

Open Dorm Proposal Vetoed By Administrative Committee

By JUDY WARD

The open dorm proposal approved by both the Delegate Assembly and the Order of Governors at their respective January meetings was vetoed by an administrative committee consisting of Dean Elizabeth Morrow, Dean of Women, and Dean John Webb, Dean of Men, last Friday.

They turned down the proposal for two principal reasons, according to Dean Webb: (1) The noisy conditions in the dormitories are frequently complained about now, and they felt that open dorms would add to the already bad study conditions. (2) The administration is not sure enough if the students are ready to handle the situations open dorms would create.

The original proposal provided for women to be allowed in men's dorms during specified hours on the weekend and men to be allowed in women's rooms during the same hours on Sundays, 1 to 5 p.m. It also specified the opening of common rooms in all dormitories except Benedict 24 hours each day of the week.

However, the only surviving privilege is that concerning the common rooms, which has been modified. Common rooms of all dormitories are now open for the same hours that the common area in Benedict has been open all year. These hours are: 3 p.m. to 11:30 p.m. Monday through Thursday; 3 p.m. to 1 a.m. on Fridays; 11 p.m. to 1 a.m. on Saturdays; and 1 p.m. to 11:30 p.m. on Sundays.

Dean Morrow and Stephen Puckette, Deans of the College, would like to see the open dorm privilege exercised at Sewanee if the problems can be worked out. Dean Morrow pointed out that, "This is an administrative problem; Dean Webb and I have to control the supervision of the dorms. When there are problems with this, they come to our office. The question with this proposal is the workability of a system radically different from the present one."

Dean Puckette summed up the issue by saying, "The problem is to guarantee freedom of movement without endangering privacy and the ability to study in the dorms. It will take time to work out a balance, but I think one could be worked out."

Apparently the possibility of an open dorm system at Sewanee is not definitely closed. Dean Webb left the fight to the students in closing, "Let's get the dorms quiet first. Then we'll see what we can do."



Bishop Stopford discussing his Sunday sermon with Sewanee's ecclesiastical staff. Photo: T. P. Stoney

Leader in Church and Education Bishop of London Visits Here

A leading figure in the Anglican Communion was a weekend guest of the University. The Rt. Rev. and Rt. Hon. Robert Stopford, Lord Bishop of London, accepting an invitation from Chancellor Jones, came to Sewanee "between conferences," both to take a holiday and to be guest preacher at All Saints' Chapel.

Bishop Stopford is an Oxford graduate, and was ordained in 1952, after which he spent most of the 20's in Ceylon before moving to Achimota College, Gold Coast. He was consecrated Bishop in 1955, and made Lord Bishop of London in 1961. His Lordship is a Privy Councillor, Commander of the Order of the British Empire, Dean of Her Majesty's Chapels Royal, and holder of numerous honorary degrees from American as well as English institutions.

As Chairman of the Church of England's Board of Education, he is a leader in the education field in England. He was Joint Chairman of the Anglican-Methodist Unity Commission, and is actively concerned with the Ecumenical movement.

New Exhibits In The Art Gallery

The Old Bergen Art Guild and the Tennessee Professional Photographers Association will be featured in exhibitions at the Art Gallery of the University of the South during the month of February.

The exhibit will run from Feb. 2 to 20, with the opening tea to be held Sunday, Feb. 8 at 2:00 p.m. The gallery is open Tuesdays, Thursdays, Saturdays, and Sundays from 2:00 to 5:00 p.m.

Artists from Maine to California, all members of the Old Bergen Art Guild, are represented by 19 oil paintings and 32 prints.

About 50 photographs, each of which has won an honor or award, will make up the photography show. All facets of professional photography will be included—portraits, commercial and industrial photography, and some pictorials and illustrations. The exhibit (Continued on page eight)

Saga Foods Bring Changes to Gailor

By BRUCE A. RANSON

Saga Foods, new food caterers at Sewanee, has instituted sweeping changes in food service since their arrival Tuesday morning, February 3. Replacing Morrison's after a two year tenure, Saga recently completed a survey of the situation in Gailor Hall, improving past standards of service, sanitation, and menu.

Working under Food Service Director John Buey are managers Lorry Strickland, Gailor, Bob Vogel, S.M.A., and Barbara Orwig. The Sewanee Inn, District manager originates in New Orleans; headquarters are in Menlo Park, California.

Included among the changes that Saga has implemented during the past two weeks are the replacement of all chipped and cracked crockery, the polishing of tableware, and a complete scrubdown of kitchen and dining areas. Planned for the immediate future are the purchase of uniforms for the kitchen personnel, and new jackets for student waiters, and an attempt to make the table settings and service more attractive.

The Sewanee Inn, after being closed for two days in order to clean the kitchen facilities, has been reopened with a new menu, some improvement in the service, and a reduction in prices. In particular, the Hearth room has started a Happy Hour for two hours every Friday afternoon and every night before each study day, during which time beer is served at half price. A new and varied menu is being prepared at student-oriented prices. (Continued on page eight)

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*The Leitchstein elections.
*Brian Stagg on the New Orleans Symphony.

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*The Editor on Sewanee publications.
*Wrestlers demolish foes.



The New Orleans Philharmonic-Symphony Orchestra

The New Orleans Philharmonic Performs Before Full House

The New Orleans Philharmonic-Symphony performed to a full house in Querry Auditorium on the night of February 4. The orchestra was presented by the University Concert Series.

Under the direction of Werner Torkow, the Orchestra played three large works, and also three encores. The program opened with Mozart's Symphony No. 36 in C, K 425. Following this, the Orchestra played "Le Balais de la Fée," a suite by Igor Stravinsky. The program was concluded

with Jean Sibelius' Symphony No. 1 in E minor, Opus 39. Played as encores were: "Jesus, Joy of Man's Desiring," "Shortrun Bread," and an excerpt of the Polish Dances from Beethoven's Prince Igor. (Review on page four)

Small Quota For New Women Increases Admission Standards

Next fall's female freshmen will be "the most highly selective group to ever enter the University," according to John Ransom, director of admissions. Only about 50 new women students are to be accepted.

Present plans call for no increase in total enrollment next fall. The freshman class will number 250, down from 400 this year. As the number of freshmen women will be reduced by one-half, their college board scores should rise considerably.

Ransom has already given early acceptance to 15 women applicants with honors predictions. He remarked, "it is very discouraging to talk to bright young ladies that I cannot possibly accept." Women transfer students will continue to be taken on the basis of merit rather than quota.

Applications are coming in at about the same rate as last year. Last year was the second highest year, up from 1968, a low year. This year could become a record year for the number of applications, but this will not be known until April when all the applications are in. College board scores for the entering class should rise significantly above the scores of this year's freshmen, due to a reduced number of openings in the next freshman class.

John Buey, Food Services Director. Photo: T. P. Stoney

Editor Makes Statement

Each February, a new editor and his staff assume the responsibility for publishing *The Sewanee Purple*. The editor of the 1970 Purple is fortunate to have many of last year's staff and several new writers working on the paper. Many of the programs and policies instituted by Dick Kopper will be continued. However, several changes in the organization have been made, and new columns incorporated.

The most important change has been the formation of an editorial board composed of twelve members. Meeting each Wednesday afternoon, the board has the responsibility of discussing those issues and problems of interest to Sewanee students. It is through this committee that the initial plans for most of the editorials and the editorial policy are formulated and assigned. Occasionally, all members will collaborate on a particular editorial which expresses the views of the entire board. Otherwise, an editorial will merely represent the opinion of the writer and not the opinion of the entire board.

When certain problems arise concerning various student organizations, statements of policy and procedure will be solicited from the student leaders involved. Also, space will be provided each week for those letters to the editor that reflect the opinions of our readers.

Attempts have been made to expand and improve the news, features, and sports coverage. Columns like Tom Burroughs' "The Week That Was," John Beunstein's "In the East," the sports department's "On the Bench," and Herbert Reynolds' film reviews will appear weekly in order to provide interesting and entertaining information.

