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RAPE:

Yes, Kenyon Too

BY SUE JONES

Rape at Kenyon? An unheard-of phenomena — at least as far as most of the Kenyon community is concerned. Yet, according to the Women's Center, it is a very real problem.

"We have not had any cases of rape at Kenyon," stated Dean Edwards. "We are very fortunate in the makeup of our student body. They are, as a whole, very responsible persons. Also, having a campus away from an urban environment contributes to our lack of rape. And probably the most important thing is that the students care about each other here." Of course, concedes Edwards, there are always cases of rape that go unreported — cases where there is a fine line between rape and seduction.

Yet, Gail Johansen, '79, Secretary of the Women's Center, believes there is a very real problem with rape at Kenyon. She first stressed the difference between the two distinct types of rape. Hard rape is more physically violent, usually occurring between two strangers. It is most associated with dark city streets and deserted country roads. On the other hand, soft rape (or psychological rape) is violent in an emotional, as well as physical, way.

The victim usually knows the rapist; it may be a brother-in-law, a boyfriend, a co-worker. Psychological pressure is used in soft rape to force the victim. This pressure is very disturbing emotionally. "Hard and soft rape are poor terms to use," adds Johansen. "It seems to imply that one is more serious than the

other. Both are very serious."

But, it is soft rape that is most relevant to Kenyon students. Johansen believes that there are too many cases of "soft rape" at Kenyon not to worry about it. "It's a problem because people aren't aware of it. People have a tendency to say 'it's never happened to me' and then not to worry about it." Edwards supported this belief, stating that "I can't say we aren't concerned with the problem of rape. We are, but we tend to be more relaxed." Yet, it is a very vital problem, common to all schools, "and especially to freshmen. They're just confronting questions concerning their own sexuality." Johansen says that pressure from classmates may be subtle, but it is strong. Peer expectation, living up to what students think others expect of them, is one of the major factors behind soft rape.

The very fact that most hard rapes occur in the city, coupled with the fact that soft rape usually goes unreported, creates a serious disregard of the problem. It is very easy to forget that it even exists. One freshman girl agrees, saying, "I have no fear of being raped. Kenyon is a fantasy land — this is not the real world at all."

Johansen stresses the importance of reporting any rapes. "If anyone is having problems with this, he/she is not alone. There are certain places they can go for help, such as Ann LeBlanc at the Health Service, and the Women's Center. There are very good books on the subject [such as Susan Brownmiller's *Against Our Will: Men, Women, and Rape*] and people they can get in touch with."

However, if a rape is reported, the



Dean Edwards

law authorities would be the first to be contacted. Dean Edwards adds that "the College would not initiate proceedings (against a Kenyon student) until the court proceedings resolved." But, the student would probably be suspended during this time. However, statistics show that most rapes occurring on college campuses are by outsiders, not students at the institution.

Last year, a sub-committee of the Student Health Service Committee included members from the President's Advisory Committee on the Status of Women, the Women's Center, the Health Service, and students. The sub-committee held seminars, workshops, and discussion groups concerning rape at Kenyon. And, earlier this year, during Women's Work Week, representatives from the Columbus based organization, Women Against Rape (WAR), spoke on the subject. "Unfortunately, they dealt mostly with hard rape. It was not that relevant to Kenyon," says Johansen. She adds that there is still a need for students to get together and talk about rape as relevant to the Kenyon community. "If anyone is interested in doing anything further, they should contact Ann LeBlanc and/or the Women's Center."

Cuckoo's Nest?

KFS 'Donation' Draws Fire

BY FRED LEWYN
and MATT O'FARRELL

Charges and countercharges erupted between the Kenyon Film Society and the new executive committee of Student Council in a flap over the "dollar donation" that was to be solicited at screenings of *One Flew Over the Cuckoo's Nest*.

The intended purpose of the "dollar donation," said KFS Director Louis Weiss, was to raise money to supplement the Student Council allocation for the purchase of two new projectors. However, on the day that Weiss planned to "pass the hat," the Drama Department agreed to buy the two projectors currently in Rosse Hall for \$1,700, and a full-blown confrontation between the KFS and Student Council's executive committee was thus averted.

Making a distinction between an "admission fee" and a "donation request," Weiss claimed the KFS was entitled to collect money. Jeremy Foy, President of Student Council, disallowed the KFS contention, citing a stipulation placed by the previous Council on their KFS projector allocation that prohibited supplemental revenue by solicitation at the door. For this reason, Foy said there would have been "no way" that the KFS would have collected money, whether admission or donation, for *Cuckoo's Nest*.

Foy said Weiss had no right to charge a fee and in threatening to do so, he was "breaking an agreement with the previous Council." He

added that the KFS director was looking for "a fight with Council." Weiss later commented, "The only way that the executive committee would have stopped us from showing that film is by force, and in a fair fight, Amy Roth, Scott Klavan, Mitch Walker, John Sehring, and myself would have pummeled them."

Conflict between the KFS and Council is not anything new. When Weiss first requested funds for new projectors from the Finance Committee of Student Council during second semester of last year, he was turned down. Amos Guiora, then the Treasurer of Council, said the reason the KFS request was rejected was because the committee did not think there was a pressing need for new projectors, and that Weiss was "misleading" and "deceiving" them with the financial figures. Weiss "adamantly denies" this charge.

Student Council as a whole, in a rare move, overrode the recom-

Continued on page 3



Louis Weiss: "I've got it!"

downward beam. According to Canon Wright, it is "fatal to make one of these three relations primary at the expense of the others." The harmonizing of these three relations is what Wright sees as the promise of God throughout all of scripture, and he underscored the fact that the church must actively demonstrate this harmony.

The Church's role in the world must be four-fold: it must act as "a service to meet the needs of the needy"; it must act as a "bridge-builder" or "catalyst" devoted to providing cohesion for a fragmented society; it must confront the actuality of exploitation and injustice in the world by actively taking a stand and "empowering the powerless"; and finally, the Church must be prophetic in that it must serve to create awareness in all people of the disparity between the rich and the poor, and of the society we live in.

Canon Wright concluded his lecture with a challenge to the Church to become involved. The Church can no longer afford to be "neutral or blind." He asked, "Are we going to be bystanders at the birth of a new age?" "Will the Church be, as it has been in the past, the womb within which the new society is shaped and given birth?"

The challenge was meant for us as well. Then Canon stated, "When I see a T-shirt that says 'Kenyon is not near Uganda,' I've got news for you. Kenyon is near Uganda."

Former 'Byrds' McGuinn, Clark Perform Saturday

BY FRAN METSELAAR

On Saturday evening the All College Events Committee will present its final event featuring Roger McGuinn and Gene Clark in concert. McGuinn and Clark, former members of the Byrds, have gotten together for a limited tour, in which only acoustic instruments will be used.

George Pandeleon, treasurer of the All College Events Committee, expects the concert to be an unusual event. Unlike the New Riders concert, this will be something that won't be repeated and that can't be heard elsewhere. George explained why this concert will be different: "One thing to look for [in a concert] is intent. When it is a venture to make money, it is usually a lackluster performance. The group plays their music and leaves. This concert should be different. [McGuinn and Clark] are in it for their music; as two old friends who made a mark on American popular music they are getting together for fun, to relive old times . . . This means a little more creativity."

