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Fine acting, set mark 'best play of the year'

By RICK ROSENGARTEN
Drama Critic

The Kenyon College Dramatic Club presented Lillian Hellman's *The Little Foxes* at the Bolton Theater last weekend, and the production stands, for the time being at least, as the Club's best of the year. Uniformly, cast and crew met the demands of an excellent play quite thoroughly, perhaps the clearest indication of the production's overall strength was that its flaws did not reduce the play's final effect. Oddly, the play's last scheduled performances were last weekend, and if you missed it (on one of Kenyon's busiest weekends of the year), you have no chance to remedy that mistake.

The Little Foxes is an excellent play. Hellman's story, of the Hubbard and Giddens families and the family members' struggles to gain for themselves — despite family ties — the most rewarding financial position in a soon-to-be-completed cotton mill deal to benefit the family crops, is absolutely gripping, fascinating to watch. The play is also an especially good choice for a KCDC production; the drama of the play is a function of its dialogue, and while there may be little opportunity for interpretation in its broader sense, a production has considerable material to develop in the course of rendering the drama. A unified and even production is

more easily realized with a play of this sort, and this end surely speaks to both the needs of the KCDC and the desires of its audience.

For any production of *The Little Foxes*, the position of the audience is a crucial consideration. With its intricate plot and emphasis on dialogue and characterization, the play needs its audience as close to it as possible. As with the characters, intimacy is a key to understanding for the audience.

Although no small part of that distance must be bridged by the actors themselves, technical prowess may be of considerable assistance, and this production exhibits such prowess in plenitude. The Bolton Theater has brought out some formerly latent talent. LeAnne Grillo's set was exceptional; lavishly intricate and realistic, it not only supported and enhanced the play's atmosphere, it brought the audience much closer to the stage as well. The side entrances to the stage were sealed off, making the backdrop one wall with the sides of the theater. This created the very effective situation of placing the audience in the same room with the characters. Carson Machado's costumes were fine; and the lighting was direct and simple, an appropriate, if subtle, effect. The production staff was obviously quite diligent in their efforts, efforts which resulted in an excellent framework for the

actors to perform within.

The acting was quite solid; no one was less than good, and everyone was effective. The cast did an excellent job of presenting and forwarding individual identities; distinctive characters emerged and were sustained.

Mary K. McGinnis and Norman Kenyon had the unfortunate but somewhat amusing parts of Cal and Addie, the Negro servants to the Giddens. Both are white; the parts are written with some attention to Southern Negro dialect, and some of their lines sounded strange, to say the least. Nonetheless they managed to be credible, their achievement being that they never seemed even close to ridiculous, and brought off their dramatic lines at the end of the play with credible force.

Josiah Parker, as Leo Hubbard, and Kelly Euton, as Alexandra Giddens, portray the young children just coming of age to be involved in family business matters. I thought Parker played Leo with too much of the clown's gestures; I don't deny that he was funny, I only think that he was too funny, and that at times he might have detracted from the drama's more tense moments. Euton bore the requisite resemblance to her Aunt Birdie (Deborah Dobson), and she played the early scenes, when she is still naive and unknowing about family tensions, quite effectively. But I thought her trans-

formation to a knowing and active participant at the end of the play was incomplete. She did not carry the assurance or certainty which Hellman provides in the part.

As the Chicago-based businessman William Marshall, Pierce Cunningham was quite fine. He managed, in a few moments at the beginning of the play, to project an image of suavity and assurance which was credible and lasting. Nicholas Bakay, as the second brother, Oscar, brought across the simplicity of his character quite well. Bakay was at times a bit unrelenting with his portrayal, but he sustained a difficult, rather one-dimensional role quite neatly.

As Regina Giddens, the Hubbard sister whose marriage has made the web of personalities even more complex, Wendy MacLeod gave a fine performance, both elegantly refined and unforgivingly knowledgeable. MacLeod has a superb scene when she kills her husband by refusing to get his medicine. As he struggles up the stairs, she will not watch, and instead settles into a chair, where she reveals a complex of emotions as her husband grapples with death.

Deborah Dobson played the simple, admirable Birdie Hubbard, Oscar's wife, with great range and justice to the emotional peaks and valleys of the part. Dobson does a superb job of shifting Birdie's bent, from tense excitement to

pained reminiscence to terror, every change credible and understood. She made a difficult part seem natural and easy.

Robert Davis is an actor of considerable talent; he has a superb voice, great power, and great command of the stage. He is well-cast as Horace Giddens, the terminally ill husband whose role in the land deal is crucial. Davis' entrance in Act II was, I thought, disappointing; he did not really evoke his age or his disease with anything other than his voice. In Act III, however, bound to his wheelchair, Davis is excellent, and his struggle to manipulate the future to make amends for the past is quite well-rendered. Davis also had the one bit of physical action in the play in Horace's struggle to get upstairs to his medicine, and he brought off what must have been a very difficult moment quite well.

Fittingly, the best of the cast is Scott Klavan, who wrapped up a distinguished acting career at Kenyon with the part of Benjamin Hubbard, the oldest brother and apparent guiding force within the family. Klavan has struggled with the unhappy persona of the physical tough-guy for a long time, he proves here that it does not do justice to his talents. Klavan plays Ben with suitably unrelenting conviction; Ben is always on top of the situation, always adjusting to make the best possible deal — for himself. There is a subtle challenge to that sort of role, and Klavan proved himself up to it. And when he spoke his final line — "Well, good night all" — and tipped his hat and went out the door, I wished I had a hat to tip to him — for another good part, and for many fine hours of drama.

The Kenyon Collegian

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Kenyon College, Gambier, Ohio 43022

Thursday, March 1, 1979

Curriculum faces review

By CHERYL RIRIE and JEFF DAY

Professor Donald Rogan, chairman of the Academic Affairs committee last week moved to clarify the status of the curriculum review mandated by the faculty at their January meeting. Downplaying rumors of an imminent and near revamping, Rogan said, "we are not planning any changes in the curriculum. We think there are problems, but there is no joint agreement by the AAC on what they are."

A student committee has been established to look over the present academic framework. Macille Eastin, a trustee member of the subcommittee, said "it's just a review at this point to see if anything can be done to improve [the curriculum]." Dan McGroarty, Geoffrey Dungen, and Jim Gutbrod make up the rest of the group.

The review is being made pursuant to certain AAC "conclusions" regarding the curriculum. They are, first, "that the College needs to define explicitly those goals that are to be attained through its curriculum"; second, that the curriculum must embody unambiguously the elements of Liberal Arts as they are defined at Kenyon. Explicit in-

terest has been expressed by some faculty in a more structured curriculum.

