Over-enrolled classes cause concern

BY MAX THELANDER

It is a usual observed by Kenyon students twice a year with the fervent excitement of a rain dance: course registration. Each fall and spring, students flip through course catalogs, consult advisors, collect signatures and spend hours staring at the registrar's Web site. In the end, many end up with schedules that meet all their demands and desires. However, others are not so lucky. One group of students who has felt the pressures of slowly creeping growth at Kenyon are upperclassmen who want to take introductory-level Spanish.

"The MLL (Modern Languages and Literatures) department established a policy three years ago in order to halt the influx of sophomores in Spanish after the College adopted the language requirement," said Clara Roman-Ohio, chair of the MLL department.

According to that policy, "the sections of Intro Spanish (111-112) are restricted to freshmen and sophomores only. If you will be a junior or senior next year, you cannot register for Intro Spanish. If there are spots open after Intro Spanish until the freshmen register in August, then juniors and seniors will be able to register for the course during the add-drop period. All other Intro (111-112) language classes (French, German, Italian, Japanese and Russian) are open to all students regardless of class year."

Last year, the department offered four sections of Intro Spanish, two of which were open to juniors and seniors.

"This year, however, we had to cut back to three sections of Intro Spanish because the faculty that we have must also meet the curriculum needs of Spanish majors by offering a minimum of upper-level courses," said Roman-Ohio.

The MLL department is not the only one to be caught off-guard by the high-upper-class-demand for introductory classes.

Based on past experience, we anticipated less than 30 students to enroll in our Intro Microeconomics course—"not 45," said Kathy Krynki, chair of the economics department. "If we had foreseen this, we would have offered two sections and dropped one of the upper level courses. Our ECON 101 (Principles of Microeconomics) sections are all overfull, and some students will have to wait to take the course later, this however, is not due to a large first-year class but [to] higher than anticipated demand among sophomores, juniors and seniors."

"The issue of crowded or over-enrolled classes is obviously a complicated one," said Associate Professor of English Sergei Lobanov-Rostovskiy. "There's no question that I've had to exclude students from some courses to prevent them from getting too large, and there's no question that allowing a class to get too large can damage the experience for students. I found when I was the English department chair that students often complain if they can't get into popular classes, but they will complain just as quickly if a class gets too large and they feel their experience in that class is diminished."

The struggle between the high demand and the need to keep classes small can lead to anxiety for students and professors alike. "Every semester, professors teaching at popular times are beset on the first day of class by students asking to get into the course," said Lobanov-Rostovskiy.

"Every student has a compelling reason to take the class, and many of us try to find a fair system for taking a few extra students, while also trying to keep the enrollment small enough to allow for a good class discussion. It's a rough balance to strike, and I usually regret my

Kickin' Balls

First-year students enjoy playing a game of kickball in the freshman quad.

Village takes stand on off-campus housing

BY DAVYNE BAUGHMAN

Village takes stand on off-campus housing. "Kenyon security will move in a timely way to shut down noisy or large off-campus parties," said Gambier Mayor Kirk Emmert during his report at Monday's Village Council meeting.

Reaction to loud off-campus parties has been a topic of major discussion between the Village and the College. A meeting was held between representatives from the Office of Student Affairs, Gambier officials and Kenyon students housed off-campus to discuss the problem.

"Our purpose," said Emmert, "was to exhibit [students] to be good neighbors ... and to inform them of Village and state laws regarding use of alcohol and the consequences of disobeying them."

In order to enforce these policies, Kenyon established a procedure by which Kenyon's Office of Security and Safety will be the first to respond to
news

The Kenyon Collegian Thursday, September 7, 2005

YEARS AGO

Sept 15, 1994
New kitchens elicit excitement, worries of damage from north-easters

Over the summer of 1994, kitchens complete with stoves, microwaves and countertops were added as part of renovations to Mathes, McCloud and Caples residence halls. Bob Graves, then-director of student housing, said the kitchens were not introduced as "a means of appeasing students on the north end of campus for having to drive to Price on the weekends. [That']s just a coincidence."