The concert will be all acoustic but beyond that it is hard to tell exactly

what the content will be. McGuinn and Clark have a great deal of material to draw from. McGuinn wrote most of the material for the Byrds in the sixties, and has since been experimenting with other music with a group he recently formed called Thunderbird. Probably McGuinn and Clark will take old material and present it, states Pandeleon, "with a decidedly new format . . . without a big band and without the electric guitars used in the past. The emphasis now will be on the acoustic guitar and the voices."

Some of the classic material of American Rock recorded by the Byrds could be used, including such songs as "Turn, Turn, Turn," a version of "Tambourine Man," "Eight Miles High" and "Chestnut Mare," suggested Pandeleon.

The original members of the Byrds were Roger McGuinn (guitar, vocals), Chris Hillman (bass, vocals), Gene Clark (vocals), David Crosby (guitar, vocals) and Michael Clarke (drums). Gene Clark left the group in 1966 and Roger McGuinn started working solo in 1973 after the final dissolution of the group.



Roger McGuinn

Kenyon Is Near Uganda

BY NANCY FEDER

"The world situation must be understood as the global city at its crisis point." These were the words of Canon Kenyon Wright at a lecture entitled "The Church and One World," Sunday, November 6 in the Biology Auditorium. Canon Wright, the Director of the Center for Social and International Reconciliation at Conventry Cathedral in England, addressed himself to the Church's role in the world today. Fundamental changes taking place in modern times were cited as having an impact on the Church.

Wright illustrated the global city in terms of three new developments — we are now in an age of a great breakthrough in technology; this is an age of explosion in political and economic organization, and the nature of world society has become highly interdependent.

There are "five horsemen of the modern apocalypse" — poverty, pollution, population, profligacy, and power. These issues, according to Wright, must be confronted by the church in order to be effective in modern society. Canon Wright sees humanity as a whole, harmonized entity, and stresses the importance of unity. He sees man as the center of the cross, with his relation to God as the upward beam, his relation to his fellow man as the horizontal beam, and his relation to nature as the

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LETTERS, LETTERS, LETTERS

THE KENYON COLLEGIAN encourages letters to the Editor. All submissions must be typed. The Editor reserves the right to edit all material while maintaining the original intentions of the particular submission.

To the Editor:

One would think that a play review headlined "New Faces Brighten Performance" would reflect a view that found that new faces brightened a good performance. No one would imagine that it was the opinion of the reviewer that the new faces brightened an abysmal cave of typically poor Kenyon drama.

Such was the case, however — at least with the review. I am only glad that I was not in the audience with the reviewer so that his less than kind criticism did not spoil my appreciation of the performance. After hearing Edward Albee speak, it seems apparent that Mr. Lukacs is on the right track with regard to what most critics do do, but far afield from what Mr. Albee thought they should be doing.

So much for the review; one should say a word about the play — lest I take my lessons from Mr. Lukacs. I too am a still critic, schooled in drama by Kenyon's own department, and a less than willing suspender of disbelief (it's hard for a college audience to forget that "those people are our friends"). But *The Crucible*, I believe, succeeded where much of Kenyon drama in the past has failed. To begin, it moved the audience. It brought me to tears, and I was not alone. The scenes between John and Elizabeth Procter were very powerful and very moving, and the audience felt the emotional height.

Secondly, because of the size of the cast, despite the regulars (who outdid themselves, as Mr. Lukacs does point out) there were some new faces who really stole the show. I was delighted (an emotional response, please note) by the performances of Kathy Pacun as Betty Parris, Wendy MacLeod as Ann Putnam, and Robert Davis as Reverend Hale; I was most especially moved by the performance of Deborah Dobson as Rebecca Nurse — none of whom have earned membership in the Kenyon College Dramatic Club (if you check the program).

But to do more of what Edward Albee thinks we should be doing, I should like to say that I feel these people excelled because they carried the stage, they held their characters, and they maintained their presence. In the past, Kenyon dramatic productions like *Flea in her Ear* and *London Assurance*, because of costuming and acting, have left me feeling that I've just watched a

dramatic foot-ball game — little characters with stiff backs being slid across the stage by some underground control. But *The Crucible* moved, largely due, I'm sure, to the mixture of costuming, acting, and directing, these people moved; and when they moved, they "moved more ways than one. The shapes a bright container can contain!" And what a vital container the Hill Theater has become, with all its bright new ingredients. Laud them all.

Sincerely,
 Michelle A. Werner

Stern Criticism

To the Editor:

I have always had the utmost respect for any member of the Gambier community who is willing to give of himself or herself to make a positive contribution to the college environment. For this reason alone, I feel that all those who worked on *The Crucible* deserve a great deal of credit. This feeling was intensified when I saw the play on Saturday night. It was certainly an impressive performance in every sense.

Mr. Lukacs' review of *The Crucible* in *The Collegian* was not a positive contribution to the Kenyon College environment. It struck me rather as a lot of resentful air pollution from one who would have liked to have been in Scott Klavans' role, but for some reason was unable to. I would like to suggest that Mr. Lukacs consider the wise adage "if you don't have anything nice to say, don't say anything at all."

Julie Stern

'Layman's Point of View'

To the Editor:

I am not an expert on the criticism of dramatic plays and evidently neither is Paul Lukacs. From a layman's point of view: I know what I enjoy and I did enjoy the *Crucible*. What I did not enjoy was the review in the *Collegian*.

Paul Lukacs and I must have seen two different productions. The show I saw, as many viewers will agree, was convincing, exciting, and well performed.

The show was not flawless but the flaws I saw were not of the magnitude seen by Mr. Lukacs. Agreeably, the second level of the set may not have been used adequately, but for the excitement of the play this was little noticed.

I also agree that the performances

of the "three newcomers, Wendy MacLeod, Thomas Preston and Robert Davis were all quite good." But Mr. Lukacs' view of Scott Klavans as delivering a weak and unbelievable role proves that indeed we did see two different productions. Possibly the production Lukacs saw was at the local high school. I attended the performance at Kenyon and found Scott's acting to be dynamic and convincing. Furthermore, as Mr. Lukacs himself points out, Procter is a difficult character to portray. I believe this only attests to Klavans' abilities. He worked well with the part and did deliver a "tremendously strong performance to make Procter believable."

Bill Cook

'Emergency Situation?'

To the Editor:

In the event of an actual emergency, I for one will not waste my time calling a "Health Associate" via the switchboard to gain her permission to go to the hospital! Let us imagine what would happen if we followed Ann Leblanc's suggestions. A student injures himself in a dormitory accident. Another student calls the switchboard and describes the situation to the operator. Miss Leblanc is reached on her pager, but cannot make it to the phone immediately. She is given the message by the switchboard operator. Because she is in her automobile, she is unable to call you back immediately and must wait ten minutes until she reaches a phone. She calls the student, receives a synopsis of the situation and finally decides to call an ambulance. A time span of approximately twenty minutes or more has passed; and this was an emergency? Although the described situation is hypothetical there are too many "ifs" involved in this procedure for me to trust my life or anyone else's to this antiquated, time consuming procedure. How can a modern day health service advocate meddling with a critical emergency situation?