While ruling out changes in the immediate future, Rogan suggested that some proposals might be formulated by next fall. At this point the chairman "anticipates [that some] general discussion" will evolve.

Currently such discussion is chiefly in the hands of the student subcommittee. Eastin characterized their present effort as "trying to find out from students what they feel could be added to enhance the curriculum." She mentioned the possibility of making the distribution requirements more rigorous. Although the four students are ultimately responsible for reporting to the AAC, Eastin suggested that "the student body write the *Collegian*, or write [and talk] to us personally. We want comments, criticisms, and suggestions."

The student report is potentially pivotal. Rogan cited their primary responsibility as "bringing back to the Academic Affairs committee an analysis of the present curriculum." The Academic Affairs Committee's study will culminate in the "preparation of a proposal to the faculty on these matters."



Professor Donald Rogan, chairman of the Academic Affairs committee.

Pop-folk Lems looks back, ahead

By JEFF DAY
Managing Editor

"It's an anomaly," some might say. Others whisper "passe" with haughty self-assurance. Hopefully most will move beyond such superficial banalities and often the narrow conceptual confines of this decade when Kristin Lems performs in Rosse Hall this Saturday at 8 p.m.

Lems is a pop-folk singer and an accomplished musical virtuoso according to All College Events chairman Morris Thorpe. She works with the guitar, recorder, dulcimer, autoharp, and piano. Backing her up on the bass will be Tim Vear.

Thorpe explained that his committee was looking for a female artist. Today's music market is dominated by male performers; the search was not easy. Lems not only is bucking that trend, but promises music which defies the move toward catchy beats and pointless lyrics. It is a high quality sound; Lems is also concerned with many political issues of this decade. Women's rights, the environment, and nuclear technology are addressed in her songs. "Everyone should enjoy her music," said Thorpe. "Even Gerrit Roloffs."

The Women's Center is co-sponsoring the concert. They hope to arrange a get-together for those who wish to talk to Lems.

The concert will follow the Kokosing's annual two-weeks-before-the-Ides-of-March Winter Concert. The comparison will no doubt be an interesting one as the classically Kenyon and the not so classically Kenyon go back to back on the same stage. Admission to both shows is free.

Looking ahead on the All College Events calendar, Thorpe reported that they have booked the Nighthawks for Wertheimer Fieldhouse on March 31. The D.C. based up-beat blues band is becoming increasingly popular throughout the U.S., and neatly fits Thorpe's strategy to "get people on the way up." Details on the hard-driving band's background and concert can be expected in the March 29 *Collegian*.

Wilson brings Dickinson to Hill Stage

By JOHN WEIR
Staff Writer

Gordon Keith Chalmers, past Kenyon president and apparently an ardent admirer of Emily Dickinson, once broke into Dickinson's former home in Amherst, Massachusetts. An instructor at Mount Holyoke Women's Seminary at the time, Chalmers turned trespasser because, "he'd been to the house so many times to call, and found it closed, that he finally became frustrated enough to find a window and break in." Chalmers confessed his crime nearly 20 years later to David Parke, Kenyon alumnus and son of Reverend and Mrs. Hervey Parke, proprietors of "Emily's house" from 95 until 1965 when it was sold to Amherst College.

Dickinson fans in Gambier needn't travel to Chalmers' drastic measures. Nor is it necessary to travel to Amherst, for this Friday and Saturday evenings at 8 p.m. the community is invited to "tea" at Emily's house, now conveniently located near the Hill Theatre stage. Thanks to

Kathy Wilson, a senior and Honors Synoptic major (Drama, English, Political Science), we will all have the opportunity to share in Miss Dickinson's love for her fellow man as Wilson performs in William Luce's *The Belle of Amherst*, a one-woman play based on Dickinson's life and writings.

Wilson's upcoming performance is only in partial fulfillment of the requirements for her Honors Synoptic major. In addition to writing a paper about the production of *The Belle of Amherst*, she will write two more papers.

When asked if this workload didn't seem to her a bit awesome, Wilson admitted, "It gets a little overwhelming at this time of the year."

Speaking of her upcoming performance, Wilson seemed as modest as Emily herself. "Do you have to quote me? Can't you quote Emily Dickinson?" She was more lucid when asked to explain her choice to become a synoptic major. "I decided in my sophomore year to combine these three disciplines," she explained, adding, "my Dad teaches drama and my

88 and alums excited about Externing

By NANCY SILBERGELD
Staff Writer

Eighty-eight Kenyon juniors are trying to get paired up with alumni from all over the country to spend a week of spring break "career exploring." Barbara Gensemer, from the Career Development Center (C.D.C.) hopes that the five year old Extern program will be a "first step for most students; I hope they continue talking with people who may be helpful regarding future career considerations."

The Alumni Association and C.D.C. jointly sponsor the Extern program. Alumni, colleagues of alumni, parents of present students, and friends of the college, in cities like New York and Washington D. C. or as far away as Magdalena, New Mexico, and Eugene, Oregon have helped students explore occupational fields. From fashion designing to law, foreign service to directing a zoo, alumni offer a diverse and interesting career resource for students.

"The most fun part has been contacting the alumni. We've had great response; they're very enthusiastic [about the program]," Gensemer said. She added that "if students are flexible we usually can find something for them." Other alumni involved in this year's program include writers, producers, directors, bankers, physicians, politicians, and businessmen.

Students must have a sincere commitment to work responsibly during their week of interning and also must arrange for their own transportation, room, and board. C.D.C., with help from the Alumni Council takes on the job of matching students with sponsors. When a potential sponsor is found, "if the student approves, the contact will be made and the student will be informed of the person's answer," Gensemer explained.

The program is currently open to juniors only, with a few exceptions made for sophomores. It is not intended to be a "connection-getting" process for future jobs but rather a "finding-out" experience through which students can hopefully rule-in or rule-out future occupations.

Gensemer would like to see the program opened up to sophomores too. Right now, she said, "I can't handle any more people... I was hoping to have some additional staff so I could spend more time on Extern but the budget doesn't permit it for next year."

Extern has proved to be a successful program in the past, personally rewarding for many students and alumni sponsors alike. Said Pam Schoeneb, a '78 Extern, "The experience was positive, worthwhile and informative. I recommend it to anyone."

'I have a dream. . .'

Winter breeds introspection. From questioning the self often questioning the circumstances and atmosphere that surround us begins. When I reach that stage I pause to wonder about the role of the *Collegian* and journalism at Kenyon. I ask, then, whether any organization or concern at Kenyon that is not self-interested can live up to the tasks that their role, as they define it, requires of them. Perhaps the fault lies in my conception of the *Collegian* and college journalism; I don't think the *Collegian* can thrive.