In 1992, the Building and Grounds Committee developed a $100,000 plan to alter residence hall common areas. In Mathes and McCloud, "computer and study rooms were widened" into the kitchens, while in Caples, maintenance workers "completely gutted common area spaces, tearing down walls."

Student response to the changes was "monumental." Many, including first-year Sarah Click, threatened, "See if we ever show up at [Ararat] meals again." The few complaints about the new kitchens focused on damaged tables and chairs, "people burning food" and dirty dishes left in the sinks.

Graves said he hoped that students would "show community respect" and mentioned that in Mathes, students organized a co-op dinner involving "a notation of students cooking and cleaning up on the weekends when Grund Commons is closed."

BY JEFF FORCE
Colgan Alumni

VILLAGE RECORD

September 7 – September 13, 2005

Sept 7, 6:24 a.m. – Fire hose being used to prep open door at Leonard Hall.

Sept 7, 9:20 a.m. – Possible theft of cable at Leonard Hall.

Sept 7, 10:06 a.m. – Reported theft of cell phone – report filed with sheriff’s office.

Sept 7, 7:54 p.m. – Fire alarm at Gambier Grill – caused by steam from grill being cleaned.

Sept 8, 10:12 a.m. – Smoke detector activated at Taft Cottages from steam from shower.

Sept 8, 7:55 a.m. – Medical call regarding person choking at Kenyon Inn. Emergency squad was notified. Person was not transported.

Sept 10, 12:17 a.m. – Underage consumption at Roseway Place Apartments.

Sept 16, 7:25 p.m. – Fire alarm at Wason Hall – actioned due to cooking in the kitchen.

Sept 10, 9:50 p.m. – Vandals/broken ceiling tile at Old Kenyon.

Sept 10, 9:50 p.m. – Tampering with fire equipment (extinguisher) at Old Kenyon.

Sept 10, 10:07 p.m. – Underage possession of alcohol at Old Kenyon.

Sept 10, 10:40 p.m. – Underage possession of alcohol at Gaskin Ave. and Brookline St.

Sept 10, 10:50 p.m. – Underage possession of alcohol at Old Kenyon.

Sept 11, 2:02 a.m. – Fireworks being set off between Norton and Watson Halls.

Sept 11, 3:18 a.m. – Suspicious persons at Arland Apartments.

Sept 11, 4:50 p.m. – Fire alarm at Wason Hall due to cooking in the kitchen.

Sept 12, 10:04 p.m. – Vandals to light pole and bulb outside Ascension Hall.

Sept 13, 8:59 a.m. – Tampering with fire equipment – extinguisher discharged at Old Kenyon. Extinguisher was replaced.

Sept 13, 10:19 p.m. – Tampering with fire equipment – extinguisher discharged at Old Kenyon. Extinguisher was replaced.

Sept 14, 1:53 p.m. – Tampering with fire equipment – extinguisher discharged at Hanka Hall. Extinguisher was replaced.

COUNCIL: Recent blackouts explained

CONTINUED from page 1

Outage. This problem eventually fixed itself, as AEP could not find the source of the problem. AEP found and corrected the cause of the outage.

He said that the Village now has a direct contact at AEP and will no longer have to wait to the phone to receive information from the electricity provider.

Although the problem has been fixed, damage was done to a Village computer. Emmert reported that the computer the Village uses to repair water and build water meters by the outage and will have to be replaced. McDonald read an estimate of the cost of lost time and agreed that and Council approved the expenditure of funds for replacement.

The electrical system at the Village offices was also a topic of discussion. McDonald reported to Council that the wiring had reached a dangerous level, and that some wires being installed and hot were a "fire waiting to happen." He also reported that Kenyon fixed these problems, free of charge and the Council decided to send a formal letter of thanks to the College for its efforts.

