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...needs only final approval by Board of Trustees before it will be able to negotiate for the constituencies; that faculty members be encouraged to join the

Collegian

KENYON COLLEGE
VOL. CI, NUMBER 18

GAMBIER, OHIO
APRIL 4, 1974

Just a visit?

Newman lecture a hit

Mark Block

Last Monday evening, April 1, the Kenyon community was honored with a lecture from one of its most distinguished alumni, Mr. Paul Newman. The lecture, entitled "The Life of the Artist in Modern Drama", was enthusiastically received by a standing-room-only Rosse Hall audience.

Mr. Newman's lecture and reception in the Student Center were surprisingly well attended, considering the lack of publicity that preceded him. Mr. Newman explained that he was here on "a friendly visit" and did not want to attract attention outside of Gambier.

Mr. Newman began the lecture with a few reminiscences of his college days—his fond memories of beer drinking in Dorothy's back (which he has listed among the top five pleasures in the world), and a few recollections about his old roommate Olaf Palme, now Prime Minister of Sweden, who "snored quite loudly in his sleep". Mr. Newman impressed the adoring, yet politely restrained crowd with his warmth and candor.

He then plunged into the core of his lecture—the role of the artist/actor. The artist, according to Mr. Newman, must possess one quality above all others, "commitment"—commitment to change, to social goals in society. The artist is the only citizen detached enough from society to recognize the inadequacies and injustices foisted upon the people by bureaucracy. The artist, as a creative and sensitive being, "sees things as they are" and must alert others to his vision. Mr. Newman felt the only valid use of acting today is in "the incitement of the audience to radical action."

Earlier that afternoon, Mr. Newman

reportedly met with high officials in the college administration, several trustees, and Professors Finkbeiner and Crump. These talks have led some to speculate that the purpose of Mr. Newman's trip to Gambier involved quite a bit more than a mere friendly visit and lecture. According to knowledgeable sources, the meetings lasted well over three hours, and were described as "intensive, but productive".

One widespread rumor held that Newman was negotiating with the college for rights to film his next movie project on location here in Gambier. Mr. Newman will be directing the movie, and will also co-star with Steve McQueen. The film, called "The Inferno", is about a fire in a tall skyscraper. Mr. Newman, however, told the Collegian that "Dorm III is hardly a suitable skyscraper, and I don't think the college would appreciate our film crews burning it down." In fact, the shooting of the film will actually begin in Hollywood two weeks from today.

Another speculation is that Mr. Newman might be willing to accept a short term teaching post in the Drama Department. But the presence of Professors Finkbeiner and Crump (who are faculty members of the Presidential Search Committee) at the long, afternoon talks suggests that it is not a teaching post but the Presidency of the college that Newman is being considered for. It has been widely circulated that Mr. Newman's name was high on the Committee's list, and that he was being given "serious consideration".

When approached by the Collegian, student members of the Committee had no comment.

If Mr. Newman's contract was indeed being firmed up last Monday, he may soon become just another pretty face seen daily strolling down Middle Path to and from work. We would be delighted.



Professor/Firefighter Richard Hoppe.

Fire Damages East Wing of Old Kenyon

by Brian Izenberg

On Friday, March 29 between the hours of twelve noon and one in the afternoon, a fire broke out in room 302 in the East Wing of Old Kenyon. The blaze was confined to an area along one wall facing the east, but it produced a lot of smoke, visible to a mass of spectators. It resulted in a moderate amount of damage; estimates ranged from \$2300 to \$3000. The occupants, sophomores George Harbison and Doug Dorer, had left the room before noon, leaving the door unlocked. Though the cause of the blaze is uncertain, at the moment arson is not suspected. The possibility of the fire being electrical has been definitely ruled out.

Bob Hall, the custodial superintendent at Maintenance, was the first person to inform Maintenance chief Dick Ralston about the fire. According to Mr. Ralston, the fire was reported from Maintenance at 12:53.

The village fire department arrived promptly on the scene within the space of six minutes. There was a delay during the time in which the fire alarm was pulled and the fire was reported. According to observers on the scene who reside in Old Kenyon, the fire bell rang for ten or fifteen minutes before someone at Old Kenyon called the fire department. Nonetheless, the fire has not prompted the administration to have an automatic hookup to the switchboard. In Gambier it is impossible to have a central hookup to the firehouse because it is not manned constantly.

The flames were finally extinguished by Homer Richards, a Kenyon student, and another unidentified township fireman. Mr. Richards used a hose connected to a source in Old Kenyon to douse the flames. "There was two of 'em, but Homer was the one that got in there first," said Mr. Ralston.

The Maintenance head explained that he had made three attempts to extinguish the flames, but each time he was driven back by the smoke. Mr. Ralston was not overcome by the smoke in the east stairwell, but it was clear to him that the fire department would be better equipped to penetrate the

Cont. on p. 9



Student Council President Tom McGannon speaks with Paul Newman at the reception in the Student Center following Mr. Newman's lecture last Monday night.



The view from here

Is it Spring or is it gas?

In the home stretch of this academic year we have been sensing the emergence of a new student attitude on campus. Perhaps it is just Spring, or something in the air. Perhaps, something more. We recalled the oft-heard complaints about the lost sense of community now that enrollment is up and parties on the Hill are down. Had we now stumbled upon this long lost feeling of community? From a close scrutinization of the last eleven days, we would venture that this nebulous feeling did not die, it merely went into hibernation. It is now crawling out of its hole, ready to make a comeback.

Perhaps it is just that more things have been going on, but even if that were the case it would still merit some explanation. The first time we noticed the sensation was Thursday afternoon at the Old Kenyon fire. A large crowd had gathered. Its significance can't be stressed because even recluses will go out to see an occasional fire (so we have been told by very reliable sources). But the event did seem to be the starting point of a series of gatherings that brought together more Kenyon students at more places during a similar period of time than we can remember in recent history.

Take Thursday night for example. One of the editors went to the library early, a) so he could get a seat, not an easy task, and b) so nobody would think that he had come just to see the advertised English streak. There was speculation that the streak was being done in partial fulfillment of an English 1,000 integrating exercise in comprehending the great romantic tradition of the lyric poets—perhaps a practical application of Robert Herrick's "Clothes Do but Cheat and Cozen Us." By 9:30 he was busily pretending to look up a book in the card catalogue while casting furtive glances at the front door and the increased traffic through it. By 9:40 it was no longer necessary to pretend to study; everybody had given up that pretense and gathered in the lobby. The other editor arrived with cameras, electronic flash, and itchy shutter finger, ready to shoot the photojournalistic pic of the year. Before long the balcony was surrounded with people. Frisbees were flying, and a carnival feeling was in the air. The favorite topic of conversation concerned the Gund Commons semi-streak (Nixon masks and guitars were worn) only hours before. All were laughing and joking save anyone who was still trying to study. The head librarian sat quietly at a desk, chewing his pencil and turning beet red. By 10 the crowd was in the 200's. But the lone streaker entered the library through a back window, opened by an accomplice, ran past the reference books and out the door. Although he received a warm round of applause, most onlookers were taken by surprise—including the Collegian editor-

photographer, who stood wide-eyed, open-mouthed, and paralyzed as the streaker brushed past him. He finally managed to snap off the shot several seconds after the streaker's exit. Thus, we will be no centerspread foldout in this issue (followed by a dismissal of the editors for indiscretion).

Exhibit 3: One editor covered the hastily put together talent show at Peirce; the response, both from performers and listeners, was encouraging. There were so many acts that the show lasted almost four hours. Some of the performances were excellent; all were passable.

The other editor went to the movies, or "How many sardines can you stuff into Rosse Hall?" Arriving ten minutes early to the place almost packed is quite a sensation for someone acclimated to Kenyon. *Gone With The Wind* started and the crowd reacted together almost as one (is this poetry or prose?). During the intermission it was hard not to get a feeling of community when surrounded by the substance of Kenyon on all sides. Or was it claustrophobia?

Exhibit 4: Saturday's concert in Peirce. We went expecting the usually embarrassing small crowd—Kenyon Apathy. Walking into the Great Hall was a shock, for the third consecutive night we were in a room with over 200 Kenyon students, and the second in a row where the crowd was over 400 people. The concert was packed, standing room only. Certainly a musical highlight of the year. (Isn't it nice that Student Council saw fit to relent and give the music club enough money so this concert could be a reality instead of a canceled event?)

