshmen women, who claimed that they were not too impressed by sorority rush, joined the group of male rushees who paid the registration fee that entitles them to formally rush the eleven fraternities.

The fraternity rush schedule is sedate compared to the complicated formal rush system used by the nine sororities. Using a strictly enforced quota system, systemized sorority cutting and freshmen preferentials, sororities pledged a total of 139 women this week, an increase over last year's total of 130.

The following were pledged to college sororities this week:

**Alpha Chi Omega:**  
Beth Agee, Karen Claussen, Dottie Drew, Kathy Durdin, Sandy Fuller, Diane Hull, Brenda Joyner, Peggy Leonard, Nancy Lloyd, Melissa McFarland, Sue Mineo, Gail Minter, Neil Mowry, Bere Nagle, Pixie Page, Leigh Seward, Lynn Sloane, Jill Slotnick, Vickie White and Melinda Stancill.

**Chi Omega:**  
Lisa Bolanovich, Diane D'Onofrio, Diana Dubel, Michele DuPriest, Mary Ewing, Mindy Hallgren, Jane Hartsfield, Carolyn Jones, Ellen Moore, Shelley Movroydis, Anna Price, Karen Prosswimmer, Betsy Radd, Donna Schwartz, Paula Stassi and Nan Weirup.

**Delta Delta Delta:**  
Judy Boddie, Cindy Boll, Nancy Carter, Karen Claybrook, Susan Cleghorn, Jennifer Corbat, Sally Crouch, Betty Gillette, Heidi Howell, Beth Johnson, Ginny Miller, Jody Patterson, Wendy Potash, Pam Roller, Wanda Shelton, Johanna Wells and Linda Wilkins.

**Gamma Phi Beta:**  
Kathy Boucher, Cathy Collins, Amy Easter, Jan Johnson, Madge Mc Keithen, Janet McKinnon, Karen Polk and Connie Ritter.

**Kappa Alpha Theta:**  
Susi Acha, Janet Alexander, Joanna Balcerek, Laurie Campbell, Betta Christofferson, Debby Dadenas, Linda Danton, Kathy Eason, Laura Graves, Margaret Henderson, Gail Mathews, Millie Milbrodt, Joan Mitchell, Sheila Padden, Sherry Sandes, Anne Waring, Heather Young and Kristie Sehnert.

**Kappa Delta:**  
Debbie Davis, Emily Deaver, Lisa Flexer, Robin Goodloe, Cindy Kammerer, Marlene Robinson, Jan Sanderson, Kay Wellener and Dianna Powell.

**Kappa Kappa Gamma:**  
Debra Allison, Phyllis Ashley, Laurie Bond, Cynthia Casson, Dee Dee Delaney, Nancy Esper, Cindy Folsom, Pat Giermak, Bev Harrison, Mary Sue Hogan, Melita Love, Karen Murphy, Mimi Pfeiffer, Jody Roberts, Ann Rubie, Annie Tisdale, Gerry Vessely, Cathy Wilson, Sue Claire Yates and Ginny Youngblood.

**Pi Beta Phi:**  
Janis Anderson, Sarah Bane, Pam Cutler, Paige Eversole, Aida Fernandez, Bonnie France, Cathy Howard, Sandy Jeter, Debbie Kelley, Sara Lewis, Melissa Locke, Linda Mahon, Debbie McCracken, Suzanne Mahoney, Debby Mayer, Debbie Miller, Marty Murphy, Clo Phillips, Vanessa Pops, Kris Powers, Nancy Sainsbury, Cindy Shaver, Donna Smith, Karen Tatem and Carol Wills.

**Phi Mu:**  
Susan Brzostek and Nancy Lambert.



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## Swem Goes to the Dogs

# Library Boasts Largest Collection Of Canine Literature in the Nation

by Dennis Melamed

"Do books mildew at Williamsburg?" inquired Howard Chapin in a letter to College librarian Earl Swem. He replied,

"We have no difficulty with fine dust." Reassured with no answer to his question, Chapin presented to the College

in 1937 the Peter Chapin Collection of Books on Dogs.

One of the biggest dog libraries in the country, it stands as a memorial to Chapin's black cocker spaniel, Peter. Many theories have been formulated about the dog's life. Henry Grunder, Curator of Rare Books, commented, "There are some books in Chinese and French, but we don't think Peter was multi-lingual." As for descendants, Grunder quipped, "Only Peter knows for sure, but he's dead."

In 1948, Chapin's mother Anna Augusta established a fund for maintenance and expansion. The growing collection includes Jack London novels, Agatha Christie mysteries, A. Canon Doyle's *Hound of the Baskervilles* and *God Had a Dog*, a tale of a eulogy to dogs delivered by a Senator Vest of Missouri. Vest eloquently defended a condemned dog in court.

The dog library also houses songs by Three Dog Night and Lobo's song, "Me and You and a Dog Named Boo." It also contains the first book ever written exclusively about dogs, *De Can-*

*ibus Britannicus*, published in 1570.

The collection, considered by many as frivolous, does have its uses. Not only does it serve to distinguish the College library, it has the capability of providing useful information about dogs such as breeding and maintenance.

Chapin's donation received publicity but remains to this day a virtual secret covering in Swem Library. Clarence Brigham, director of the American Antiquarian Society, wrote Chapin in 1939, "I was much interested to see in the *New York Times* that your dog collection is to have permanent preservation in the William and Mary library... there is a good chance that they may become one of the leading libraries of the country, of course provided they get some Rockefeller money."

The Chapin collection serves as a monument to Peter Chapin as each book contains a bookplate in Baskervilles print featuring Peter's noble countenance.

Grunder in an appreciative tone said, "What I would like to see is a library with a lobby and a central bronze statue of Peter Chapin and a fire hydrant going into eternity doing his thing."



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## Campus Briefs

### Circle K Join-Up

Those people who missed the Circle K projects meeting last Wednesday may still sign up to help with projects for second semester.

Students interested in working with the pre-school project may contact Kathy Collins at the Circle K office at 2:15 Monday through Friday. Those interested in working with senior citizens should call Manda Linden at ext. 356. Persons who want to tutor may contact Joe Stubbs at ext. 464 Saturday at 10:30 a.m. Volunteers for the Saturday recreation program may call Marcia Inge at ext. 345. Students wanting to participate in the Sunday recreation program can contact Jackie Brennan at ext. 590.

Those people interested in working in Circle K may also attend the regular Wednesday night meetings at 7:00 p.m. in the Campus Center, rooms A and B.

### Yoga Session

The Drug Action Center's community awareness session Wednesday, Feb. 6 at 8:00 p.m. will focus on yoga. Larry Dolinsky will teach its movements and meanings. The meeting will be held at the Williamsburg Methodist Church in the fellowship hall, 514 Jamestown Road. Refreshments will be served and the public is invited.

### Project PLUS

Rising sophomores, juniors, and seniors interested in living in Project PLUS next year must submit application forms and essays by Wednesday, Feb. 27. Eighty-four students will be accepted for the program. Announcement of their selection will be made March 8.

Prospective applicants will have an opportunity to visit Project PLUS during an open house scheduled for Sunday, Feb. 17 from 2:00-4:00 p.m.

### Interhall Film

Interhall and the Student Association film series have arranged nightly showings in campus residence halls of Walt Disney's *The Absent-Minded Professor*. Students should check signs in their residence halls for exact location. The following is a schedule of times and places the films will be shown.

Tuesday, Feb. 5, 7:00-Landrum, 9:00-Barrett, 11:00-Unit B; Wednesday, Feb. 6, 10:00-Yates; Thursday, Feb. 7, 7:00-Bryan basement, 9:00-Monroe, 11:00-Project PLUS; Saturday, Feb. 9, 7:00-Unit 9, 9:00-Unit 3, 11:00-Unit 1; Sunday, Feb. 10, 7:00-Unit 6, 9:00-Du Pont basement, 11:00-Sigma Chi; Monday, Feb. 11, 10:00-Jefferson; Tuesday, Feb. 12, 7:00-Brown, 9:00-JBT 42, 11:00-JBT 43.

### Impeachment

The Peninsula Chapter of the American Civil Liberties Union is sponsoring an Impeach-the-President Cocktail Party on Friday, February 1, at 8:00 p.m. The party will be held at the Shean-Ventis house on Route 60 West (first turn to be left directly past the American Road Museum).

There will be typewriters and typists at the party to aid anyone who wishes to send a letter to his or her Congressman. Contributions will be accepted to help finance a local campaign in favor of impeachment of President Nixon. Anyone in the community who would like to volunteer for work on such a campaign should come to the party or contact a member of the ACLU Board. For further information, call Arthur Barnes, Chairperson, Peninsula Chapter ACLU, at 229-0169.

### International Living

Wednesday, Feb. 6, at 7:30 in the Little Theatre, Katherine Ebert will conduct a panel discussion and show slides on an experiment in international living.

The speaker, from the Washington office of education in international living, including traveling, studying and living abroad.

The public is invited to attend.

### Charter Day

Charter Day, 1974, scheduled for Saturday, Feb. 9, will begin with ceremonies at 11:00 in Phi Beta Kappa Memorial Hall. Charter Day will signal the beginning of the College's bicentennial celebration and also mark its 281st anniversary.

The College will confer the honorary degree of Doctor of Humane Letters on Edgar F. Shannon, President of the University of Virginia and speaker for the day.

### Ferguson Scholarship

Seniors and recent College graduates may now apply for the annual William Cross Ferguson Graduate Scholarship in publishing. The scholarship grant will cover the tuition and other costs for attendance at the Publishing Procedures Course held at Radcliffe College in the summer.

Applications and further information can be obtained from Dr. Norman Piercing, Chairman, Ferguson Seminar Committee, P.O. Box 220, Williamsburg, Va. 23185. Deadline for return of applications is Feb. 18. Winners will be announced the first week in April.



# Pre-Registration Problems Loom Ahead

By Cornell Christensen  
FLAT HAT Managing Editor

The College's first early registration of juniors and seniors may be the last. Problems and discontentment surrounding this year's experimental system of early registration have led Registrar Dudley Jensen to recommend that early registration for 1974-75 be confined only to the rising senior class.

Jensen's proposal will now be studied by the Faculty Advisory Committee on Registration which will make its own recommendation during the next four weeks. If Jensen and the committee disagree in their conclusions, a final

## Editor Names Sports Chief, Boosts Three

In an effort to boost the coverage of women's sports at the College, Flat Hat Editor Jim Rees announced last week that Kathy Schmidt would assume the newly-created position of co-sports editor. Schmidt will be in complete charge of all women's athletics, including varsity, junior varsity and intramural teams.

"The Flat Hat has been hypocritical in the past by supporting the expansion of women's athletics in editorials but continually failing to give women adequate coverage on the sports pages," commented Rees. "I'm confident that the addition of Schmidt will quickly remedy the situation."

Three other Flat Hat staff members will assume new positions as the newspaper begins second semester publication. Ron Risdon, Kathy Sheppard and Stan Murphy have all been appointed to editor status as the weekly newspaper prepares to make minor changes in the staff's structure.

Risdon, who joined the staff in September, will become Associate Editor in charge of special news analysts. In particular, Risdon will concentrate on a continuation of in-depth news-features with special emphasis on broadening the scope of the paper's coverage.

Sheppard, a freshman who has worked extensively during the fall on the news, production and advertising staffs, will assume the position of Assistant News Editor. She will assist News Editor Dwight Shurko, who will also be turning his attentions to a wider span of coverage in all areas of campus and community affairs.

Murphy also joined the staff in September as a sports reporter and photographer. His appointment as Assistant Sports Editor designates him as primarily in charge of sports features and special assignments.

In other staff changes, Glenn Berger has taken complete charge of all Flat Hat advertising, while Rich Lafferty has assumed the role of circulation manager. Lafferty replaces Joe Jau and Betty Cooper, who resigned last month after two and half years as managers of the Flat Hat's circulation.

Rees termed the appointment of additional editors essential to the continued expansion of the paper. In outlining the goals for the second semester, he emphasized the vital importance of creating a workable chain of command to better organize coverage of campus news.

Rees commented that the staff was already making plans for special news-features concerning the Honor System, energy crisis, Eastern State Hospital and co-educational housing. He said The Flat Hat has scheduled a continuing series of in-depth features on the student government, culminating with the election for SA president, and at least one special arts supplement comparable to the sports supplement of first semester.

decision will be made by George R. Healy, the vice-president for academic affairs.

Jensen does not believe that the additional work created by this year's early registration system is justified by a better and more fair registration for students. He states that "the student advising system has not shown improvement through early registration," and that the student work load necessary to register has increased. Because William and Mary is small, state-supported, and not heavily endowed, the College does not have the flexibility to adjust course demand to the available pool of professors. Jensen believes that students end up with the same courses through early registration as they would have received through the arena registration. The only significant difference is the extent of student anxiety resulting from each system, with an increase in anxiety occurring from the concentrated one-day arena registration.

Many department chairmen have complained to Jensen that "too much

time is spent with student advising due to the creation of three functionally separate registrations. Without any additional compensations, the faculty advisors have been taxed with the increased work load of two to four weeks of early registration advising, then the regular arena registration followed by a two-week add-drop period. Although Jensen states that early registration "did not cut down on the efficiency of the Registrar's Office," difficulties developed when the faculty departments changed forty courses after the initial early registration was conducted.

Jensen believes the early registration system is sometimes unfair to students. Because each department is allowed to use its own procedure to determine which students are cut from an overcrowded course roster, a variety of methods result throughout the many departments instead of a more equitable centralized process for the whole College. Some departments gave preference to seniors and some favored majors, while one department randomly crossed off every

fifth name on the roster.

Kelly Shaver, chairman of the advisory committee on registration, said his committee will also be considering the option of building a \$30,000 customized computer program which could be introduced on a full-scale basis for early registration of all students except first semester freshmen. Jensen prefers a system restricted to senior early registration and combined with a mandatory registration survey which is nonbinding to students. This survey would reflect the desired course selections far enough in advance so that course offerings could be modified to meet student demands. Jensen believes that "the key to registration is trying to give the students what they want within an approved program by the faculty."