Under optimum conditions the College newspaper should function as a forum for the student voice; it should provide provocative commentary and incisive reporting. College publications are also the best places for students to learn journalistic skills or, for those who may already have the skills to exercise some creative potential. Not even in our smaller issues has the *Collegian* abandoned its first two responsibilities. We have included at least one stimulating article in each issue, and despite a gross lack of written reader response we still carry a letters column.

The old joke reads: "What's worse, ignorance or apathy?" The answer: "I don't know and I don't care." What's funny is that as an editor I believe apathy is worse, and I *do* care that participation in the *Collegian* or any one of the other activities like it (Student Council, Revielle, Bedrock, to name a few) doesn't seem to interest or concern the majority of the student body.

At this point, visions of the *Collegian* as a creative outlet for any of us, thoughts of it ever becoming more like a real newspaper are wild, impetuous dreams. No matter how many capable, interested people we have working with us on the paper, when readers do not respond I end up wanting, like one of Beckett's characters, to throw up my hands and cry, "What's the use?" If we can't commit ourselves to and take responsibility for things outside of ourselves at this level, at this stage in our lives, then we must grow resigned to living in a society which functions with apathy as its guidelines.

CLS

The Kenyon Collegian

—Established 1856—

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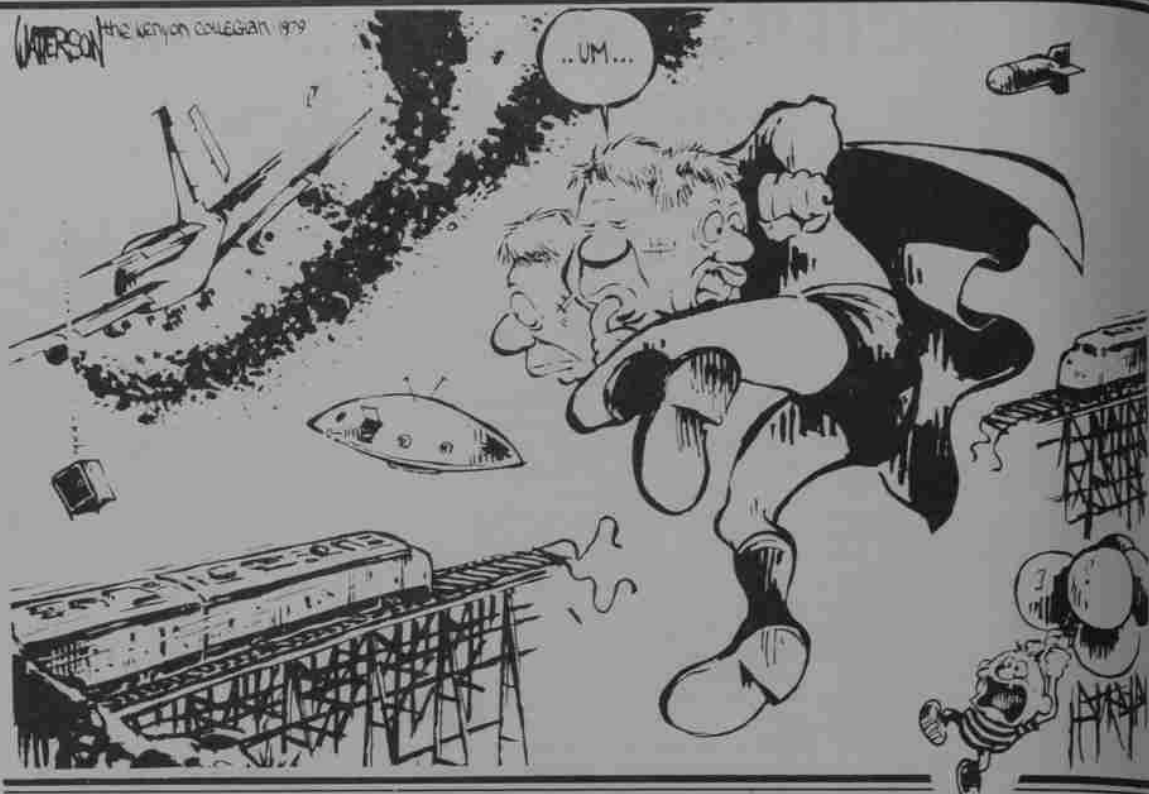
Euro-Communism topic of PACC lecture

Wolfgang Leonhard, Professor of History at Yale University, is scheduled to lecture on Euro-Communism Friday March 2nd, at 4:30 p.m. in the Biology Auditorium.

Leonhard, an expert on the theory and practice of Communism, was, before he settled in the west, a "high-ranking member of the East German Peoples Republic." Author of the widely read

Child of the Revolution, Leonhard has recently written a book on Euro-Communism. Published in German the book is presently being translated for other cultures.

Leonhard is visiting Kenyon in conjunction with the Public Affairs Conference Center seminar being taught by Robert H. Horwitz, Richard A. Melanson, and Elisabeth Hansot.



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.

Response to flaky

To the Editor:
(In response to David Gross' letter published in the *Collegian* February 15.)

Sorry about your accident, but "just think," now you can sit and watch T.V. and drink beer.

Everyone on the Maintenance crew is working overtime today. The electricians are replacing all the light bulbs — someone invented a new game last night called "Black Out." The carpenters are replacing all the door knobs in Caples. Seems some dude up there wants a few souvenirs to take home to all of his friends. The Plumbers are going crazy trying to find the body that is plugging up the sewer lines. The lazy maids are out on the roof throwing down those Blue

Ribbon cans. Except, of course, the maid that is in the hospital after being knocked down the stairs this morning. The Janitors are mopping Leonard where there was a sledding party last night, inside. The rumor is that Batman and Robin are coming to Gambier to assist Security in finding out "Who likes to play with matches?" None of Daddy's money left this year for a new shovel. Well, Hell, you can't have everything!

The old maid

Mr. Gross' letter was written in a sarcastic tone. He would in all probability agree with "the old maid."

Note: Letters risk not being published if they are not properly signed. —Ed.

★★★★

Food for thought

To the Editor:

I wish to clarify a few questions that have arisen over the article of February 22, concerning the Food Committee. First, the food committee has not requested that Saga hire a new cook. Secondly, the article failed to mention many of the good points we see in the Food Service, namely in the salad bar, baked goods and desserts. Just as the "administration is aware of Saga's shortcomings" it is also aware of its beneficial characteristics. Our only goal is to help provide the Kenyon students with the best food service possible.