After the concert was the Phi Kapp party. Another party event. Perhaps this is the weakest example to stress a sense of community (after a few or more beers even an Ex Officio member of the Journalism Board and a member of the Finance Committee can find something to agree about.) But there really did seem to be a sense of community: independents and frat rats, faculty and administration, the "Kenyon Man" and the liberated Kenyon woman, all together in one place having a good time. It was the happiness brought on by the nectar of the gods, or a group of people coming to get their free beer, it was a real cosmic (apology) sense of community—except for the almost riot at the beer keg.

Perhaps the atmosphere that we sensed has clouded our vision or maybe we were overwhelmed by number shock. The other night we heard a group of students with an autoharp singing "Philander Chase" (we were perfectly sober at the time; no more elephants were walking with them). All these things seem to add up and point to something, a new feeling. Maybe it's Spring, or maybe the feeling was gas.

Collegian

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Dear Faithful Readers,

"Late one recent afternoon, Tony Wood, esteemed editor of 'The Collegian', approached me on the subject of a cartoon about 'Streaking'. Of course, I was overjoyed and more than anxious to ply my humble art on so contemporary and exciting a subject...

...I immediately set to work, wracking my mind and consulting friends and associates in an effort to find a suitable idea...



...I spent interminable hours 'at the drawing boards'...



...all to NO AVAL! I went for days without food, my soul tortured... and still NOTHING!...



...I was turning into a Blithering Psycho. Finally, after all that effort, I gave up.



The end.
Signed, Andrew N. [unclear]
3/29/71

Wilson Fellow Ms. Goldman coming to Kenyon soon

The week of April 15, 1974, Kenyon's third Wilson Senior Fellow, Ms. Goldman, will be in Gambier. Ms. Goldman's visit is being sponsored by the Wilson National Fellowship Foundation.

Since April 1972, she has been Staff Director, The Wednesday Group, providing legislative, political, and research support to 11 Republican Congressmen in the U.S. House of Representatives. The Wednesday Group staff assists Members in developing legislative initiatives, etc.

Ms. Goldman was a Freelance Writer for the National Journal, March-April 1972, writing a feature article on the U.S.

Service awards; nominations now being accepted

by Linda Angst

In order to give due recognition to deserving students, the annual Honor's Day ceremony—to be held on April 30—is to recognize three awards for outstanding community service.

Sponsored by the Knox County Chapter of the W. and Friends of Doris B. Crozier, the Crozier Award is given in recognition of the qualities of vision, responsibility, courage and dedication to excellence in any female of the graduating class who has contributed significantly to Kenyon as a member of the residential college. Keeping in mind the "coeducational" and "residential" aspects of the college, nominations for this particular award are encouraged by the entire community and will be made by the Knox County N.O.W. The recipient of the award was last year's winner, Elizabeth Ransom Foreman.

The Humanitarian Award, sponsored by the Martin Black '72, is given in recognition of a student's significant contribution to the welfare of others in the wider community. In any way it differs from the Crozier Award which specifies achievement exclusively within the college community. The winner of last year's award was Jean C. Dunbar.

Grandishing the slogan "service above self," the Honorary Rotary Club of Mt. Kenyon is the sponsor of an award to be given to a male student for recognition of service extending himself to the wider community. The Honorary Rotarian Award is given to an outstanding young man in each high school, academy and college in Knox County. Thomas E. Allen took last year's award.

Directed by Professor Gerrit Roelofs, the Committee on Awards and Post Graduate Activities (CAPGO)—a student/faculty organization—is responsible for finalizing and coordinating awards given on Honor's Day.

Regarding each award, all nominations must be submitted with supporting references—based on stipulated criteria—to Mrs. Lord in the Student Center. All nominations must be received by April 10 and the entire Kenyon community is encouraged to participate in making nominations.

Chamber of Commerce. During the period March 1971 to March 1972, she was Legislative Counsel, The National League of Cities and the U.S. Conference of Mayors with responsibility for Congressional liaison on subjects such as education, government reorganization, drug abuse, and law enforcement and served as Committee Executive for the Public Safety Committee of the National League of Cities.

From January 1967 to January 1971, Ms. Goldman was Director, Manpower and Poverty Programs, U.S. Chamber of Commerce working with the Manpower Development Committee—a new legislative area for the U.S. Chamber, and Chamber-sponsored manpower programs at the local level; liaison with Congress on manpower, etc. And she was Research Consultant for the Chamber in 1966 for a study of Job Corps, Neighborhood Youth Corps, and Headstart, which study was published as Youth and the War on Poverty.

She has also served as Legislative Assistant to the Minority on the Ad Hoc Subcommittee on the War on Poverty of the House Education and Labor Committee with



Ms. Goldman

responsibility for developing ideas and approaches to improve the Economic Opportunity Act, investigating poverty programs in on-site visits and interviews with ghetto residents and local government officials, and setting up field hearings.

Ms. Goldman will be living in the Madeline A. Mather apartment. Please consult Newscope for scheduled visiting hours. If any member of the community would like to schedule a formal session with Ms. Goldman, contact Mr. Reed at PBX 358.

Music Club concert

Breuggen, Curtis excellent

by Jim Carson

The fledgling Music Club concert series, now in its second year, added another jewel to its crown with Saturday's performance by flute and recorder artist Frans Breuggen and harpsichordist Alan Curtis. A standing-room-only crowd in the Great Hall of Peirce Hall was treated to a well-chosen, widely varied program of seventeenth and eighteenth-century music including two sonatas for recorder and continuo by Giovanni Paolo Cima (no, I've never heard of him either); a set of variations on a Heidelberg drinking song by Jan Sweelinck, for harpsichord solo; a set of variations on Caccini's "Amarilli mia bella", for recorder solo, by Jacob van Eyck; the Suite in E minor for recorder and continuo by Jacques Hotteterre, a flautist contemporary of Bach; a set of four pieces for harpsichord by Claude-Benigne Balbastre; Bach's A major sonata for transverse flute and harpsichord; and, as an encore, the slow movement from Bach's B minor sonata for the same combination. The first Bach piece was preceded by a brief and highly informative lecture-demonstration on the several crucial differences between the Baroque transverse flute and its modern counterpart.

My only major complaint about the concert has to do with Mr. Breuggen's continual gyrations of arms and instrument during the early part of the program. This is a practice indulged in by many instrumentalists of the highest stature, and it is seemingly fashionable for reviewers to keep quiet about it; but I cannot help saying that I found it distressingly distracting. Fortunately during the Bach this problem was much less in evidence.

Having made this one unorthodox objection, it's hard to decide what to praise

first. Mr. Breuggen's program at one point or another presented him with just about every possible technical challenge, and he met them all impeccably. His intonation was unfailingly perfect; his ability to sustain a long melodic line, as in the two Bach slow movements, was breathtaking in the most literal sense. Rapid shifts in register presented no problem, and the agility he displayed in executing run after dazzling run was utterly delicious. His control over such passages, bouncing cleanly from note to note without the least tendency toward rushing, must have had every flautist in the audience green with envy.

As for Mr. Curtis' harpsichord work, there is no need to strive at a semblance of a balanced review by dredging up one or two momentary imperfections. He, too, proved himself a complete master of his instrument; and his bat-not-an-eyelash rendition of the complex and sparkling Giga from the Balbastre set was one of the most exciting parts of the program.

In the area of tempo there was hardly anything to object to. In particular, the contrast of tempo between the two Menuets of the Hotteterre suite was unexpected and delightful. One might have wished for a slightly livelier Allegro in the first movement of the Bach; but the pace of the final movement was all the more exhilarating by contrast.

Particularly praiseworthy is the approach of both musicians to the art of ornamentation. The resurgence of musicological interest in early performance practice during the past couple of decades has resulted, in some quarters, in a school of thought which seems to be guided by the principle: If an ornament will fit, use it. Not so with Breuggen and Curtis. Ornaments were of course employed, as they must be in

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LETTERS

Sexist sports coverage

...dismal failure

Assuming that your special "Twenty-One" article was to build spirit for the Kenyon swim team, I must say it was a dismal failure. It was working quite well until I read that "the swimmers are under a tremendous amount of pressure to uphold a tradition which has survived even the addition of women to the college." All of a sudden my spirit was gone. I began to feel as though I had no right to get excited about the meet. Suddenly I was no longer a part of the Kenyon tradition; it has survived in spite of me. Thoughts like these served to make me feel totally alienated from the excitement of "21."

Fortunately, I was able to put the article out of my mind in time to go up to Oberlin and cheer for the Kenyon team—my team. I am thrilled that Kenyon has upheld its tradition at the Conference meet—my tradition.