The validation process instituted for the first time this semester was a means of determining which students are enrolled at the College. Jensen criticized the first validation as "a poor procedural technique" and promised a more flexible method in the future.

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# CW To Consider Tourist Barrier

By Kathy Sheppard  
FLAT HAT Assistant News Editor

As Colonial Williamsburg hedges on reaching a decision regarding the solution of its money problems, the possibility of erecting a barrier around the historic area lurks in the background. Carlisle H. Hummelsine, CW's president indicated recently in a talk to the Williamsburg Rotary Club that such action is possible.

To counteract inflation, rising overhead and operating costs, along with the increasing number of tourists, the CW staff has developed two alternatives to its present mode of operation. The first proposal, favored by Hummelsine, would eliminate free access to the historic area to non-paying tourists.

In order to put this plan into opera-

tion, CW would raise some structure on its boundaries, probably in the form of shrubbery, picket fences or hedgerow. Tourists would be allowed into CW through designated gates after paying \$5 for a three day admission to cruise. Students at the College and Williamsburg residents would be exempt from this fee and could enter on a special pass. Once inside the colonial town, tourists would be free to wander at will, but would still pay separate fees for admittance into exhibition buildings and major attractions.

Under a program initiated this year, tourists may buy a general ticket for \$4.50 which will allow them admittance into most of the 88 restored and renovated colonial homes, public buildings and craft shops. For an additional \$2.00, tourists may browse through the Governor's Palace. Also, visitors are

currently permitted to walk, cycle or otherwise pass through the colonial site at their leisure. This freedom would be restricted if CW's first proposal goes into effect. Officials say the erected barrier would be in keeping with the styles of the era, and there would be no stringent enforcement in keeping people from climbing fences.

The second alternative under consideration by the CW hierarchy fails to meet the approval of Hummelsine. Under this plan, only the select and main houses, shops and public buildings would be open to the public, with a separate entrance fee for each. Other facilities and services would be cut down drastically or eliminated entirely and CW would no longer attempt to control or keep out traffic from the area.

According to Hummelsine, such a plan would be "restrictive, seeking to attain financial stability through greatly reduced programs." He later added in his speech that "under this approach, (Colonial Williamsburg) would not be unlike a normal city museum, except it would be housed in a number of separate structures."

Although both proposals are still under investigation the need to do something about CW's financial situation is very real. Though the total number of tourists has increased, gate receipts have grown and the fiscal '73 year was the first time in a decade it has not dipped into the capital of its endowment fund, CW foresees a financial crunch which could come in the near future.

Currently, the Colonial Williamsburg Foundation operates on income from three sources. Admission tickets provide approximately one-third of its revenue. Another third comes from its crafts and publication sales and the income of its hotels, motels, restaurants

and other business enterprises. The remaining source for financing comes from the interest of an endowment fund established by the late John D. Rockefeller, Jr.

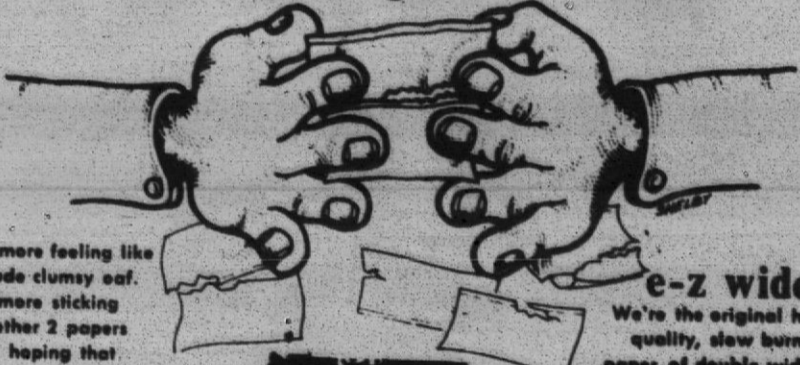
Until this year, CW had usually found it necessary to cover its expenses by dipping into the capital of this fund. Though such action was not necessary this year, CW officials find themselves faced with the inevitable problems caused by the energy crisis, increased costs of operation and the large number of visitors who do not contribute financially to the program.

Tourism in CW is down slightly this winter from the same season last year. A CW spokesman cited the gasoline shortage as a deterrent to many people considering long pleasure trips. The same spokesman expressed optimism about the situation as he pointed out that sixteen million people live within gas tank range of Williamsburg and others from farther away can be expected to utilize public transportation. It is also felt that while CW may lose some business to people in distant regions, it should pick up among the local people, and those who do come will stay longer.

The energy crisis, however, does not appear to be at the crux of CW's imminent money problems. Inflation, which continues to gallop ahead of the income raked in from paying tourists, seems to be the real culprit.

Faced with this situation, CW acknowledges that something must be done. Before it takes any action, Colonial Williamsburg plans to sound out local opinion. Some indication of community feeling should come after it submits the proposals to the local Planning Commission in the near future.

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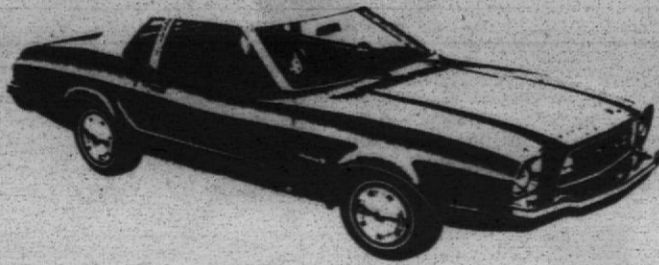
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# THE FLAT HAT

Founded October 2, 1961

## Editorial Page

### Second Thoughts

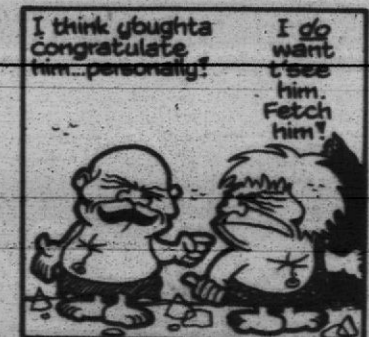
If a poll were taken on the popularity of the various red-tape procedures forced upon students at the College, registration would fare poorly indeed. The conviction is widespread that registration serves the interests of narrow-minded professors who have selected the courses they will teach and the number of students they will accept, at the expense of powerless students who must viciously struggle to attain schedules compatible to their course of study. It is not difficult to see why so many students were in favor of abolishing the arena brand of registration.

Now, after experimenting last year with senior pre-registration and then with junior and seniors registering early for the current semester, College administrators are claiming that pre-registration will not work.

Instead of continuing to expand the program to sophomores and freshmen, signs point to a regression to a senior-only pre-registration. The excuses are typically shallow. Professors complain that they are being forced to spend too much time serving as advisors without com-

pensation, while last minute course changes are causing more bookwork for the registrar's office during add-drop period. And most every upper-classman would agree with administrators who describe the mandatory validation of course schedules as an unqualified flop. Students were forced to return from vacation three days before classes were to begin merely to check their schedules and prove that they were, in fact, returning to school.

Yet with all the problems, many of which were a result of poor organization, pre-registration was a welcome change from the anxiety-ridden struggles of fighting for punch cards in a crowded arena. Rather than reverting to the outdated registration procedures of the past, the College should accept the challenge to continue experimenting with pre-registration with hopes of satisfying students and faculty alike. By taking the attitude that "it cannot be done" to develop to its true potential, College administrators are once again ignoring the desires of the student body.



### Letters to the Editor

#### Calendar Chaos

To the Editor:

I feel compelled to comment on some of the points which Dr. Healy mentioned as major difficulties with instituting exams before Christmas and the January term, specifically, the concern over student anxiety levels and the length of the first semester. The anxiety level of students in a shortened exam period should be evaluated in light of the not inconsiderable frustrations of the present exam period. Christmas vacation under the present system is hardly a time to relax, since students know that they must return to exams, and many feel compelled to study over Christmas. Those who don't study feel guilty, and are that much more tense when they do return. Also, the present system of giving exams is highly inequitable. Some students have their exams highly compressed, one right after the other with little rest. Others may wait as long as 8 days for a single exam. Some students have been known to have finished exams when others haven't yet started.

With respect to the length of the first semester, why couldn't we have a full week of vacation, as in the spring, which could come at Thanksgiving or perhaps late October. The spring vacation takes no notice of legal holidays, why should the fall if they are not advantageously situated? The short Thanksgiving vacation now allotted is barely

enough time to unwind, and discriminated against out-of-state students who have farther to go to get home.

If there are problems with crediting courses in January, then perhaps we could dispense with them, at least for the time being. Classes for second semester could begin in mid-January, and students could be out in mid-May, an advantageous time for those looking for jobs. I imagine the College could also save money by not providing full services for the 20-odd days between the start of reading period and second semester registration. Traditions may be easy to follow because they are already established, but let's not blind ourselves to the possibilities!

Bill Eck  
Class of '74

#### Bravo Hanky

To the Editor:

Bravo to Frank Hanky for his comments of the recent production of "Messiah" by "Pappy" and the choir.

I have heard "Pappy's" savagereatment of this music in the past, and on this occasion, refused to review it for my paper. I have the greatest respect for the hours of labor that go into the working out of such a work, and I have always been inclined to give the young people who so devotedly give their time the best of it. I still do. I hope that

"Pappy" will find contentment in retirement in Texas.

C. Clement Sanford  
Music Critic, The Daily Press

#### Vanishing Jocks?

To the Editor:

I quote your article of December 13, 1973: "Most disgusting is the fact that the student has no way of influencing how his already absurdly high 'donation' is utilized within the highly structured athletic system. Women, for instance, pay the same \$88 fee that men must contribute, yet only a pitifully low 5.04% of this fee is applied to Women's Athletics."

This is not only disgusting, it is now illegal. As a woman athlete, I know of the frustration that results from the prejudice that is sometimes directed at women in sports. Women's sports are valid and entertaining. I suggest that you look at your own sport's page in addition to the student's athletic fee. When we receive the respect and publicity we deserve, athletic fees will probably allot more money for women.

Your December 13 issue did not contain a single article on Women's Athletics. I can assure you that during that week Women's sports did not vanish from William and Mary.

Nancy J. Ensley  
Class of 1976

#### Letters Policy

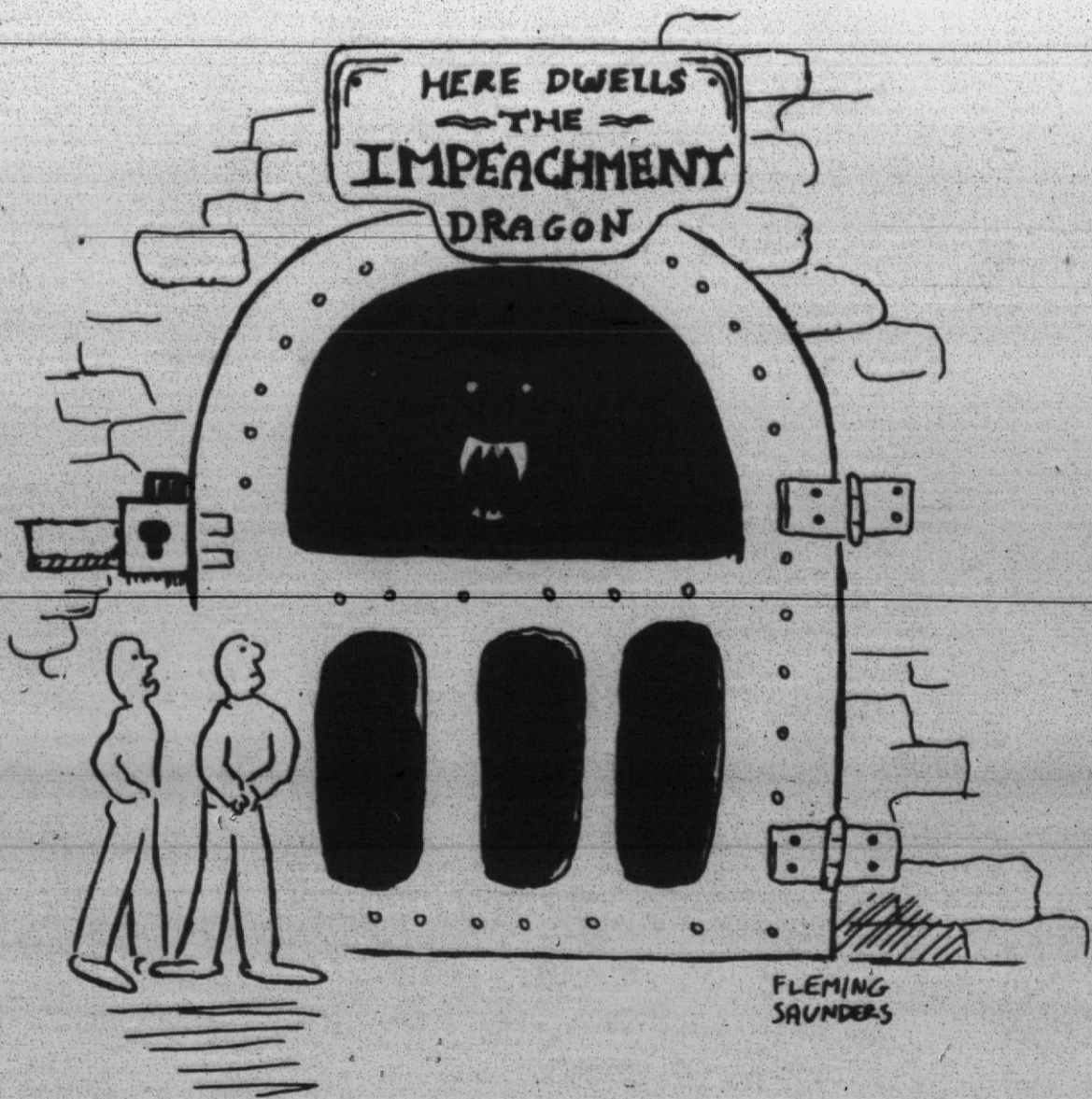
The Flat Hat will be glad to consider all letters for publication. Letters should be typed and double-spaced. Bring letters to the Flat Hat office in the Campus Center by Wednesday afternoon or mail them to PO Box 320. In order to provide a forum for as many readers as possible, we reserve the right to edit all letters over 200 words in length. We will not publish unsigned letters, but we will withhold the writer's name upon request for good reason.