Bill Cook
Chairman, Food Service Advisory Committee.

Sociologist Baltzell on Protestant Ethics

By MOLLY DEBEVOISE
NEWS EDITOR

E. Digby Baltzell, Professor of Sociology at the University of Pennsylvania will speak tonight at 8 p.m. in the Biology Auditorium about "Two Protestant Ethics and the Spirit of Leadership."

Baltzell, a renowned sociologist, is a native of Philadelphia. He received his B.A. from the University of Pennsylvania and after serving tenure as a naval officer in the Second World War, studied under Robert Lynd and Robert Merton at

Philosopher, author comes to Kenyon

Marjorie Grene, Professor Emerita of Philosophy at the University of California at Davis, will deliver the 1979 Larwill Lecture on Monday, March 5, at 8:00 p.m. in the Biology Auditorium. Her lecture is entitled "Evolution and Scientific Progress."

Professor Grene received her Ph.D. from Radcliffe College, and taught at the University of Chicago, the University of Leeds in England, and Queens University in Belfast, Northern Ireland, before going to Davis in 1965. During the past autumn semester she was Andrew W. Mellon Professor in the Humanities at Tulane University; she is presently Visiting Professor of Philosophy at Temple University.

Professor Grene is equally well known for her writing on existentialism and continental philosophy on the one hand, and the philosophy of biology on the other. Her books include *Introduction to Existentialism*, *Martin Heidegger*, *A Portrait of Aristotle*, *Approaches to a Philosophical Biology*, *The Knower and the Known*, *Sartre*, and *Philosophy In and Out of Europe*. Former President of both the Pacific Division of the American Philosophical Association and the Metaphysical Society of America, Professor Grene is also a fellow of the American Academy of Arts and Sciences and of the American Association for the Advancement of Science.

Columbia University where he obtained his Ph.D. in sociology.

Baltzell, an expert on Philadelphia's establishment, is the author of *Philadelphia Gentlemen* (1958), and *The Protestant Establishment* (1964). "Philadelphia," Baltzell has commented, "is not run from the Union League. In fact, today Philadelphia is not run from anywhere." A member of the White Anglo-Saxon Protestant establishment in America, Baltzell hopes that "when the American Establishment finally rejects the caste ideas of the country-club set in favor of the ideals once dramatized at

Camelot which inspired Woodrow Wilson, the two Roosevelts, the American ideal of equal opportunity will surely come to be."

As a top sociologist of the American upper class, Baltzell is presently concentrating in interplay of achievement and value systems. By means of a Weberian analysis of the social consequences of New England Puritanism and Philadelphia Quakerism, he proves that the ethical mode of leadership seems to play a considerable role in the achievements of a varied scope of human activities.

Music in Rosse

The Department of Music will present a recital by Janet Slack, bassoon and Lois Brehm, harpsichord and piano on Sunday, March 4 at 4 p.m. in Rosse Hall Auditorium. The program will include sonatas by Telemann, Saint-Saens, and Etler, and a quartet for bassoon and strings by Danzi. Assisting Ms. Slack will be Kenneth Taylor, viola da gamba; Katherine Robinson, violin; Sharon Blaydes, viola; and Virginia Stelk, cello. Ms. Slack studied bassoon at Oberlin and has been the director of the Kenyon Woodwind Quintet since 1970. The performance is open to the public without charge.

The Kenyon College Choir will present its third concert of the season on Wednesday, March 7 at 7:30 p.m. in Rosse Hall auditorium. Conductor Daniel Robinson will lead the choir in music by Byrd, Brahms, Verdi and Hindemith and others. During Spring Vacation the Choir will be on tour, performing in Toledo, Ohio; Fort Wayne, Indiana; and at several locations in the Chicago area. The performance at Kenyon is open to the public without charge.

Afro-Cuban dance begins series

By NANCY SILBERGELD
Staff Writer

Take a study break and move your body! Tonight's Afro-Cuban dance session marks the first in a series of dance workshops open to all students, faculty, and community members and geared toward the enthusiastic beginner.

Workshops will continue through spring on a weekly basis. Upcoming dance highlights include Japanese Folk dance, clogging, Israeli Folk dance and jazz. Teachers are a hodgepodge of volunteering students, community members, and faculty.

"At Kenyon both modern dance and ballet are offered, but there are also many other kinds of dance which we'd like to introduce the community to," said Amy Heller, who is coordinating the series jointly with Meg Siesfeld. Heller added, "another reason for the series (is to just) have fun."

Tonight's Afro-Cuban dance will be taught by an area resident, Mitzi Van Runkle. The dance is based on tribal dance movements. All workshops will meet at the dance studio and participants should wear comfortable clothes that are easy to move in.

Yellow Submarine

Directed by George Kinski. Written by Minoff, Al Brodax, Jack Mendelsohn and Erich Segal, from the song by Lennon and McCartney.

In this animated allegory, the Blue Meanies (squares) invade Pepperland seeking to eradicate all forms of music. The Fred (conductor of Sergeant Pepper's Lonely Hearts Club Band, and symbol of the older generation) escapes in a yellow submarine to seek help. Arriving in Liverpool, he discovers the Beatles and transports them back to Pepperland. There, dissimulated as an Apple Bunker, they drive out the Meanies; the underdogs triumph by restoring vitality to the world.

Animating, a Canadian animator, has worked in commercial and experimental animation. His techniques have been wide ranging: painting on glass to pencil on paper. *Yellow Submarine* is a product of his eclectic style. It is episodic; each incident is built around a song and sports a unique style. Examples are the photo montage treatment of "Eleanor Rigby" and the loose vital color patterns of "Lucy in the Sky with Diamonds." Anna Adler describes the imagery as "a series of... Warhol... Christmas wrapping paper... alphabet soups..." Animation is as old as cinema itself, and in fact constitutes its very basis. In 1907 Emile Reynaud produced the first animation, a drum containing a ring of mirrors opposite a strip of images. When rotated and viewed through a slit, the figures flowed into fluid motions. Inspired by live-action cinematography, Reynaud dumped his equipment into the sea in 1910; the tradition, however, was carried on in America by Blackton (the first animation through photography) and "Gertie the Dinosaur" McKay. Animation was limited by the departmentalized production of the studios and the comic strips from which it was adapted.

Walt Disney introduced synch sound into cartoons in 1929, and paved the way for American dominance in style and content. In the 50's TV provided a new market; cartoons were now low budget, mass-produced and mainly used for advertising. In reaction, small independent groups formed in America and Europe. All were termed "experimental," the ones from the latter region especially biting at social issues. Great Britain's first feature length cartoon was a version of Orwell's *Animal Farm*; its second, *Yellow Submarine*, is a commentary on society.