The "Emergency Health Procedure" is in itself a suggestion for possible death or permanent injury via the time wasted in calling Miss Leblanc. No matter what a person's medical qualifications are, they are severely limited over a telephone.

This procedure represents several things: first, a general mistrust of student discretion; second, a delay in



Organizations or individuals who would like *Collegian* coverage of an event should submit Press Release material or basic information to the *Collegian* office during posted hours, and at other times either to room six in Peirce Hall or to the *Collegian* box in the Student Affairs Center, at least 10 days prior to the event, whenever possible.

The *Collegian* also solicits contributions from students on issues that they are concerned about, and encourages free-lance writing.

Collegian office hours are 7:30 to 10:00 p.m., Sunday through Tuesday. The office PBX is 289. All submissions should be typed, double-spaced, with 60-point margins to aid in copy-reading and layout.

possible healing or treatment of an injury; and finally, it can cause permanent injury or damage — something that might not have occurred if an ambulance had been called immediately.

If this trend toward delaying the emergency treatment process continues, what will be next? Calling Mr. Fraser to report a fire? It sounds ridiculous, but that situation is comparable to the Emergency Health Procedure.

I don't think Miss Leblanc's shoulders are big enough to bear the burden of a real, critical emergency. I know mine are not!

Sincerely,
 Peter J. Bianchi

Gulp!

To the Editor:

Since coming to Kenyon in September I've talked to many students about our student government. "Supposedly," they tell me, "students have an influence on administrative decisions." But then they tell me that this is a "complete farce." I have yet to meet a student who has expressed satisfaction in his power to affect administrative decisions. As someone ignorant of the methods by which student opinions are heard, my impressions may be wrong, but there seems to be a major communication block between the students and the administration. I must believe that if the students present their views, and the reasoning behind their views, that the administration must give them serious consideration; reason forbids otherwise. The administration and the student body are working toward the same goal — to make Kenyon the best it can be. If student opinions are being ignored, it must be because they are not being fully understood.

If a decision were to be made about where the Mt. Vernon shuttle bus should park between runs, and the students merely stated their

preferred site, the administration might very well ignore them. How can any administration possibly accept a course of action or an opinion without completely understanding the reasoning behind it, or how it was formulated, or exactly what it is founded upon? If the students really expected the administration to respect their choice of sites, they would be sure to explain why they considered the site advantageous. Such explanations are essential if opinions are to carry any more force than a whimsical preference. Perhaps this is the problem. We're giving them our dish without telling them the ingredients or recipe. Is it any wonder that they won't swallow it?

Sincerely,
 Urko Wood

'Tap Me, I'm yours'

To the Editor:

I am using your column with the hope of propelling myself to a higher echelon; the "Fifteenth" position on the Honorary Senior Society. Too long I have remained hidden in the shadows, obscured by an all too modest attitude. I now bare myself to you and the Kenyon community, standing tall and proud, ready to be tapped. As a human resource I have yet to be excavated, but once drilling begins I promise I will be bountiful and my crude will be highly refined.

Since the Society is mainly action-oriented, I believe I can fit in well; I play lacrosse. As for having people from every facet of college life, they must be relying on the "Fifteenth" member to solidify this statement. That's me again. No current member is a Saga checker, an extremely important position in the Kenyon community; I am Head Checker, a none too ludicrous position. To my knowledge, no one on the Society owns a motorcycle, a vehicle of growing importance in the Kenyon life style. My apartment is "Choppet

The All-College Events Committee requests the co-operation of its audiences in observing the smoking and drinking prohibitions. We thank those who have co-operated with us in the past. The Kenyon College facilities are necessary for the production of concerts. Observation of the rules governing these facilities will by and large assure our continued right to use these facilities. In other words, *no smoking and drinking* is beneficial to the continued production of concerts at Kenyon.

—All College Events Committee

[illegible]

So when are these new projectors coming, with their "50% brighter screen image," as Weiss had advocated? The KFS Director answered: "The important thing is that the projectors will be here by next semester; the only thing is that members of the Student Council executive committee will not be permitted to attend films . . . The Film Society, conceived of and worked harder on the projector project for about five months; if some johnny-come-lately officer that's been in office for five days wants to claim the credit, I don't give a damn."

College Ponders Energy Measures

BY BILL COREY

Kenyon College's Board of Trustees, meeting on October 22nd, approved the appropriation of some \$50,000 to go towards certain energy conservation measures which will be enacted this fall and early winter.

The project is the result of a study of the energy situation at Kenyon that, planned at the end of the last school year, was actually completed in the first few weeks of August. The College employed the firm, Midwest Environmental Research Corporation, at a total cost of \$18,000 to analyze in detail the school's comprehensive use of energy and to offer recommendations for conservation.

The measures approved by the Board for financing include the insulation of specific buildings, the installation of "shower restrictors" to save on hot water, a lighting survey to determine in what areas lower wattage could be used, insulation of pipes in the steam system used to heat most of the buildings on the south end of campus, and the metering of this steam system so as to gain knowledge of the energy uses of individual buildings.

In no way do the above items comprise the total recommendations of the study — they simply are on the "Priority List," which was submitted by the Research Corporation for the Trustee meeting. Richard Ralston, the Superintendent of Buildings and Grounds, said that these particular items have predominance over others because of their "... low cost but high energy savings. We hope to complete these recommended projects by January 1st."

A preliminary report of the study with observations, tests, and many general and specific recommendations (such as the replacement of windows, the building of vestibules, and operational changes for certain buildings or systems) has been submitted. Ralston explained that the final report and recommendations of the Research Corporation have not yet been completed. It will be, he stated, "... a long-range and short-range plan for energy for the College, resulting in savings to insure security for the future in terms of energy."

"The payback period," Ralston noted, "is important to the priority of an item as well." The cost of one change might be paid back (because of resultant savings) at a much faster rate than that of some other change.

The insulation of the attics of certain buildings, the Research Corporation maintains, will pay for itself within five years if fuel prices do not change. If prices rise, however, the payback period will be shorter — a rise of 10% would decrease the payback period to 3.5 years. \$31,000 has been allotted, as the Priority List states, "to cover the insulation requirements" of Ascension, Leonard, Hanna, Bexley, Lewis, Gund, Norton, Watson, and Rosse Halls, the Chapel, the Shaffer Speech Building, and Bexley Place. Ralston said that "the main work will start as soon as the insulation is available — we're not sure when it

will come in." With the work, he mentioned, "all of us might be a little inconvenienced, but later, as the cold weather comes, perhaps we will be a little warmer and more comfortable."

The payback period for the shower restrictions is estimated to be one year. Ralston explained that most of the showers on campus use much more water than is necessary, especially those in Old Kenyon, Hanna, Lewis, the Bexley Apartments, the Fieldhouse, and the Pool. According to the report of the Research Corporation, "new products now available have given excellent flows at only 2 gpm (gallons per minute) for showerheads..." The showers in Old Kenyon, for example, have a flow of over 10 gpm, while the average on campus is 4.8. "Shower restrictors," said Ralston, "give you more pressure and [thus] use less water, and the average person won't know the difference. We have \$3,000 for this and it will be paid back in one year in the cost of hot water." The Priority Report assumes an installed cost of \$10 per restrictor (a simply designed showerhead) for 300 showers of the campus total of 383 to arrive at the \$3,000 figure.