It is the editor's considered opinion that the most important function of the student newspaper is to look out for the interests of students by announcing and analyzing the issues that concern *The Sewanee Student* today. During the next two semesters the 1970 editor and staff will do its best to fulfill its responsibilities to the student by presenting factual, educational, and interesting coverage of the events and issues.

The Editor



Yes, chemistry students should have been cut down last week. Cartoon. R. Gilly

Editorial

Academic Responsibility

Who is the central personality in the educational process at Sewanee?

The answer is the Sewanee STUDENT. The student should be the center of the educational axis around which the other interested parties must revolve. The turning of this axis to its proper sphere should create a combined force of student-professor academic responsibility.

At Sewanee the student does not always get the treatment for which he has paid (and has committed himself to). In some instances the student is taking the backseat to the professor. The axis turns irregularly causing friction between the student and the professor. Medieval education provides us with some interesting insight on this problem of academic responsibility. The medieval student had the power to hire and fire faculty plus being able to set up his own curriculum. This may seem extreme but the important fact is that the medieval student knew that he was the center of the educational process.

Although the faculty at Sewanee is one of the best in the South, it has in some individual cases infringed upon the student and his educational process. Academically responsible students at Sewanee are expected to show interest by regular attendance in classes. Academically responsible professors should return quizzes within a week or ten days as proof of their interest in the course as quizzes are part of the learning process. Of course, an exception to this is the teacher-administrator who cannot be held to this because of more pressing responsibilities.

In addition to returning quizzes quickly, the professor should also, whenever possible, allow his students to see their graded final examinations. This would enable the student to see exactly what he has learned in the course; and through a discussion with the professor the student's weaker points should be revealed. Furthermore, this discussion would facilitate more explicit future work by the student under the particular professor.

Another area of academic responsibility that should be explored by both student and faculty is course enrollment. Sewanee sets forth on paper a student-teacher ratio of 11 to 1. "Typically in less selectivity. Now we are told that the pool has increased greatly and the implication is that we are getting to choose a better student. Yet this more than anything is not a time for complacency. We are obligated to look at the new pool to see if it really does indicate a change for the better.

With the large number of female applicants, we wonder if we are in the position of having to turn away many more girls while having to accept males from a still-decreasing pool. If this becomes apparent we must do something more to attract a larger number of male applicants. Also Mr. Ransom has noticed that since its start, Sewanee can only visit two hundred schools each year. This may be sufficient for an all-male institution, but the figure falls short for coeducation. With this kind of staffing shortage we can never be sure of having attracted the best type of student or of having chosen the best of those we have attracted.

Another question which must be asked related to the actual weighing of the applicants' qualifications is: it is right to consider high school performance the most important aspect without considering the high school attended? It may actually be that a student's performance will not be indicative of his capability because of a high calibre school. Also with this we must wonder how much the college board scores are weighed if the high school work accounts for up to eighty per cent of the consideration.

These questions make it worthwhile and necessary to re-examine our admissions policy and practices to see if we can really improve our academic standing. Now is a very crucial time to do it.

PETE STRINGER

Editorial

On Admissions Policy

Now more than ever before we must re-examine our admissions policy and practices. With coeducation we have a perfect time to upgrade the quality of the student. For the past five years the applications pool has been decreasing in size, resulting quite naturally in less selectivity. Now we are told that the pool has increased greatly and the implication is that we are getting to choose a better student. Yet this more than anything is not a time for complacency. We are obligated to look at the new pool to see if it really does indicate a change for the better.

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STEVE ADAMS

Editorial

Publications At Sewanee

The function of any student publication is to inform, to entertain, and to stimulate and broaden the public's interest in all areas of human endeavor and knowledge. At Sewanee, the student is fortunate to have many student publications from which to choose and read.

Although the purpose of each publication is often re-defined by each successive editor, their roles in student life at the university remain essentially the same from year to year. All of the student publications at Sewanee are stewards of the student interests and facilitator of the inter-communication for members of the student community.

The main function of *The Sewanee Purple* is

to keep the students informed by announcing and investigating campus events and issues. *Cap and Gown*, the college yearbook, provides summaries of the years most noteworthy and hilarious events and often gives a pictorial explanation of what Sewanee is and for what it stands. The colleges two magazines, *The Mountain Goat* and *The Spherian Magazine*, reflect the creative aspirations and endeavors of talented, motivated students.

To be effective and educational, each publication must have staff cohesive, clearly defined goals, and truly dedicated writers. When the student press is organized, dedicated, and responsive it can be one of the most effective means of communication and education possible.

If read, these publications can enhance the student's liberal education. Also, each offers students the chance to express their views and to expand their awareness of the most current problems facing all people today. Student magazines like *The Mountain Goat* and *The Spherian* provide a media which encourage and solicit student expression and which stimulate other students' interest, appreciation, and analysis. Likewise, *THE SEWANEE PURPLE* offers this same encouragement to interested writers while informing and explaining the events and issues to the student.

Each publication at Sewanee can and should play an important role in student life. It is, of course, the responsibility of the editor and his staff to review the quality of their work. But the role of the reading public is just as important. Their duty is to express criticism and to mold their college community into one which is worthy of any and all student work.

This year, all four organizations seem to possess the potential for continued growth and improvement. Each of the four publications, working within their own individual spheres, can enrich the cultural and intellectual environment, but only if students are willing to show interest in and evaluate those student efforts that are published for their educational enrichment.

Jim Eskew

Note of Thanks

The editor and staff of *The Sewanee Purple* have the important responsibility of announcing and investigating the events and issues that confront Sewanee students today. During the past two semesters, Dick Kopper and all members of his staff worked assiduously to fulfill the demands of this responsibility. Guided by a fine editor who was truly concerned and interested in student demands and problems, the 1969 staff deserve recognition for a job well done.

This editor owes Dick Kopper special thanks for his guidance and instruction. He established an organization that could always assure the reading public diverse and good coverage of the events. With the help of his news editor, he improved the quality of the news stories. Also, special credit is due for his expanding the editorial and features departments and actively soliciting students and faculty views on various issues.

Like its editor, the 1969 *SEWANEE PURPLE* was clear and concise in its treatment of the facts, informative, and always interesting.

Jim Eskew



The Sewanee Purple

The University Weekly Newspaper—Founded 1892



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PURPLE Interviews Bishop of London

By Scott Lee
The Rt. Rev. and Rt. Hon. Robert Stepford, Lord Bishop of London, granted an interview with the Purple, and he took the opportunity to express his opinion on a wide variety of subjects, most notably Christian education. Portions of that interview follow.

Purple: Bishop, what is the purpose of your visit to the U. S.?
Bishop: I came over primarily to be at the Diocesan Convention of the Diocese of North Carolina, and then the opportunity of coming on here presented itself, and it all fitted together nicely.

Purple: Is this your first visit to the U. S.?
Bishop: Oh gracious no, I seem to be a commuter. I was over in June giving some lectures in Detroit, and then in Philadelphia for the Ecumenical Workshop. I shall be over in South Carolina in April, and then I'm going on strike for a while. My wife and I reckon we've been in, it, not flown over, 32 states in the Union. We sometimes can't get our American friends that we know a bit more about their country than they do. But then, we're glad to see them over in England. This is, however, my first visit to Seewanee.

Purple: As Chairman of the Church of England's Board of Education, would you comment on the role of the Christian school in today's society.

Bishop: That's a very broad topic, but very important because we're just moving towards a new Education Act in England and so the question does arise: should we go on with our present system, which is so very different from yours in that everybody, (in public school) unless his parents withdraw him, has to have religious instruction and has got to go to school worship. There is a fairly strong humanist lobby which says that since Christianity is already a force, why should you inflict it on children in school. This group is more noisy than effective. They represent only 3 per cent of the population and recent public opinion polls show that 89 to 90 per cent of the parents prefer some type of religious instruction. Of course there are the Church Schools (private) which started when the Churches gave education long before the State was born. I don't know you have a lot about it, or we think we do. And the State is immensely generous—it pays all the running costs, but the managers of the individual Church schools appoint the entire staff, and the State pays their salaries.

This dual system works very well. There is no real attack on the dual system except, if you're going to do it, you've got to do it very well, maintaining the criticism that it has never done as well as we would like to see it.