The film is a cultural phenomenon: the idiosyncratic music of the age and the dream of a pop-utopia. It is also a much film — pitched at a group whose tastes it treats. Films of this genre cannot afford to alienate their audience; therefore, *Yellow Submarine* is a gentle treatment of the decade's ideals, and hence is still fun today. By creating an adolescent never-never land, it excites the audience's curiosity and draws it away from the here and now. After four months in this four color town (COUNT on sometime), *Yellow Submarine* should be a pleasure.

C. Kirkpatrick

Belle de Jour

Directed by Luis Bunuel. Screenplay by Bunuel and Jean-Claude Carriere. With Catherine Deneuve, Jean-Louis Trintignant, Michel Piccoli, Genevieve Page and Francisco Rabal. 1966, 100 min., color, France.

With *Belle de Jour*, Luis Bunuel fully entered into the "late" period of his career, namely those films made in France and usually with a sophisticated and ironic atmosphere. The rough, almost gritty quality of the films from the 1960s, like *Los Olvidados*, *Nazarin* and *El Exterminio Angel* gave way for the more visually satisfying color of *Belle de Jour*.

Belle de Jour, is probably Bunuel's most popular film but for reasons the director himself regrets, for besides visual nature, there are other things missing from *Belle de Jour* which set it apart from

The 'Society' page Lies my son told me

Kenyon Film Society

the rest of Bunuel's work. The great religious and social concerns of Bunuel's best films are missing in *Belle de Jour*, replaced instead by almost entirely sexual ones, which is indeed what made the film so popular. The film is about a masochistic young girl's erotic dreams and fantasies; the intensity of her imagining accelerates to the point where, in true surrealist fashion, the audience no longer is sure whether what it is seeing is reality or just part of the woman's fantasy.

Despite the fact that Bunuel's usual concerns are missing, *Belle de Jour* is still an excellent film. The film is outstanding if simply from the standpoint of the performance of the beautiful Catherine Deneuve, who creates a portrait of a memorably obsessed woman in the character of Severine. The elegant photography, witty and outrageous surrealism, and urbane but unpredictable venue are what we've come to expect of Bunuel's recent work and, along with the eroticism and sensuality of Deneuve, *Belle de Jour* provides satisfying doses of all of these elements.

F. Bianchi

Midnight Cowboy

Directed by John Schlesinger. With Jon Voight, Dustin Hoffman, Brenda Vaccaro, Sylvia Miles, Barnard Hughes and John McGiver. 1969, color, USA.

Among other items from Pandora's box released in the 60's the latter part of the decade was notable for the great amount of new sexual freedom in the movies. By 1969, an X-rated movie, *Midnight Cowboy*, was able to win the Academy Award for Best Picture on its merits and despite its rating. Directed by John Schlesinger (*Darling*, *Sunday Bloody Sunday*, *The Day of the Locust*), the film is memorable for its gritty realistic New York settings, particularly Schlesinger's portrayal of the underside Manhattan night life.

Schlesinger has always placed large emphasis on social comment, and *Midnight Cowboy* is no exception. On the social level, the film is about a brawny young Texan, Joe Buck (Jon Voight), intent on using his looks and body for making it big in New York. After he arrives in the big city, however, his dream of finding a hustler's pot of gold backfires as a sordid variety of sharp New Yorkers indicative of the city's decaying social structure hustle him instead of treating him like a golden boy. At this point, Voight meets Ratso Rizzo, (Dustin Hoffman), a streetwise but ailing down-and-out who gives Voight pointers on how to survive. The pair finally decide to leave New York for better climes (Florida), but on the way south time runs out for Hoffman.

In addition to the physical settings of the film, memorable characterizations also abound. Voight's Buck is a memorable evocation of cocky youth whose pants bulge aims at expectations, while John McGiver Barnard Hughes and Brenda Vaccaro are peripheral examples of rapacious sexuality taking advantage of Buck. Finally, *Midnight Cowboy* is a film redolent of contemporary feeling: trying to make it good while everything around us is collapsing.

Quarry Chapel

Bicycle Shop

(beneath Farr Hall)

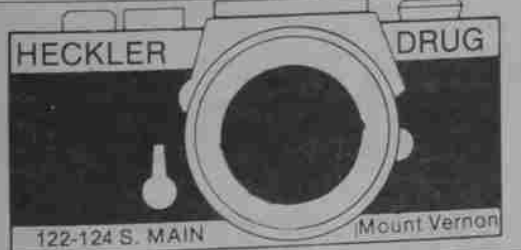
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Rashomon

Directed by Akira Kurosawa. Written by Shinobu Hashimoto and Kurosawa, based on two stories by Ryunosuke Akutagawa. With Toshiro Mifune, Masayuki Mori, Machiko Kyo, and Takashi Shimura. 1950, 88 minutes, Black and White, Japan.

Winner of the Grand Prize at the Venice Film Festival, then the most prestigious competition in the world of cinema (and still highly regarded in some quarters), in 1951, *Rashomon* became the first Japanese film to succeed in the West. Followed by Kurosawa's other works, especially *The Seven Samurai*, and films like *Ugetsu* and *Gate of Hell*, the Japanese cinema quickly became one of the most prominent in the world.

Rashomon is the story of a rape and a murder, as reported four times and in four different ways. The bandit, the woman, the murdered husband (through a medium), and the only witness each tell a different version, and the conflict between them is not resolved by Kurosawa. He is not interested in what really happened, but in what it reveals about truth, reality, and human nature. The film is about subjective truth, about reality as these four people see it. The most interesting question becomes not who is lying, but how each believes he is telling the truth. Each character creates his own reality, but in doing so limits himself, because he regards his character as fixed and his actions as the only ones he could take. Each remains true to his character, and this may be why their reported actions do not agree with each other. This self-deception about character makes them incapable of judging the external reality, if there is such a thing outside the reality men create for themselves. *Rashomon* is a search for truth and reality, and might end in confusion and deception, but not despair. Kurosawa insists upon hope and trust in the midst of human weakness and suffering, upon a progress from despair to hope.

Rashomon is also stunning in visual terms. Kurosawa's use of triangular composition, his mobile camera that imparts a sense of continuous movement, and his masterful editing, in which the cut is usually invisible, and which creates a flow of images that gives the film much of its impact, help to create a film that is as beautiful as it is thought-provoking.

S. Zeiser

Along Middle Path

Compiled by JOHN KILYK, JR.