Women are now a part of the Kenyon tradition, the Kenyon experience. Anyone who wants to go to a school for men should not be at Kenyon. Kenyon is not a men's school, it is a school for men and women. Let's not forget that.

Here's to 22!

STACY K. OFFNER

...calculated affront

Were you as bothered as I was by the statement in the special sports edition which referring to the winning ways of the swimming team as "a tradition which has survived even the addition of women" to the College? I hope the writer thought this only a harmless way of pointing up the team's strength over a long period and in times of change at Kenyon. Unfortunately many will see it as something else. Indeed, I know that some readers have seen in this a calculated affront to women even as they have in other writings about sports at Kenyon. I am sure you know that there are those who are eager to argue that important emphasis in the College have been changed since women joined Kenyon. I hope the Collegian will be careful not to encourage them by allowing bias to color reporting.

BRUCE HAYWOOD
PROVOST

...2nd class citizens

In your Special Sports Edition of February 26, an article claimed that "The swimmers are under a tremendous amount of pressure to uphold a tradition which has survived even the addition of women to the college . . ." Allowing for the fact that the above quote could have had other possible meanings still does not excuse the poor way in which it was worded.

The addition of women to the college has tremendously affected this campus. Keeping this in mind, the winning swimming tradition may have been threatened by the increase in other activities. However, we cannot understand the logic behind the idea that women threaten the team, that tradition "survived" despite us.

We have not pointed out this one particular article to embarrass its author or to create a disturbance over this one incident. But it seems as if these continual incidences that point out how much better Kenyon was before it was co-ed only lead to the perpetuation of this myth. The pervading impression we get from our mere presence here, makes us feel like second class citizens. We don't like being thought of as a detriment to the college for we are not. And the administration sits and wonders about the attrition rate and why so many more women leave than men.

Finally, we do not disavow the pressure which the swim team was under. It was real enough but it had nothing to do with the presence of women on this campus. The student body should consider, that of the number of Kenyon fans at the conference, many, many of them were women students.

TERRI G. BETTS
ELDA MINGER
KATY STEWART

We would like to apologize for this lapse of taste and judgement. The idea that the addition of women has been detrimental to the college—that women should not and do not really belong—is as pathetic as it is preposterous. To us it has become a hackneyed cliché, and we felt the writer of the article, with tongue in cheek, was merely playing off this cliché, making fun of it. But whatever the writer's intentions, we now agree that the line in question is offensive. The women of this college have a right to be sensitive about this problem—and about the Collegian's lack of sensitivity. It will not happen again.—Ed.

Kristol snow-job

This letter is an objection to the lecture given by Mr. Irving Kristol last February 19, facetiously entitled "Capitalism and the Intellectual". In its entirety it was a test of the patience and the intelligence of an audience.

The subject matter was nonexistent. Mr. Kristol substituted himself and his wit in place of his topic, over two centuries of intellectual and economic development. His explanation of this topic was atrociously poor and his evaluation of it was a slander not only to historical study but to scientific inquiry itself.

Mr. Kristol's anti-intellectualism was fascist-like in its disregard of history. I guess Mr. Kristol never read his pre-WW2 history which shows that corporate liberalism accommodated itself very easily to fascism after it told itself that economics

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Alumni, student dinner successful

by Linda Angst

Kenyon's first Alumni/Student Career Symposium was held last Friday, March 29th, in hopes of providing students with a realistic assessment of career possibilities available with various liberal arts degrees and to give an insight to the actual workings of the different professions represented.

Through the coordinated efforts of Dean Susan Givens and Mr. Wm. Thomas of the Alumni Affairs Office, fourteen alumni were invited to a buffet dinner in lower Denison Hall with forty-five students who had previously indicated their interest to participate in the "experiment". During dinner each alumnus dined with groups of three or four students interested in a particular career field, and discussions were generally directed toward the impact given Liberal Arts education made in both his professional and private lifestyles.

Not surprisingly, talk also strayed to "the good old days" and each alumnus recalled fondly his years spent on the Hill. After dinner several alumni continued discussions in the V.I. or coffee shop over pitchers of beer, to which they treated their student groups. Needless to say, the entire evening proved very enjoyable.

The majority of the alumni were lawyers or corporation executives, but several other career areas were also represented and undergraduate fields ranged from political science and economics to history, English, and also chemistry. These men—for the most part—were members of the Executive Council of the Kenyon Alumni Association, which was approached with the idea of such an experiment earlier this semester. In response, they were "enthusiastic about the idea and . . . anxious to participate," according to President David A. Kuhn in a letter to Dean Givens.

The dinner discussions were quite successful and definitely a worthwhile experience for those students who attended. Hopefully, Kenyon will continue to sponsor such affairs, and perhaps provide an even more diverse selection of career fields in the future.

Arnold is a scream!

PG

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Pit players perform perfectly

by Jeff Kory

"Get away from evil spirits and sing." Somewhere in our secluded village is this ancient Syrian proverb truer than in Kenyon's own Pit (specifically, the dinner hall at Peirce Hall). The Pit-workers are constantly singing: blues, rock, gospel, protest songs, operatic arias, patriotic songs, etc.

This year's Pit is young and dynamic. They scorn the Gund Hall pit for its stereotyped program: "You gotta be uncreative to rely on canned music in the Pit", jeers dishwasher Frank Bloom who occasionally doubles as a vibrant string section.

There is no doubt that the majority of folk songs around the globe are preserved due to the traditional singing of the working man. Alienation from labor in Capitalist countries has recently undermined this historical tradition, however, as foremen fired laborers for singing while they worked. "Anyone enjoying his job will be immediately fired!" threatened Adrian Leverkühn, president of United Spoons in 1906. Fortunately, film maker Walt Disney resurrected the concept of the work chanson in *Snow White and the Seven Dwarfs*.

All through history working men have sung working songs; it seems to make the work go easier... it makes your task more fun. Furthermore, I believe that through our music we are uniting against the oppressive forces of bossism. In singing while we work we constantly jeopardize our jobs." This timeless quote is from the clandestine little book of Jim Fennhagen who provides brilliant harmony for the group.

And historical songs are a Pit specialty. Michael Hasley introduced this year's ensemble to many old gospel favorites. Mr. Hasley wants to keep the modern folk song alive, too, and has added several classic blues songs to their repertoire.

The supreme quality of performance cannot be emphasized enough. "It's a dirty tune—that means I clean it—so we sing!" proudly explained Dudley Sanders. What is striking to the listener is their usage of the Classical rules of Harmony stated in Rameau's *Treatise on Harmony* (1722), and their experiments with the various contrapuntal devices of Bach's *Art of Fugue* (1725), not to mention their unique application of Italian Gorgia, made famous in the Baroque Bel Canto vocal idiom and later perpetuated by the Expressionist *Werkstatt*. How this adds to the Pit's musical Homophony!

As with all great art, the authorities have usually tried to repress Pitmusik. "Dirty songs" and any use of percussive effects (banging on the machine") have already been banned outright.

The singers have not lost their spirit and are happy to honor any requests for songs; Pit seasons are evenings from 6:00 until 10:00 in Peirce Hall. In turn, they would like to make a request of you, the Kenyon eater: please put your separables (chicken bones, bread, potato chips, etc.) off your plate and place your silverware together with the singing part. They would also appreciate it if you alchemists would cease trying to concoct magic potions by stuffing different



Members of the pit crew (l. to r., John DeVault, Mike Hasley, Janet Anderson, Steve Heisler and Dudley Sanders) sing a rousing spiritual accompanied by Hobart. (photo by M. Block)

foods in your glasses.

These persevering workers need your support in the perennial struggle against censorship and subversive substitutes who

refuse to participate in the communal singing. As Dudley Sanders proudly exclaims, "The Pit is looking for a few good men and women!"

LETTERS

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and not scruples were at stake. Industrialists knew they could make a big killing. So the corporate state lives on war. Mr. Kristol never cares to suggest any of these relationships.

The corporate state exists because of monopoly, not "the free and open market". There hasn't been any movement towards a free market in the twentieth century. And the common man no longer controls anything, even his economic fate. The strike works, but it does not create opportunity. The present day conservative is no longer an idealist but, in effect, he reeks with totalitarian impulses. Mr. Kristol is mouthing fourth grade rhymes.