The water leakage problems the Village has been experiencing are improving, said McDonald. He reported that five leaks were corrected, and remedied Village residents to call the Village offices if they experience a drop in water pressure.

E-mail: All-class messages under close watch

CONTINUED from page 1

ahead and getting e-mails sent out in a timely manner will alleviate any potential problems.

This is not to say that moderators are unwilling to work closely with organizations.

Griggs said LBIS will try to release things in a hurry if necessary, especially if there is a change in meeting location or time.

Griggs noted one case in which a group organization sent an e-mail about a change in meeting location 30 minutes before the meeting was supposed to start. Although the moderator approved the e-mail almost immediately, Griggs said he wonders how many students actually read the message. "Very few," he said.

Griggs also predicted that moderating these lists will not cause any unacceptable long delays. "Those (the lists are guaranteed to be looked at every 24 hours, in practice (they are looked at a lot more than that," he said.

Concerns about delays of e-mails sent by administrators were also addressed. There are a lot of administrators, like the Director of Security, and the Dean of Students ... who can moderate lists (e-mails) directly," Griggs said.

Griggs said he believes the moderation of these lists will be good in the long run and will not hinder students' abilities to express their opinions. "The students still have the allists live to use if they want to," he said.

CONCLUSION: How many classes make size matter?

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Students swing across Gund

BY ASHLEY CHIN Staff Writer

Streamers, balloons and dancers covered the floor of the Gund ballroom at Kenyon College Ballroom Dance Club's (KCBDC) Annual Swing Dance on Friday night.

With mostly first-year attendees, the members of KCBDC started the night with a lesson in American swing dance. Valerie Schmidt '06, the club's competition coordinator, called it "a chance to teach something to people who can't come to the club."

Schmidt explained that the club meets four times a week, so that while many agree to come to the activity fair and attend the first lessons, not all of them are able to commit full time. By providing an opportunity to teach more people a little about dancing, she said, "It's good for us.

The Gund

BY KIRSTEN REACH Staff Assistant

Harcourt Parish's annual Rummage Sale and Boutique will take place from 9 a.m. to 7 p.m. on Friday, Sept. 16 in the Gambier Community Center. Proceeds will go to local charities and victims of Hurricane Katrina. The Gambier Community Center will host a book sale at the same time as the Rummage Sale, the Economic Crisis Hotline Organization (ECHO).

Student government

BY JAMES MILLER Staff Writer

The Ward Street Journal, a new monthly publication, will provide a forum for discussion and creative expression when it debuts at the end of this month.

Though the extracurricular landscape of Kenyon already offers a myriad of groups through which students may express themselves—three literary magazines, a newspaper, a poetry society, four independent theater troupes, a dancer's cooperative, two sketch comedy troupes, both improv and stand-up comedy ensembles, half a dozen a cappella groups, a film club and a record label (and these I rattle off without even breaking a sweat)—the Ward Street Journal aims to fill an as-yet unoccupied void in the collective student consciousness.

The concept for the journal arose last year as a direct result of sophomore Jason Cieply's involvement with Hiaki, the oldest of Kenyon's literary journals. Despite its annual release—or perhaps because of its annual release—Hiaki revealed that students submitted surprisingly few pieces. The Penstemons and Horn Gallery Magazines, also student-run literary journals, each publish only two volumes a year.

After discussion with interested writers, the concept of the Ward Street Journal was formed: it would be a monthly paper that could act as a springboard for Kenyon writers. Consideration, if informal, publication would foster confidence in student writers, and at the same time, give faculty and others a glimpse of campus dynamics.

The journal will encompass not only written work, but also visual art, photography, screenplays and more. Submissions are open to all printable genres of creative expression and may range from ongoing debates (like the familiar allusion to excerpts of fiction and cartoons.