# Letters to the Editor (cont.)

## Housing Recs

To the Editor:  
 On January 28, the BSA-SA Housing Committee, under the guidance of Dean Wray, Larry Diehl, and Bill Brun, came up with a number of recommendations which Larry presented at the BSA on Jan. 31. These include making Landrum and Ludwell co-educational; establishing a lottery based on class for all students; putting freshmen women in Jefferson; putting freshmen men in the new complex, King, and Tyler A; putting upper class women in Bryan Complex (probably Madison and Stith) and one building of JBT (contingent upon putting a full-time guard on duty there); and allowing any sophomores at JBT to have cars. These changes are apparently made necessary by Dean Wray's desire (supported by the students) to have all freshmen living on campus (excluding JBT, Brown, and Ludwell) and the students' desire to have co-ed housing. It should be emphasized that these are only recommendations and a number of variables could alter them, but if you have any views, questions, or comments on them, you might see your SA senator or BSA representative.



Richard Sherman  
 SA Senator - Jamestown Rd.  
 Class of '76

"Maybe he needs exercise.  
 He hasn't been out for a hundred years."

THE INDIANA DAILY STUDENT  
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I FIRMLY BELIEVE THAT THERE ARE NO VALID GROUNDS FOR IMPEACHMENT — I FIRMLY BELIEVE THAT THERE ARE NO VALID...



## Hooker Nabs Brown, Ronstadt, Fleetwood For Hall Appearances

By Kevin McManus  
FLAT HAT Staff Writer

Three rock concerts and a circus are the anticipated highlights of the first half of spring semester at William and Mary Hall, according to H. Lester Hooker, Jr., director of the facility. James Brown arrives for a soul concert Feb. 23, while Linda Ronstadt and Jackson Browne appear Feb. 26. There will be a Midwinters Concert March 3, featuring Fleetwood Mac and Status Quo. A three-ring circus will appear March 20, adding variety to the slate of entertainment.

Hooker also mentioned several performers who may possibly come to William and Mary, including Chicago, Jefferson Airplane, Three Dog Night, the Carpenters and Van Morrison. An appearance by the Who has been promised on their next tour, but, Hooker adds, "we've been promised things before."

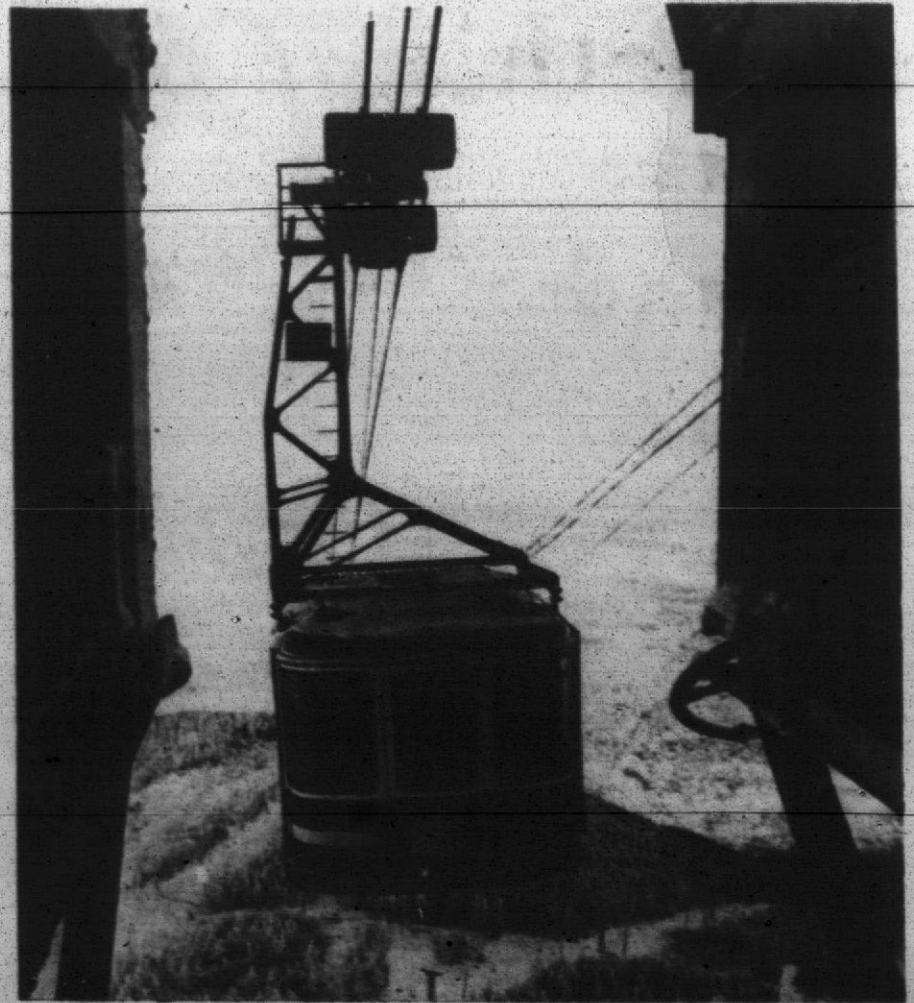
The concerts in W&M Hall are put on by outside promoters, who rent the facility for the evening at a rate of 10% of the gross, or \$1,000, depending on which is the larger amount. "The school can't afford to promote a concert on its own," Hooker said, referring to the considerable financial risks involved. "They wanted us to promote a Johnny Cash show for \$30,000, but

the returns aren't worth the risks." He explained that, in a concert such as that performed by the Allman Brothers, the promoter received only 10% of the gross, from which he had to pay all the bills, leaving a meager profit. At present, Hooker has a chance to promote a concert by Sonny and Cher at the Hall, but is wary of the uncertain financial aspects.

In deciding whether or not to schedule a concert offered by a promoter, Hooker checks to see where the group stands on the student preference list compiled by the Student Association.

The decision to present the circus at William and Mary Hall is based on the favorable reactions of those students present during spring recess last year when the show made its first appearance here. This year, the circus comes right before the break, hopefully insuring a greater degree of student attendance.

In the three area coliseums, only a few concerts will play during the same period. Earth, Wind and Fire will appear in the Richmond Coliseum Feb. 15, while Elvis Presley performs March 12 and 18. The Hampton Roads Coliseum's only scheduled show for February is by Black Sabbath scheduled for the sixth. The Norfolk Scope will present Mandrill March 3, with a featured performance by the Bee Gees taking place March 10.



### Ski Extravaganza

The Outing Club's vacation skiers rode to the top of Jay Peak in the aerial tramway that afforded easy transportation along with a view of Vermont, New Hampshire, New York and Canada.

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# Something For Everyone: 'Forum'

By Larry Griffith  
FLAT HAT Arts Editor

A funny thing happened on the way to making this movie...they made it well.

Monday night, the Classics Club more than justifies its existence by showing, gratis, *A Funny Thing Happened on the Way to the Forum*. This is the kind of picture that remains fresh, no matter how many times you see it, and maybe even gets better. The critics at the time didn't think so, but then they thought 2001 was too long.

A madly frenetic chronicle of the adventures of Pseudolus, slave to Hero, *Forum* details his efforts to achieve freedom by fixing Hero up with a comely courtesan. Along the way he has to

overcome the opposition of Lycus, the neighborhood panderer, Hysterium, the

eunuch with the pornographic pottery, and Miles Gloriosus, the man who raped Thrace thrice. That he succeeds is completely irrelevant and always was.

What director Richard Lester (*A Hard Day's Night*, *The Knack*) has done is to make one of the few successful translations of a play to the cinema. He does it by taking charge of Stephen Sondheim's play and changing anything that falls on the screen, adding, dropping, rearranging. Purists cringe, but pure theatre has never worked on film, and it never will.

He does, however, keep the best of Sondheim's work. The songs "Comedy Tonight," "I'm Lovely," "Miles Gloriosus" and "Everybody Ought to Have

a Maid" are retained. "Lovely" is first sung by the lovers, but is reprised with hilarious effect by Zero Mostel and Jack Gilford near the end. And "Everybody/Maid" remains one of the funniest songs ever written, performed by Mostel, Gilford, Michael Hordern, and Phil Silvers in this case.

Also retained are those brilliantly witty lines: "We'll never have happiness. I guess we'll just have to be happy

without it," and "I told you not to fan the girls so hard. But you never learn, you'll be a eunuch all your life."

Lester adds his own flair for visual gags (notably, Hero's shabby attempts to get over the wall into the brothel), and the final result in comedic mayhem. Lester is magnificently assisted by the cast members listed above, and by a good solid script. The time is 8:00 p.m., and the place is Millington Hall. Be there.

## S.A. Film Series

### Frustration Week

by Larry Griffith

The Last Picture Show  
Friday, Feb. 1, 7:30 p.m.

Not to be confused with *The Last Movie* (Dennis Hopper's foray into the realm of prophecy), this film is excellent. Overrated by the critics, overly promoted by too-lionized director Peter Bogdanovich, it still has an emotional impact that rates with the best.

A story of loneliness, frustration, and despair, the film is set in the southwest of the 1950's. Particularly, it chronicles the painful growth of a young man (Timothy Bottoms), and his encounters with the collective failures around him. It is all told with delicacy, sensitivity, and a visual adroitness which approaches the poetic. Besides which, it can at times be very funny.

*Picture Show* is essentially a director's picture, but many of the cast members deserve special commendation. Ben Johnson is inexplicably sensitive as Sam the Lion; Timothy Bottoms,

Cybil Sheppard, and Beau Bridges are good, as the youthful members of an internecine triangle; and Ellen Burstyn is excellent as the bored mother of Jacey (Sheppard).

Bogdanovich made a considerable splash with this film, and so far he's maintained more or less a standard. Even if he comes a cropper, though, *Picture Show* can stand on its own.

Sex Madness  
9:30 p.m.

It's Russian hands and Roman fingers time, kiddies; and those are their puns not mine, which lets you know what you're up against. Made in 1937, *Sex Madness* (companion-piece to the immortal *Reefer Madness*) is an attempt to show that if you enjoy making love, you will die. Or something like that.

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# W&M Second Semester Athletic Squads Hope to Surpass Fall Performances

Women involved in second semester athletics will find they have some tough acts to follow after reviewing the top notch efforts of last fall's teams. The golf, tennis and hockey squads all ranked high among area competitors in a season marked by experienced leadership and attempts to expand the programs.

The varsity golf team swarmed the fairways as soon as the College opened up its doors, facing their first opponents Sept. 10 and playing one tri-match each week until the end of October. The squad's record was marred by only one loss to Madison College and a tie against the University of North Carolina.

The highlight of the season was the crushing 12-0 defeat of Longwood College, who had previously reigned as the number one team in the state for seven

consecutive years. In early October, the Tribe traveled to the Mary Baldwin Invitational to compete against a bevy of the East's most respected teams, including Furman, Wake Forest, and East Carolina. Twelve schools sent 46 golfers to the two-day tourney, with Carma Fauntleroy capturing 16th place for the Indians. Other Tribe golfers finished in 17th, 19th and 26th positions.

Despite the fact that Coach Ann (Tommie) Lambert described the eventful season as the Indians' best ever, it ended on a mixed note. At the 36-hole State Tournament held on the long Ivy Hill Golf Course in Lynchburg, W&M lead by a whopping 50 strokes before being disqualified on the last hole. In the individual competition, however, Nancy Nordstrum placed second in the championship flight, with Julie Claypool

and Connie Ritter nabbing first and fifth in the first flight.

Meanwhile the women's tennis team was meeting with continued success, led by the play of freshman Nancy Allen. With Coach Betty Brown directing the action, the Indians won every inter-collegiate match, defeating Westhampton, Longwood, Randolph-Macon and Old Dominion. The only loss of the season was to the Westwood Club from Richmond. The 1973 season also included two junior varsity matches.

William and Mary fielded one of its strongest hockey teams in years last semester, notching an impressive 6-2-1 record. Both losses were by a tight 1-0 score, with Madison and Longwood struggling to hold the Indians scoreless for narrow wins. The squad also traveled to Goucher for a Round Robin tournament that attracted several of the nation's most prestigious hockey teams. Three varsity players--Amy Easter, Laurie Merner and Nancy Parrish--represented the College at the Southeast All-Star Tournament held at Sweetbriar College.

Nearly as successful was the junior varsity squad, which racked up six wins against three defeats. Due to the enthusiastic turnout of 44 players, Coach Joy Archer established a third team with a three-game schedule. Although she

admits that the Indians will lose three top players to graduation, Archer predicts an even better season in '74.

Continuing to gain recognition as a viable competitive sport, volleyball began to come into its own in 1973. Although the squad won few matches a-

gainst the nine teams they faced, the number of games won was the highest since the sport originated at the College. Coach Chris Jackson claims that next year's team will be talented and experienced, despite the fact that the enthusiasm and leadership of captain Pam Jamarik will be sorely missed.

## Swimming Team Opens Season Against UNC

Powerful North Carolina, ranked fifth in the East, will visit Adair pool one week from tonight at 7:00 as the William and Mary women's swim team opens its 1974 season with an expanded eight meet schedule. Lamenting the fact that several in-state teams have refused to encounter her William and Mary team in dual meet competition, Coach Chris Jackson has sought out reputable big-school opponents out-of-state.

Jackson is eyeing a top twenty ranking for William and Mary in the upcoming National Championships, March 14-16, at Penn State. Much of the team's success will rest on the performances of returning swimmers Peggy Lawlor

and Kagy Richter who starred last season swimming butterfly, long distance and freestyle events. Also cited as crucial factors were Lynn Adams, Robin Morrison and Mindy Wolfe, all returnees from the William and Mary team which placed second in last year's State Championship Meet.

An outstanding Green and Gold showing may be in the making for the late season Virginia State Championship this year. VCU, the 1973 champions and one of the few in-state schools to recruit women swimmers, is believed to be William and Mary's most serious opponent in the event to be hosted by Madison College April 5.