Otherwise, Mr. Kristol confuses sociology with socialist theory and science with politics. He sees the present world as ruled by uncontrollable forces and laws. Here Mr. Kristol would like to confuse Adam Smith with God. The point being, in the present age, were you big enough to contribute? Mr. Kristol, an anti-intellectual, pragmatic economist, calls for "ideals" in an age of "intellectual bankruptcy". I say, can the "ignorant" lie?

Mr. Kristol, you snowed Kenyon, quite a feat in itself. It is predictable that this collegiate corpse would have applauded you anyway. For your honor and integrity, you deserve Wall Street.

MIKE BRANDE

Choir fiasco

I was in the Washington D.C. area during spring vacation. While I was there an opportunity popped up to see the Kenyon choir in action. The choir, I recall, had received an unfavorable review from at least one newspaper on its trip in 1972. (the

Washington Post) This wasn't going to stop me though; after all, it could have been just one mis-performance. In any event, I went to see them do their thing at the National Cathedral. E Gads. What an embarrassment. The choir, in my opinion, was suffering from some hideous form of mediocrity. The brass ensemble that accompanied sounded like a bunch of kazooes.

I have learned from one member of the choir that during the trip this year audiences walked out in Baltimore because they were so bad. Also, I heard that many members of the choir "dropped out" in the later stages of the trip because of sickness or exhaustion.

The performance at Washington National Cathedral made me wonder why Kenyon bothers to send a choir on a trip every year; I am sure at considerable expense. The choir probably does more to tarnish the reputation of Kenyon than to improve it. I challenge those responsible for the trip to provide an explanation that justifies the dispatching of such musical follies. If anyone thinks that it can be justified as a publicity stunt, then he or she is full of a lot of hot air. What purpose does this fiasco serve?

BRIAN R. IZENBERG

Senior pictures

The revised Reveille policy on senior pictures will be as follows: Any senior may submit a photograph by May 3. If a senior desires to have his photograph taken by a Reveille staff photographer, sign up for this by April 9th at the Reveille office, second floor Peirce. Finally, the editor reserves the right to choose photographs if more than one portrait becomes available. Thank you.

STEPHEN BLOCK

'64-'67 Collegians

"The Kenyon Times" are a'changing

by Mark Block

If you're ever in the library getting bogged down in studies I recommend the following study break: cruise on over to the folio section and peruse what very well could be the most entertaining book in the library—the collection of *Kenyon Collegians* dating from 1964-1967. In those halcyon days before Vietnam consciousness, college expansion and economic recession, Kenyon men happily displayed in print their wit, frustrations, petty outrages and prominent egos (often with a zest and talent to match the egos).

Those were the days in which the entire student body could be squeezed into a single photograph (October 23, 1964, p. 8); the days in which Saga waitresses served meals at Peirce Hall; the days in which an alumnus, F. Alton Wade '26, climbed a mountain in Antarctica and christened it "Mt. Kenyon"; the days in which "Over the Hill" was called "Outside the Microcosm"; the days in which an editor could get away with putting all of the following headlines on the same front page: "HETTS WRECKS SEX HEX" (translation, Hettlinger lectured on homosexuality), "Chef Boyer Dee—Bates Council" (Saga manager Bill Boyer answered complaints about the food service), "CEASER VICIT" (James Ceaser '67—yes, our Mr. Ceaser—was elected IFC President), "SENATE RELAXES ON WOMEN" (women's hours expanded), and "HERSHEY BARS DEFERMENTS" (Selective Service Director Hershey was planning to get rid of college deferments).

In those days the now-successful professional photographer Michael Abramson frequently exhibited his work in full-page photo essays. Young Mike O'Brian was also a contributor to the paper, as was the above-mentioned Mr. Ceaser, who once did a story about Plato visiting Kenyon on a Dance Weekend. It was written in the form of a dialogue:

Plato: (to student) Does one engage in the art of dancing here?

Student: Yea, pops, of course, what are you some kind of square—

Plato: Ah Glaucon, they learn geometry too!

A letter to the Editor about this piece was printed in the next issue.

To the Editor:

James Ceaser's abortive attempt at humor, in his insipid dialogue ("Plato Visits Dance Weekend") in the last issue of *The Collegian*, indicates a wit approaching that of pre-neanderthal man. The effort was pathetically premature.

The young fellow should be spanked for his insolence. The *Collegian* Editor who accepted the article for publication should be hanged.

"Indiscretions"

In some respects the *Collegian* staffs were an Editor's dream—and often a nightmare. The power struggles, in-fighting and backstabbing cost one Editor his job. In November of 1964, Editor Michael Burr, after complaining of "undue harassment" and charging that certain parties were joining "in an effort to force a change in *Collegian* editorship", provided his enemies

with enough ammunition to blow him right out of the water. In an editorial, he charged Prof. Ronald Berman with "indiscretion" and "irresponsibility". (Some might recall that Prof. Berman, now Chairman of the National Endowment for the Humanities in Washington D.C., recently published an article in the *New York Times Sunday Magazine* in which he concluded that the recent tranquility on campus has signalled the end of academic freedom and excellence.) The most interesting of Prof. Berman's "indiscretions" was his practice of assigning punishments for misspelled words. As Burr told it, "For each error, the student would be required to write the word correctly 1,000 times. Kyle St. Clair was assigned, because of errors in a theme, 32,000 words." Burr called Berman's actions, among other things, "petty", "childish", and detrimental to both students and the college.

Opponents' machinations

Burr was immediately charged with "manifest incompetence" by members of his staff, but they could not convince the Publications Board to take action. Burr's last paper put it this way: "With his victory assured, Mr. Burr decided to resign because, he said, 'the effectiveness of the *Collegian* under my administration has been impaired by the machinations of my opponents.' That last edition overflowed with angry letters to the Editor denouncing Burr; one of them made the intriguing observation that Prof. Berman had thrown Burr out of his Shakespeare course when his "conduct in that class made teaching a virtual impossibility."

Several weeks later Barry Bergh was selected Editor after he waged a vigorous

door to door campaign. Surprisingly, he managed to put out a nice paper that seemed to please everyone—everyone except Mr. Bergh, who wasn't satisfied in his new role. Bergh was much happier as the campus critic of the *Collegian* rather than as a policy maker for it. A new editor, R. G. Freeman, took over in May. Nine months later Bergh had given birth to a nasty little Student Council motion calling for a full scale Board inquiry into Freeman's competence. Bergh told the Council that there was "a smoldering undercurrent of discontent in all quarters rising to crisis proportions" (the people really used to talk like that). According to the *Collegian* article, "Mr. Bergh explained that some of the most influential persons in Gambier strongly disapprove of this year's paper, but do not complain openly because they are afraid that it would bring personal ridicule by the *Collegian*... Bill Schaall... lamented that the admissions office was unable to send out copies to prospective students because, 'in the two issues since Christmas vacation, all the lead articles have dealt with sex.' Bergh's motion failed.

Ah yes, those were also the earnest days in which Dance Weekend beauty contests could be held without anyone giving the matter a second thought—not the students, not the girls involved, not even Paul Newman, who did the judging. They were the days of "so packs" from Lake Erie College (affectionately known as Lake College for eerie women) and meat wagons from Chatham. One article in the March 10, 1967 *Collegian* described the arrival of a busload of "Chatham Cuties" at the first Kenyon "open intercollegiate mixer". "Dateless Kenyon men... stormed the trio of parked

Cont. on p. 11

UP FROM UNDER

by G.E.C. Consciousness Raising Group

There is a need on this campus for relevant and informative commentary related to the women's situation. Through this column we hope to make such commentary available, so that as modern women and men, we may realize that our freedom will reach only as far as our efforts to achieve it.

The Equal Rights Amendment

In this country today there is a movement which is dedicated to the cause of equal rights for all people. Many women and men on this campus support this movement, which calls for passage of the Equal Rights Amendment. The Equal Rights Amendment (ERA) states that "Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex."

When the public thinks about the Equal Rights Amendment it is usually in terms of what it will do for women. It is even thought of as an amendment for women alone. What has to be realized is that the ERA is an amendment for all people. At this point, most men wonder, "Well, what's in it for me?"

In many cases, discrimination against women backfires, hurting husbands, fathers

and widowers. A few examples are listed below:

1. Some states presently assume that the husband and father should carry the burden of both alimony and child support—simply because he is a man. Under ERA, alimony would still be allowed, but consideration would be given to each individual's economic situation.

2. Child custody is still being decided on the basis of the parent's sex, rather than on the welfare and needs of the individual child.