The lighting survey will be done by our own staff," said Ralston. "By taking footcandle readings, we can reduce where we're over." (A footcandle is a unit used for measuring illumination.) \$1,000 has been set aside for this survey, which will take place at night. The report of the Research Corporation indicates the problem, for example, in Ascension Hall, where some areas "... have an average light intensity at the desk top level of 100 footcandles and 120 footcandles respectively. This is extremely high compared to the recommended 40-60 footcandle use." In many cases, the report explains, bulbs can be removed with minimal rewiring to decrease light intensity. The payback period is complex for it depends on the types of lights and circuitry in question.

Ralston said that complete re-insulation of the steam system distribution lines, 2500 feet of supply/return pipes buried 2 feet underground, "would be out of the question because of cost..." It might be possible to blow in insulation pellets around the pipes. "The amount of money appropriated for this project has not yet been determined. He spoke of the energy wastage from these inadequately insulated pipes, noting that in the winter the ground above them lies bare of snow.

"There is no payback on metering," Ralston stated. "We have \$3,600 to pay for meters so we can determine what specific amounts of energy a building is using..." All the buildings south of Wiggins Street except Manning and Bushnell are on the steam plant... the others have their own independent heating systems."

Work will begin soon on Ascension "... to bring it up to code as far as the electric wiring and enclosed stairways..." It's in need of rewiring, new transformers, and

Thursday, Nov. 10

4:00-8:00 p.m. — Art Exhibit, Colburn Gallery.
4:00 p.m. — Career Hour: Industrial Psychology, Peirce Lounge.
4:20 p.m. — Biology Lecture: "Ecology and Morphology of Freshwater Stream Fishes" by Dr. John Gatz, Ohio Wesleyan, Bio. Aud.
7:30 p.m. — Batik Class, Craft Center.
8:00 p.m. — Formal Opening of Art Show: "Selections: Art and Artifacts from the Kenyon College Collec-



Richard Ralston

distribution panels. The code calls for enclosed stairways for safety reasons, but it saves a lot of energy as well. This will make it a safer building and be an energy conservation measure," Ralston said. The Ascension project was not included on the Priority List used for the Trustees meeting as it did not wholly concern energy conservation. The report of the Research Corporation states, however, that "Ascension Hall should have number one priority. The corrections needed will serve a two-fold purpose. (By rights the building should be closed as a class room building if these modifications are not made.)"

The report listed the gas consumption of several buildings in recent years to show "... the effects of energy conservation measures previously realized at Kenyon." The McBride-Mather-Cables-Gund Commons complex, for example used 43% less gas last year than it did five years ago. Ralston said that "we have done a good job in the past with our own personnel to cut back on energy consumption. The Trustees have been very helpful in obtaining finances for the projects we have, so far, seen through ourselves..." The school has gone as far financially as possible in regard to energy. Fortunately," he added, "we have more students now and therefore more money to work with."

What is important for everyone to do at present, he said, "... is to be careful about energy waste..." We want the students to know how to efficiently use their heating units, and to have organized some kind of system in which each person is responsible for turning off lights, closing windows and doors... and taking shorter showers. We hope to get the Energy Task Force going again... If we can have the understanding and help of the student, we can conserve more."

tion," Colburn Gallery.

8:00 p.m. — Lecture: "The Painting of Jacques Louis David" by James Moore, Toledo Museum of Art, Bailey 25.
8:00 p.m. — International Students Forum, Bailey 10.
10:00 p.m. — Kokosingers Rehearsal, Rosse Hall.

Friday, Nov. 11

4:00-8:00 p.m. — Art Exhibit, Colburn Gallery.
4:00 p.m. — Scottish Sword Dancing Class, Philo.
4:00 p.m. — Career Hour: Library Science Careers, Peirce Lounge.
7:15 p.m. — Kokosingers Concert, Rosse Hall.
8:00 p.m. — Major Barbara (film), Rosse Hall.

10:00 p.m. — Grande Illusion (film), Rosse Hall.

Saturday, Nov. 12

1:00-5:00 p.m. — Art Exhibit, Colburn Gallery.
1:30 p.m. — Football vs. Centre at Centre.
2:00 p.m. — Beginning Piano Class, Rosse Classroom.
6:30 p.m. — Annual Bread Party for Biology 35, Lower Dempsey Hall.
7:00 p.m. — Jitterbug Class, Lower Dempsey.
8:00 p.m. — Late Fall Weekend Concert: Roger McQuinn and Gene Clark, Rosse Hall.
9:00 p.m. — International Students Forum, K.C.
10:30 p.m. — Late Fall Weekend Concert: Roger McQuinn and Gene Clark, Rosse Hall.
11:00-2:00 a.m. — Fun Raising Party for the Morally Handicapped, New Kenyon.

Sunday, Nov. 13

1:00-5:00 p.m. — Art Exhibit, Colburn Gallery.
1:00 p.m. — Friends of the Mentally Retarded, McBride.
3:00 p.m. — Brass Choir, Rosse Hall.
4:00 p.m. — Synchronized Swim, Pool.
8:00 p.m. — Poetry Reading and Reception: David St. John, Peirce Lounge.
8:00 p.m. — Grande Illusion (film), Rosse Hall.
10:00 p.m. — Petulia (film), Rosse Hall.

Monday, Nov. 14

3:00 p.m. — Auditions for C spell, KC Coffee House.
4:00-8:00 p.m. — Art Exhibit, Colburn Gallery.
7:00 p.m. — Reception Women's Swim Team, Craft Center.
7:30 p.m. — Meeting for College writers and photographers, College Office.
8:00 p.m. — Lecture: "Sex, Modesty and Vulgarity in Henry James" Prof. William Klein, Kenyon College, Peirce Lounge.
8:30 p.m. and 10:30 p.m. — Ultimate Comedy Festival sponsored by the Beta Theta Pi Fraternity, admission 50¢, Rosse Hall.

Tuesday, Nov. 15

4:00-8:00 p.m. — Art Exhibit, Colburn Gallery.
4:00 p.m. — Theater Workshop, Children, KC.
6:00 p.m. — Magic Class, Asc. 102.
7:00 p.m. — Needlepoint Class, Craft Center.
7:00 p.m. — Auditions for C spell, KC Coffee House.
7:30 p.m. — Bridge Class, Asc. 303.
7:30 p.m. — French Club Program of Study Abroad, Philo.
8:00 p.m. — Baha'i Faith, Asc. 303.
8:30 p.m. and 10:30 p.m. — Ultimate Comedy Festival sponsored by the Beta Theta Pi Fraternity, admission 50¢, Rosse Hall.