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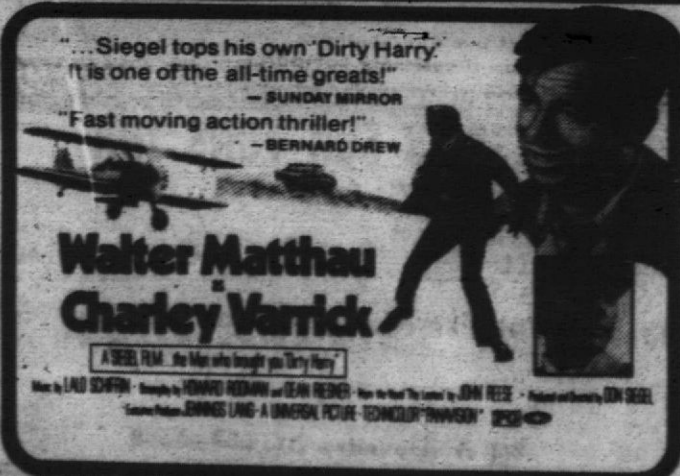
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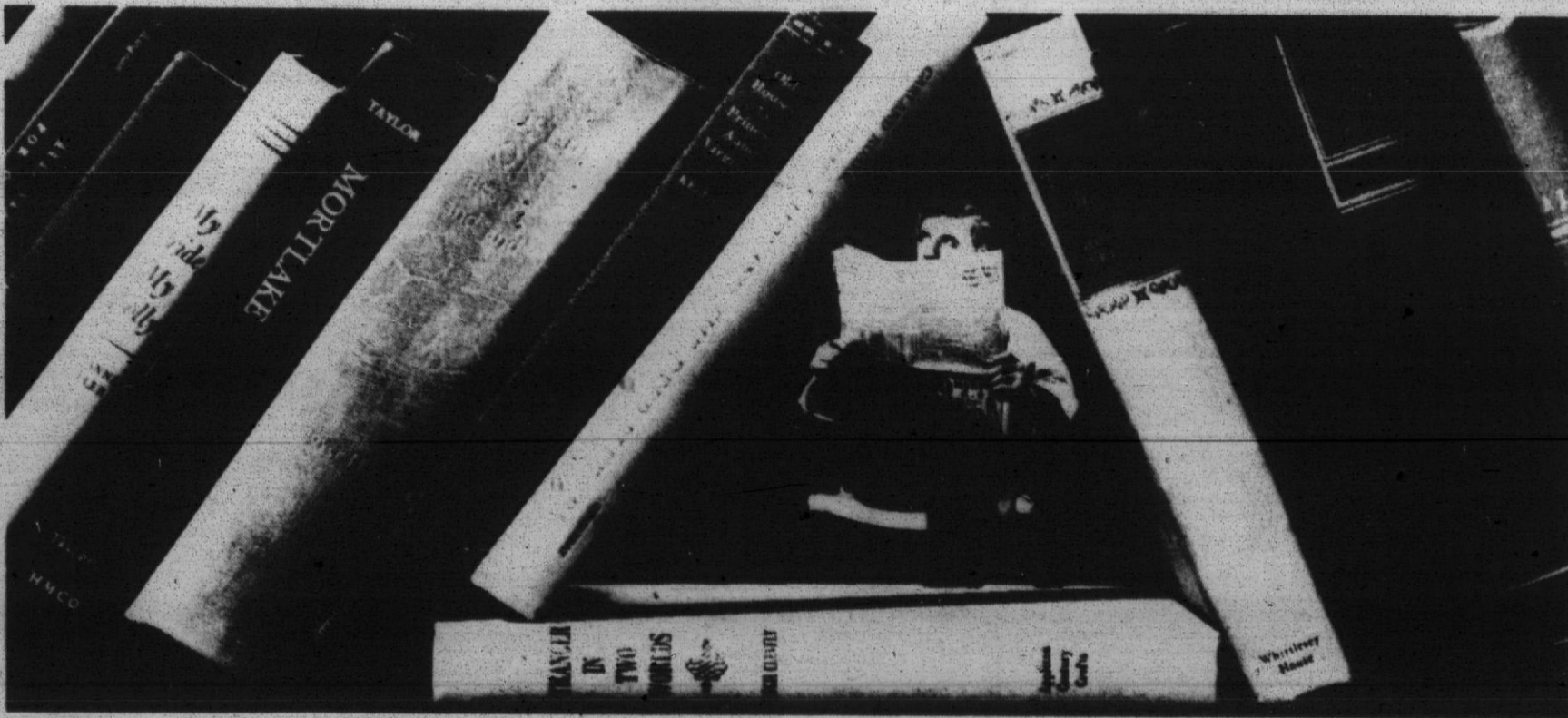
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### Track Team Heads for Delaware

## Trackmen Star In Eastern Meets

Busy is the only word to describe William and Mary's indoor track team since the middle of January. And John Randolph's squad is not about to take a rest now that their season is well underway.

The Indian harriers continue their almost continuous traveling by heading to Newark, Delaware, Sunday to participate in the Delaware Invitational. Besides W&M which is sending a full contingent of 35, track teams from East Carolina, St. John's, West Virginia Catholic University, and Delaware will also be featured.

Next Friday, the Tribe will send some of its members to New York to compete in the Olympic Invitational. The W&M harriers then host the University of Richmond and the University of Virginia in a meet at William and Mary Hall next Saturday.

To recap on W&M's activity the last two weeks, in the Philadelphia Track Classic last Monday night, an anchor-bumping cost the Indians a chance for victory in the mile relay.

The Tribe's anchor man Walter Cooke, holding onto the lead his team-

mates took from the beginning, was pushed into the infield by a Howard University runner. The Bisons were disqualified and Cooke recovered sufficiently to run his leg in 51.7 seconds and give W&M second place, with a 3:25.2 clocking. Westchester finished first, 6 seconds ahead of the Indians.

Randolph's squad came in third in the distance medley relay and fifth in the two-mile team event. The distance medley team was composed of Frank Courtney (1:56.5 in 880), Charles Dobson (.51 in 440), Reggie Clark (3:03.3 in 3/4 mile) and Bill Louv (4:12 in mile).

Clark's third leg carried W&M from sixth to second at that stage and drew Randolph's praise. In the 60-yard dash, Indian high hurdler Dobson won his trial in 7.2 seconds, but in the finals, he hit three hurdles and finished fifth.

The Tribe preceded their performance in Philadelphia by putting all on an excellent show in the Pittsburgh Invitational last Saturday. The Indians placed in five events and were led by Chris Tulou and George Moore, each with second place finishes in the two-mile and mile run, respectively.

Tulou ran an excellent race battling winner Paul Stemmer of Allegheny Community College all the way. Tulou finished five seconds off the pace, in time of 9:04.6. In the mile, Moore finished 4.2 seconds behind winner Nick Martin of Pittsburgh who ran the distance in 4:12.1.

In other events, the Tribe's Jim Graham placed fifth in the 880 with 1:39.2. Freshman Drexel George put the shot 49-1 for fifth place finish. Ted Wingerd triple jumped 47-8, which was good for second spot, and Al Irving and Bruce Heygl high jumped 6-5 for fifth place tie.

The day before, in the Millrose

Games in New York, found the fleet Dobson finishing third in the 60-yard high hurdles. The junior recorded a 7.3 in the event, his best time of the young season.

Dobson was again the main story when the Indians competed in the East Coast Invitational Track Meet in Richmond January 19. Dobson won his event, the 60-yard high hurdles in 7.4 seconds, but was disappointed because of the no-show on the part of the premier 60-yard high hurdler in the nation, Willie Davenport.

Afterwards, Dobson said, "I need to run against the best if I really want to improve. I was pleased with the performance and feel I am on the

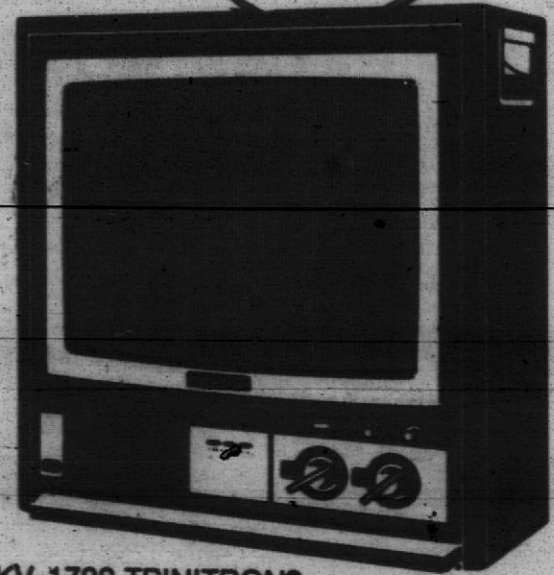
verge of hitting seven flat." His best time has been a 7.1, his freshman year.

Despite the absence of other first place finishes, the Indians did finish high in several events. Nelson Stortz tied for third in the 880, with a time of 1:14.8. Tulou finished second in the two-mile, running a 9:07.8. Clark came in fourth position in the mile, as North Carolina's Tony Waldrop ran the nation's first sub-four minute mile of the 1974 indoor track season to win over W&M alumnus Juris Luzins.

In the long jump, junior John Jones was fifth with a 23-11 leap. W&M's Drexel George rounded out the Tribe's impressive showing by placing third in the shot put with a 51-5 toss.

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**Wrestlers Host Maryland Tonight**

**W & M Matmen Raise Record to 9-1**

By Don Garber

FLAT HAT Sports Writer

A young but talented team, a fit description of the William and Mary wrestling squad. At the start of the year many factors gave the impression that it would not be a great year for the Tribe. But Coach Ed Steers, in his first year, has seen to it that this season will live up to, if not surpass, the previous ones.

What has Steers done to mold this apparent success? To begin with, the team is very young, only one senior starts, and the easy-going, confidence-building manner with which he acts has made things click. One team member has been quoted as saying that this very physical sport is now a real pleasure.

But the work is not all Steers'. Three of his wrestlers have won more than 20 matches. With less than half of the year gone, Mark Belknap is 27-1, Mike Furiness is 21-5 and Rick Dixon is 21-3. Great wrestling such as this would help any coach appear a genius.

One of the real tests for the Tribe comes tonight as they face Maryland, always one of the top teams in the ACC and one team that W & M has never beaten. The 7:30 match is in Blow Gym, and Steers would like to see a packed house.

Since school recessed in December, the wrestlers have been quite busy. On December 14, there was a quadrangular meet in Williamsburg, in which the Indians picked up three victories, beating Norfolk State 60-0, Madison 38-0 and Richmond 39-6.

Then, over the holidays the toughest test for the team came up, the Wilkes tournament. In this, Belknap became the first Indian ever to win a weight class, coping the 134-lb. class with 5 decisions. Here, also, Furiness came within one match of placing.

Over semester break W & M traveled north for a meet with Clarion State, Princeton and Franklin & Marshall. It proved to be a very successful trip with victories over Princeton (20-15) and F & M (24-11). The de-

cisive loss to Clarion (37-6) came against a team that had three national champions last year.

The win over Princeton was first and was highlighted by several excellent performances. Belknap and Dixon did their usual fine job but John Schmidtke and Max Lorenzo really proved to be the difference. Both were top-notch, especially Schmidtke who, according to Steers, "is gaining the confidence that he needs and de-

serves." In another important match John Trudgeon won in his 142-lb. class.

To round out W & M's activity, last Tuesday night the Indians romped over VMI by a score of 41-0 in a dual match at Lexington.

Following the Maryland match, the Tribe travels to Norfolk on Saturday night for a match against ODU, an improving opponent that has already suffered one defeat to the Indians this year.

**Fencers, Gymnasts Seek Road Victories**

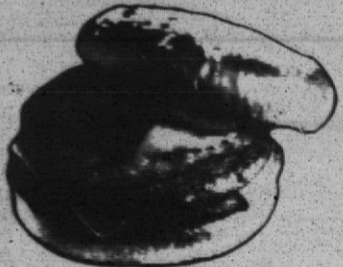
Participating in their first outside competition in nearly two months, William and Mary's fencing and gymnastics squads take to the road tomorrow.

The Tribe fencers, losers in their only match to Johns Hopkins, 15-12, travel to Charlottesville to battle the University of Virginia. W & M's women fencers also will make the trip as the two teams will participate in a dual meet against the Cavaliers. The fencers' next home date is February 23 when they take on Maryland.

Meanwhile, the Indians' gymnastics team heads to Morgantown, W. Va. to face West Virginia's Mountaineers in a 1 p.m. encounter. The Tribe is 2-0 with both wins coming in a three-way meet against U.Va. and Appalachian State back on December 8. Coach Cliff Gauthier considers this meet crucial in order for his squad to have the excellent season they are seeking. The undefeated Indians return home next Saturday, matching up against Virginia Tech and Old Dominion in William and Mary Hall.

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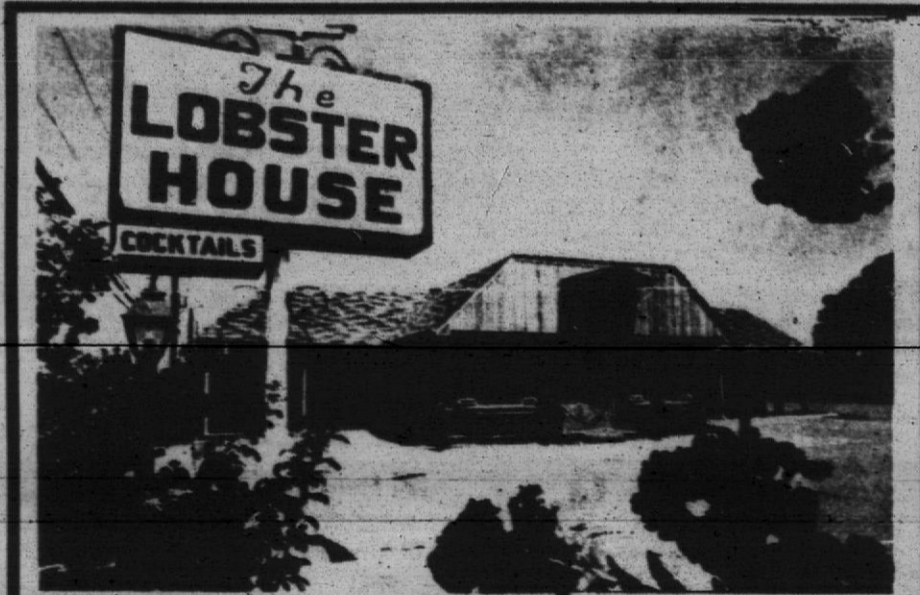


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# Ashnault Battles Reporters, Critics

(continued from page 20)

Mary cared to have as part of the school's image.