3. Women enjoy many job benefits which men do not. Though many protective laws "protect" no one, there are laws concerning health, safety and overtime pay that men need and should have.

4. In many states, it is considered a crime for an adult male to molest a female child under twelve years of age. There are no laws to provide male children the same protection from assaults by either sex. There are laws to protect young females from assaults by older females.

ERA will apply only to governmental actions. Private relationships will not be affected. The amendment will certainly help women, but it will also help men by uplifting standards and increasing their benefits to the same higher levels presently enjoyed by women in some dimensions of life.

Poetry reading

Robert Bly here Monday

by Walter Kalaidjian

This Monday night (April 8) at 8:00 p.m. in Rosse Hall, the Poetry Workshop in collaboration with the Student Lectureships Committee will sponsor a poetry reading by National Book Award Winner, Robert Bly. Mr. Bly received his B.A. degree from Harvard College in 1950; in addition to editing the evolving publication "The Fifties", "The Sixties", and "The Seventies Magazine", Mr. Bly is noted for his contemporary translations of Norwegian, Spanish and Latin American verse. A close friend to Kenyon's own Pulitzer Prize Winner, James Wright, he has worked with Wright in translating Pablo Neruda and Cesar Vallejo. Bly is one of the few reputable poets left in America who sustains himself outside traditional roles of academic professionalism. His intense public commitment to airing such poets as Lorca, Jiménez, Tranströmer, etc., added to his reading of "American Writers against the Vietnam War", has left him little time for a writing career. His college readings and fellowship awards (Guggenheim) are his sole means of support.

His rather precarious lifestyle has brought him interviews with Pablo Neruda, conflicts with James Dickey, and readings, often with such friends as Gary Snyder and Allen Ginsberg, in such out of the way places as the Tibetan Society in Berkeley, California or eventually in the Ohio. Mr. Bly's energetic public life is justified through his affirmative vision of poetry's social function. The motive behind his poetry is the individual's confrontation of immediate experience; the "things" which make up Bly's surrealist landscapes:

"Come with me into those things that have felt this despair for so long—
Those removed Chevrolet wheels that howl with a terrible loneliness,
Lying on their backs in the cindery dirt, like men drunk, and naked,
Staggering off down a hill at night to drown at last in the pond."
We recently branched off to embody a kind of "confessional poetry", a private mythology of the solitary questioner.

Bly told Kenyon students last fall at Denison U. that in order for him to develop a sympathy with the objects around him (ecstasy), he must spend at least three days per week in solitude on his farm in Madison, Minnesota. In his latest book, *Sleepers Joining Hands*, Bly relies mostly, as he does in his National Book Award Publication, *The Light Around the Body*, on Jacob Boehme, Jung and Freud. The dark and often unpleasant journeys, which the modern individual must make alone into the reservoirs of his own collective imagination, are given social and prophetic dimensions in *Sleepers*. Working out of the prophetic traditions of Blake, Whitman and Yeats, Bly has synthesized in *Sleepers* the ecstasy of individual vision with a larger coming to terms with one's culture through historical systems of archetypal images.

Here the racial memories of his Norwegian predecessors become liberated from the capitalism's genetic code. This initial ecstasy breaks down in Bly's poetry towards a traditional despair in personal mutability:

"The woman chained to the shore stands bewildered as night comes
I don't want to wake up in the weeds, and find the light
gone out in the body, and the cells dark . . .
I see the cold ocean rise to take us
as I stand without feathers on the shore
and watch the blood-colored moon gobbling up the sand . . ."

In terms of cultural phenomena, Bly portrays the masculine ecstasy of Western Culture as a longed-for struggle against the maternal embrace of nature. This fear of a loss of cultural identity, cultural castration, reaches a climax through industrialization. This idea is most vividly observable in America's (the most technologized nation) conflict in Vietnam:

"Meanwhile, out on the China Sea,
Immense gray bodies are floating,

Petitions available for governmental positions

In an effort to establish Student Council representation on a geographical basis, the elections this Spring will be held on a tight schedule. So that the Finance Committee will have sufficient time later this Spring to prepare a budget, the following schedule will be observed. We request your cooperation in submitting all items necessary to be a candidate on or before the deadlines listed.

1. Student Council officers (President, Vice-President, Secretary and Treasurer) and Social Committee Chairperson candidates: (a) Petitions with forty signatures and Position Papers of 250 words must be due in the Elections Box at the Student Affairs Center on Monday, April 8, 8:00 p.m. Note: Please, have Position Papers handwritten. (b) Position Papers printed in the Collegian on Thursday, April 11.

(c) Elections will be held on: Monday, April 15, at Peirce; Tuesday, April 16, at Gund; and Wednesday, April 17, at Peirce.

2. Senate Representatives (four at-large) candidates: (a) Petitions with twenty signatures will be due in the Elections Box at the S.A.C. on Saturday, April 20, by noon. (b) Elections will be held on: Monday, April 22, at Peirce; Tuesday, April 23, at Gund; and Wednesday, April 24, at Peirce.

3. Student Council Representatives (constituencies to be announced) candidates: (a) Petitions with twenty signatures from correct constituency will be due on Monday, April 29, by 4 p.m. (b) Elections will be held on dates and places to be announced.

Petitions are available in the S.A.C. Questions should be directed to Robin Stefan at PBX 589 or Sue Schueller at PBX 570.



Poet Robert Bly

born in Roanoke,
the ocean on both sides expanding,
"buoyed on the dense marine."

Helicopters flutter overhead. The death—
bee is coming. Super Sabres
like knots of neurotic energy sweep
around and return.
This is Hamilton's triumph.
This is the advantage of a centralized
bank.

B-52s come from Guam. All the teachers
die in flames. The hopes of Tolstoy fall
asleep in the ant heap.

Do not ask for mercy."
America's movement from the sixties' muse of ecstasy, in the modes of rock-music, love-ins, etc., has progressed in its feminine romanticism into the void of the grotesque. Just as the individual loses ecstasy in the face of his own submergence in Nature, so our culture is being gobbled up by the "Teeth Mothers" of Vietnam, mass murders (Manson), Watergate, the "Exorcist" phenomenon, and Energy Crises. Poetry, according to Bly, provides the national catharsis as it brings to the surface a culture's fears of endings:

"Now the whole nation starts to whirl,
the end of the Republic breaks off,
Europe comes to take revenge,
the mad beast covered with European hair
rushes through the mesa brushes in
Mendocino Country,
pigs rush toward the cliff,
the waters underneath part: in one ocean
luminous globes float up (in them hairy and
ecstatic men—)
in the other, the teeth mother, naked at
last.

Let us drive cars
up
the beams to the stars

And return to earth crouched inside the
drop of sweat
that falls
from the chin of the Protestant tied in the
fire."

Mr. Bly's readings often run in excess of two hours; he is careful to explicate everything he reads, and often, to act out the dramatic voice he is assuming, he will read from beneath masks in strange voices. Following the reading there will be an open reception sponsored by the Ohio Poetry Circuit in Peirce Hall Lounge.

Musical comedy comes to Kenyon this weekend

This weekend marks the debut of musical comedy on the Kenyon stage. Friday and Saturday evenings, a Drama 100 production of *THE FANTASTICKS* by Tom Jones and Harvey Schmidt will play in Rosse Hall at 8:30 p.m. The musical is being directed by Stephen Stettler in partial fulfillment of the senior exercise in drama, with the musicians under the direction of James Carson. The show will be presented in arena staging with the audiences at times surrounding and at times actually involved in the action of the play.

Billed by the authors as "A Parable About Love," *THE FANTASTICKS* is a masquerade-like play presided over by the flamboyant El Gallo (played by senior drama major Richard Irving). The stage is a wooden platform, the scenery a fragile cardboard moon. There is a boy, a girl, their fathers, and a wall. The songs include the well-known "Try to Remember."

The musical is the longest running single production in the history of the American stage. It opened in New York City in 1960, and is still playing to packed audiences in the small Sullivan Street Playhouse in Greenwich Village. It has had almost 2,000 productions in all fifty states, six national touring companies in this country, and has been performed in thirty-five foreign countries.

The Kenyon production has very limited seating, and all ticket holders are urged to arrive by 8:00 p.m.

Life after Kenyon

Weirding it out

The following is a letter written to Dennis Pannullo by Jonathan Rohr, '74. Jonathan, who plans to graduate this May, has taken the semester off in order to teach economics at a Black Muslim free school in Madison, Wisconsin. — Ed.