Due to lack of financial support, the format of the Ward Street Journal will be simple: its first issues may be no more than a few stapled pages. The founders of the journal plan to distribute the paper in Peirce, Gund, the bookstore and Sunset Cafe.

The founders of the Ward Street Journal hope to let alternative viewpoints flourish. Jason Cieply hinted at possible negotiations with the Horn Gallery later in the year to display a collection of visual art submissions. The goal of the journal is not to compete with pre-existing campus publications, but to supplement them and to fill in the gaps between them.

What the Ward Street Journal will become is rather uncertain. In its current stage of development, there are many directions it may take. It is hard to talk about something that hasn't even formed yet, explained co-founder Jim Bell, adding that, "It will be different every month."
Shut out students, shut down learning

Associate professor of English and former department chair Sergei Lobanov-Rostovsky summed it up well: “Students often complain if they can’t get into popular classes, but they will complain just as quickly if a class gets too large and they feel their experience in that class is diminished.”

With Kenyon’s enrollment reaching record highs in the past several years, many students are experiencing academic effects of overfilled classes and long waiting lines. Some professors are “nice” and allow class sizes to exceed the official limits; other professors simply turn students away. The department of Modern Languages and Literatures (MLL) went so far as to bar all juniors and seniors from enrolling in introductory-level Spanish classes.

Each of these solutions leaves much to be desired. While large lecture classes may not be adversely affected by significant numbers of extra students, smaller classes stand to lose a great deal from over-enrollment. Meaningful class discussion becomes more difficult to sustain; professors find themselves unable to give as much useful feedback on papers and assignments as they would like, and the lines outside professors’ office doors grow longer.

Excluded students from classes is also an unsatisfactory solution to the problem. Not only is it becoming increasingly difficult for non-major students to get into classes in certain departments, but some students are even experiencing problems registering for required courses. That shouldn’t be the case.

Finally, it is deplorable that juniors and seniors can no longer sign up for introductory Spanish classes. Those students who opt to put foreign language courses until the second half of their college career should not be disqualified from learning the language that is second to only English in usefulness.

What to do? Unfortunately, hiring more professors would cost money, which could easily result in a tuition hike. Perhaps, then, it would be prudent to solve the problem by rethinking the size of the student body. The College’s attempt last year to curb the rapid influx of first-year students was laudable; this year’s incoming class has 24 students fewer than the class of ’08. Perhaps the class of 2010 could be even smaller.

Of course, admitting fewer students might decrease the College’s financial “cushion.” Cramming a few more students into the already-full residence halls and classrooms is probably an effective way to ensure Kenyon’s economic wellbeing. But as we have seen, it has had results in over-filled classes and accordingly, disgruntled students.

So let’s ponder whether or not the College should continue to grow. And if we allocate hundreds of thousands of dollars we are reimbursing the campus by implementing the first stages of the Master Plan, let’s think about refurbishing our standards of academic excellence as well—either by hiring some additional professors or by reducing the size of the student body. Of course, admitting fewer students might decrease the College’s financial “cushion.” Cramming a few more students into the already-full residence halls and classrooms is probably an effective way to ensure Kenyon’s economic wellbeing. But as we have seen, it has had results in over-filled classes and accordingly, disgruntled students.

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D.C.’s new power trip

Roberts nomination could signal conservative shift in nation’s Supreme Court

My first reaction to the death of Chief Justice William Rehnquist was, to put it simply, anger. Couldn’t he have waited for another three years so the current administration would not be able to completely dominate all branches of government? Of course, I extend my deepest sympathies to his family and friends. Yet I know I’m not alone in my selfish sentiments.

When I found out last Monday that President Bush had shifted his nomination of John Roberts from the vacancy left by Sandra Day O’Connor to that left by Rehnquist, my anger turned to revulsion. In a statement that seems to reflect Rehnquist’s reaction, Byron Merrill ’07 said he’s “far surprised that any administration would show enthusiasm to appoint a powerful position that is never up for re-election.” And it’s true: what presidency would pass up the chance to fill in the most powerful judicial position in the country?