A Richmond writer quoted Carnevale in response to a question of whether Ashnault would be fired as saying, "It will depend on his general behavior. I have discussed the problem with him and he realizes he has had made some mistakes. He realizes he can't continue to make them."

So, when William and Mary played its first game following the Christmas and exam recess January 19 against East Carolina, all eyes were on Ashnault to see how we would react to his public criticism. The Tribe lost the game, 70-67, mainly because of an ice-cold 32.5 per cent shooting performance, as Ashnault maintained a very low key approach during the game and afterwards in his meeting with reporters.

On his exodus from the Tribe's locker room, the coach announced, "There will be no interviews with the players. We're just getting back together and we're very happy, except that we are disappointed in losing the game, and that's all we have to say."

Later, Ashnault clarified his position. "We (the players and coach) came to a mutual agreement (about talking to reporters). Look, there's really nothing I can say. I thought they all played well. The shots just didn't fall for us, that's all."

Ashnault made some changes in W & M's starting lineup as Rod Musselman replaced the departed Pflingst, Dennis Vall in place of Matt Coume, and Gary Byrd took the spot of captain Mark Ritter. For Mike Arizin, the Tribe's premier player, it was a night to forget as he missed 17 of 22 shots.

Apparently, because of his poor performance against ECU, Ashnault started Jim McDonough in Arizin's place at Davidson January 21 in a make-up game that was necessitated by the fact that nine W & M players had the flu January 3, the scheduled date for the contest.

Starting such a young team (three freshmen, one sophomore, one junior),

the Indians played extremely well, but in the end, were defeated 73-65 mainly on the basis of a 27 for 32 performance from the foul line for the Wildcats. W & M actually outshot Davidson by five field goals from the floor, but it was not enough as the Tribe committed 25 fouls.

The next night, back at William and Mary Hall, the Indians got their game together and thrashed VMI, 85-68. Musselman notched 20 points, as W & M put on a rare shooting performance of above 50 per cent. But like the East Carolina game, the fireworks were saved for Ashnault's meeting with the press.

One of the sportswriters had gone to the dressing room to talk to some of the players, but according to him, the players said that they would not talk to the press. Asked if the reason was that the players felt that they had been ill-treated by the press, the coach answered, "They felt I have been ill-treated by the press. They've been bothered about reports of alleged absence of harmony among me and the players."

A Richmond writer then responded by asking why his newspaper should send him all the way down to Williamburg to cover a game, if the players wouldn't even talk to him. Ashnault then accused some of the newspapermen of circumventing his authority as head coach by bothering the players and quoting administration officials outside of the basketball program, who know nothing about the program.

Then, he started to walk out of the room, when Carnevale, who always attends the conferences, told him to stay. Carnevale then said that the stories written about him (Ashnault) were true because he (Carnevale) had supplied the writers with the facts. Ashnault then sat down and the meeting ended shortly in a tense atmosphere.

Thankfully, the Indians didn't have another game until last Saturday night's encounter with the Southern Conference's to squad, Furman. Again, William and Mary played well, apparently aided by the fact that Furman's 7-1 center Fessor "Moose" Leonard didn't show because of disciplinary reasons. The Indians had the lead with about 14 minutes left, but fell

apart the rest of the way as the Paladins won going away, 97-80.

Ashnault was not alone in believing that Furman was a better team without the intimidating Leonard. "I thought they played better tonight than they've played in a long time; they had more movement and hustle without Fessor."

His own team delighted the returning students with 30 minutes of excellent basketball. Arizin returned to top form by hitting 22 points. Musselman, Courage, and Ronnie Satterthwaite also hit double figures. "I'm pleased with our performance—that makes four excellent games we've played in a row, but we've won only one. We're still making a lot of young people mistakes in crucial situations."

Those "young people mistakes" continued in W & M's heartbreaking defeat to Rutgers, 76-75, Tuesday night. The Tribe went to a tough 2-3 zone and held a 8-26 lead over the favored Scarlet Knights at the half.

But, in the first 5:30 of the second half, the Indians fell apart in the face of a Rutgers' press and allowed the visitors to outscore them, 20-4. The game remained fairly close, until Rutgers opened up a 67-59 lead with 7:54 left.

Then, it was the Indians' turn to come back, as Arizin's layup tied the score at 69-69 with 4:47 to go. A foul shot by Rutgers' Phil Sellers put the Knights up by one, and then the two squads exchanged baskets until Rutgers led 76-75 with 2:47 remaining.

At that juncture, W & M called timeout and Ashnault elected to spread out his squad in an attempt to get a layup or draw a foul. The embattled coach emphasized that it was "not a stall." The Indians got close to the

layup a couple of times but both Musselman and Satterthwaite were cut off at the base line in their attempts.

The Indians then called timeout again with :24 showing. Ashnault figured Rutgers would look for Arizin to take the shot, so he chose Musselman instead, to try to score on some type of "drive".

As it turned out, Musselman didn't come close to a driving shot, as he pulled up and took a 20-footer, which was off-target. Courage had a chance for the rebound, but allowed himself to get too far under the basket and the ball bounced off his hands out of bounds, and the game was over when Rutgers threw the ball in and killed the last second.

Afterwards, Ashnault defended his strategy by saying, "There is no definitive answer of whether to spread out the offense or to try to match baskets. I've been on both ends of both types of thinking."

"We're still snake-bit. I'm just terrible disappointed but at the same time very pleased with our efforts." Arizin and Satterthwaite scored 19 and 16 points, respectively, while Ritter grabbed 8 rebounds in a reserve role.

The road doesn't get any easier for Ashnault or his team as they host the tenth-ranked team in the nation, Pittsburgh, tomorrow night at W & M Hall. Monday night, the Indians host the Citadel, a team which crushed W & M 88-65 back in December at Charleston, where Ashnault first created problems for himself because of his unconventional sideline behavior.

In games before Christmas, William and Mary bowed to Baltimore, 79-70, Providence 105-75, and Fairfield 77-57, while defeating Navy 84-80 on the strength of 30 successful foul shots.

## Gobblers' Second Half Defeats Indians, 80-61

Virginia Tech sent William and Mary reeling to their eleventh loss of the season last night, with a 80-61 romp at Blacksburg.

It was the Gobblers' 52nd straight win at home over a State rival. Incred-

ibly, not since 1957 has Tech lost to a Virginia team on their home court.

Coach Ed Ashnault's young W&M squad put up a gallant effort for the first 25 minutes. At the end of the first half, the Hokies led by only 31-29, thanks to a Craig Lieder jump shot from the corner with :02 showing.

However, with approximately fifteen minutes left, the Tribe once again fell prey to an opponents' press and the Hokies exploded to a 50-35 lead. From then on, Virginia Tech was not threatened as they built their record to 10-7.

W&M was able to stay close to the defending NIT champions in the first half mainly on the basis of a 2-3 zone which hampered the Hokies offense. Despite their good defense, the Tribe never got their own offense going as they were plagued by numerous turnovers and by a unusually poor foul-shooting performance.

For the hapless Indians, the loss was their seventh in their last eight games and it appears now that W&M will be hard-pressed to match last year's 10-17 record. In a one and a half year period, Ashnault's record as head coach now stands at 14-28.

Virginia Tech, which outscored W&M 49-32 in the second half, was led by 6-5 freshman Duke Thorpe who notched 26 points. Two NIT heroes, Bobby Stevens and Craig Lieder, scored 19 and 17, respectively. For W&M, Ronnie Satterthwaite led the way with 14 points, while Mike Arizin was held to 13.

Tomorrow night at 8 pm, the Indians host Pitt which currently has the longest winning streak in the nation with 16 victories in a row. The Tribe JV's will play Chowan in a 5:45 preliminary.

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A mind without a purpose is useless

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# Ed Ashnault- Is He on His Way?

By David Satterwhite  
FLAT HAT Sports Editor

Ed Ashnault no longer tugs on a small towel during the course of a William and Mary basketball game. This is but one change in the volatile head coach's character that he has made in an effort to eliminate what one Richmond sportswriter called his "animal instincts."

To be sure, the first month of 1974 was hardly a pleasant one for the W & M basketball coach or his team. The Indians stand 4-10 (last night's game at Virginia Tech is not counted), and have lost six of their last seven games.

Nonetheless, W & M's continual streak of non-successes has been overshadowed by events off the court, usually involving Ashnault. With the announcement in early January that star guard Tom Pflingst was quitting school for "personal reasons", rumors began circulating that Ashnault would not last the season and that the win-loss record at the time (3-6) had nothing to do with it.

Apparently, though, Pflingst had no

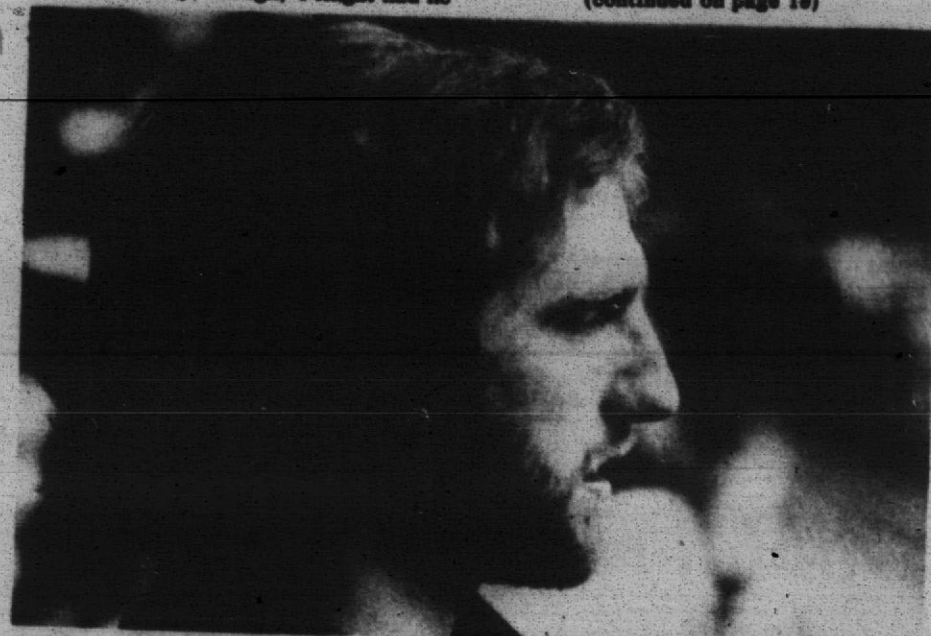
specific gripe with Ashnault, since his "personal problems" were actually academic difficulties that he had encountered during the first semester. Despite that, though, Ashnault's problems were not over.

It seemed that the fiery mentor's behavior at The Citadel (Charleston, S.C.) and at Fairfield (Conn.) had caused complaints from a number of people, including some W & M administration officials. What Ashnault had done was to require police escort from both gymnasiums and some of his "comments" were accidentally picked up by the Tribe's radio network.

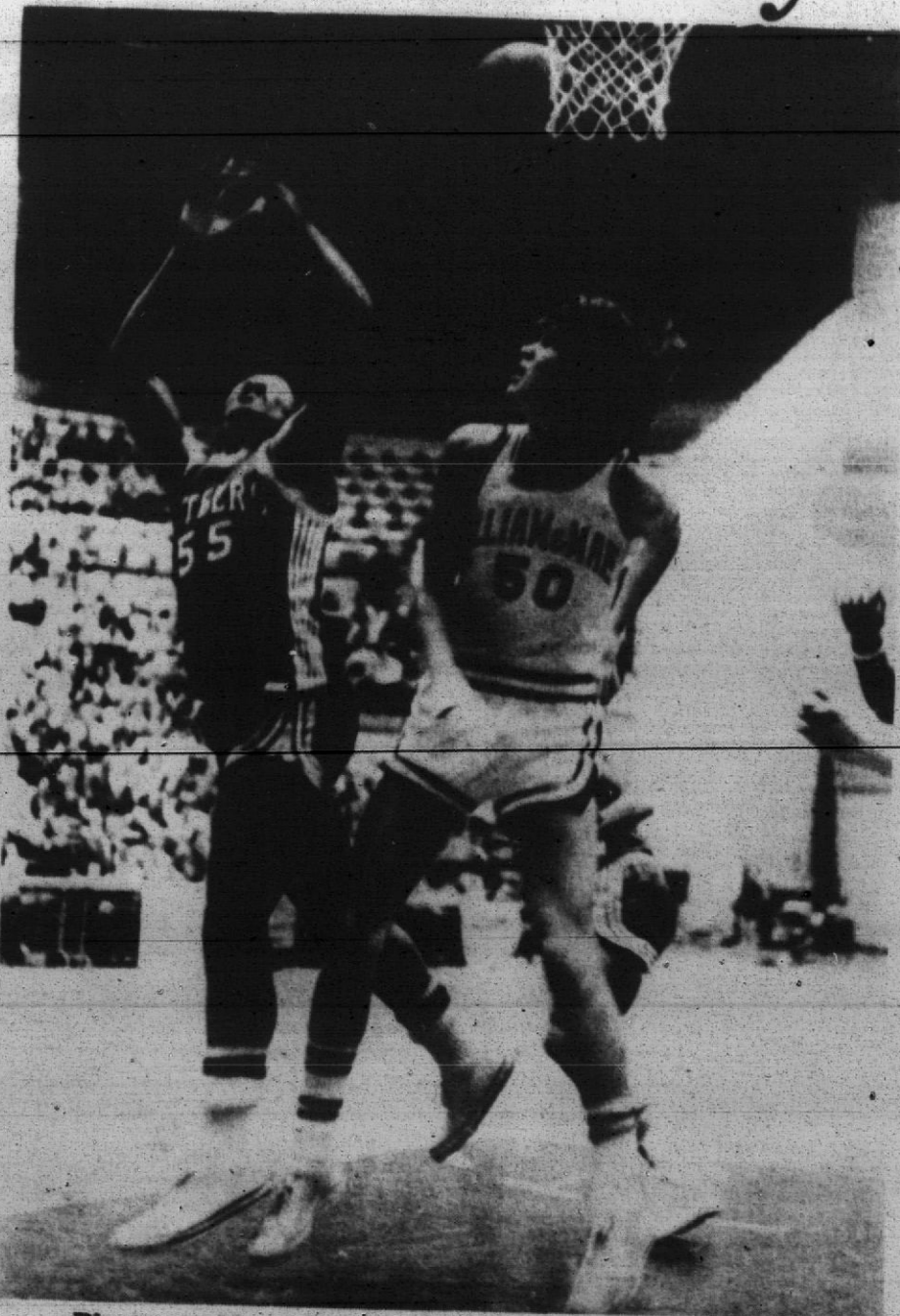
At the time, Athletic Director Ben Carnevale recognized that Ashnault's actions had caused problems but said "I know of no radical changes" at this time but that he had "talked with him, just as I would talk with any of my coaches" about any problem.