The Week That Was:

Stunning Upset In Liechtenstein Elections

While most of Seewanee was partying last weekend, the famous VPE Profile Analysis computer here at Seewanee Purple's Election Control was busy analyzing the results of the elections. Servers of the international scene were here watching history in the making. For unknown to only the most insensitive alcoholics and carkers, the Principality of Liechtenstein went to the polls in one of the most important elections since the famous Honduran election of 1947.

The results stunned the hundreds of newspaper correspondents and radio and TV journalists who had come to Vaduz, the bustling capital of Liechtenstein, to be on-the-scene observers. They had expected the "Parteiliche Bürgerpartei" or Progressive Citizens Party which had ruled the 62-square-mile nation since 1928. In a political movement difficult to understand, the electorate chose the minority party for the past 42 years, the "Vaterlandische Union" or the Fatherland Union to assume the reins of government. The fifteen man Parliament, who had previously given 8-7 in the favor of the Progressive Citizens, is now 8-7 in the favor of the Fatherland Union.

The Progressive Citizens Party is usually described as the conservative group and the Fatherland Union is usually described as an ultra-conservative party. Needless to say the issue of "is choice not an echo" did not arise in a way that is seen in America are accustomed. One

side. This criticism comes both from the critics and from ourselves.

We are currently re-doing the syllabus for London schools. We try not to start at Genesis and work through to Revelations, but use a thematic approach. All the religious questions are raised out of actual situations. This is particularly valuable for the ethic courses.

At the university scene, there are no church institutions. Although every Oxford and Cambridge was a church institution, the universities are basically secular institutions. The thing that is at the university scene, there are no churches, whether it be a technological university or not, is falling in its duty if any undergraduate leaves the university without having come up against the basic problems of human existence, and while the university must not dictate the answers, it must supply him with the material on which he can make a reasonable answer for himself. We have also a system of chaplains who are not connected with the establishment of the university, in as much as the Church pays them, and they cost a lot of money, but I believe that it is money well spent.

In this same vein and more, we're holding religious services in secular buildings. It is better to have a Confirmation, we think, or a Celebration in a laboratory than to have it in a chapel. This is a movement of thought among the students. It's a feeling that you've got to be in the secular world, and not withdrawn from it.

Purple: How do you feel about contemporary religious instruction which tends to examine religion as a merely a system of living, with almost a fear of "dragging" Christianity into it?

Bishop: My personal feeling about that (to pause) well just this same criticism was made about the School of Theology at Oxford, that a devout Hindu could take the courses and get a first honors without the slightest strain upon his conscience. This is an exaggeration, of course. I believe that the academic discipline of theology can stand on its own feet against any other academic discipline, judged by the same standards, and it must never come off those standards. At the same time, since Christianity is more than theology, you must have this education in the light of the last year that you're not preaching for conversion, nevertheless makes it clear in the academic discipline that it should be something more than instruction about the facts. It should involve some testing of it by a challenge to an experience in it without, again, saying what the answers must be. I am afraid that some contemporary religionists have failed because they've lost this sense.

Purple: Thank you, my Lord.



Columbus Jones and group working members and friends at the Beta house. Photo: T. P. Steaney

Letter to the Editor

The SEWANEE PURPLE welcomes all criticism from interested students of the newspaper and campus events as well as words of advice in the form of "Letters to the Editor." The Purple considers these letters an important source of student views, and will publish all legible letters for which there is space. The opinions and conclusions expressed in these letters are the author's, and do not reflect the views of the editor or editorial board.

TO ALL CONCERNED SEWANEE GENTLEMEN:

Girls, what are girls? Girls are trouble; you trouble. Are you not troubled when you see shapely thighs and bobbing breasts? Does the sight or thought of a female body not give you some sort of trouble—exciting trouble!

Indeed girls are trouble. Exciting trouble—in a sexual connotation. However, in their present situation at the University of the South, the girls are not exciting trouble, they are serious trouble.

In a general sense, allowing the girls to attend Seewanee was unfair to us male students. Those of us who are overachievers came to Seewanee under the assumption that we would be attending college in an all-male environment. We each chose Seewanee over any other school, all-male or co-ed.

Allowing girls to attend Seewanee was unfair to both you and me. The girls were forced upon us. We had very little if any chance to express our real feelings on this injustice. If any one of you attended Seewanee to receive an education in an all-male environment you have been cheated. I have been cheated. That for which we came, namely an education in such an environment, has been taken from us. We have been robbed.

Let us look together at some of the specific ways in which girls are trouble at Seewanee. The administration, in an attempt to be "fair" to the girls has been unfair to us men. Do you realize what a devastating effect the girls are having on our school?

from the first village reporting were tallied. The computer, commonly known as "Calhoun," wisely declared at that point that the election was "too close to call." And so the evening went as the returns slowly trickled in. "Calhoun" wisely not wanting to make a rash decision. Finally only three minutes after all the votes were in and counted. The VPA computer correctly predicted the outcome of a 28 vote margin for the Fatherland Union. The future of such speedy and accurate predicting devices for election prognostication is one full of promise as this Liechtenstein election proves. And so, until next month's Majority election in Poughkeepsie, New York, that's good-bye from Seewanee Election Central.

Take for example the University choir. The University's male choir was, in the past, an excellent men's choir. It was one aspect of Seewanee of which everyone could be proud. Now there is no male choir. Why? The administration will not allow it. Girls must be a part of any University choir. Do not other co-ed colleges have both segregated and mixed choirs (Yale for example)? Is this fair to us men? No, absolutely not. Ask yourself, would you rather have an excellent men's choir or a mediocre mixed choir? The girls are serious trouble.

The girls are changing Seewanee, but I cannot see that they are improving it. If, as some claim, the girls raise the cultural standards, it is certainly not evident. The only change that is evident is the general downgrading of the University. The atmosphere is not as bright and free as it once was. The girls have invaded our sanctuary. They have ruined our choir. They have broken our rules. Yes, they have broken our rules.

It is not only a written but an unwritten rule at Seewanee that blouses are not proper dress for class or meal. Yet we need to think back only to the Mountain's last cold spell. The girls were given the privilege to wear slacks due to extreme cold. No sooner had they been informed of their new privilege than they abused it, and, in doing so, broke a University policy. Some girls showed up at meals, not in dress, not in slacks, but in blue jeans. Girls are serious trouble.

The list of specifics goes on and on. I could write of how the University was not and is not prepared for girls; of how it was undermanned that there would be a female PE instructor; of how the faculty has given the girls privileges that they will not grant to men, such as granting the gown to female transfer students; of how it is reported that prospective girls are given the impression by the administration that all the Seewanee men will accept them happily, of how having girls at Seewanee has caused the administration must enable to the fact that the University; of how we are forced to treat them not as humans, not as equals, but as women when they don't deserve that right. Let them show themselves to be women, then we shall be happy to treat them as such.

This University is suffering because of the girls. They present a devastating factor in our community of friendship and learning. We men of Seewanee therefore the accomplishments of girls are serious trouble at the University of the South. Do not be caught off guard. Do not let them arouse you, arouse yourself. Their presence at Seewanee threatens the accomplishments of over a century of work by all the gentlemen of the University of the South.

HENRY LOGG

P.S. My appreciation to Mike Walkers for his help and support on this article.



Lively Gary Burton performing music in jazz to Guerry's party-weekend crowd. Photo: T. P. Steeny

Review:

Behind The Curtain With Gary Burton

By ALEXANDER JONES

At 11 am that the Gary Burton Quartet has arrived on the Mountain, and a friend and I go to Guerry Hall where they are setting up. When we arrive we find a warm-up session in progress, with Burton, vibraphonist, leading his group composed of Bill Goodwin, drums, Steve Swallow, bass, and Sam Brown, guitar. They are practicing the introductions to several numbers they will play in the concert, including "Portsmouth Configurations" and "General Mojo's Well-Laid Plan," both on their early album "Duster," and something called "Doing the Pig" which I haven't heard before. They do the intro, two or three times, and although each time they sound the same to me something is right and Burton is dissatisfied. Finally, they get it down and Sam Brown, lead guitarist, does his opening sequence for "Mojo," repeating it over and over. You only have to listen for a few minutes before you sense how good they are. They go on like this for a while, then Burton leaves with his wife and parents. The other three then do a twenty-minute-long jam which can best be described as a jazz-bluesrock. When they are through the few people back stage are practically breaking into dance. At 12:30 they stop, going to rest before the concert, not reappearing until 2:00 when they show up to Society's party.