Just about weirded out on myself here tonight and can't get to sleep at 2 a.m. so I thought I'd write you about it.

Nine o'clock Friday night, I'd just finished washing dishes for 15 people (my work-job for the week in the coop) and was sitting around with my roommate Dennis contemplating cleaning up the room a bit and then going out for some beer, when there's a knock on the door and it's Diane. (Diane is a 20-year old ex-hooker who'd been staying in the house some time before I got here, when Dennis ran into her on the stairs and asked her if she wanted to get high. She did and she wouldn't let him out of bed for two days.) She comes in and sits down and we exchange small talk for a few minutes, during which time she accepts Dennis' challenge to take ten hits of super-dope on his new super-pipe and still be able to function. ("You can't give me more dope than I can take and you can't screw me more than I can take") and this process starts, when she asks me and Dennis if it would be all right for her to take off her blouse. We assure her that it wouldn't bother us, Dennis more enthusiastically than me (I haven't missed a stitch on the socks I've been knitting since the narrative began) and as she takes it off she explains that the blouse is not comfortable on her. I ask her why she has it

and she replies that she likes its color and indicates that she thinks it's a funny question to ask. She's getting pretty stoned by now. I don't look at her breasts too much, even though I enjoy doing so, but continue with my knitting and act as if all is normal.

The conversation continues. She talks of her recent trip to Milwaukee (where I'm going later today, parenthetically) and the fifty-cent pipe the purchase of which was allegedly the object of her trip. At one point she abruptly changes the subject, asking Dennis, "How's your sex life been lately?"

"I'm pretty horny."

"Well, here I am."

"Good."

The conversation switches back to other subjects and it becomes apparent to me that I'll have to absent myself at some point. I continue knitting and presently the conversation is interrupted by a knock at the door. It turns out to be someone calling me on the telephone.

It's Beth Bates calling, saying she and Tim are visiting friends around the corner and asking if they can come by. I tell them they'll be welcome and go back to my room to wait for them.

Dennis insists Diane put her blouse back on when he learns we're expecting company and we do a quick job of cleaning up the room. As we do so the following conversation occurs between me and Diane.

"I have to ask you something, if that's OK."

"Sure. What would you like to know?"

"Uh, are you gay?"

"Not that I'm aware of."

Dennis: "Of course he isn't gay, Diane."

Me: "No, I'm glad she asked, if she wanted to know."

We don't pursue this further, however, as there are things to be done and shortly Tim and Beth arrive. Their visit, though enjoyable, offers nothing of great interest in this narrative and I skip on till after they've left. I've been curious as to why she may have thought me gay and ask her about it. "Would you have been more comfortable if I'd started at your breasts?"

She was as eager to talk about it as I was and we get into a discussion, the exact words of which I don't remember.

"You're pretty strange. I hope it doesn't bother you that I said that."

"No. I'm glad you did if you felt it was complimented."

Dennis: "Jonathan's really mellow." Something more about how she'd like me once she got to know me.

She goes on to explain that it was a number of things that made her wonder if I was gay. I was wearing my blue nymph shirt and sandals, I'm sort of bulging in the stomach and abdomen, had a delicate tone to my voice, and of course was knitting. She said these had led her to conclude that I was either gay or the product of an isolated rural environment and not interested in adapting to city ways.

I reply that I come from a middle-class Jewish home in a suburb of Washington, D.C., and that I dress and behave the way I do because I find it most comfortable and do not feel like worrying about sex stereotypes. This seems to satisfy her, or perhaps the next question simply interests her more.

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The lovers and their fathers "strike a pretty pose" as El Gallo looks on in the upcoming production of "The Fantasticks". L. to R., Richard Irving, Doug Anderson, Ann Soper, Mark Smith, and Skip Osborne. (Photo by Charles Scott)

Fire report due this week

...from p. 1

...atmosphere.

Assessing the damages, Mr. Ralston said the major part of the destruction was due to the smoke damage on the walls in room 302, another adjacent room—303, the hallway up to the fire door, and the east wall. It is uncertain presently what in the way of personal belongings are salvageable. Immediately after the fire, one of the roommates estimated that personal property damage amounted to \$700 for the items permanently destroyed were Delta Phi's financial records, books and papers, and golf team captain Doug Ralston's bag and clubs. Said Mr. Ralston, "From what I've been able to see so far, I think the wardrobes, the chest of drawers, and most of the furniture—with a good scrubbing, maybe some refinishing—will be saved. I don't think it was a big blaze at all."

How did the fire start? Mr. Ralston ruled out the possibility that the fire was caused by an overload or short circuit. "There was an electrical outlet, but even the extent of the fire from the TV was still plugged in, and there wasn't one breaker out of the whole electrical panel that had been broken." There is an electrical panel out in the hallway that handles that area. "I think I will find at least from my thinking, and also from the fire department, that it was an electrical fire."

Mr. Omaha, Director of Housing, was having lunch at the Village Inn when the power first went off. He said that everytime he goes off he makes a call to ascertain whether the fire is on-campus. "You get sort of a bad feeling about it—become very concerned about it. You always think back to the stories about the Old Kenyon fire, about the loss of life and the injury to people. The fire itself was minor, the smoke damage from the fire was extensive. You know, the potential that was there was frightening."

When Old Kenyon was rebuilt, it was made into a giant cinderblock of poured concrete and reinforced steel, hardly a firetrap.



Professor Rice on the scene in his fire-fighting gear. (Photo by Doucette)

Nonetheless, the fire could have spread had it not been localized in part of the room most affected. "The heat generated by it could have created individual fires in the rooms up above or to the side. If you went into the room next door where Dan Blend lives, it was very, very hot. You could feel the walls and desks and they were very, very hot. The smoke damage in that room was considerable."

Mr. John Kurella, the college purchasing agent, is handling the insurance aspect of the case. He expressed uncertainty as to whether rates would rise following the fire.

No personal injuries were caused by the fire; the building had been rapidly evacuated within the space of five minutes, said Mr. Ralston. Praise was offered especially to "Isaacs and Blackie and those guys on the fourth floor," who followed fire procedures down to the letter. They had attempted to extinguish the blaze themselves. When they opened the door to room 302 they were chased by smoke. (The door to 303 was open at the time, hence the smoke came out of two windows, making the fire appear larger than it was).

A complete investigation of the debris by the state fire marshal in Columbus is pending. Their report, slated to arrive in Gambier late this week, should cite the cause of the fire.

Kenyon hosts AFS students

This week an outburst of internationality is expected at Kenyon. It will be precipitated by the arrival of 12 foreign students tonight, and the effects of it should last through Sunday brunch, if not throughout the rest of the year. These students are all studying in the Columbus area under the auspices of the American Field Service (AFS), an exchange student program for seniors in high school. They are originally from Ecuador, Brazil, Norway, England, Thailand, Chile, Uganda, Finland, Spain, Switzerland, Bolivia, and Guatemala.

Kenyon students will be hosting them on campus and sharing college life with them. Among the things planned are a square dance Friday night in Lower Dempsy, a volleyball game Saturday at 10 a.m. in the fieldhouse, a talk with the provost, Mr. Haywood, and a reunion in the evening. Any and all Kenyon people are welcome to join in the activities or to come by and meet our guests in Gambier. Please contact Christina Barros for more information about where to be when the pieces of the globe fall.

The James Store in Granville welcomes Kenyon students

FOR MEN

Levi's Straight leg Corduroys
Allen Paine Sweaters
La Coste Shirts
Pendleton Shirts
Corbin Slacks
London Fog Raincoats
Chamois Cloth Shirts
Madras Slacks and Shorts
Baracuta Jackets

FOR WOMEN

Sperry Mocs
Scandinavian Clogs
White Stag Sportswear
Lanz Dresses and Nighties
Levis
Drumohr Sweaters
La Coste Shirts
Painter's Pants
Darey Purses

1/2 price loft sale

Dresses Tapered Blue Jeans
Men's Suits Skirts
Sport Coats Slacks

The James Store

124 E. Broadway, Granville, Ohio 43023



Investigator sifts through the ashes.

How to cope with reality in Madison, Wis.

Cont. from p. 8

"The other thing I was really wondering about was how are you in bed? I mean, I figure you're either really great or really bad. I don't think you can be anything in between."

I hem and haw a bit and reply that I'm probably really bad. I explain that I recognize that there're lots better than me ("Like Dennis," she says, putting her hand on his arm) and that this is something I try to cope with.