Carnevale then added, "He is very emotional and sometimes says things he later regrets." The Tribe's AD also inferred that the alleged behavior was not something that William and

(continued on page 18)



Pflingst on Pflingst: "I just have certain questions about basketball."



Pivotman Matt Corns battles with Rutgers' bigman Roundtree for position under an Indian offensive board. Murphy photo.

## 'I'm Not Part of the Team Anymore'

Since the sixth game of the William and Mary basketball season the Indians have played without the services of point guard Tom Pflingst. In a mid-January statement Athletic Director Ben Carnevale announced that Pflingst had left the team for "personal reasons." During halftime of Tuesday night's game against Rutgers, Flat Hat Sports Editor Stan Murphy talked with Pflingst about the redhead's unexpected departure.

**FLAT HAT:** What were your reasons for leaving the team?  
**PFINGST:** Just a lot of reasons. A lot of personal reasons. It would be hard for anyone else to understand. It was just a combination of things. I wasn't doing well in school, and school and basketball took up too much of the same time. I just wasn't sure - I just wasted my time in school. There were a lot of reasons really.

**FLAT HAT:** Were you pleased with your performance in the first half of the season?  
**PFINGST:** No, not at all, not at all. I was just having a pretty bad year. I was shooting really poorly. That wasn't the reason I left, but I was having a poor year.

**FLAT HAT:** A great deal was written, particularly in the Richmond papers, about your resignation. Many people seemed to feel that you left the team because of a dispute with Coach Ashnault and his methods of handling the team.  
**PFINGST:** No, we had no disagreements or anything. It's just...I'm not part of the team anymore. I don't blame anybody.

I don't dislike anybody. I like to come out and watch the games. It really hurts not to play basketball because I really do like it. I've played it so long. It's just something I had to do. I just couldn't see staying in that situation.  
**FLAT HAT:** How do you feel about Ashnault as a coach?  
**PFINGST:** Well, he's playing with a young

house for dinner. He's just made sure that I was doing all right.  
**FLAT HAT:** Did you talk to him beforehand about leaving the team?  
**PFINGST:** No, I went in with my mind made up. He wasn't there when I went into the office. Only the assistant coaches were there. I told them and they told Ashnault. He talked to me about it but

### Exclusive Flat Hat Interview

team and he's had some bad breaks. Everybody gets on him. Everybody gets on a coach unless the team's winning. My dropping off the team wouldn't have been for this coach or that coach. When a team's losing there's always dissension with the fans, the players mentally, it always happens. I'm not saying there's team dissension, people get down. He's just having a hard time, starting three freshmen and two sophomores, and he's beating Rutgers. You just have to give the guy time. I think he knows his basketball. He knows a lot of people and he knows just a lot about the game. I think he'll do well, I really do. I guess everybody had a picture that I left because I just couldn't stand Ashnault. That's not so. I just wanted to get away from the school for a little while. I'll go back and finish up. I just have certain questions about basketball.

**FLAT HAT:** Has he contacted you since you left the team?  
**PFINGST:** Yes, he had me over to the

house for dinner. He's just made sure that I was doing all right.  
**FLAT HAT:** Did he try to persuade you to come back?

**PFINGST:** Yes, he did. He told me he really wanted me to play. He tried to talk me into coming back. I was really positive, I told him that.

**FLAT HAT:** Do you feel that your absence has hurt the team?

**PFINGST:** I feel that I'm a good ball player, I have confidence in myself as a ballplayer. I think I was definitely an addition to the team.

**FLAT HAT:** Any thoughts about playing for somebody else?

**PFINGST:** No, I just don't know. I don't know if I'll ever play again. If I come back to school, I'll come back just to go to school.

**FLAT HAT:** Do you plan to return?

**PFINGST:** Yes, I really want to come back to William and Mary - just as a student.

**FLAT HAT:** What are you doing now?  
**PFINGST:** I'm working in construction at Busch Gardens.

**FLAT HAT:** Did you talk to him beforehand about leaving the team?  
**PFINGST:** No, I went in with my mind made up. He wasn't there when I went into the office. Only the assistant coaches were there. I told them and they told Ashnault. He talked to me about it but

**FLAT HAT:** What do you expect from the team for the rest of the season?  
**PFINGST:** I think it's the same as last year except I think it's going to happen a little sooner, when the team started to gel and started to really play well together. It really does look like a unit out there. I think that's the best we've seen them. I think they'll be a real threat in the tournament especially.

**FLAT HAT:** Are you keeping in touch with members of the team?

**PFINGST:** Yes, some of my best friends are guys on the team. I see them all the time.

**FLAT HAT:** Is this team as together as Ashnault wants everyone to believe?

**PFINGST:** This is again a question of young players playing together. They haven't played together on the court. The guys that are out there haven't played as a unit except for seven or eight games. It takes time. There are no grudges on the team. Everybody is friendly. There's really no dissension at all. It's tough to put in a whole new system like Ashnault has. He hasn't had anything really established. He has a whole new style of basketball and a guy is going to have a hard time with that. He has to find the right combinations, and that's tough.



**THE FLAT NAT ARTS SUPPLEMENT**



Here Photo  
**A CLOSER LOOK AT ACTRESS GLENNIE WADE**



# Glenn Wade:

by Jim Rees

## William and Mary theatre's brightest star

She does it with what appears to be a great deal of ease. Like a Katherine Hepburn or a Maggie Smith, she manages to portray a variety of vastly different characters without being placed in a particular category, or being tagged with restricting labels.

But she'll tell you acting is not easy. It's a creative process that requires a thorough knowledge of one's self and an intimate understanding of the human condition. To Glenn Wade, the brightest star on the William and Mary stage, acting is a lifetime profession.

Glenn has been a tiger since the very beginning of her career. That's the role she played when her elementary school class

presented a moving version of *Bungle in the Jungle*, giving the diminutive blond her first opportunity to "ham it up." She still remembers how enjoyable it was to "twirl around her tall."

"I've always loved the stage," recalls Glenn. At Rosemary Hall, a prep school near her hometown, Greenwich, Conn., she continued to frequent the stage, playing in several Shakespearean classics to a crowd gathered in a beautiful outdoor amphitheatre. During her senior year, she had the unique opportunity to be featured as Romeo in the love story of all time.

It's safe to say that Glenn, after writing and producing an original play in high school, graduated with more stage experience than many actresses acquire following four years of college productions. But her happy childhood on a New England farm and productive years in an all-female prep school hardly brought the actress in contact with a wide variety of worldly experiences. And only by attempting to understand the many different aspects of the human condition can an actress develop her true potential.

Egged on by the attraction of worldwide travel, Glenn joined the International Youth

Show "Up With People," a massive group of singers similar to the Doodletown Pipers.

"We traveled all over this country many times," says Glenn, "and to Europe, Asia, Canada, Japan and Africa. The best part about it was that wherever we went, we stayed in the local peoples' homes." At the close of what she calls her "interim period," Glenn had been exposed to a remarkable number of personalities and cultures.

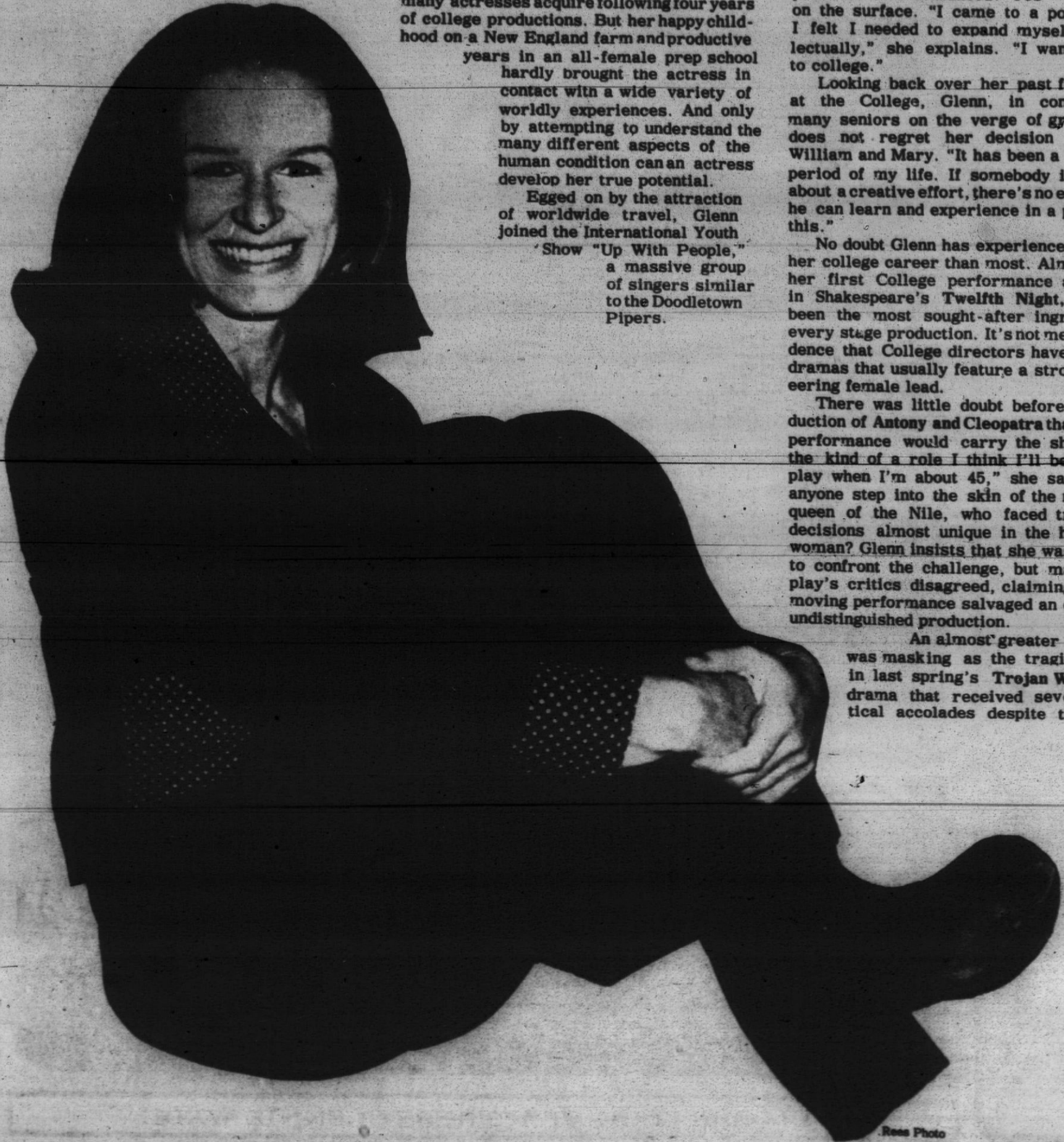
But where does one proceed after visiting a rebellious Indonesia and singing before Chancellor Adenauer in Germany's capital? Why Williamsburg? Was she tired of the crowds and the big cities she had seen all over the world? Was she yearning for the quiet, more intimate atmosphere of her childhood? Yes -- but only on the surface. "I came to a point where I felt I needed to expand myself intellectually," she explains. "I wanted to go to college."

Looking back over her past four years at the College, Glenn, in contrast to many seniors on the verge of graduation, does not regret her decision to attend William and Mary. "It has been a very rich period of my life. If somebody is serious about a creative effort, there's no end to what he can learn and experience in a place like this."

No doubt Glenn has experienced more in her college career than most. Almost since her first College performance as Olivia in Shakespeare's *Twelfth Night*, she has been the most sought-after ingredient in every stage production. It's not mere coincidence that College directors have selected dramas that usually feature a strong, dominating female lead.

There was little doubt before the production of *Antony and Cleopatra* that Glenn's performance would carry the show. "It's the kind of a role I think I'll be ready to play when I'm about 45," she says. Could anyone step into the skin of the notorious queen of the Nile, who faced trials and decisions almost unique in the history of woman? Glenn insists that she wasn't ready to confront the challenge, but many of the play's critics disagreed, claiming that her moving performance salvaged an otherwise undistinguished production.

An almost greater challenge was masking as the tragic Hecuba in last spring's *Trojan Women*, a drama that received several critical accolades despite the poor



Rees Photo



# Glenn Wade

(continued)

audience response. "It was a very fulfilling role for me," she explains, "because I had to rely totally on voice and movement. My goal was that if nobody had known what I looked like, they'd think a 60-year old woman was under that mask."

Most recently, Glenn gave new dimensions to the tyrannical mother who was featured as the title figure in *The House of Bernarda Alba*, another intense drama that revolved around the psychological hardships of a small core of women.

Her College acting career has not, however, been one of playing doomed monarchs and old tyrants. As Theona in the whispy musical *Brigadoon*, Glenn revealed that a lay-off from the singing tour had done nothing to tarnish her voice. Confident and in ultimate control of her highlander accent and beautiful voice, she evoked the naive intelligence of the country girl with near perfection. She's also played a major role in *Common Glory* during the past two summers.