After watching them at work and listening to the above mentioned jam session, the concert is almost anti-climatic. In concert you see them as polished performers rather than working musicians and people. They put on a show, the elements of which are basically predetermined. Guerry auditorium is not a good place to have concerts of this type, but the time of year precluded scheduling it outside. The audience was less than ideal, decimated in number by Mardi Gras and constricted by the dark, closed, physical environment. Ideally, jazz concerts at Sewanee should be held out of doors, and, preferably, in the spring. Charles Lloyd, playing in 1967, agreed to play for two hours but ended up playing for almost four, so affected was he by the springtime mountain afternoon. After Saturday's concert Tupper Saussey commented that the Gary Burton Quartet "proved that it is possible to dance to jazz" and this writer agrees. But if the music made it possible, at times almost impossible not to dance, Guerry Hall prevented it. People are becoming increasingly aware that music is something to be felt rather than as well as simply listened to, and when this feeling is expressed and the audience actively participates the concert becomes more than just that and becomes an experience, a sharing between the music makers and music consumers and between the individuals of these two groups, breaking down the artificial barriers between them and allowing the musical event to have a much greater significance or all concerned. Anyone who was at the Grateful Dead concert in the park in Atlanta last summer will know what a jargon talking about, as will anyone familiar with Abraham Maslow's term "peak experience." At any rate, Guerry Hall said NO to this, eliminating any possibility of its happening, and that is a shame because Gary Burton's music is beautiful indeed.

In the concert the Quartet did such standbys as "Ballet" as well as a number of others such as "Green Mountains". Sam Brown did some nice guitar work, but the consensus of a number of people I talked with is that he has a way to go before he can match the playing of Larry Coryell, late of the Burton Quartet, who has now started his own group. In all fairness, of course, it should be noted that Larry Coryell is considered to be one of the world's best guitarists and comparisons here are probably unfair.

Tupper Saussey, pianist, composer, and Sewanee graduate, opened the second half of the concert with a number of songs that he has composed for the Moon Philharmonic. They were generally well received, with the highlight probably being "Morning Girl" which has been released as a single and which has received airplay on such top 40 stations as WLS. The concert closed with a short jam between The Gary Burton Quartet and Tupper Saussey.

Gary Burton was voted Downbeat magazine's "Jazzman of the Year" several last year, and he deserves it. At a time when some say that jazz is dying he provides an example of jazz music which is growing and is dynamically alive. The best music in the current rock scene, shows a definite jazz influence, and perhaps it is prophetic of things to come that Burton's music, certainly among the best of the current jazz scene, shows a rock influence. This influence is evidenced by their use of electric guitar and bass, but although they are electric they are definitely jazz. The amplifiers are small, and blow (to quote the title of a cut on "Duster") a "Sweet Rain" of sound that never reaches the almost apocalyptic level of noise produced by some of the hard rock groups. Nor do they attempt to share the stage with another artist whose capable of creating a lasting impression without creating a sensory overload, relying instead on originality, taste, and pure musicianship.

In a way, it's too bad there ever had to be a concert. It would have been much better if it could have just spent all day getting ready, wearing their usual clothes instead of their concert clothes, talking their shoes off, laughing, rearranging the equipment, jamming, eating, being themselves, with the people who were really interested coming and going freely backstage, wandering among all the electrical paraphernalia and getting a better view of the real Gary Burton Quartet. That would have been impractical, of course, in this society, so there had to be a concert. But it's too bad that it had to be the type of concert that it was, closed up tight indoors and confined to neat rows of auditorium seats, and perhaps it's too bad that they had to share the stage with another artist whose music is so vastly different than their competent though he is. Still and all, even with these limitations it was something special. If you witnessed it you are probably glad that you missed it, well, you shouldn't let that happen twice.

Review:

New Orleans Philharmonic Gives Exciting Performance

In this, the bicentenary of the birth of Beethoven, the concert-goer may expect to hear a profusion of the works of that composer. It seems that almost every symphony orchestra is programming its Beethoven's 7th or every opera company its *Fidelio*. Thus the concert by the New Orleans Philharmonic-Symphony Orchestra in Guerry Hall on Wednesday, February 4, was a great pleasure, not because it served to lessen the stature of Beethoven, but simply because it served as a reminder that one composer should not be over-celebrated at the expense of others; there is so much worth listening to.

The orchestra, under the direction of Werner Tokranovsky, was greeted by an audience larger than that attending any other event in the University Concert Series this year. In addition to the three large works listed on the program, the orchestra responded to the ovation from the audience with three encores. Opening the program with Mozart's Symphony No. 36 in C, K 455 ("Linz"), the orchestra provided a very satisfactory realization of the score. In the opening Adagio movement the emphasis seemed to be on the lyrical passages in the violins, and except for a few inaccuracies in some scale passages the performance was a good one. The Symphony No. 36, although it is not as popular as some of Mozart's later symphonies, is generally regarded as a great work, and it is worth noting that the symphony was composed in great haste. Mozart en route to Linz for a performance of his works, realized that he had no symphony scores with him and quickly composed this impressive work, adding the prominent use of tympani and trumpets to the usual Mozartian orchestral forces.

Following the Mozart Symphony, the orchestra played a suite by Igor Stravinsky entitled "Le Balais de Feu" ("The Fairy's Kiss"). Adapted from the full ballet score composed in 1926, and forming an "homage" to Tchaikovsky, the suite consists of a hodge-podge of fragments from Tchaikovsky's piano and vocal works. The fragments are seldom recognizable as the alteration and reworked by Stravinsky, but the overall impression is yet one of fragments. The concert has little binding structure except for a few recurring fragments, and these are over-worked. This lack of continuity and transition prompted one critic to call the suite bald. It is a justifiable description. Stravinsky, however, called the suite a "divertimento," and it would of course provide some good moments of diversion for the audience between two serious compositions. Except for some trouble from the cellist the performance of the Stravinsky work was a good one.

The Symphony No. 1 in E minor, Opus 39, by the great Finnish composer, Jean Sibelius, provided a fitting climax for the concert. As the program notes pointed out, "America recognizes Sibelius as a great composer, but in his native Finland he is a national hero." I can only imagine that Sibelius' fame as a composer will continue to rise, for his middle symphonies are some of the greatest of this century. His first one is impressive in melodic content, impressive in its instrumentation, and was impressively performed by the New Orleans Philharmonic-Symphony Orchestra. Although the work owes a great debt to the Russian symphonists of the last century, the folk elements are, as always in Sibelius, clearly felt. The final movement alternates between a driving intensity and exultant serenity, and the lighter encores which followed were somewhat of a relief after the

emotionally exhausting sustained tension of the massive symphony. For capturing the essential conflict of the symphony, a better performance can hardly be imagined than that from the New Orleans group. In this element it surpassed the Ormandy-Philadelphia Orchestra version on Columbia Records (the most popular recording interpretation).

The orchestral transcription of "Jesus, Joy of Man's Dearing," the chorale for J. S. Bach's Cantata No. 147, might be regarded as in bad taste by Bach purists. But pure of thought, the transcription did little violence to the essentials of the Bach score and as the first encore proved extremely pleasing. As the applause continued, Tokranovsky returned to the podium to conduct Morton Gould's brief "Shortnin' Bread"—very pleasant, but all right if one likes Gould's stereotyped "New York night club" sound. The program concluded with a rousing performance of an excerpt of the Polshian Dances from Borodin's *Prince Igor* as the third encore.

The University Concert Series should be commended for their interest in bringing to Sewanee a full-sized symphony orchestra of such ability. An evening like last Wednesday's is a rare and valuable musical occasion for the Mountain.

Review:

Photography Show Slick and Vapid

The show now in Guerry Art Gallery is a marvelous example of what often surfaces in this country as American culture: an oil slick which conceals the depth of the water. The slick we have been given here is the work being shown by the Tennessee Photographer's Guild; it is, in another sense of the word, slick commercial photography.