However, my apprehension at the situation does not stem merely from the White House’s eagerness to fill Judge Rehnquist’s place; it comes from a concern that most liberals have had since Bush won his re-election. Will the Republicans truly dominate all facets of our government for the next three years or more? Yes, if President Bush has his way and if he plans to use this power to his party’s fullest advantage.

Yet Judge John Roberts is not, by any means, a justice of the radical right. As David Feherty ’07 observed, “While Roberts is fairly conservative, he does not seem to be as extreme as many of Bush’s options.” This should be good news, right? A judge who is not speaking out every weekend against abortion or slamming doors to women’s health care left and right? It should be good news, but it turns out that his nomination is anything but.

Some may not be aware of the enormous controversy surrounding Roberts and his turn of the page. For months now, public and private organizations alike have been flooding the White House with requests to release documents detailing Roberts’ views on several hot issues: abortion, the morning-after pill and birth control. Bush’s administration has released everything about their candidate except his opinions on the topics that have many women’s groups seething. In the end, the Senate voted 5 to 4 in favor of Roberts’ nomination. This sentiment is echoed by many of Roberts’ supporters in the Right who would like no see Roe vs. Wade overturned. Roberts has been approved as the next Chief Justice, given his recorded remarks on the subject, what was once a distant worry could very quickly become a very real possibility.

As Principal Deputy Solicitor General under George H. W. Bush, John Roberts argued to the Supreme Court, “Roe was wrongly decided and should be overturned.” The White House is refusing to release documents to the press that are a matter of public record. But in a letter to Senator Mark Pryor Wednesday, “I think releasing those documents is not important. His views should already be clear because Bush is nominating him.”

With the rare opportunity of two vacancies on the Supreme Court, liberal men and women alike should be monitors on the situation very closely, if not a little fearfully. Hopefully, the voice of the people will be heard.
Tastes like chicken!

Society should rise up and resist the evil tempation of horrifying meat substitutes

BY JOHANNES M. L. VAN DER TUIN Staff Columnist

On a given day the average American may be subject to political canvassing, lectures, television, and public television fundraising drives. Never before have there been more modes for human expression. In more cliché terms, the world has gotten smaller, the soapboxes have become easier to stand on, and the megaphones have become louder. Unfortunately, as a result of media consolidation, many traditional outlets for public opinion have been reduced to nothing more than loudspeakers purveying the inane talking points of politicians and corporations alike. The result is a media that is largely hostile to independent thinking. It has become hard for the individual to be heard over the roar of a market-driven consumer culture and the everyday exchanges of today’s political figures. No wonder it has become so difficult to think and honestly have a public debate about those issues that most touch us as Americans today. This brings me to the topic at hand: “chickenless chicken” and the public evil it presents.

Of late, the presence of “meatless meat” products has become an everyday norm in our society. We have come to the point where people (vegetarian or otherwise) can casually munch a Boca Burger in the Peirce lunch line or enjoy a scoop of strawberry Tofutti in the summer sun without anyone so much as batting an eye. Nowhere is this trend more disturbing than in the case of chicken-less chicken. The problem is this chicken, unlike any other meat, serves as the gastronomic reference point in our society. “Tastes like chicken” is as common a saying as can be in the English language. It seems probable that chicken’s ascendency to notoriety is due to a combination of flavor, texture and affordability. The bird’s generic taste and consistency make for an easy comparison, while its low cost ensures its widespread consumption.

However, the forces that caused the rise of the world’s favorite fowl may also be its downfall. Chicken’s popularity has made it the easy target of large agriculture corporations, with horrifying results. Soy chicken producers are multiplying quickly and mutating at an alarming rate. New varieties are being marketed to society at large every day, and if nothing is done, the problem could grow to pandemic proportions.