Wednesday, Nov. 16

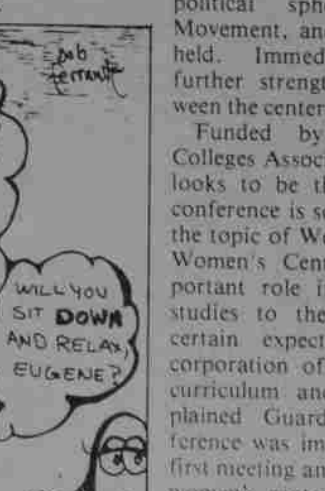
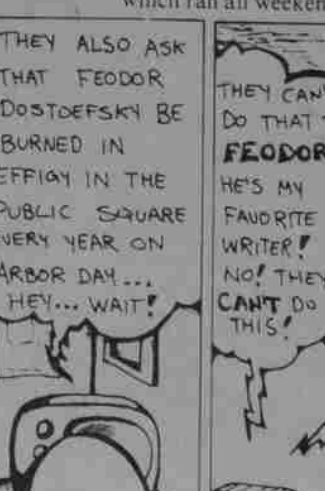
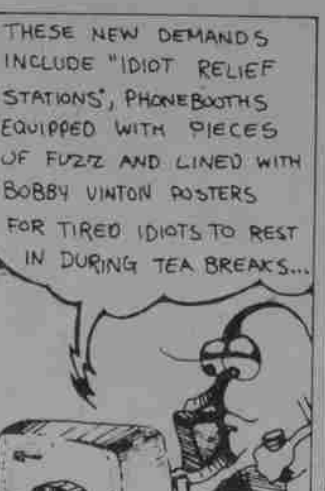
4:00-8:00 p.m. — Art Exhibit, Colburn Gallery.
6:00 p.m. — Filmmaking Class, Asc. 302.
7:00 p.m. — GEC Auto Mechanic Course, Asc. 102.
7:00 p.m. — Weaving Class, Peirce Lounge.
7:00 p.m. — Aquariology Class, Asc. 301.
7:00 p.m. — Cardiopulmonary Resuscitation Class, Bailey 10.
8:00 p.m. — Orchestra Rehearsal, Rosse Hall.
8:00 p.m. — Photo Class, Center Dark Room.
8:00 p.m. — Student-Faculty Poetry Reading, Peirce Lounge.
10:00 p.m. — A Thousand Clowns (film), Rosse.

GLCA Conference Transcends Stereotype

The Great Lakes Colleges Association conference this past weekend was much more than the stereotyped "idle gossip" of women's meetings. The conference was engendered to "establish a basis of communication between the Women's Centers at the surrounding colleges," said Anara Guard, coordinator of the Kenyon Women's Center. Representatives from the Women's Centers at Antioch, Denison, DePauw, Earlham, Kalamazoo, Ohio Wesleyan, and Wooster participated in the program which ran all weekend.

The idea behind the conference was to "get together with other women's centers to learn from each others' experiences and support each other." Gail Johansen, Women's Center secretary, explained "They were based on the concept that each of the centers were unique and stronger in specific areas than the others." The program featured a series of workshops and lectures concentrating on a wide range of topics concerning women. Discussions on the development and growth of a women's center, its role in relation to campus life, the political sphere, the Feminist Movement, and gay liberation were held. Immediate goals included further strengthening the ties between the centers.

Funded by the Great Lakes Colleges Association, the conference looks to be the first of many. The conference is scheduled for April of the topic of Women's Studies. "The Women's Center can play an important role in bringing Women's studies to the campus. We have certain expectations for the incorporation of the studies into curriculum and campus life," explained Guard. "This first conference was important as it was the first meeting and coordination of women's centers. Some people drove seven hours to be in it."



Lords Stomp CWRU, 30-2

Case Dismissed!

BY TODD HOLZMAN

What does a football team do when its star receiver goes home for the weekend?

If the receiver is Kenyon's Bill Samstag, the team throws to him anyway. That's exactly what happened in windy Cleveland on Saturday, as Samstag, a product of "the best location in the nation," caught five Terry Brog passes for 126 yards to lead a 30-2 humiliation of hopeful Case-Western Reserve. Samstag's grabs included two touchdowns, one a game-breaking 74-yard catch and run play in the second quarter that complemented another superb agrarian performance by tailback Bob Jennings and gave the Lords their third victory in eight frustrating attempts on the season.

The Spartans from CWRU were never really in the ball game, as Kenyon amassed 473 total yards to only 168 for the hosts. The Lords also rolled up 26 first downs, an indication of the type of ball control this Kenyon team can be so successful with. Jennings contributed 186 yards

on the ground in 30 carries, leaving him just 42 yards shy of his first 1,000 yards rushing season. Brog completed 11 of 19 passes for 180 yards, finding Roger Schott five times to account for the rest of the Lords' pass offense.

The Kenyon defense punished the Spartans for the second consecutive year. Starting quarterback Cliff Wilson had two passes intercepted before retiring, and the secondary touched up the Case "reserves" for two more. CWRU's leading rusher, Kerry Williamson, was held to one yard in three carries and left the game with a set of bruised ribs before he could become a factor.

Kenyon's offense, despite five turnovers, scored in every quarter, including once for Case when Lord freshman running back David Thomas fell on a Terry Brog fumble in the Kenyon end zone for a safety. The scoring barrage began on a one-yard plunge by Jennings, continued through Samstag's touchdown catches, and took a brief break for the Spartan two-pointer in the third

quarter. Tom Gibson put the Lords up 23-2 with a 32-yard field goal early in the fourth period, and Thomas finished things off with a 13-yard dash for the icing.

Sophomore tight end, Carlos Dague, returned from a mid-season injury to catch a pass and continue the fierce blocking he provides the position. Dague was just one of a cast of casualties to make their way back to the front lines in the contest. Center Greg Fedor ended a week's absence in front of the hometown fans, and quarterback Brog was back to full duty after seeing just a touch of action against Wabash.

Kenyon finishes the season next week at Centre College. A win will raise the Lords' record to 4-5, but more importantly the trip to Danville, Kentucky will mark the last Kenyon performances of Jennings, Jack Forgrave, Paul Klug, Jamie Northcutt and Bruce Sprague. The quintet will be joined in spirit by the swan songs of Ben Medley and Warren Martin, both doubtful starters this week because of injuries.



Last time around: standing, L-R: Medley, Klug, Forgrave, Northcutt, Sprague. Kneeling: Jennings, Martin.

See-Saw Season: Ladies Near .500

BY THOMAS R. PARKER

November has hit Kenyon's volleyball squad. The letdown, following a brief period of early season success, has left Karen Burke's charges seeking consistency and a .500 season. The Ladies' season slate fell to 8-11 during the search, with losses to Capital and Wilmington in a rare home meet on November 5. The record is not what it could have been, as there were "6 or 7 games that could have gone either way," in Burke's words.

Lack of consistency, a mental letdown when behind, and a loss of confidence are prime factors in the season's struggles. Typically, Saturday's contests were repeats of earlier showings. Unfortunately for Kenyon, excellent serving by Wilmington added to their troubles. Sue Tobin described the problem well when she explained, "You'd be standing deep. It would just float in and then it would fall." Tobin also pointed out the fact that "it's been the general trend. If we don't get off to a good start, we have trouble coming back." This is where the lack of good mental attitude, confidence, and momentum hurt the team tremendously. Throughout the day, a bad start and a switch in the game's momentum severely stifled the Ladies.