Technically the photographs are without fault, but when all the imperfections in the subjects were rubbed out all life in the matter went too. What was left are pretty, shallow and unconvincing portraits (the kind that sell along with fast, industrial photography that justify the old criticism of photography as uncreative).

There is some value in having such an exhibition, however, and in these with any interest in photography seeing it. This show should be kept in mind as a comparison to the show of student photography which will be later in the year. There might even be some photographs as artistic as what must be one of the highlights in the Tennessee Photographer's Guild show: a shoe flying over Memphis.

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In The Ear

Excursion in the Crescent City

By JOHN BENNETT

This past weekend, Midwesterners, notoriously fond of being the worst, found the making plans to our Virginia. We left Friday night and we decided that it was too far to go so we called our dates and said "Guess what? We're not coming." Upon hearing this, the women might have been brief in replying in a graceful tone, "Go to Hell." Well, with such benevolent and explicit directions I decided that there was only one place to go—New Orleans!

By the time I left Friday noon, there were four riders making the same joyful jaunt with me. Joe (Doc) Farnas, Rusty Boylan, Bob Chapman, and Jack (the Ripper) Stubbs. The trip was generally uneventful until we reached Alabama and had the pleasure of riding on that great state's progressive road system which consists of potholes occasionally surrounded by a bit of asphalt or concrete.

However we finally reached the old port city about 12:00 that night. Before long we found ourselves in a quaint establishment known as Bruno's. A very nice establishment with rates which were only 60 cents. Considering these low prices, our thirst and our empty stomachs, it should not be very hard to understand what I had in mind when our outlook on life improved about 200 per cent by the time we left two hours later.

Before we reached the Baylan house, the city, hearing of our arrival, sent two police cars to greet and welcome us to the grand old city. They signaled us one by one by turning on their Christmas tree lights which were cleverly arranged on the roof of their patrol cars. We stopped and got out and the cops stopped and got out and we all got together in the middle of the street for a little chat. In New Orleans when a cop stops to say hello, he says "Let me see your license, kid." And he takes out his flashlight and he puts their hands all over your body as if they were trying to tell how many pairs of long underwear you had on. One of the cops asked us if we had been smoking a bottle in the car and Joe said "no" and I said "yes" because I wanted to keep the conversation interesting. When the cops were talking to the officer decided to look in the brown bag that was sitting on the front seat. And just as he suspected, he bag contains about 75 individually wrapped Kraft caramels. We offered him one, but he wouldn't take the bribe. They decided to let us go which was fortunate because no telling what the sentence is for inter-state transport of caramels.

The next morning we had the pleasure of meeting Rusty's father when we came to town affectionately as the Captain. The Captain is a very comical man. We felt the true warmth of welcome when he saw us that Sunday morning and said, "What in the hell are you boys doing here?" Responding to the fact that he was going to be riding with us, he said, "I'm glad, he handed us each three typed pages of house rules. Here are a few of them.

- 1.) Sitting in cars upon return from dates is strictly prohibited. There is to be no spooning, holding hands or petting at any time.
 - 2.) Suite flannel robes are to be worn in the sleeping area.
 - 3.) Lunch may be served informally, precisely at 12:15 p.m.
 - 4.) The Host is not to be referred to as "Sweet Old Bob" or initials thereof.
 - 5.) Incoming and outgoing mail will be sent by the Host. At the end of this list is a note saying that if any of the rules are broken that the offender will be punished by the Punitive Board, of which the Host is the chairman and sole member. Also stated is there are no appeals.
- In New Orleans they eat a little bit different than in the rest of the country. Instead of asking you how you would like your eggs cooked, they ask you how many ounces you want in your Bloody Mary. Kitchens consist of

three main objects—an ice machine, a sink and a liquor cabinet. Three times a week a man drives around early in the morning and delivers four fifth bottles. It is probably the only city in the world where babies are breast-fed on ninety percent. When somebody passes away down there, they bury them just lay them in the sun and let them evaporate. In other words booze is not a moral or ethical problem but a way of life.

Saturday afternoon we met up with two other Sewanee gentlemen: Doug Aitken and Gordon Cheney. Doug had his mind set on eating some oysters at a place on Bourbon street. As we swept down crowded Canal Street, four flower children asked us for a ride. Kind-hearted Doug said "Sure, get in!" So they got on the hood. We traveled only a few feet before three helmeted cops stopped to greet us in their usual manner. Unfortunately, Doug had left his license at Tulane. This did not overjoy the cops and they began talking about jail and a \$200 bond. We figured by this time that Doug could kiss his sweet good-bye. However, the police being in a festive spirit let us go.

Our evening was topped off with a Mardi Gras parade, Mardi Gras pa-

rades are something else. About 5 million people line the streets of New Orleans. Before the parade arrives the people mill around drinking and yelling and just having the best old time of their lives. But when the floats and bands start coming by the streets suddenly become lined with 5 million screaming idiots. The reason they are idiots is because they start fighting for trinkets that aren't worth a damn if they were gold. And even screwier, the trinkets are thrown to the idiots by men on the floats who are dressed in hot-dogs, masks and great planned beads. I've seen some weird things in my time, but that really takes the cake. And all this time the police are running around trying to keep the idiots from killing each other over the trinkets.

The next morning Joe and I bid adieu to the quaint old city. We said our good-bye in a low voice, because there is a city ordinance against making loud noises in the morning since it is so long.

P.S. It is unbelievable down there. And any "Sweet Old Bob" that thinks I'm going to miss Mardi Gras next year can stick it in the underwear.



Mike Wallens talking with co-workers as the Boys' Club's newly elected director. Photo: T. P. Stoner

Boys Club Reorganizes

By Eric BENNETTS

The Sewanee Boys' Club under the leadership of its new director, Mike Wallens, will begin its second semester of community oriented activities. After a recent meeting of the new Board of Directors many old problems were solved and a few new projects were introduced into the program. There are a few old activities that will be continued are basketball and bowling. The basketball and bowling programs have proven themselves to be very popular with the community. Many new activities and projects have been introduced or soon will be. New major programs are Club participation in the Sewanee beautification project, and a talent show including the entire community. Among the programs that

have been set up for the young ladies are coding, knitting, arts and crafts, sewing, and basketball. Other activities have been planned, but whether or not they will be able to be put into effect depends on the number of volunteers that can be solicited from the student body to be introduced these activities. There is any particular field of endeavor in which any student is interested in sharing with the children, the Club will be very happy to give any aid or assistance that is needed to set up a program. If there are any questions that a student would like answered or if anyone is interested in volunteering any time, please contact Mike Wallens at his Sewanee S.P.O. Box.

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The NATIONAL POETRY PRESS announces its
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Having just recently agreed to review films for the **PURPLE** this semester, my poor devil would find it embarrassing to discover that he's never heard of three of the six movies showing at the Union this week. This is precisely the disconcerting situation I find myself in, and even though I search fails to yield any clues to **Ace Wild, Counterfeits of Paris, or Weir Wickard World**. Whether this difficulty is any indication of the qualifications of the reviewer or of the quality of the films being scheduled around here will perhaps become more evident as the week ticks by, but I will suggest that it lends some insight into each. Unless some informed individual can quickly alert the campus, the rest of us will have to judge these three by their titles or posters and keep our fingers crossed.

The current offering is **Three in the Attic** from American International, whose name has become an indication of the second-rate, exploitative films it produces. **Three in the Attic** exploits youth and sex but not to an unbearable extent; and the movie is a cut above the company's average product. The hero of the movie is Paxton Quigley, a typical collegiate fraternity Prizeman who inadvertently springs from his overwielding sexual success; in fact, this fellow "scored fifty times" with Miss Jones, whose previous role as Max Frost in AIP's typically-delightful **Wild in the Streets**, Paxton makes the mistake of putting the male on three beauties in one scene. When the girls (Yvette Mimieux, Julie Pace, and Margie Thrust) discover his ambivalence, they implore him in the attic of their dorm and proceed to use love for revenge, graciously taking turns and visiting him one per hour. Sounding the clarion for feminine supremacy, nobody connected with this movie, but to have ever considered the question of whether a man can be raped by a woman. And if all this sounds a bit blatant, we have the Dean of Women to assure us that "a progressive woman's college is not a priory, a whorehouse." The dear woman also provides us with a moral: "Non-swimmers should never leap bare-assed into the sea of love?" The whole thing is pretty cruddy, but the film has few pretensions. And Jones and Miss Mimieux are good in their roles, so the result is pleasing and entertaining.