Dennis asks her if she'd like to find out for herself and offers to leave. She says she'd rather have him and though Dennis tries to encourage us we resist.

I then tell them I'll be out of the room for about an hour and they thank me for this. I leave, and when I return she's gone. Dennis apologizes for her and I tell him I appreciated her openness. I ask him if he'd had a good time.

"It was OK. It's a lot nicer when it's a girl you can get into being with. She just waits till she gets horny and then finds someone who'll ball her."

It seems to me that there's more to her than that. Who can say if I'll find out what?

Every day in Madison is like Sunday on the farm. I wait to hear from you.

KFS seeks new director

Applications are now being accepted for next year's Kenyon Film Society Director and Secretary-Treasurer, who in collaboration with a faculty board of three, choose films, pay bills, and see to the care and feeding of the projectors in Rosse. Applicants should submit a statement of intention (a page will suffice), along with a list of proposed films, to the Film Society mailbox at S.A.C. headquarters by April 15. Film catalogues are available for your perusal in the basement of Chalmers Library behind the door labelled "Audio Room". The road to Hollywood starts here.



Love, Jonathan

Final word on comps

The following report, issued March 5, 1974 by the Commission on Comprehensives, is the final, official word on "the senior exercise". — Ed.

A ten-month study of our system of comprehensive examinations has been concluded. The study resulted from widespread criticisms leveled by the College community against our comprehensive examinations system.

As a result of this study, the Faculty at its March 4, 1974 meeting reaffirmed the importance of a senior exercise as part of the requirements for the Kenyon degree. The exact purpose of the Senior Exercise will vary somewhat from department to department; in general, however, the purpose of the Senior Exercise is to promote coherence in the major program of each student.

In order to correct the difficulties currently present in our system, the Faculty amended its legislation as follows:

1. The name of the exercise was changed to "Senior Exercise". The Faculty believes that the words comprehensive and integrating suggest ideals inappropriate to certain disciplines. Each department should be allowed to devise whatever form of exercise best suits its own discipline.

2. A student who fails the Senior Exercise will be given another opportunity to pass before Commencement of his or her senior year. This amendment will alleviate some of the anxiety which results from the fear the student has that he or she will not be able to graduate with his or her class.

3. Each department will regularly inform all of its majors of the nature and purpose of the Senior Exercise and will discuss the Senior Exercise with its senior majors well before the administration of the Exercise. These changes have been made to alleviate another source of student anxiety and to enable the students to do their best on the Senior Exercise.

The Kenyon Faculty believes that these modifications will result in an improvement in the quality of the Senior Exercise and will reduce tension and improve morale during the last months of a student's senior year.

Commission on Comprehensives
March 5, 1974

Breuggen

Cont. from p. 3

any historically authentic performance, but always with such taste and restraint that they became part of the structure of the music, not a distraction from it.

In the pieces joining both players there were several spots where the recorders and flute, in their low registers, were overpowered by the harpsichord—blame it on the hall, not the musicians. Certainly none of the music played Saturday was originally conceived for rooms and audiences of this size; but, in view of the circumstances, the Great Hall was the only sensible compromise, and all who helped make it possible for the performance to be held there deserve much commendation. Thank God it wasn't in Rosse—for this music was written to be heard, and not watched.

It should hardly be necessary to add that a concert series which has proven itself capable of bringing to campus performances of this quality (remember also the Cincinnati Jazz Septet?) fully deserves to be assured of a permanent place as part of Kenyon's blossoming musical life. Saturday night's extended ovation was as appropriate for the Music Club as it was for the superlative artists on whom it was bestowed.

THE BEST OF SHERLOCK HOLMES
outstanding radio series

starring
SIR JOHN GIELGUD
as Sherlock Holmes
SIR RALPH RICHARDSON
as Doctor Watson

WKCO specials

Premiering on WKCO this week are two new programs. Sherlock Holmes Radio Drama will be presented every Wednesday night at 10 p.m. and every Sunday afternoon at 3 p.m. The other new feature is The Kenyon Dialogue heard Sundays from 8 to 9 p.m. The Dialogue is divided into two parts: The Sunday News Review, with comprehensive news reports from Peking to Gambier from 8 to 8:30 p.m., the second part, the College Forum, completes the hour.

Also this week, is the continuing presentation of the Holland Festival of Classical Music on Concert Hall starting at 6:40 p.m. on Tuesdays. This broadcast features twentieth century music and composers from Radio Nederland.

Collegian gives Cocks his start: "Time" bound

Continued from p. 6

...like Vietnamese in sight of an unstoned
massy. Courageously, John Cocks, an
official greeter from the social committee,
stepped between the mob and its object and
spoke in a pained falsetto: "Get back! Get
back! Get back!" When the Chatham cuties
at their dates, pre-paired on the basis of
height, weight, and mental attitude, had filed
downstairs, Cocks and Rothenberg,
chairman of the Social Committee, began the
union. While Cocks read off pairs from
the list, Rothenberg introduced couples whose
expressions reflected emotions ranging
from happiness to homicide."

"Fang-toothed"

...is, John Cocks is the same person who
calls himself Jay Cocks (he's hip) and
writes movie reviews for Time Magazine.
Cocks crops up again and again in the
Collegian—in campus and fraternity
environment, on social committee, and as a
writer and photographer. He was a mediocre
photographer, but even back then he could
talk off spirited, if somewhat glib, movie
reviews. His first was a beauty entitled
"Audrey Movie Failure", a review of
Richard Lester's *A Hard Day's Night*. Cocks
noted that George Harrison "looks like a
chick from the Tower of London", and
that Starr is "fang-toothed". He explained
that "the musical talent of the Beatles is
simply not a concern of this department, as
they are barely competent and as
comedians they are little more than buffoons."

The Beatles are four young men of no
particular talent and ability who have
somehow caught the popular fancy; if they
are allowed to remain popular entertainers,
they are exploited, I have no objection, but
any attempts at artistic canonization are
purely outrageous."

His great journalistic coup, however,
came the weekend of the famed Dylan
concert, which was announced in the
Collegian thusly: "Folksinger Bob Dylan and
the Lake Erie College Choir will both
perform at Kenyon this weekend, promising
an unusually diverse and rewarding series of
musical entertainments." Cocks spent an
entire day with Dylan, meeting him at the
airport, feeding him at his motel room,
supplying him with enough red wine to get
him plastered by concert time, protecting
him from overzealous fans, and finally
ushering a triumphant but wasted Dylan back
to the airport. Dylan had immediately taken a
plane to Kenyon when he learned that the
football team hadn't won a game all year.
"Yeah? No kidding?" But he was appalled to
learn that Kenyon men had to wear ties to the
concert. "Ties? Well I'm gonna tell them
they can take them off. That's what I'm gonna
do. Rules—man, that's why I never lasted
in college. Too many rules." According
to Cocks, "As we came into Gambier, Dylan
pressed his face up against the car window.
"Wow, great place for a school! Man, if I went
here I'd be out in the woods all day gettin'
trunk. Get me a chick," (and here he again
showed his nervous smile), settle down,
"take some kids." "As the man said, "The
times they are a' changing."

Early Music Consort in final Gund Concert

The Early Music Consort of London will
perform Tuesday, April 16 at 8:30 p.m. in the
Great Hall at Peirce. This final Gund
Concert of the current academic year, titled
"Music for Princess and Peasants", will
explore the contrasts between courtly and
popular elements in medieval and
Renaissance music.

The Early Music Consort of London was
formed by David Munrow in 1967 with the
intention of giving authentic and popularly
attractive performances of pre-classical
music: medieval, renaissance and baroque.
Although all five members of the Consort are
extremely versatile, each one specializes in
a particular aspect of early music: David
Munrow in the woodwind instruments, Oliver
Brookes in bowed strings, James Tyler in
plucked strings, Christopher Hogwood in
keyboard instruments and James Bowman in
vocal production and technique. Each artist
is an outstanding performer in his own field
and brings to the Consort the
accomplishments of a soloist together with
the knowledge of specialized research and
study.

The Consort gave its first concerts in
England but soon began to attract attention
abroad. Its following in London developed
rapidly, much helped by frequent broadcasts
and occasional television appearances. By
1970, the Consort had established a pre-
eminent reputation in its field and made
appearances that year at the Aldeburgh,
York, City of London and Flanders
Festivals, as well as giving fifty-eight
concerts abroad in Sweden, Denmark,
Belgium and France.