- Thursday, March 8
4:20 p.m. — Biology Lecture Series, Bio. Aud.
Friday, March 9
4:00 p.m. — Lecture by Wolfgang Leonhard, Yale Historian, Bio. Aud.
8:00 p.m. — *Belle of Amherst* (play), Hill Theater.
8:00 p.m. — *Midnight Cowboy* (film), Rosse.
10:00 p.m. — Party — Women's Center, K.C.
10:00 p.m. — *Belle de Jour* (film), Rosse.
Saturday, March 10
1:00 p.m. — Men's Indoor Track vs. Capital at home.
7:00 p.m. — Kokosingers Winter Concert, Rosse.
8:00 p.m. — *Belle of Amherst* (play), Hill Theater.
8:00 p.m. — *Belle de Jour* (film), Bio. Aud.
9:00 p.m. — KCDC Mid-Winter Party, K.C.
10:00 p.m. — *Rashomon* (film), Bio. Aud.
Sunday, March 11
4:00 p.m. — Recital Janet Slack (bassoon) and Lois Brehm (piano), Rosse.
8:00 p.m. — *Rashomon* (film), Rosse.
10:00 p.m. — *Midnight Cowboy* (film), Rosse.
Monday, March 12
8:00 p.m. — Lecture: "Evolution and Scientific Progress" by Marjorie Grene, Bio. Aud.
Tuesday, March 13
(Pee Wee Fernbuster's Birthday: NO CLASSES)
Wednesday, March 14
7:30 p.m. — History of Women — Faculty Seminar, Weaver.
7:30 p.m. — Choir Concert, Rosse.
8:30 p.m. — Lecture by Dr. S. Sarkesian, Loyola Univ., Bio. Aud.
10:00 p.m. — *Yellow Submarine* (film), Rosse.

"Pumping Ironies"

By BARRY ROSENBERG and PERRY DEGENER

Dear Mother and Sir,

I ardently hope you are both in the best of health and spirits. I am doing most admirably here. The work load is very extensive but I am taking it in stride, staying up till 2 o'clock every night burning the midnight oil. I get along famously with all my professors who I also see outside the classroom. We have established a fine social rapport.

Father, I have followed your advice and have taken up with some fine chaps who know the value of the dollar and how valuable Kenyon can be. They plan to stay a couple of extra years in order to deepen their educational objectives. Sir, I have been judiciously watching a selected Blue Chip stock that I think may bring great possibilities. Could you send me sixty dollars to make the careful investment with? I'm sure I would get a great return on my initial investment. It is a sure thing.

Eddie Haskell is really doing well here and is really admired by the whole student body. He is captain of the football team and president of his senior class. Why don't you show this letter to his parents?

Sir, the school just instituted a mandatory spring term program. Every student must, during one of his four years at Kenyon, take a spring term away from Gambier, to pursue some special interest.

I am considering taking my term this year. I will probably spend it at home doing independent study.

Love,
Your son Theodore Cleaver

Wally,

Gee whiz Wally, I hope that "problem" you had has cleared up—Debbie too. This place is really hard! Everyone here is so smart—cept me and Larry Mundello. We are up till 2 o'clock every night burning the hash oil. I'm getting a lot of grief from all my teachers. They are constantly calling me in for these conferences. I got ole Eddie Haskell to write a snow job letter to old Ward and Barb. Boy is Eddie the weird guy. Everyone thinks he's a real jerk. He has started cheerleading here and wears his hair in a bun. I have met some shrewd guys here. They came to Kenyon just because they could make tons of money selling drugs. Hey Wally—I got sucked into buying this Dumb chain letter thing. They told me I could make 300.00 bucks a week in 2 months. I now have paid the last guy with the first name on the fourth line of the second paragraph, six ten dollar installments. What a gyp!!!

Boy Am I IN BIG TROUBLE WALLY!!! That fat-assed dean of ours plans to expell me for putting vaseline and black shoe polish on the toilet seats in Norton Dorm. Some stupid girl slid off into the shower stalls and busted 3 ribs. WARD and MOM will be so Furious!!! Gee whiz Wally I didn't know college would be so tough.

—The Beaver

American heritage of pedigreed Fern

Pee Wee Fernbuster Rootlet

Analysis and Commentary by,

I understand my incisive analysis of the past few weeks has created quite a stir, particularly among certain elements in the community that I don't care to mention. Please note that my illustrious name has been listed under "barrel of laughs." It's bad enough that the only local columnist with enough guts to take a stand on all the relevant social issues of today should have to deal with such petty impertinence, but what's worse is that I was at the end of the list. The "F" in "Fernbuster" comes way, way before the "R" in "Rosenberg". Only the lowest form of egregiously ignoble back-stabbing can account for this treatment. Sensitive to the everpresent truths espoused in my column those walrus-brained, pig-faced, snot-slinging, ores of editorshipdom committed the final un-nice act of their vendetta. They printed the entire paper upside down with the exception of my column, an obvious attempt to obscure it from the reader's eye. This attempt to quash the only voice for the rumblings from the people did not, of course, work. In fact, it only served to draw attention to my words of wisdom. However when I found little Snookums, my three month old puppy dog, in my P.O. Box, (drawn and quartered after being dipped in boiling ink), I realized they mean business. For this reason then, the topic this week is an unpretentious essay on my family history. I'm really sorry for this, gang, but I've got my pet Gila lizard to think of.

The first record of our family is from a 1573 parish register from Puddlemuck-on-the-Marsh, England which records that one Simeon Fyrnboster was "byrned for wythcraft." Then in 1716 my seven-time great-grandfather, "Light-finger" Fernbuster (the first Fernbuster born in wedlock) was sent to Georgia after being convicted of abducting sheep.

For almost a century and a half the Fernbusters led a life of quiet obscurity, making their living as White trash dirt farmers and chicken thieves, moving slowly West as civilization spread through the wilderness and as the price on their heads grew higher. When the Civil War came there were Fernbusters on both sides, most of whom took an extended vacation in Canada and Mexico, respectively. Of those who did join, my great-great-grandfather John Wee Fernbuster of the Fifth New York Infantry was shot in the ass at Manassass while "going for help" and his fifth cousin Joshua Fernbuster of Mobile was lynched after he tried to join the union army in a sudden fit of sobriety.

A few years after the war Philander Ferbuster returned to America after founding the family fortune by traveling around England collecting money "for a college." I am proud to say that except for a brief spell during Prohibition, no Fernbuster has done a day's work since.