As she approaches her final appearance on the William and Mary stage, Glenn can only relish in the variety of characters she has portrayed. Ranging from Gertrude in *Hamlet* to Sally Bowles in *Cabaret*, her roles have been some of the most demanding the theatre can offer.

It hasn't been easy, but time-consuming and, at times, extremely frustrating. "You wonder why you want to go up on a stage in front of a large number of people, and you wonder if you're a little bit crazy."

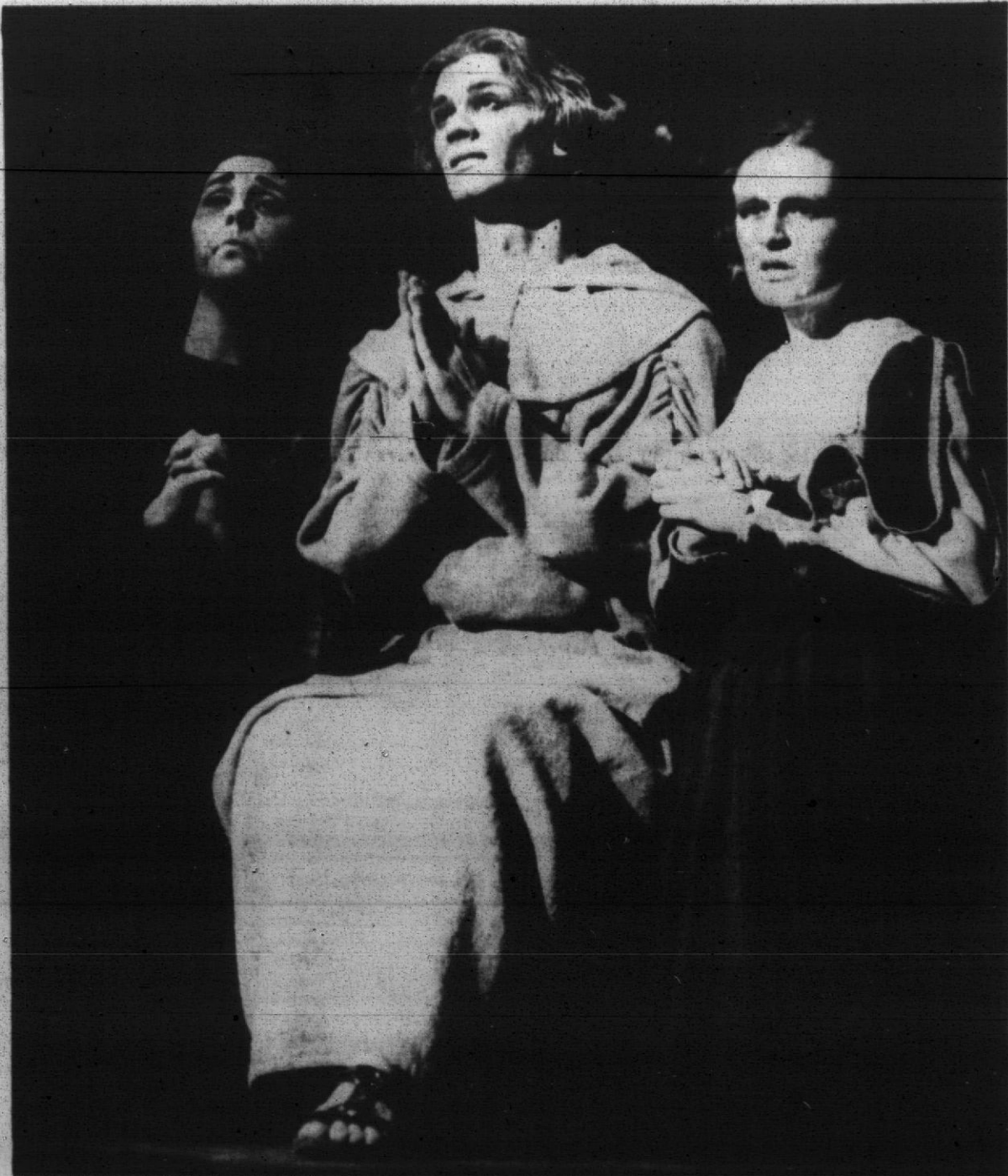
In reality, however, Glenn Wade is not the exotic, overly-glamorous, crazy personification of the typical actress. She admits that the profession has developed an image of "preconceived phoniness" that is difficult to escape. But to Glenn, acting is "a soul searching, a great exercise of creating something with your own being -- it's not the fun and games of playing around."

"Everyone acts," she declares, "and everyone has in them the potential to experience in its fullest every emotion a human being can experience. In acting, you have to find that particular emotion no matter how tiny or obscure it may be."

Her devotion to finding the essence of each character she portrays is what director Howard Scammon claims is "the greatness of Glenn Wade."

"It just seems as though she is able to become a part of the character. She mentally, physically and vocally gives you a new character on stage with every performance." There is little chance that any director can type cast Glenn Wade. The actress Scammon claims is "the most talented person the William and Mary Theatre has had since 1926 when it came into existence" has yet to be labeled as anything but a critical success.

So who is Glenn Wade? Few have the answer, for she is an actress that even her closest associates describe as "absolutely devoted to theatre." She's currently separated from her husband, Cabot Wade, an extremely talented singer-musician she met during her tour with "Up with People." Her most frequent companion is Penny, a pint-sized pooch talented in her own right. She's the closest thing to a mascot the Theatre has ever had and even made a cameo appearance in the Theatre's production of *The Miser*. During every performance, Penny patiently waits to hear



In the Theatre's hit version of *Man of La Mancha*, Glenn played the bitter Antonia, a character she described as "the bitch of the show."

the booming applause which typically signals that her mistress' job is done.

In a matter of weeks, Glenn will exit from Phi Beta Kappa Hall's stage for the last time. From there she will search for other roles as she plunges into the competitive world of professional theatre. Although she's applied to several graduate schools, Glenn admits that she would prefer to go directly into a repertory company where she can continue to experience and mature by playing a variety of roles.

"It's a long, slow process," she says. "It will take a lot of knocking on doors, luck and perseverance."

Will Glenn Wade make it as a professional? The odds are never good -- talented college graduates are a dime a dozen. Meanwhile the Ali McGraws and Racquel Welch of the world have demonstrated that talent is not always a major prerequisite for success.

Yet the "tiger" from southern Connecticut may be one of those unusual individuals who make their own luck, who won't stop knocking on doors until she's given a chance to demonstrate the talent that overwhelmed theatre buffs in a small colonial town. It could be that one chance is all she really needs.



Glenn opposite Tom Spivey in last season's *The Miser*.





# anything goes!

## the play ★★★★★★

Cole Porter, who graduated from Yale in 1913, enjoyed a wildly successful revival at his alma mater not too long ago when the university produced his musical comedy *Anything Goes*. It played to sellout crowds during most of its performances in the University Theatre, despite the fact that it ran during the reading period just before first semester exams.

It is no easy task to pry the studious Yale students from their books, but the lighthearted song and dance of Porter's knock'em dead musical obviously offers a change of pace to the weary student. Needless to say, musical comedy offers a welcome escape from the day to day academic grind that an intense production of *Macbeth* or *Death of a Salesman* may not.

Considering the academic pressures of the College and the lack of alternative escapes from the book-lined rooms, *Anything Goes* will most likely be the biggest drawing card of the William and Mary Theatre's season. It will play on two successive weekends starting Feb. 21, with veteran director Howard Scammon running the show.

Scammon describes the shipboard antics of an unusual array of characters as a 1930's "laugh-in."

"At times the dialogue is so corny that it's funny," explains Scammon. "And if you don't like that kind of a thing, there's always another Cole Porter tune coming up."

The plot and dialogue serve the purpose of throwing together unlikely personalities in situations conducive to

belting out Porter's songs.

The three main characters -- Reno Sweeney, Billy Crocker and Moonface -- are all traveling on board an ocean liner headed for the British Isles. Billy is a suave, debonaire businessman, an up-and-coming Wall Street financier accompanying his wealthy boss across the ocean. Although he's quite good friends with Reno, it's definitely a platonic relationship -- he's really got the hots for the enticing Hope, who's meanwhile being pursued by the rather foppish Sir Evelyn.

In a comical sub-plot, Moonface (who currently reigns as public enemy number 13 with hopes of reaching at least number six in the immediate future) is trying to escape the country disguised as a minister.

All the classic comic characters are there -- the innocent evangelist Reno who transforms into a nightclub singer, the sophisticated businessman who loses his cool under the spell of love, the lovable criminal and his dedicated, sexy moll, and the typical shipboard snob.

Like most of the stylish musical comedies of the period, *Anything Goes* features attractive, glamorous characters.

In reality, there is little social comment. From beginning to end, the fast-paced dialogue and rollicking songs all seem to say that love is wonderfully hectic, that life is beautifully unpredictable, and that in the exciting world we live in, there remains little doubt that anything goes.



Nancy McMahon will escape from the costume department to star as the swinging Reno

Sweeney, who Scammon describes as a combination of Aimee Semple McPherson and Ethel Merman.

## the cast ★★★★★★

Although the large cast of 32 includes several of the Theatre's most familiar faces, the three featured characters in *Anything Goes* are played by performers in their first major roles.

Junior Nancy McMahon, a bright-eyed redhead who has worked most actively in the costume department until she was tapped for a starring role in this season's musical, will play Reno Sweeney. According to Scammon, McMahon has the look of the '30's and a voice that can sway from belting show numbers to whisper soft love songs. She formerly appeared in the chorus of *Brigadoos*.

Although hampered during early practices by a case of the flu, Mark

Martino will be featured as the know-it-all Billy Crocker. Scammon praises Martino's triple-threat credentials -- he can dance, sing and act very capably in a variety of dramatic situations. Martino has appeared in *Brigadoos*, *Cry of Players*, *Earnest in Love*, *Anthony and Cleopatra* and *A Funny Thing Happened on the Way to the Forum*.

Both the vivacious McMahon and affable Martino may be upstaged, however, by the antics of Larry Conklin, who will appear as Moonface. Conklin's everlasting vitality and knack for comedy make the chemistry major a natural for the role of Public Enemy Number 13. "He's the kind of actor that makes the

audience feel like they's want to go upon the stage and hug him," commented Scammon. He's remembered for a rollicking performance as Pseudolus in *A Funny Thing Happened on the Way to the Forum*.

"Veteran" actresses Glenn Wade and Carmella Maurizi will appear in supporting roles as Charity and Hope, while Terri Bartlett, who serves as Miss Williamsburg in her spare time, will be featured as Bonnie.

Other cast members include Vicky Vultee, Keith Pickarel, Kathy Farrell, Rae Ann Lindberg, Carol Roig, David Barton, Andy Stumb, Steve Rudin, Joe Steele and Alex Ballan.

## the song and dance ★★★★★★

If any one factor about *Anything Goes* completely satisfied Howard Scammon and musical director Stephen Paleos, it was Cole Porter's vivacious score. Scammon reports that in the Theatre's decision to produce the play last April, "The arrangements, lyrics, rhythms and subtleties were enormously appealing to Mr. Paleos," and that the long-time College musical director is "quite enthusiastic" as he begins to revive the sounds of the '30's.

Although the songs better out during the production may sound simple and, at times, a little rough at the edges, Porter's music is actually difficult to master. In the early practice sessions, Paleos emphasized the special rhythm and cadence of the lyrics, and the sharp, quick pace so necessary to evoke the nostalgic sound of 1930.

Lisa Liberati, a senior known by the College populace as the champion baton-

twirler who performs during intermissions at various sports events, will be in charge of the choreography for the show. Scammon insists that the song and

dance will be true representatives of the "Fred Astaire and Ginger Rodgers period of dancing in the dark."

## the design ★★★★★★

If you see it on the *Anything Goes* stage, Jerry Bledsoe designed it. Since the decision to produce the show was made last April, Bledsoe has been in constant search of just the right dress, the perfect shoe and the dangliest earring. Sequins, chiffons, velvets and low clunky heels will all make appearances on stage, along with naked shoulder blades and flaming lipsticks. The costumes will be elaborate and reflective of high-class shipboard society.

Bledsoe has also designed an intricate series of sets, with pivoting interiors

and several levels of action. It's a massive task for technical director Albert Haak, who's been in charge of constructing almost all the Theatre's sets since 1947. As Scammon phrases it, "directors and designers are a dime a dozen, but a technical person is as scarce as hen's teeth." No doubt the sizeable cast and large number of entrances and exits will make the technical challenges of *Anything Goes* anything but minor for even the most experienced technical director.

## the cast of characters

Reno..... Nancy McMahon  
Billy..... Mark Martino  
Moon..... Larry Conklin

Bonnie..... Terri Bartlett  
Mrs. Harcourt..... Vicky Vultee  
Hope..... Carmella Maurizi  
Sir Evelyn..... Keith Pickarel  
Purity..... Kathy Farrell  
Charity..... Rae Ann Lindberg  
Charity..... Glenn Wade  
Virtue..... Carol Roig  
Whitney..... David Barton  
Steward..... Ted Hogan  
Purser..... Dave Robbins  
Cameraman..... Ron Chappell  
Bishop..... John Livengood  
Reporter..... Mark Wakefield  
Captain..... Peter Logan  
Sailors..... Andy Stumb  
Steve Rudin  
Joe Steele  
Alex Ballan

Passengers..... Mark Wakefield  
Ted Hogan  
Peter Logan  
Dave Robbins  
John Livengood  
Peter Hollaway  
Ann Worthington  
Becky Riley  
Ann Harris  
Tylic Tobin  
Anna Marie Gill  
Susan d'Ronde  
Tric Way  
Janet Riley  
Clare Fischer

Bluebirds..... Kym Powell  
Susan d'Ronde



Mark Martino, who has been seen on the college stage in a number of supporting roles, will transform from Wall Street businessman to would-be murderer to successful suitor when he will be featured as Billy Crocker in Cole Porter's hit musical.

Ross Photos



Larry Conklin reveals the reasons behind his selection as Moonface, Public Enemy number 13, a loveable and harmless criminal who masks as a minister in *Anything Goes*.