All the members of the Consort believe
that old instruments have a real part to play
in twentieth-century music making. In
England they have already helped to bring
early music to a much wider public. The
1971-72 season saw three particularly
successful experiments: a concert shared
with the Liverpool Philharmonic Orchestra
which juxtaposed music by Machaut and
Berlioz; a television show shared with a pop
group, the Pentangle, and a concert in the
Queen Elizabeth Hall, London, with the
London Sinfonietta which contrasted the
"avant-garde" composers of the late
fourteenth century with comparatively
mainstream composers of the twentieth
century such as Stravinsky.

Besides straightforward recitals, the
Early Music Consort are in great demand for
music making of many other kinds, including
backing pop and folk records, educational
programs for the Open University and
incidental music for plays, films and
documentaries. The Consort has provided
incidental music for many BBC radio
productions ranging from Shakespeare to J.
R. Tolkien's "The Hobbit". They have
received much praise for their part in the
two award-winning BBC TV series "The Six
Wives of Henry VIII" and "Elizabeth R"
(both won several of the 1971-72 Emmy
awards). For the cinema, the Consort
contributed a substantial part of the music
for Ken Russell's controversial film "The
Devils" and all the music for the EMI-MGM
production "Henry VIII and his Six Wives".

David Monroe, Director of the Consort,
was educated at Pembroke College,
Cambridge. A year in South America and
research at Birmingham University

completed the foundation for his varied
career. Monroe has made a special study of
early woodwind instruments. His collection
numbers over 300, including folk
instruments from all over the world,
replicas of renaissance woodwind and
original instruments of the 18th and 19th
centuries. He is a Professor at the Royal
Academy of Music and lectures in the history
of music at Leicester University. He also
has a regular series on BBC Radio 3, *Pied
Piper*, in which he introduces tales and
music for younger listeners.

James Bowman, who has been described
by *Newsweek* as perhaps the most
accomplished counter tenor today, began
singing as a boy chorister at Ely Cathedral,
and in 1960 won a choral scholarship to New
College Oxford, where he read modern
history and obtained his degree in 1963.
Since then Bowman has had great success not
only in early music but also in opera.



Founder David Munrow

oratorio and contemporary music. Last year
he sang the role of Apollo in the premiere of
Benjamin Britten's "Death in Venice";
other operatic roles have included Oberon in
Britten's "A Midsummer Night's Dream",
Endimione in Cavalli's "La Calisto", as
well as parts in Monteverdi's
"L'Incoronazione de Poppea" and Peter
Maxwell Davies' "Taverner". His
numerous recordings of church music and
oratorio include Handel's "Saul", and
"Messiah", verse anthems by Purcell, and
Bach's "St. Matthew Passion" with the
Concentus Musicus of Vienna. A solo album,
Elizabethan lute songs, appeared in June
1973.

The Lectureships Committee has
scheduled the concert in the Great Hall
rather than in Rosse to provide more
suitable acoustics; tables will be replaced
with approximately 400 chairs. Free tickets
are available at the Music Building, Room 1,
9:30-1:00 weekdays.

Kenneth Taylor, Assistant Professor of
Music, will present an illustrated lecture
about the work of the Early Music Consort at
2:00 p.m. Sunday, April 14 in the Biology
Auditorium.

Student trips financed by College

Would you like to visit C. J. Snyder's Fishing Lake in Martinsburg? Would you like to spend a day at the Cleveland Museum of Art? Perhaps you might like to spend a day in Columbus, or maybe you just want to explore Ohio?

If the answer to any of these questions is an enthusiastic yes, then you can look forward to participating in such recreational activities without depleting your bank account, or hunting for a car. Through a contribution in excess of \$900, the college will be able to provide transportation and financial assistance for off-campus

recreational activities. There are no requirements or necessary qualifications for this project. It is intended to give students the opportunity to enjoy themselves. One must merely decide what he or she wants to do and present a request to the S.A.C. office. The project goes into effect immediately. Spring is the ideal time to take advantage of this opportunity.

For further details, see Dean Givens in the S.A.C. office and plan your trip now. A daily outing of this kind, might provide a pleasant diversion and alleviate the tension during these last five weeks before finals.

OVER THE HILL

by Dick Smith and Kevin Fitzgerald

For you would-be streakers . . .

Under the Public Indecency Act of the Ohio Revised Code, which went into effect January 1 of this year, streaking, defined as running nude in a public place, is punishable by a maximum of 30 days in jail or a \$250 fine. The law prohibits exposure of one's private parts under circumstances in which such conduct is likely to be viewed by others, but does not affect "members of a household in the privacy of their own home". That's no fun.

And . . .

At the University of the South, the Falstaff beer brewery is sponsoring an identify the streaker contest. The grand prize is a picnic cooler packed with cold beer. A picture of the streaker is printed in the University student newspaper, *The Sewanee Purple*, and the contest begins. Contestants must be registered students of the U. of the South, and must be at least 18 years old. In case of a tie, the earliest postmarked (ouch) entry wins.

Mr. Toad still hops . . .

Mr. Toad's campaign for the office of student body president at Georgetown University still continues, with increased support. Mr. Toad has answered all questions without batting an eyelash. This quality of truly honest candor, combined with such popular proposals as a midwinter hibernation break and the condoning of inter-species cohabitation, have made Mr. Toad's (and his running mate's, the flea Jorge Bordello) ticket one of the strongest at Georgetown. Mr. Toad has made a call for selfless sacrifice, inherent in his campaign slogan: WARTS—We Are Ready To Sacrifice.

Blind justice? . . .

At Ohio Wesleyana a few weeks ago, a security officer responded to a report that a car was parked illegally behind Slocum Hall. The officer, arriving on the scene, promptly ticketed the car, his own. The director of security says that the fine must be paid.

It couldn't happen here . . .

A school board in North Dakota recently burned about 35 copies of Kurt Vonnegut's "Slaughterhouse Five". The books had been given to a high school English class, as part of their classwork material. The board gave as its reason the fact that the book had "dirty words". None had read the book. At the same time, the board ordered the same instructor to recall all copies of James Dickey's "Deliverance", again because it contained "foul language" and portrayed an instance of homosexual rape. Again, no one on the school board had read the book. The instructor has been denied permission to use Ray Bradbury's "Fahrenheit 451", because the school board feels that it would be a slap in the face (at least someone read it), and has been told that his contract will not be renewed.

Munchies hotline . . .

WJCR-FM, the student radio station at Washington and Jefferson College, has added to its list of services the "Munchie Hotline". The service provides the student body with an up to date listing of various dishes and their prices at local restaurants and fast food eateries. Stove hours and prices are on file, and can be obtained by telephone. The purpose of the program is twofold: to provide students with price comparisons, and to enrich student-community relationships.

Collegian SPORTS

Swimmers cap a year of broken records

Six Kenyon College swimmers and their coach, Dick Sloan, traveled to Long Beach, Calif., last week for the NCAA College Division Swim Championships.

The Lords' 17th place finish in a field of 81 colleges, most of which are several times Kenyon's size, put the capper on a record-breaking year. According to Sloan:

"Our swimmers performed as well as could be expected considering the speed of the meet and the fact that we were coming off such an emotional peak from the Ohio Conference championships two weeks earlier."

Kenyon's 21st straight O.A.C. championship had set a new NCAA record for consecutive titles in any sport. The record of 20 was previously shared by Kenyon and Yale University swimmers who first set the record in the old Intercollegiate Swimming Association from 1916-1935.

The NCAA meet of which Sloan spoke produced eight new record-shattering performances spread over the 18-event field, one of the most balzing meets in recent history.

Kenyon's 28 points, best of any Ohio School at the meet, included two Kenyon varsity record performances. Junior freestyler John E. Davis, while placing 8th, swam the 1650 in 16:58.731, bettering his O.A.C. championship time of 17:06.78. The other varsity record was turned in by freshman Don Constantino who swam the 400 individual medley in 4:31.61, bettering Craig Murray's 1972 record time of 4:33.53.

Four-time All American Rich James contributed points in both backstroke events, placing 7th in the 100 with a time of 54.8, and 2nd in the 200 with a season's best 1:59.25. Other points were scored by John E. Davis, 12th in the 500 freestyle at 4:52.77, a second faster than his winning time at the O.A.C. meet; and the 800 freestyle relay team of Bill Montel, Bruce Morton, Don Constantino, and Jim Kuhn, which placed 12th with a time of 7:21.34.

Ohio schools finishing behind Kenyon at the meet were Ashland College, 24; Oberlin College, 19; and Denison University, 12.