Kenyon opened the first game against Wilmington by racing to a 6-0 lead. Control of net play is a key to victory, and the Ladies succeeded in this area briefly, earning a 15-7 win. Wilmington rolled up an 8-1 advantage in the second game before Kenyon could retaliate. A strong surge put the Ladies within one, 9-8, when momentum switched sides and Wilmington pulled the game out 15-9. The third game saw Wilmington

lead 11-1 before Kenyon woke up. Kenyon wasn't setting up very well throughout the contest, although the team improved enough to get back into the fray, 12-7, on the strength of Sue Tobin's serving. By then it was too late and the Ladies dropped the deciding game 15-8.

In all the contests, the team that dominated the opening moments of the game emerged the winner. In both losses to Capital, 15-9 and 15-10, Kenyon got off to weak starts, improving throughout the middle and faltering at the finish.

Katie Pasquali served four consecutive points early in the first game to pull the home team within three, 8-5, but Kenyon was no closer than 13-9 before bowing to the inevitable. The second game was highlighted by some excellent individual serving. One of Capital's players erased a 4-0 Kenyon lead with nine consecutive points that almost blew the game open. The Ladies weren't totally out of it however, as Marcia Corry served five straight points for Kenyon to tie the score up at nine apiece. Capital called a timeout to regroup and halt Kenyon's momentum. The strategy worked as Capital eked out a 12-10 lead and slowly wore the Ladies out for the final three points.

Like so many other Kenyon athletic groups this season, the volleyball team proved to be erratic and enigmatic. There is plenty of experience in the persons of Katie Pasquali, Sue Tobin and Kathy Loomis, among others. The best athletes this season are not new to the game. However, volleyball itself is a surprisingly difficult sport, as Burke points out: "It looks so easy. Until you try it, you don't realize how tough it is. When you do get the ball, you don't do what you want with it and that is frustrating." You also can't brood over a mistake because a play is constantly coming at you.

The home court advantage wasn't present for the Ladies very often either. Only three of eleven matches were at home this year. Kenyon's home "turf" is quite hard and not conducive to sliding and diving tactics that are normally employed. Large crowds grace home contests, and that is one reason for the advantage of being at home. According to Burke, "the schedule of home and visiting games doesn't balance itself out naturally" either.

The team finishes its season November 8 at Denison against the host team and Otterbein, still trying to shake off the letdown and fight back near .500.

Wrestlers Reborn; Face Problems

BY TODD HOLZMAN

"This is a liberal arts college. However, last year's decision indicates to me that certain areas of the administration are not too liberally minded."

The "decision" referred to be senior Kevin Hawke in the preceding statement resulted in the execution of Kenyon's wrestling program last fall. Some would say it was mercy-killing. However, Hawke, Mike Sarap and others thought enough of the idea that a liberal arts college should keep every educational venue open to work toward the continuance of the sport at Kenyon. For the second time in its history, wrestling at Kenyon is experiencing birth pains.

Hawke says of last year's decision: "They told us the day before Thanksgiving vacation that there would be no team. We couldn't do anything about it for a week." Hawke and Sarap tried to reverse the decision, but met a stonewall. Athletic director Phil Morse was sympathetic but inactive about the problem, and through the decision of then Vice-President John McKean, the program was officially dropped. "I had three appointments to talk

about the program with McKean," Hawke relates. "I went in and he wasn't there."

Hawke and Sarap continued to work out on their own during the season and eventually went to the OAC championship meet to compete. Predictably, they did not fare well — the lack of competition and coaching claimed them. "Last year was a joke," according to Hawke. Still, the competitive fires burned and Hawke and Sarap began making plans for the future.

This year the two seniors have managed to drum up considerable interest in the program. Money is in the budget for this season, but the wrestlers, who have only club status, will only receive funds for the conference tournament. Individual matches will be the responsibility of the wrestlers themselves. Despite the drawbacks, Hawke and Sarap have produced fifteen interested athletes, and welcome more. Fifteen is the magic number: if the program can keep that many members throughout the season, wrestling will regain varsity status next year.

"The leadership the last year we had a wrestling team was very weak," Hawke admits. "Mike and I

didn't want to see the program disappear, but it's hard to maintain interest with nobody around who has wrestled for Kenyon." The seniors who have fought so long for the sport are hopeful that current freshmen will carry on the battle.

With the practices just underway, Hawke sees nine of ten wrestling weight classes filled by at least one athlete. Kenyon teams in the late, hapless years of the program (the '75 edition was 0-10) were often plagued by forfeit. The additional wrestlers will provide the depth necessary through the course of the season.

Other changes will be in evidence. Hawke proposes a regimen of live wrestling and drills rather than the running program previously featured by Kenyon wrestling teams. Hawke points to the University of Akron as just one of the successful groups to endorse the all-wrestling practice and says flatly, "Running is for the individual to do on his own time."

Wrestling at Kenyon will probably have to develop quite a bit before it attracts the attention of the general community. The groundwork has been laid, however, and throughout the winter the infant will fight to prove he is not still-born.

'There Ain't No Stopping Us Now...'

BY MATT O'FARRELL

The Kenyon "Swimmin' Women" are going to venture out in mid-November in search of a suntan; a syllabically transposed suntan: "TANSUN." This acronym, standing for "There Ain't No Stopping Us Now," is the battle cry that the Ladies will carry to the Ohio Small College Championships, which will be held at Wooster this Saturday, November 12, starting at 11:00 a.m.

Closing their 1977 schedule with a 60-51 victory over Muskingum, the Ladies boast a record of nine wins and just one loss. The Muskingum meet was the final phase, the last "stepping stone" in the familiar words of Kenyon coach Jim Steen, of the Ladies' training regimen in preparation for their taper, which is essentially a psychologically intensified period of physical unwinding in anticipation of the championship meet.

"We've begun our taper and it's super — it feels so good, although we still have hairy legs and we still wear two suits," said co-captain Anne Griffin earlier this week. The prechampionship shaving ritual, long a tradition in Kenyon swimming, will take place tomorrow, although the

Ladies' heads will not be cropped, as is the custom with the men.

In a meet that went down to the wire, the "Swimmin' Women" last year, in their first season of varsity status, edged out runner-up Wooster by a score of 331-303. Going in this year as the defending champs, and with a 9-1 record to boot, Steen can be confident in proclaiming his Ladies "the favorites." He adds, "we've beaten every team we swam against [with the exception of Keni State, which will not be among the 16-team Small College Championships field, the other teams being, in addition to Kenyon and the host school: Ashland, Baldwin-Wallace, Capital, Case-Western Reserve, Denison, Heidelberg, Mt. St. Joseph's (of Cincinnati), Mt. Union, Muskingum, Oberlin, Ohio Wesleyan, Rio Grande, Wittenberg, and Xavier] so we haven't been extended much; this is the first year the [Kenyon] women have gone into a meet as the favorite to win."

Steen explains the Ladies appear to be the most talented entry in the upcoming championships, simply because "there isn't one other team that has a monopoly of good swimmers" comparable to Kenyon. In Steen's assessment, "Ohio

Wesleyan and Wooster will probably be the biggest challengers... Our girls are going to be met with super competition — excellent competition — at every corner, and they're looking forward to it; this team's going to be ready."