Meanwhile, Fernbusters were forging ahead to found the American frontier, moving ever onward in search of a sheriff who would stay bought. Some such as Jeremiah and Freemount Fernbuster were small time buffalo rustlers and Indian fighters. (Their scalps are now on display in the Denver Museum.) "Fain't woffa 'Ferbuster!" is now a common phrase heard in many small western towns.

Lemule Onus Fernbuster ('29) sired four future felons, Leroy, Pedro, Dung, and Running Drool. He was also the only white man in Georgia ever to fail a voter literacy test. His brother was a distinguished U.S. Senator, "Fillbuster" Fernbuster, (D-Mississippi). Considered a strict constructionist by some and a flaming queen by others, his voting record transcended traditional party lines as he opposed every bill introduced during his entire 24 years in the Senate, excepting for pay raises.

The thirties were hard times, and as always there were Fernbusters ready to turn to crime. Most infamous were the vicious "Bugs" Fernbuster and his twin brother "Lice," who are best known for their daring but ill-conceived attempt to rob Alcatraz. When the war came the Fernbusters served their country to the utmost of their ability. Air Force Captain "Deadeye" Fernbuster achieved lasting fame when as a result of a bizarre accident he became the only American pilot to make ace before being sent overseas. The highest ranking Fernbuster was Rear Admiral John "Gutless" Fernbuster, who commanded the defenses of Pearl Harbor until he was relieved at 8:17 a.m., Dec. 7, 1941, becoming also the lowest ranking Fernbuster, with the special rank of "Seaman 8th Class" being created in his honor. He served his country well however, when he was personally selected by President Roosevelt to pull the ring on the first atomic bomb test.

My father Harold "Derien" Fernbuster ('58) was president of the DKE fraternity, and is now Vice-President in charge of Marketing at L.L. Bean. My mother, the former Miss Eudela Grubbs of Mt. Vernon, married him while he was at Kenyon and she was at Mt. Vernon High, "because we had to."

Which brings us to me, Pee Wee Fernbuster, mild-mannered reporter for the *Kenyon Collegian*, and if Cynthia doesn't print my picture this week I'll do her genealogy next.

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8 records broken

'Mers breeze to 26

By JOEY GLATT
Sports Writer

The Kenyon swimmers proved for the 26th consecutive time, in the tradition of Kenyon swimming, that they are undisturbed champions; winning the OAC conference championships with a score of 620, more than 200 points over their closest opponent. They did so in a manner becoming to Kenyon sports; with reserve, seriousness and dignity. Although the question as to whether Kenyon would win was never in doubt; the individual performances of each and every swimmer were spectacular. [this year] With eyes focused more closely on a national championship, each event moved that vision closer towards a reality.

For three consecutive days Kenyon fans, parents and swimming alums packed into the Oberlin stands to cheer and transmit their spirit to the swimmers. For three days, the Kenyon swimmers stunned the fans.

In the typical rivalry of the conference meet, the opposing teams jeered Kenyon by calling out the 26 letters of the alphabet or chanting "zero, zero, zero..." in response to the traditional counting of the number of conference wins by Kenyon fans. But, as usual it was to no avail.

The Lords left Oberlin with a total of

eleven individual OAC championship titles, eight of which were new records. Leading the squad was senior and captain Tim Bridgeham, who won three individual titles in the 500 Free, 100 back and 200 back. This was Tim's first conference swim since freshman year and he was neither shaved nor tapered.

If experience means excellence, then newness must mean greatness. Freshmen Kim Peterson and Greg Parini captured three more of the individual titles and two relay titles; Peterson in the 200 IM and 200 Free as well as an anchor for the winning 800 free relay, and Parini in the 50 free and 400 free relay. All winning events for these two freshmen were new OAC records. Topping the field was Steve Consell with titles in the 400 IM and 200 breast.

These individual performances stress the quality of the Kenyon swimmers, but it was depth that was truly reflected in the overwhelming final score. Kenyon dominated the top twelve places in almost every event, with as many as six swimmers placing at a time. This occurred in the 500 and 1650 free and in the 400 I.M. and after every race purple and white suits dominated the awards stand.

Freshman Dave Dininny placed in the

top four in all of his events and other freshmen, Kevin Sweeny, Dan Johnson, Scott Sterling and Andy Soppey placed in the top twelve in all of theirs. Juniors Joe Wilson, Tim Glasser and Steve Penn all swam excellent races even though they were not shaved or tapered for this meet (in anticipation of nationals). Finally, Steve Killpack, Bill Fullner, Bill Sterling, Karl Shefelman and Dan Shupe put the icing on the cake by placing in the top twelve in the majority of their events.

One outstanding performance after another is the meaning of Kenyon swimming. Eighteen members of the squad have qualified for nationals and this is the maximum number of members the team is permitted to bring.

Although the real team competition of the meet was between Wooster and Oberlin (Kenyon remaining much too far ahead to make a contest), the Lords demonstrated the true meaning of the word *champion*. The Lords reap their glory not through defeat of opponents, but through hard work, dedication and the knowledge that they have swum each race with 100% physical and mental output. They are supportive of one other in the true team spirit and it is poise and reserve that truly captures the 26th OAC championship team. And as far as #1, well... "RTWH!"

Photo by Spencer Sloan



Coach Jim Steen congratulates Tim Bridgeham.

Volleyball ties Oberlin despite ringer

By DAVID COHEN
Sports Writer

It was a rag-tag bunch that made their way out of Gambier last Wednesday night, en route to a men's volleyball game at Oberlin. Kenyon immediately gave Oberlin problems — in most matches the scorer keeps track of the serving order by writing down the number on each player's jersey; for Kenyon they had to write down the color of the shirt our player happened to be wearing! But appearance can be deceiving.

The Kenyon team attempted to surprise Oberlin with a never before seen modification of the traditional four spiker, two setter offense, known as the 4-2-6-1-5-5-2- Double wing K formation. In fact this alignment was so secret it hadn't even been tried in practice. Needless to say, the Kenyon team got off to a slow start, with their difficulties added to by a referee who actually called illegal hits, a very distracting line judge wearing a low cut Danskin shirt, and a 5'6" Oberlin spiker with pogo sticks for legs. Kenyon lost the first two games, 15-6 and 15-8.

But the great depth of Kenyon's team insured that this would not be like last year's encounter with Oberlin, when Kenyon failed to win a game. Some substitutions paid off as Kenyon jumped out to an early lead in the third game, and

them maintained for a 15-11 victory. There was time left for only one more game, and Kenyon had to win in order to tie the match. The team was starting to play well, adjusting to Oberlin's back set and other dirty tricks. The mellow core of regulars including Frank Spaeth, Randy Bank, and Lauren Weiner, were instrumental in launching Kenyon to a 15-7 lead. As one Oberlin player put it, looking at our 'uniforms' and then at the score: "This is disgusting!"