Rod Steiger and Claire Bloom portray what was presumably the current state of their own marriage in 3 into 2 **Went's Go**, the story of a futuresale, disintegrating relationship between a philandering salesman and his children's wife. Despite the indication that the couple want to try to save their marriage, the husband picks up an amoral teenager (Julie Gosson) on a sales trip and sleeps with her. The girl then comes to his home and wrecks it. I have not seen this movie, but it received scathing reviews from about every credible critic who reviewed it. We are to expect a good (though heavy-handed) performance from Steiger, the usual beautiful acting of Miss Bloom (who is seldom heralded as the really fine actress she is), and admirable portrayals by several minor players and Miss Gosson (who since **Here We Go 'Round the Mulberry Bush** has been so offstage that **To Sir With Love** school girl image along with all her clothes). But the preceding Steiger-Bloom collaboration, **The Illustrated Man**, was pathetic; and 3 into 2 **Went's Go** does not promise to be much better. Reportedly, the youthful catalyst in the dissolution of the marriage sets without motive; and the resulting outcome of the film is stupidly pointless. I'd recommend the movie on the merit of Paxton's **His** previous scores for **A Man and a Woman** and **I'll Never Forget What's His Name**, but in a film like this, who knows what to expect?

The highlight on screen this week is the Cinema Guild's **W. C. Fields** program **Never Gave a Sucker an Even Break** and **Yes, Yes, Yes** (Chestnut House). The delightful man who hates dogs and children was a modern Falstaff whose genius lay in his ability to show us the world in which few but a sucker ever get a break and a Freudian cartoonist can often catch an honest man, notorious in person and on film, he was a strikingly different comic because of his roughness—amusingly ignoble and sour, Fields is free from society's grand pretensions and proves you can get away with fraud in a system built on it. He is as much against the Establishment as anyone today, and his is a real humor because it is so true. The darker aspects of each of us reside in Fields, and we come out all the better for realizing it and laughing at ourselves. The Experimental Film Club previewed the first chase scene from **Never Gave a Sucker an Even Break** last year; this was Field's last comedy (1941) and with **The Bank Dick**, probably his best. This program deserves the highest recommendation.

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PURPLE Interviews Tupper Saussy

By ALEXANDER JONIS

PURPLE: This afternoon you play on a bill with the Gary Burton Quartet, one of the leading jazz rock groups. In your opinion, is popular music of the rock variety heading in this direction, or will this prove to be a fad?

Tupper Saussy: The problem with jazz has been, since the Second World War, one of marketing. A jazz player is no less a virtuoso than the biggest pop star. The jazz singer today are far better than some of the leading popular singers and instrumentalists. The fact is they haven't known how to sell themselves; it's as simple as that. This is a marketing, materialistic society. And in order for excellence to be conveyed to a lot of people, you've got to have merchandising ability. I think Gary has come closer to being properly merchandised than any jazz player. It's fortunate for the world that Gary is the virtuosic he is, because listening to Gary and watching him play must be very much like what watching Paganini was like. Gary is the greatest vibrapharist who ever lived, and certainly one of the greatest instrumentalists and virtuosos.

It's unsatisfactory to say that it's a shame more people don't know him. I think in time Gary will be known by a lot of people because he's into the communication bit... he's a very warm person. He wants to get his message across and he's going about it the right way. Some jazz musicians play for other jazz musicians. They play to keep secrets; they play complex algebraic equations known only to themselves, whereas Burton doesn't indulge in this kind of thing. He's always got the rock beat going. That is kind of an invitation to even the most ignorant jazz fan... an invitation to listen. I think Burton too much despises the old rumor that you can't dance to jazz; you can dance to Gary Burton. I think there is a trend toward the American public's demanding more brilliance from its art and entertainers and composers, and I think Gary's right. I don't think he's part of a passing fad.

PURPLE: The Sewanee Jazz Society, of which you're the founder, has in its history brought a wide variety of music to the Mountain. In the last few years this included rock and blues groups as Procol Harum and the Muddy Waters. Do you think this is good or do you think the jazz society should stick to pure jazz music?

Tupper Saussy: In the first place, I was not the founder of the Sewanee Jazz Society. A great pal of mine, Grey Smith, was the founder. He was a great colleague and played the vibraphone with me back in '57. It was after I left that Grey founded the Sewanee Jazz Society. I wish I had, because I think it's pretty much of a noble effort. I think anything that calls itself a jazz society has got to make the decision that some of the cultural groups today have to make. If you have a weird name it might scare people away... I think young people are generally scared away by the name jazz, because of the things we just talked about—the jazz musicians not wanting to communicate with the audience and things like that. If you're going to call yourself a jazz society, you ought to be interested in the sheer history, in all its splendor, of jazz; and you should have, as you've had, the Muddy Waters and Procol Harum and be subsidized. I think that's good, it's valid. If you really wanted to clean up and be successful financially, you don't have to depend on the subsidies. I think you might call yourselves the Sewanee Rock Society and get people like the Stones here and float along with ten grand for the University, to conduct your own historical concerts featuring people like Muddy. But that has to do once again with merchandising. I'm very much hip on merchandising; it's very important to have an idea or a culture properly sold or else it can't be understood.

My great friend and mentor Abbott C. Martin refused to come to this afternoon's concert because he claimed,

Mountain, there was tremendous encouragement toward the intellectual. I was here before "soul" had been invented. "Soul" was a word you used to describe black rock-and-roll groups which were fairly difficult to find in person and almost as difficult to find on recordings. So there wasn't much emphasis on feeling when I was here. This is probably a good thing, because I have the feeling that too much emphasis is being put on feeling and not enough on intellectuality today. Nevertheless when I was on the Mountain, the style was intellectual; and at the same time I had this sort of trashy vein in my system that said, "Just sit down and play what you feel like playing, even if it ain't intellectual." I felt an enormous amount of guilt when I played the kind of stuff I really liked. Among faculty members and some students here, sometimes I'd be ridiculed for playing jazz and blues and stuff. It's hard to believe but it's actually true—I'd be ridiculed. So "soul" to me was the equivalent of inviting guilt.

So I left Sewanee. I had a perfectly glorious career here: I loved this school. Then I went to Nashville to teach school, and left the school teaching business for money. I went into advertising because it had to do with communication, and I had a lot to communicate. So after seven years of the

advertising business and seven years of music sort of churning like molten lava inside of me, I quit the advertising business, and severed all ties with security. So I woke up one morning and found myself a composer of music. There was no other way in music to express myself unless I accepted my own terms. So I started writing music and songs because I think the popular song in this country is the easiest and the quickest way of achieving renown and money. A song can be conceived, recorded, and distributed within a four week period. It can become an acknowledged success impossibly within a month of release time. More than films, advertisements, or any other medium, the popular song, if you've got the talent, is the quickest way to achieve the acknowledgment of it. And with acknowledgment in popular music comes fortune. I'm very much of a fortune hunter. I'm very much interested in paying my bills. I have very extraordinary demands on life styles, and I've got to have the money to pay for my demands. So I got into the songs. But with every song I've ever written, there has been this kind of phantom school teacher of old Sewanee lurking in my brain, saying, "Is it the best you can do, Are you still pandering taste, or is it the best you can do?" I'm very grateful to this Mountain for

giving me a kind of strictness of conscience. I'm not classical rock. I've not been able to come to terms with the word classical. I think classical probably (Continued on page eight)

Manuscripts Due for Award

Deadline for all student manuscripts eligible for the first Nina Harkins Literary Award is February 21, 1970.

The award sponsored by the Sewanee Review was established last fall after the creation of an annual fund of one hundred dollars to be used as prizes for student efforts in creative writing. The fund was the gift of Mr. William B. Campbell, provost of the University.