Director Howard Scammon, who will be assisted by Marjorie Ruhlmann, feels that the classic style and comedy of the era makes *Anything Goes* a 1930's "Laugh-in."

## the director ★★★★★

Howard M. Scammon, Jr., is the dean of the College's directors. Since directing his first College production in 1957, Scammon has been the driving force behind more than 50 plays.

After graduating from William and Mary in 1934, Scammon acquired a master's degree from Northwestern University before being lured back to Williamsburg by Althea Hunt, the one-woman dynamo who projected the Col-

lege's theatre department into national prominence.

Scammon is considered one of the area's premiere directors of musical productions, having been associated with *The Common Glory* since 1951. Most recently, Scammon has directed College productions of *The Seagull*, *Brigadoon*, *Trojan Women* and *You Can't Take It with You*, as well as several productions for the Williamsburg Play-

The most familiar face around Williamsburg theatre circles is a spirited yet meticulous manager of personalities. Early rehearsals have supported Scammon's claim that both he and musical director Stephen Paedes have long wanted to produce *Anything Goes*. The tone is one of willing submission to a grueling schedule that on some days calls for three rehearsal sessions and countless consultations with

individual performers.

Scammon is entranced by the atmosphere of the '30's and has proudly announced that his curly locks will yield to a fashionable crewcut before showtime. No doubt the director will blend right in with the male cast members, who were told during auditions that if they landed a part, a '30's haircut would accompany a role in the play.

## Indian poetry: poignant visions of despair

By Larry Griffith  
FLAT HAT Arts Editor

Too often, a critic falls into a fairly noble vice -- judging an artistic effort not on the merits of the work, but on the aptness of its morality. This type of reasoning granted rave reviews to a book like *Bury My Heart At Wounded Knee*, which was no more a full account of the Indian history than "Running Bear." Again, however noble the cause, such reviews are worthless as criticism.

For this reason, we must concede that *Arrows Four: Poetry and Prose* by Young American Indians is not especially noteworthy as literature. It is, however, a poignant and affective catalogue of the despair of a repressed minority. But more than that, the poetry and prose speak in a general sense to anyone who has ever been afraid. And they do so, not with conscious artistry, but an unfinished power.

*Arrows Four* came about over a period of six years. In 1968, money was set aside by the Bureau of Indian Affairs

for a program of grass-roots creative writing classes. Partly designed to improve Indian adolescents' command of English, the program was more especially launched to "help cure the silent-stoic-Indian syndrome . . . in short, to let these young Americans . . . speak for themselves". The resulting poetry and prose was originally published in four annual volumes of limited press runs. The Pocket Book edition is the first general release of the entire series.

Many of the works of course deal directly with the spiritual crisis of the Indian. "We were children of brother tribes," writes Jon Haley, Navajo. "Our births were in rustic land . . . in nature's beauty we grew/Until we were put in school/To learn the ways of the world." Similar is Tonye Garter's "Bison": "I look for him on the plains and he is not there? I look for him in the meadows . . . he is not there either/I cannot live without him."

But possibly the most poignant (and ironic) of the verses is "Pony Song."

Written by Rudy Bantista, a Kiowa, the poem has as its theme the suffocation of Indian tradition. "I do not ride a painted pony/I've never felt his strong lean stride/I ride a car from Detroit/and i sit in class/where they teach me about the great white romans/and not of my dry brown mother . . . i ride in a car from detroit/and my brown earth-mother will not speak to me now."

The sadness and subdued rage with which these poems speak is effective, but limited in their appeal. What redeems this anthology, and broadens its scope, is that the voices speak more often in universal terms of weariness and frustration. Similar in theme to the literature found in most high school literary magazines, these works are marked by a greater sense of raw intensity.

Two examples stand out. Don Hummingbird, in "Words," writes: "Nations rise against, and for each other/Because of words/Men are condemned/By one man's choice of words."Despite the

brittle pretension habitual in the poetry of youth, this poem captures the frustration of a world plagued by misunderstandings. Likewise, Bruce Doyle (Cherokee) approaches the (once) fundamental terror of our age: "The hot wind blows across a lonely world/The sun falls and the soft vigil/of an eternal radioactive twilight begins." It is noteworthy that these, our contemporaries, have been able to see beyond their own private nightmares, into the fears and frustrations which are frightening to us all.

As I said, most of the poetry and prose of *Arrows Four* is not that brilliant, and aesthetically is no more appealing than any other collection of high-school poetry. Nevertheless, for those interested in an understanding of a separate people's anxiety, or for a further clue to their own, expressed with simplicity and a very rough impact, this little volume is worth the trouble of reading it.



# 'Sting' reunites Newman, Redford

The spontaneity and spirit that established Butch Cassidy and the Sundance Kid as one of the most entertaining films in recent years start to look like tired mannerisms in *The Sting*. No doubt it goes to show that too much of a good thing is just that -- too much of a good thing.

This time around, Paul Newman and Robert Redford turn in their spurs for spats as they mingle in organized crime during the depression era. For nearly two hours and 10 minutes, the duo masterminds a detailed scheme to fleece

## Weeping Barbra, smiling Robert evoke nostalgia

Just think. Streisand and Redford together for the first time. And with luck, maybe the last time.

No doubt *The Way We Were*, the high-gloss vehicle created to squeeze two of today's top box office stars onto one screen, will make a good deal of money for its stars and its producers. It will most certainly satisfy quite a few movie fans, in particular those females who idolize Redford and that special clique that would swarm to see Streisand in previews of the coming attractions.

But for the average viewer, who recognizes that both Streisand and Redford can produce memorable performances when given a chance, *The Way We Were* merely wallows in an abundance of one star's tears and the other star's smiles.

The first third of the film offers us a glimpse of our two protagonists in their college years -- way back in the late thirties. By now today's generation is a bit weary of films depicting the youth of yesteryear, and it's difficult to believe that either of the stars is showing signs of wrinkles at the ripe young age of twenty. Admittedly, Streisand looks as she never has before, with makeup virtually absent, curly locks bouncing in all directions and fashionable bobble socks. Hopefully, she'll never look that way again.

Redford looks like Redford, from his days as the All-American athlete, all-around ladies' man and occasional author, to his later years as a rambling sailor, all-around ladies' man and Hollywood script-writer. He smiles and gets drunk, makes love and smiles, marries Streisand, breaks up with Streisand, makes up with Streisand, and breaks up with Streisand again. Meanwhile she campaigns for FDR, testifies at the McCarthy witchhunt trials, gets her curly hair ironed and somehow finds time to have a baby.

Sounds complicated, but unfortunately it's not. Although on occasion the viewer sees rather obvious signs that a war is going on, like men in uniform walking the streets and radio announcements reporting in the background, the camera seldom drifts from the two stars. And because neither Streisand nor Redford can communicate, due to little fault of their own, an intricate characterization of the two vague lovers they portray, the emotion just isn't there. Even Streisand's picture-perfect weeping fails to save a film obviously structured around two familiar faces and a beautiful theme song.

The viewer leaves *The Way We Were* wishing that both Streisand and Redford would return to the way they were. She as Fanny Brice, Dolly or the Pussycat, and he as the Sundance Kid. --J.R.

a vengeful mobster who murdered an old and dear friend.

It's generally a playful series of events -- card tricks, horse racing, bookies and prostitutes riding merry-go-rounds -- interspersed with a gun battle here and there, and a scene with each of our heroes under the sheets with a less-than-stunning floozy. Needless to say, Katherine Ross was sorely missed.

The combined effect is a production that fails to create a sense of involvement for the audience. To start with, the complexity of the caper makes its flawless success quite unbelievable. Secondly, it's hardly poetic justice that our heroes feel satisfied to snatch a mere half million from a diabolical mobster in exchange for a best friend's life.

Both Newman and Redford, who despite all efforts remain stars rather than characters throughout the film, seem to be content in playing games with vicious killers. The film becomes a battle of wits, and as a result our heroes become more charming than real. While Cassidy and the Sundance Kid were excellent representatives of the turn of the century gunman caught in the squeeze of a rapidly changing society, our mobland heroes represent two playful and virtually harmless con-men.

The humor of George Roy Hill's Western classic is transferred with some success to *The Sting*, but at times it appears run-of-the-mill and contrived. The relationship between Redford and Newman never takes root, and the almost paternal image of the latter only makes things worse.

There are definitely some bright moments, however, and a shorter, more compact film may have been able to sustain interest. Newman is terrific as a drunken hustler at the poker tables, and old favorites Harold Gould and Ray Walston are top-notch supporters.

Hill once again provides a smashingly super ending. It may be predictable, but it is superbly staged and performed. It leaves one with the revived faith that Newman and Redford, as strange as it may seem, may make a better couple than Redford and Streisand. --J.R.



Robert Shaw and Paul Newman prepare to gamble for high stakes in *The Sting*.

## Harvard students battle academia; slavedriver enlivens 'Paper Chase'

No matter how ludicrous and trying the academic struggle at William and Mary may appear at times, it's cake compared to the plight of Harvard law students in *Paper Chase*. It's a clear-cut game of survival of the fittest.



John Houseman stars as professor Kingsfield in *The Paper Chase*.

with potentially brilliant students forced to obey a system of rules imposed by academic slavedrivers.

The key slavedriver, a virtually expressionless professor of contract law, represents to perfection the paradoxical values of an ancient teacher. Admirable because of his seemingly endless knowledge of the law, he is hopelessly captured in a system which teaches the crafty manipulation of facts and ignores entirely morality and human judgement. John Houseman is superbly austere in his cinema debut, a genius separated from promising students by the traditional question-and-answer, right-or-wrong atmosphere of the classroom.

As first year student James Hart, Timothy Bottoms suffers quite admirably under the strains of the law school grind. It's difficult to determine whether sleeping with the professor's sultry daughter boosts his morale or merely intensifies his fear, but he has an enjoyable fling in the process of finding out. Love is a necessary distraction

from daily classroom cross-examinations and attempted suicide by best friends.

In terms of the academic system, Hart is ultimately successful. He has allowed a professor to "dissect" his mind without losing it. He has studied his notes, answered questions correctly in class and passed his exam with flying colors. And in the process, he managed to get away with calling the professor a son-of-a-bitch in the middle of class.

But what has "Mr. Hart" learned? After three years of relentless study, will Hart be prepared to serve as a spokesman for the law? Will he mete out justice any more ably than John Mitchell or John Dean? Was he ever taught the moral principles which underlie the structured laws of our society?

*Paper Chase* is significant cinema if only because it questions the traditional educational structure that manufactures the future leaders of our nation. It leaves one believing that there must be a better way. --J.R.





Duke of Gloucester Street in the exciting downtown Williamsburg of the 1920's was paved in concrete and divided by a median of telephone poles. This view from College Corner

shows the area now occupied by Merchant's Square, with Bruton Parish steeple in the background.

Courtesy of Colonial Williamsburg

## 'Cows on the Campus' throws new light on the shadows of bygone Williamsburg

By Ron Rindon

FLAT HAT Associate Editor

Somewhere between the white clapboard homes and grazing sheep of the restored area and the neon jungle of Richmond Road rest 146 years of Williamsburg history, carefully buried alongside the statesmen who made 18th century headlines here. Like the successful man who has forgotten the friends and places of his lean years, modern Williamsburg prefers the lucrative company of the colonial past to the obscurity of the 18th-century century.

Parke Rouse, Jr., a noted scribe of Virginia's history, has resurrected the old friends in his new book, *Cows on the Campus*. Through a collection of memoirs and anecdotes, Rouse reproduces the spirit of the serene county seat plodding along between the departure of the state capital in 1790 and the arrival of Rockefeller money in 1926.

The book is not the typical dusty chronology that fills library shelves. Each chapter, by contrast, portrays a separate image of the past. Although such a melange suffers from occasional disjointed passages, Rouse has fairly effectively woven each vignette together to create a feeling for the life of nineteenth and early twentieth century Williamsburg.

Rouse has collected scores of stories, both witty and melancholy, from contemporary newspaper articles, letters, town records and the memories of modern Williamsburg's first families. They run the gamut from the day the town forgot to hold elections to the bitter pre-Civil War controversy that ripped apart a community where American liberty and unity had germinated seventy years before.

The College figures prominently in Rouse's work as it did in the activities of the community. The school and the mental hospital kept Williamsburg from becoming nothing more than a whistle stop between Newport News and thriving Toano, sometimes without much success.

William and Mary followed the town in its steady decline before and during the Civil War. Rouse has drawn from the homeward epistles of one freshman in 1804 to describe the degeneration. According to William Taylor Barry of

Lunenburg County, "I did not find the College of William and Mary in so flourishing condition as I anticipated. There are not more than fifty students, besides twelve or thirteen law students. That there are so few is attributable in a great measure to the dissipation of the place. Parents are afraid to send their children here lest their morals be perverted . . ."

The College also joined Williamsburg in a limited resurgence during the 1880's. The Seven Wise Men, including President Lyon G. Tyler, rebuilt the institution and provided Rouse with a wealth of tales for his chronicle that

are both humorous and relevant to our own era. Take the case of John Lesalle Hall, a lanky, stooped and myopic man who specialized in Beowulf, medieval English literature and harsh grading. He was known to ask on occasion, "Mr. Jones, do you know what Shakespeare meant by 'a virgin'?" Probably not, for there are not many in Williamsburg.

As fascinating as Rouse's vignettes of the era are the photographs that adorn the pages of the book. One cannot help but gaze at the panoramas of dusty streets and ramshackle stores or smile at the portrait of William and Mary's first coeds, attired in gowns resembling Ely-

sian nighties.

The somnambulant era of Williamsburg suffered its demise the day W.A.R. Goodwin of Bruton Parish and John D. Rockefeller Jr. formed their dynamic alliance. The serene days became fading memories for the town's old folks.

*Cows on the Campus* reconstructs the life and times in the good old days, making any reader realize that, even in obscurity, Williamsburg is a fascinating and unique community. Rouse's effort is one of those pleasant, yet elusive, diversions. Like Shakespeare's virgins, there are not too many left in town.



Courtesy of Dr. Janet Kimbrough

William and Mary's first coeds, who lived in Tyler Hall, pose in their finery just before

the first coed dance class. The College became the first coed institution in Virginia in 1918.