Steen suggests this "women's meet will have every bit as much excitement as the men's [championship] meet" traditionally has, "and it's sort of concentrated in one day," to add to the excitement. Exceptional Kenyon performances can be expected from sophomore Lisa Deems, who is seeded first in four events — the 100-yard butterfly (1:07.0), 50 freestyle (26.4), 100 free (58.6), and 200 free (2:06.6); freshman Katrina Singer, top seed in the 200 individual medley (2:22.5) and 500 free (5:37.3); and senior co-captain Tami Kaplan, a talented diver who three years ago earned the distinction of being the first woman ever to compete in the men's OAC Swimming & Diving Championships. The taper is sure to yield phenomenal time-drops among other Kenyon swimmers as well, so it appears that after everyone else gets burned at Wooster Beach, the Ladies will return to Gambier with glowing "tans."

Sports-at-a-Glance

Football

11/5—KENYON 30, Case 2
11/12—at Centre

Volleyball

11/5—KENYON 15,
Wilmington 7
Wilmington 15, KENYON 9
Wilmington 15, KENYON 8
Capital 15, KENYON 9
Capital 15, KENYON 10

Women's Swimming

11/5—KENYON 60,
Muskingum 51
11/12—Invitation at Wooster

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FILMS at ROSSE

Submitted by the
Kenyon Film Society

●● (Grande Illusion) ●●

La Grande Illusion. Directed by Jean Renoir. Screenplay by Renoir and Charles Spaak, with Jean Gabin, Pierre Fresnay, Eric von Stroheim, Dario, and Dita Parlo. 1937, B & W, 111 min., French with English subtitles.

In 1914, on the eve of the First World War, Sir Edward Grey said to a friend, "The lamps are going out all over Europe; we shall not see them lit again in our life-time." Jean Renoir's *La Grande Illusion* is an almost romantic elegy to the passing of the world Grey spoke of, the aristocratic European society of the Belle-Epoque. Yet the film is also a powerful statement of the futility of war, and admonishment to those who will dominate the society of the future.

The story (which Renoir says is true, told to him when he was a French pilot in WWI) documents the response of four individuals to the passing of an age. Three French pilots, de Boeldieu (Pierre Fresnay), Marechal (Jean Gabin), and Rosenthal (Dario) are shot down and captured by the Germans. They are sent to a German castle converted into a prisoner of war prison, commanded by von Rauffenstein (Eric von Stroheim), from which Marechal and Rosenthal escape, thanks to a diversion provided by Boeldieu, who is killed. The two escaped flyers, quarrelling incessantly, take refuge with a German woman (Dita Parlo) whose husband, a farmer, has died in the war. Marechal falls in love with her, but must leave. The last we see of Marechal and Rosenthal, they safely cross the German border and reach neutral Switzerland.

There four men, all very well portrayed, are carefully chosen to provide a picture of European society in transition. Boeldieu and Rauffenstein are aristocrats, career officers who feel a natural affinity for each other; national loyalties are but one of the aspects of the code of chivalrous warfare to which they abide; this code also allows them to become friends. In contrast, Rauffenstein scorns Marechal and Rosenthal. The former is a working man, a mechanic who would never have been an officer before the advent of complex technology in

warfare. The air war of WWI has generally been characterized as the last gasp of chivalry and individualism in modern warfare; Renoir reminds us that it was also symptomatic of the increasing mechanization of war, thus a conflict in which types like Boeldieu and Marechal were mixed. Rosenthal is a Jew, whose Austrian parents immigrated to France and prospered mightily; he wants to be accepted by his compatriots, and is aware that he

geranium, grown in a flower-pot, the only flower in the castle.

War is not the only illusion of the title; so is any easy optimism about the world's future. The aristocratic ethos is dead, and the bourgeois perception of the world changed from one of rosy optimism to an understanding, prompted by the war, of the difficulties inherent in the new world they have inherited. If there is an optimism in Renoir's film, it is the understanding reached between



La Grande Illusion; Eric von Stroheim, Pierre Fresnay, Jean Gabin.

is just tolerated, mostly for the food packages he receives from home and shares with his fellow prisoners. Significantly, it is these two who escape, while Rauffenstein shoots his friend Boeldieu on the walls of the feudal fortress; the demands of modern military duty must take precedence over their chivalric friendship. Boeldieu gives up his life so his friends can escape, for the last function of the past is to those who are the world's future.

La Grande Illusion is a great film, and as with all great films there are certain scenes that linger long in the memory. Among these are the moment of silent regret and longing that occurs when a young officer emerges, dressed as a woman, for the prisoner's show, the film's last image of Marechal and Rosenthal, mere dots in a snowy landscape as they cross the border into safety, and perhaps the film's most moving scene, the death of Boeldieu; Rauffenstein apologizes to the dying officer for his poor aim, and after Boeldieu has expired cuts off a

Marechal and Rosenthal, and the love between Marechal and the German woman. Even war, Renoir implies, has the potential, in spite of its destructiveness, to unite constructively those of different races and classes. —M.W.

●● (Major Barbara) ●●

Major Barbara. Directed by Gabriel Pascal. Screenplay by George Bernard Shaw, based on his play, with Wendy Hiller, Rex Harrison, Robert Morley and Deborah Kerr. 1941, B & W, 90 min., England.

Major Barbara is a mixture of religion, love, social philosophy, money and munitions, all told with typically Shavian wit, to illustrate the point that, "the greatest of our evils, and the worst of our crimes is poverty, and that our first duty, to which every other consideration should be sacrificed, is not to be poor."

The hero of *Major Barbara* is the proponent of this gospel, Andrew Undershaft, an eccentric millionaire manufacturer of munitions. When he learns that his daughter Barbara, an ardent member of the Salvation Army, whom he has not seen in years, is engaged to marry Adolphus Cusino, a poor but pragmatic professor of Greek who has joined the Army because he is in love with Barbara, Undershaft becomes interested in her, and her cause. He offers the army a gift of 50,000 pounds, which is accepted. Barbara is disillusioned with the acceptance of what she sees as tainted money, and leaves the Army. Of course she returns to the cause in the end, both she and her fiancé convert to the social gospel of her father.

Major Barbara is the second of Producer/Director Gabriel Pascal's film collaborations with Shaw, and like its predecessor, *Pygmalion*, it is a splendid success. In addition to intelligent direction and new scenes written by Shaw to convert the play into a movie, the film benefits from a superb cast. Wendy Hiller (who played Eliza in the afore-mentioned *Pygmalion*) is cast in the title role, and she is joined by two of England's finest comedic talents, Robert Morley as Undershaft, and Rex Harrison as Cusino, as well as a fine supporting cast. *Major Barbara* is not to be missed, a vastly entertaining film of tart intelligence. —M.W.

Student Council Election Results

Bushnell: Maria Masucci
Manning: Maureen Corcoran
Old Kenyon: Curtis Ching
Robert Fisher
Michael Sawyer
Leonard: Kevin Bedell
Thomas Queen,
David Troup
Hanna: Eddie Gregory
Fred Perivier
Watson: Robert Weinberg
New Apartments: Dan Frankel
Joan Linden
Jenny McKinstry

Mather: Margaret Garland
Brenda Pearson
Caples: Linda Arnsbarger
Clarice Begemann
Tracy Teweles
Bexley: Mary Tuck
Farr Hall: Nancy Feder
Freshman Women: Liz Fletcher
Cathy Hazlett
Freshman Men: Bill Cook
E. Graham Robb
Other: Paul Lukacs

●● American Madness ●●

American Madness. Directed by Frank Capra, screenplay by Frank Capra and Robert Riskin, with Walter Huston, Pat O'Brien and Constance Cummings. 1932, B & W, 78 mins., USA.