A prize of fifty dollars will be given for the best short story, twenty-five for the best essay, and twenty-five for the best poem.

Mr. Andrew Lytle, editor of the Sewanee Review, had previously set the deadline date on February 15, 1970, but decided to postpone it in order to encourage more students to submit entries.



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Wayland Long (32) clears the defensive boards in Sewanee's recent game with Rollins. However, Sewanee lost and lowered its record to 7-5. Photo: C. Sogard

Sharp Shooting of Sewanee Fails to Catch Strong Rollins

The Tigers returned to the hardwood against Rollins College last Saturday night in their first game after a three week layoff for finals. The Rollins Collins cagers proved to be as strong as they had been described as being in an top-88 win over the Tigers. Rollins from Winter Park, Florida, plays such teams as Florida State, Miami, and Jacksonville University and have an overall record of 12-2.

The Tigers played a creditable game and were able to score enough points to beat most of their opponents. However, the Rollins team proved in as they hit 52 per cent from the field, mostly on 15 to 25 foot shots.

The first half was a well played 18 minutes by Sewanee and 20 minutes by Rollins. With two minutes left in the half the Tigers were down by two points at 24-26. In the next two minutes, Rollins stole the ball, rebounded, and shot themselves into a 46-36 lead.

The second half was evenly played with Rollins scoring 55 to Sewanee's 52 points. However, the first half margin proved enough to prevent all of Sewanee's attempts to come back.

For the Tigers, Wayland Long was high with 50 points and was followed by Knight with 16, Ouzeman with 13, and McWilliams with 11. Doc McMillan was an asset to the Tigers since he had 9 points, 6 assists, and numerous steals as he quickly darted among the opponents.

Fijis Picked To Repeat IM Championship

Three titles and fifty-one victories in a row is, in itself, quite an achievement but the Fijis this year will be had pressed to continue their dominance on the court. A host of teams provide the challenge including front runners LCA and KA. The defending champs, headed by team leaders Wally Wilson, Jack Steinmeyer, and Rick Van Orden, will still be strong but for the first time lacking in depth.

The Lambda Chi see their two month training session as being the reason they will do so well. In fact, the extent that they have developed this teamwork will be the scale on which the outcome of their game with the Fijis will be measured. Paul Williams is the star here, but the teamwork looks brighter. The KA's, if they make it to the games, will depend largely on John Bean, who gets the boards and contain the opposition's best inside man. Good depth and good shooting in McAnnis and Swanson should see the factory giving the KA's their bid to the crown. In among these teams will be the ATO's, Phi's, SFA's and Independents. Bob Pigott, a good shooter and rebounder, will get help from Randy Bryson this year so the Taus will have a leader outside and

experience inside. Dave Leitfis gives the Snakes a hot hand and lots of experience, but the big surprise will be the shooting of Zollic Ferrell and the finesse of Slide Rhodes, both of Independents. Other than these teams, who should make up the first division, the only others capable of upsetting the top three are the Delta, led by Don Ellis, the Kappa Sigma, Dave Haller at post, and the Chi Phi's who will look to Del Weible and Dean Holland. If the Fijis can win again, against this competition, that will be their biggest achievement, bigger than the past.

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- Manning Kimmel—KS
- Williams—LCA
- Garett—LCA
- Fred Jones—PGD
- Jack Steinmeyer—PGD
- Rick Van Orden—PGD
- Dr. Alway—Faculty
- Dr. Baird—Faculty

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Matmen Post Victories In CAC Dual Meet

By Tracy Faste

Sewanee's grapplers journeyed to Danville, Kentucky this Party Weekend to take on Centre and Southwestern in a CAC double-dual meet. The Tigers defeated both opponents; Centre by 34 to 6, and Southwestern by 34 to 8.

The Sewanee lineup for this meet was: 116 lb. Bill McBrayer, 128-Mike Rourke, 134-Yogi Anderson, 142-John Billings, 150-Bob Green, 159-Lawson Whitaker, 167-David Nichols, 177-Phillip Elder, 191-Bobby Lee and heavyweight-Trice Faig. Sophomore 167-pounder Jim Booker was sidelined this past meet due to an injury.

Both Yogi Anderson (134) and Phil Elder (177) recorded pins against both of their opponents; while Dave Nichols (147) Bobby Lee (151), and Trice Faig also pinned an opponent. Sewanee received forfeits in the 116 and heavyweight classes from Centre and in the 160 class from Southwestern.

The Tiger grapplers are now 3-1 for the season with the sole loss at the hands of LSU (who is expected to win the SEC this year). Thus far three Sewanee wrestlers are undefeated this year: Phil Elder (3-0), David Nichols (4-0), and Yogi Anderson (3-0-1).

With the first half of the regular season over, Sewanee has yet to wrestle UTC (Feb. 11), UT Martin (Feb. 13), Milligan College (Feb. 16), and Maryville (Feb. 20). CAC tournaments are February 27 and 28 at Danville, Kentucky.

The results of the match were:

SEWANEE 36-CENTRE 6

116 Bill McBrayer (S) won by forfeit; 126 Mike Rourke (S) defeated Sturms 6-0; 134 Yogi Anderson (S) pinned Cox 4:36; 142 David Nichols (S) defeated Billings 4:2; 150 Bob Green (S) clinched Green 13:12; 158 Whitaker (S) defeated Cochran 6-0; 167 David Nichols (S) defeated Jones 6-2; 177 Phil Elder (S) pinned Evermore 6:55; 191 Bob Lee (S) pinned Melick 5:15; and Heavyweight Trice Faig (S) won by forfeit.

SEWANEE 34-SOUTHWESTERN 8

118 Tipton defeated McBrayer (S) 6-3; 126 Rourke (S) defeated Lorde 5-1; 134 Anderson (S) pinned Adams 3:09; 142 Sturman pinned Billings (S) 5:09; 150 Bob Green (S) won by forfeit; 158 Whitaker (SE) defeated Durham 6-40; 167 Nichols (SE) pinned Johnston 2:11; 177 Elder (SE) pinned Hines 3:38; 191 Lee (SE) defeated Flowers 8-2; Heavyweight Faig (S) pinned Troy 4:55.

Swimmers Defeat Southwestern

By Jim Gosson

With Bobby Lee and Morgan Knox showing high point honors, the Sewanee swimmers easily defeated an inexperienced Southwestern team 63-40 in Memphis last weekend. Both Lee and Knox won two events as the Tigers took all but the last event.

Their record currently stood at 2-3, the swimmers now prepare for the remainder of the season. Next Saturday the Tigers travel to Atlanta to face Georgia Tech, who will be out to average an upset loss to Sewanee last year, then return to the Mountain to swim a small but strong Birmingham-Southern team. The swimmers will be hard pressed to defend their champion-

ship against Washington & Lee in the conference meet the last weekend in February, but some top performance should keep them in contention for the title.

SEWANEE 63-SOUTHWESTERN 40

400 Mr. Sewanee (Wilson, R. Love, Dougan, Stewart) 4:18.5; 100 free: Knox (S) 12:11.5; 202 free: B. Lee (S) 2:07.0; 50 free: Stewart (S) 28.5; 200 Df. R. Love (S) 2:26.6; 200 Yf: Dougan (S) 2:37.2; 1M dive: Drake (S); 100 free: Knox (S) 56.8; 200 back: Wilson (S) 2:19.6; 500 free: Crawford (S) 9:36.2; 200 breast: B. Lee (S) 2:34.1; 400 Fr. Southwestern (Dorman, Townsend, Grant, White) 4:24.6.

Tiger Talk

By Kyle Rote



Baseball: The Tigers, improving considerably from their three victory record of last year, have at this time a respectable 7-5 record. Three of the biggest reasons for his are Billy McWilliams, Bob Knight, and transfer Curtis Jackson. All three have had lead outs with McWilliams being the hottest. Winning one game with a free throw, and always scoring close to twenty points, Billy Mac should remain a valuable asset as "Mac" now leads the Tigers play host to Covenant College, and Saturday to Millsaps, both in preparation for the CAC Tournament February 26-28, in St. Louis.