First, let us take for granted that chickens is indeed, as the OED describes: “the young of the domestic fowl; its flesh.” If that be so, then what is chickenless chicken? Is it the sum of its parts? I took a stroll down the aisles of my local grocer and picked up a box of well-known soy chicken patties. The following list of ingredients is best understood when sung to the tune of “Cagney’s Paradise” by Coolio:

Textured vegetable protein (soy protein isolate), soy protein concentrate, wheat gluten, water (for hydration), water, enriched wheat flour (wheat flour, niacin, reduced iron, thiamin mononitrate, riboflavin, folic acid), wheat flour, egg whites, corn oil, yellow corn flour, and corn starch.

The aforementioned list falls short of the essence of chicken-less chicken. To delve deeper, I consulted Platé’s Phädra. My conclusion is that, in essence, soy chicken patties are a mere copy - a vegetarian’s deluded attempt to achieve the beauty and form that is chicken. I do not wish to insult vegetarians, but that is pathetic. Why give up meat and then turn around to bite into a highly processed meat substitute? Vegetarians should embrace their choice and celebrate the consumption of fresh fruits, grains and vegetables.

At the same time, it is important to be supportive of our vegetarian brethren. Protein can be a problem, especially for vegans. At Kenyon, the problem may be the lack of real vegetarian options. It is possible that if presented with the proper nutritional options, most vegetarians would find other means of fulfilling their necessary protein intake. Consequently, we must support our vegetarian community and defeat the evil that is chicken-less chicken.
The Kenyon Collegian
Thursday, September 15, 2005

ARTS

Movie Review: Red Eye will make you take the train

BY ELLEN GUGELAAR
Film critic

Red Eye: **** of five stars

Cillian Murphy has proven once again that he is the creepiest man in Hollywood. Red Eye, the new thriller from famed director Wes Craven (Scream), takes the suspense genre to new heights (pun intended). Wes Craven did an excellent job with this film, making it both suspenseful and action-packed. During the movie, the viewer follows two characters playing out a private drama at 30,000 feet. Lisa, played by Rachel McAdams (The Notebook), is the manager of a swanky, high-profile Miami hotel. While waiting to check in at the airport, the two men a chance meeting. The young man, Jackson (played by Cillian "Rasputin Region" Murphy), holds Lisa hostage with a threat to her father's life and forces her to make a phone call to her hotel. With her father's life at stake, Lisa has to decide whether to put the fate of a prominent family in jeopardy by switching their hotel room. The plan is complicated not only by Lisa's repeated efforts to alert someone of her situation, but also by stormy conditions that keep the flight off-plane out of service and the passengers on edge. Though a plane is a fairly cramped setting for an entire movie, the script is peppered with different kinds of characters one would run into on a flight: an older woman intent on self-help by means of Dr. Phil, two teenage boys bickering each other and trying to keep their minds off the turbulence, a forty-something woman often in need of assistance from the good-looking Jackson and an eleven-year-old girl who is flying by herself and definitely knows something is up. They all play their own part in helping or hindering Jackson's plans.

Surprisingly, the scariest thing in this movie is neither the bumpy plane ride (for those of us who like to be on solid ground) nor even the threats Jackson uses to get his way. Rather, it is Jackson's relentless chase after any means-necessary character that scares the viewer into sitting up straight and taking notice. The acting in the movie is superb. McAdams' part doesn't require a lot of head-scratching, and it nicely involves crying and fighting, but she does well in both respects and comes across as a bright, strong young woman. Murphy, however, has to be the creepiest thing this Bela Lugosi. He can be charming or threatening, boyish or evil, all at the drop of a hat. He brings his character to life through body language, facial expressions and those characteristic translucent blue eyes. Born in Ire-
land, Murphy covers his accent well to become a menacing American. The film's flaws include a rather shallow character for Lisa's father and a sensational ending that is too much for a film with so much substance. The father, played by Brian Cox (The Bourne Identity) appears in the movie only as a bargaining tool. Craven could have gotten so much more out of this part as Brian Cox if he had given a little more dimension to the character. All we see of the father is him walking around his house reading, and when he makes his heroic deed. The ending is also a point of contention. The real threat is a ter-
tori plot, designed to take out the Deputy Secretary of Homeland Se-
curity. While this part of the movie rings true, the way it is presented seems very "off." First, when was the last time Americans seriously viewed Russians as a threat? To be fair, the only indication that they are Russians is that they're speaking Russian, which wouldn't be imme-
diately obvious to most Americans, but the choice of nationality still seems a bit odd. Also, this detail is too sensational. One does not need to blow up half the building to kill one man. It was very over-the-top and killed a little of the finer points of the movie.