At this point Oberlin brought in a ringer, who actually plays for the U.S. Olympic team. "Watch out," Spaeth said, "this guy helped them come from behind to beat us last year, and he thinks he's great." "Is he?" someone asked. "He's pretty damn good," was Spaeth's reply. Two minutes later the score was 14-13 with Oberlin serving to tie it up. But Kenyon hung tough to win it 15-13, and salvage a tie in the match.

The bus ride home was a lot of fun. Clay Patterson kept everyone laughing, and there was the overriding feeling that this team has some potential. At practices we will start working out some more surprises for Oberlin for the return match at Kenyon on March 7 (anyone wishing to try out for line judge call me at 2245). Who knows, maybe the team will even find a dozen uniforms!

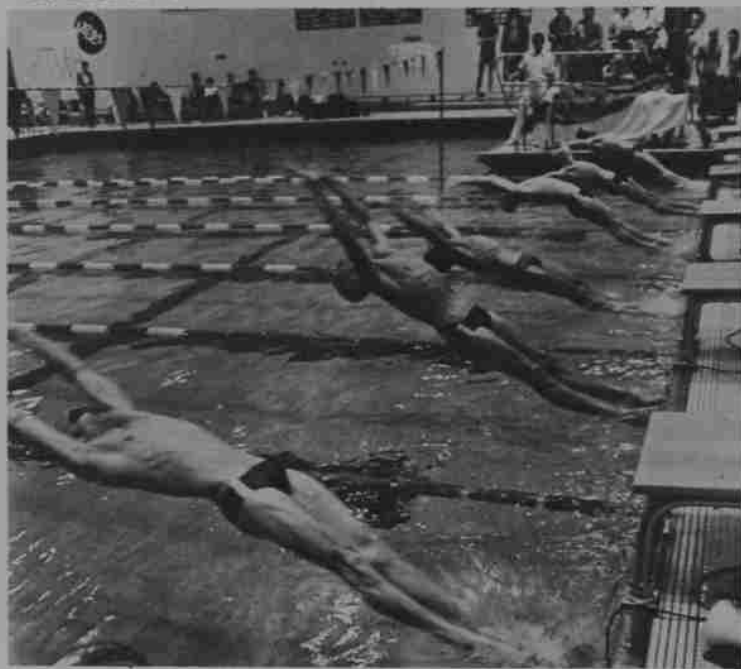


Photo by Spencer Sloan

Backstrokers reach for national cuts and O.A.C. titles.

Ladies up and down

By DRU JOHNSTON
Sports Writer

The Kenyon Lady cagers continued on their sporadic path this week, experiencing both a resounding victory and a painful defeat.

The Ladies trounced Mount Vernon Bible College for the second time this season on February 22, 60 to 28. The Kenyon scoring drive was fairly balanced, with most of the squad members seeing action. Mary Ashely led all scorers with 15 points and 8 rebounds. Forward Susie Morrill turned in a fine performance, adding 9 points and collaring a team high of 13 rebounds.

On February 26, visiting Ohio Dominican defeated the Kenyon women by a score of 71 to 43. Dominican played an extremely aggressive, pressing defense, final game of the 1979 season.

which had an unsettling effect on the Ladies and forced them into several turnovers. Dominican capitalized on the many steals and turnovers to roll to a 39 to 20 halftime lead. Both teams settled down somewhat in the second period, but Kenyon was unable to successfully combat the large deficit. Anne Himmlright, with her usual skillful inside moves, had a team high of 20 points and tallied 7 rebounds. Ashley followed close behind, with 17 points and 8 caroms.

The Dominican contest, being the last home game of the 1979 season, marked the final home appearances of seniors Lu Jones and Sandy Lane. The statistics books often neglect to tell the whole story, and the presence of these two talented players will be sorely missed.

The Kenyon women will travel to Wilmington on February 28, for their

Women: Off week at OWU invite

By ELISABETH H. PIEDMONT
Sports Editor

The women's track team traveled to Ohio Wesleyan on Saturday morning for the annual Indoor Invitational Meet. They traveled back to Gambier Saturday afternoon with a total of 4 points and a tie for last place.

The smaller schools of Kenyon, Baldwin-Wallace, Heidelberg, and Ohio Wesleyan battled with one another to steal fifth and sixth places from the powers of Kent State, Miami, Ohio University, and Bowling Green. OWU, who defeated Kenyon early in the season by a twenty point margin, fared better than the other three OAC teams. Baldwin-Wallace surpassed Heidelberg and Kenyon, who tied for last place.

Distance runners Merrill Robinson and Sue Lawko scored points for the Ladies. Robinson was fifth in the mile, and Lawko sixth in the 2 mile. The Ladies 880 relay team of Toby Conrad, Maviametto Diana Millisor also grabbed a sixth for 2 points.

The final meet of the indoor season in this Saturday at 1:00 at Wertheimer fieldhouse. Both the men and women will compete against Capital and Heidelberg.

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Men's track loses at home

By ELISABETH PIEDMONT
Sports Editor

Wooster's and Muskingum's men's track teams spent last Saturday in Wertheimer fieldhouse defeating the home team. The final score was Wooster 76, Muskingum 53, and Kenyon 40. As usual, the Lords, were weak in the field events, with the exception of the pole vault, and in the sprints.

First place winners were Pete Dolan in the pole vault with an effort of 12'6", co-captain Bob Brody with 1:17.68 in the 600, and Bob Standard's 4:32.88 in the mile. Standard came back in the 880 with a second place effort of 2:08.12. Other second place finishers were Don Barry in the pole vault (12'0") and Dan DeWitt in the two mile (10:38.86).

The rest of the Lord's point total came from third and fourth place finishers. Mike Morelli was fourth in the 600 (1:26.19); Ed Corcoran was third in the mile (4:55.39). Tom Grimes was the only Kenyon runner to score in the sprinting events with his fourths in the 440 and in the 55 yard high hurdles. Jim Reiser's 2:31.1 earned third place for him in the 1000. Brody ran 2:38.66 for fourth. Reiser placed in the 880 as well, with the fourth fastest time of 2:11.00. Herb Karparkin ran away with fourth in the two mile.

The Lords meet Heidelberg and Capital on Saturday at 1:00 again on their own track. This is the final home meet of the season, and the farewell Wertheimer performance of senior Bob Brody who has been devoted to the Kenyon track program throughout his four years at Kenyon.

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