Swimming: Coming off the Christmas break, the Purple Mermen have posted a 2-1 record with victories over Centre and DeKalb and a loss to The University of Louisville. The victory over Centre College, which was by a score of 66-32, was against only a Central swimmer. DeKalb was an "offensive" victory and the Tigers beat them just as badly, 66-44. Law Wilson was the high scorer with two individual first places and a relay team first place. The Tigers hit only two medals remaining before the CAC Meet in Danville, Kentucky the weekend of February 27-28. The only home meet will be against Birmingham-Southern, February 21.

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New Series of Symposium Begins

The first in a new series of Community Symposia will be held this Monday, February 16, at 12:00 Noon in Blackman Auditorium. The topic of the first Symposium is scheduled to be "Women at Sewanee." The re-establishment of these symposia is being attempted in order to provide some means of communication between all sections of the University commu-

ty. A need for such a device was felt due to the lack of attendance at the weekly Tuesday Convocations.

The Symposia will be under the guidance of a joint faculty-student committee appointed by Dean Pickette, by Wilson Russell, President of the Order of Government, and by Carolis Deul, the Speaker of the Delegate Assembly. The chairman of the committee is Professor A. M. Schaefer, and the members are Professor L. L. Smith, Miss Susan Swainford, George Horton, Glenn Davis, Tom Burroughs, Randy Love, and Colwell Whitney.

It is hoped that every member of the University will attend this and all of the following Symposia to express their opinions and to listen to those of others. Anyone with a suggestion for a topic for use in a future Symposium should contact any member of the Symposium committee.

Box of Events

The Purple will, in each issue, include a "Box of Events" containing announcements from the administration, faculty, and student groups. This list of events, meetings, and announcements, etc., will run in each issue and cover the week following the issue date. To insure that it is comprehensive we ask that administrators, faculty, and the presidents of student groups submit, in writing, any information which would be appropriate for publication. Information should be submitted to the News Editor through SPO Box 261 no later than the Saturday before the issue date in which they wish the announcement made. Please include your name with the information when you turn it in.

THURSDAY, FEBRUARY 12

Art Show: Old Bergen Art Group, Art Gallery, Querry Hall—FREE.

THURSDAY, FEBRUARY 12

Board of Regents begin sessions, 5 p.m.—Opening informal session of Alumni Career Counseling in Theology, Regis' Hall.

FRI, FEB.—Meeting of the Delegate Assembly, 3rd floor Carnegie Hall.

8 p.m.—Le Cercle français, Fulford Hall.

FRIDAY, FEBRUARY 13

University Choir begins tour.

SUNDAY, FEBRUARY 15

7:30 p.m.—Meeting of the Episcopal Peace Fellowship, Dr. Bate's house.

WEDNESDAY, FEBRUARY 19

7:30 p.m.—The Sewanee Ski and Outing Club will leave for Gator Hall to meet at Kennebec Ski Resort at Crossville, Tenn.

8 p.m.—Cinema Guild presents W. C. Fields program, Thompson Union Theater.

FEBRUARY 20-21

The Student Philosophy Conference will be held at Oglethorpe in Atlanta, Ga. The general subject is epistemology. Sewanee's paper will be presented by Steve Kertcher and is entitled, "Is there such a Thing as Ethical Knowledge?" Students wishing to attend the conference should contact a member of the Philosophy Department.

Visiting hours at the hospital are from 2 p.m. to 4 p.m. and 7 p.m. to 8 p.m. ONLY. No visitors, adults or students, are allowed in patient rooms or wards at any other time.

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New Exhibit In The Art Gallery

(Continued from page one)
Has been shown in banks and stores around the state, but the Sewanee showing will be the first in a university gallery. The show was booked through Coolson Studio in Cowan, a member of the association Howard Coulson has done photographic work for the University of the South for over 20 years. He is also exhibiting in the show.

Saga Foods Bring Changes to Gailor

(Continued from page one)
Miss Orwig, the firm visitor coordinator, is interested to students rather than to transient guests or residents.

When asked to make comments on future plans, Mr. Buey said, "We have been at Sewanee for only a very short time, and the students should be patient if any slight problems should arise. Within two or three weeks Gailor should be showing the impact of Saga's new management and service."

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Mood and music by the Fiji's. Photo: T. P. Stoner

PURPLE Interviews Tupper Saussy

(Continued from page six)
"I'm writing music on principles that have endured, but so are all songs. Bob Dylan is writing songs based on principles that have endured; so, in that sense he's classical. The only people who aren't classical are the people who are experimenting with this new electronic music that is not based on a listening experience. If classical means according to a time-proven set of principles, then I'm classical. Rock I am not, because that means we swing and sway. It's got a beat, but Dylan's got a beat and Dylan's called a folk singer. Country music has a beat; that's not rock."

I expect labels, and I can negotiate liberals and live with them. If classical rock happens to be the popular merchandising term today, I'll accept that as describing what we're doing.

Study Days For Spring Semester

In accordance with the motion passed by the faculty last Spring, the collection of Study Days should consist of five Wednesdays and five Saturdays each semester. For this semester, they are:

SATURDAYS	WEDNESDAYS
February 7, 1970	February 18, 1970
February 28, 1970	March 18, 1970
March 7, 1970	April 8, 1970
April 18, 1970	May 8, 1970
May 16, 1970	

This corrects the list, sent out in September, which omitted February 18.

We are going to get into the album *Neon Philharmonic*, because this is the focal point of all my musical endeavor the past two years. *Neon Philharmonic* has a kind of rock base to it, and we record for Warner Brothers, we've done two albums. To explain the term *Neon Philharmonic*—"Neon" because it is a "zassy" term, "Philharmonic" because I want it to have some class. The *Neon Philharmonic* is a chamber orchestra with a rock foundation, and Don Gant is the lead singer. They are all Nashville musicians, and Don Gant and I are close personal friends. We work together constantly.

PLEASE: Thank you, Mr. Saussy.

SUMMER JOBS IN EUROPE

American students are wanted to fill 300-300 good resort-hotel jobs this summer in the most beautiful regions of Switzerland. Room and board always included at no charge and standard Swiss wages paid. Jobs, work permits, travel documents and all other necessary papers being issued on a first come, first served basis to students at selected, accredited U. S. colleges only. For application forms, job descriptions and full details by return airmail send \$1 (for annual postages and overseas handling to SWISS PLACEMENT OFFICER, ASIS, 22 Ave. de la Liberté, Luxembourg, Europe.

Seminarians Meet Discuss Opinions

By MIKE DELIGAN
Approximately 80 delegates representing the students of 13 Episcopal seminaries gathered at Sewanee, Tenn. Jan. 28-31 for the organizational meeting of the Association of Episcopal Seminarians. The delegates discussed the future of theological education and passed resolutions making known their opinions to the Board for Theological Education of the Episcopal Church and the Church at large.

The Association affirmed the principle of student participation at all levels in decisions affecting the changing scope of theological education.

The students also affirmed ecumenical centers of interdependence in which faculties and facilities would be shared by several denominational bodies, as suggested by Dr. Thorp, Executive Director of the B.T.E. as one way to meet the changing needs of theological education in the church of the TW's. In addition, they stressed the necessity of considering the unique contributions offered by the seminaries as they neared.

The body unanimously adopted a resolution presented by its elected head, Mr. Harold T. Lewis from Berkeley Divinity School in New Haven, Conn., for inclusion of bishops at every level within theological education and in the Church at large. The resolution also called for the Association to go on record as fully endorsing the action taken by the black clergy at the Special General Convention of the Episcopal Church held at South Bend, Ind. last fall.

The delegates also voted approval of a call by a peace caucus for church-sanctioned military chaplains, the principle of "spiritual sanctuary", seminarian participation in draft counseling, and the divestment by the Episcopal Church of "investments in companies which emphasize military, defense, and weapons development."

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A representative from the Cobb County School System - a suburb of Atlanta - will be on campus interviewing prospective teachers on February 16, 1970.

Appointments may be scheduled through the placement office. Applicants who are unable to schedule interviews and are interested in employment in the Cobb County Schools should contact Clinton J. Taylor, Assistant Superintendent for Personnel Services, Marietta, Ga. 422-3471.