Frank Capra's *American Madness* has been named "one of the finest American movies to emerge from the early years of the Depression." The film deals directly and seriously with an important social fear — a run on a bank. An honest and idealistic bank president, Tom Dickson (Walter Huston) decides to center his trust and faith in the people — loans were to be made on the basis of character. Surrounded by the graft and conservative influence of the board of directors, he fights to make his optimistic philosophy work. Exaggerated reports and mass communication distort the bank's losses, the public panics, and the run on the bank begins. Yet Dickson's friends return the faith he stored in them and Dickson, the innocent common man, moved by concern for the "little people," triumphs against the forces of corruption comes to modern society.

This was to be the theme of Capra's later trilogy — *Mr. Deeds Goes to Town*, *Mr. Smith Goes to Washington*, and *Meet John Doe*. In his autobiography, Capra explains that *American Madness* was "one of the first Hollywood films to deal realistically and head-on with the contemporary hang ups of the average American. My concern for the pushed-around little guys was beginning to sprout."

American Madness illustrates Capra's sincere interest in characterizations, the individual. In his crowd scenes, each individual has an identity — "each a unique person, each a king or a queen, each a story that would fill a book, each an island of human dignity." The crowd scenes in *American Madness* emphasize the irrational and vicious strength of a mob against a fragile and honest individual under the pressure of the Depression.

Capra focuses his concern on the loner and the "mass man," one a resolute individual fighting for his fellow man and the other — cruel, bloodthirsty, and panic-ridden, ignoring the value of the community. The film is one you shouldn't pass up; it's filled with Capra's charm and will leave you with a glow of satisfaction. —A.R.

●● 1,000 Clowns ●●

A Thousand Clowns. Directed by Fred Coe. Screenplay by Herb Gardner, based on his play, with Jason Robards, Barbara Harris, and Martin Balsam. 1966, B & W, 118 min., USA.

With deepest respects to Student Council, the Senior Honorary Society, and all others to whom deepest respects must be paid, the KFS (Kenyon Film Society for the uninitiated) will present *A Thousand Clowns* this Wednesday in Rosse Hall. Kookiness reigns supreme in what will be one of the last films to be shown on the now-famous old projectors. The projectors, named Sidney and Sheldon, have some rather personal thoughts on the film since it was their idea to bring the flick. Sidney: "Nobody knows the trouble I've seen, Lou. I've seen them all, from *A Nous La Liberté* to *The Possession of Joel Delaney* and none have tickled my sprockets like

A Thousand Clowns. Nothing, even an Amy Roth projecting job could ruin this film. What do you think, Sheldon?" Sheldon: "Sid, couldn't agree more. The story concerns an unemployed comedian who is being forced to choose between unadulterated freedom and a life of ties to job and family. The wit is vintage New York. Take away, Sid." Sidney: "Thank you, Shelley. Anyway, Lou, I'd just like to say that its been great working with the KFS and if Mr. Turgeon and Mr. Parr treat us half as well as you guys, semi-retirement should be a breeze." Thanks guys.

Let's you think that those zany projectors are the only proponents of the movie, let's hear what a random sampling of the Kenyon community has to say: P. L.: "The lighting is simply superb." T. J. E.: "When it comes to wackiness, I take my cue from Jason Robards." A. G.: "Sidney and Sheldon have at least fifty years left in them." J. D. S.: "Speaking for the Senior Honorary Society I feel that sophomores and juniors should see the film, but freshmen should go at their R.A.'s discretion." L. W.: "I haven't even seen the thing and I'm supposed to write about it." Another night of inspired lunacy brought to you from the KFS. If you forget what this stands for, ask P. L. Love ya kids. —L.W.

●●●● Petulia ●●●●

Petulia. Directed by Richard Lester with George C. Scott, Julie Christie, Shirley Knight, Richard Chamberlain, and Joseph Cotten. 1968, Color, 111 min., USA.

In *Petulia*, director Richard Lester explores the relationship between Archie, a divorced surgeon, and Petulia, an unhappily married woman. Told through brief segments of their life in the San Francisco area, the film is both comic and touching, often at the same time. Lester gives his characters all the lost hopes and bleak realities we all share, and choppy scenes to give their life an uncertainty. Archie has seen enough of life, and is ready and eager to escape into inhibition via his affair with Petulia. Through the relationship, the film illustrates how people fool themselves into total believing their own lies about love until the truth makes little difference. Finally, all that is left for the characters is the choice between laughter and despair, a choice as deceptive as life itself.

George C. Scott, as Archie, gives one of his finest and most difficult performances. Faced with marriage and a booming medical practice, he accepts Petulia's invitation to leave himself through their affair. Petulia, Julie Christie is funny and desperate, a fitting contrast to Scott's quietly serious portrayal. The underrated actress Shirley Knight is excellent as Archie's ex-wife. A scene between the two of them involving her gift of cookies to him is worth the film alone. The realism of the film, however, is diminished by Lester, who deviates from the paced style that characterized the direction of the Beatles films and *Three and Four Musketeers* with its off-beat, affecting film.

Scott won the National Film Critics Award for Best Actor for his performance and Leonard Maltin called the film "one of the decade's best." *Petulia* is a different kind of film and one well worth seeing. —S.K.

WKCO

FEATURE PROGRAMMING FOR NOVEMBER 10 THROUGH NOVEMBER 16

Thursday

7:45-8:15 p.m. — "The International Literary Report": Science Fiction and Fantasy with Peter Nichols of the London Science Fiction Foundation, John Wyndham, and Yevgeny Zamyatin.

10:00 p.m. — "Lowdown": A summary of the events in the area with Cheeks and Mucho.

Saturday

4:00 p.m. — "Options": Opportunities with Ms. Gensemer of the AKL.

Sunday

1:00-2:00 p.m. — "Conversations with Studs Terkel": Journalist Diana Russel talks about crimes against women.

8:00-9:00 p.m. — "Public Policy Forum": "Watergate and the Law" Participants from the American Enterprise Institute discuss the scope of presidential powers and the possible need for reforming the structure of the office.

9:00-9:30 p.m. — "WKCO Sunday Night Journal": A review of the news of the week with Bill Lipscomb and Cheryl Ririe.

9:30-10:30 p.m. — "Virgin Vinyl": Joan Friedman features the new Electric Light Orchestra album.

10:30-11:30 p.m. — "Spotlight": An hour of *Steely Dan* with John Giardino.

Monday

7:45-8:15 p.m. — "Concerts from the Academia Monteverdiana" Natasha Litvin, pianist; and Elisabeth Schwarzkopf, soprano.

Tuesday

7:45-8:15 p.m. — "Radio Smithsonian": Person to person look at the history of the telephone.

Wednesday

4:00 p.m. — "Options"

7:45-8:15 p.m. — "Talking about music": With Heinrich Schütz and Samuel Schiedt.

10:00 p.m. — "Lowdown"

Weekdays! Morning Journal at 8:15 a.m.

World at Five at 5:00 p.m.

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