All in all, I give this movie four stars of five. It was creepy and kept my heart racing. I see many psychological thrillers for Cillian Murphy and many scared little girls in the future for Rachel McAdams.

By BY KATY COSSE
AOE Editor

Kenyon's Opera Workshop begins its fourth year with two shows in the fall semester: a Parent's Weekend showcase of Cole Porter music and a December production of Acts 1 and II of Puccini's La Bo-
home. With at least five shows under its belt since 2003, the workshop has evolved into Kenyon's haven for musical theatre and for those few who know an aria from a libretto.

"People are starting to know we're a presence," said workshop director and adjunct voice instruc-
tor Nancy Reinert. For longtime workshop performer Adrienne Boris '07, every show has seen a greater audience. "At Amherst and the Night Visitor [the Fall 2003 show] I remember being shocked that we filled the center section of Ross Hall," she said. "For Once On This Island, we had people up in the balcony, which was a definite first." After having to turn people away because of a full house last year, the workshop is moving into Ross Hall for this year's Cole Porter review.

"I love Cole Porter, the La Boheme stage manager, attributed the filling seats to the talent of the performers, "He's an extremely talented man," Gage said, "and for two years I have been amazed by the students. They're versed in opera, they're coming in singing arias in Italian or German, they have dance experience... and stage fighting experience." Jantsch received a grant last spring to improve the workshop's choreography, and she works with the drama department for assistance with costumes and props. While the department has been "very supportive," Jantsch acknowledged, "the problem with Ross Hall is that you have to work with what you've got—and we usually end up doing a bit of a number of different styles for La Boheme.

Still, Boris noted, "with the help of Dave Flaherty '07 and [Professor] Andrew Reinert, we have lights, and those will make pretty much any theatrical production look instantly more legit."

The Cole Porter showcase, set for October 22, serves both to give students an individual performance opportunity and to start the cast on a new way to becoming a company. Jantsch chose the work of the '30s and '40s composer for the dancing, and she works with the choreography department for assistance with costumes and props. While the department has been "very supportive," Jantsch acknowledged, "the problem with Ross Hall is that you have to work with what you've got—and we usually end up doing a bit of a number of different styles for La Boheme.

The workshop will perform the Italian opera in English so as to increase audience accessibility, though it has already seen popular culture rework via director Randy Lashmany's '03 revival and the '90s musical Rent, which takes its plot from the Boheme tale. Jantsch hopes to stretch the series of leads and the chorus with the show.

"Absolutely adore La Boheme," said Boris, cast as Musetta, one of two female leads. "The music is just amazing, and...the characters are deceptively complex..."

Karen Faistenblatt '07, also a chorus member, anticipates that the show's "romantic notion of the starving artist" will go over well with Kenyon students.

The opera workshop began as a performance class for short operatic scenes, but has since evolved under Jantsch's direction. Uninspired with Kenyon's musical theatre scene upon arrival, Jantsch took to expanding the program.

"So many students had been in high schools with huge musical theatre programs and the College wasn't offering anything regular," she said. "I wanted to expose the students as wide a variety of vocal theatre as possible," not only for the performers, but for the audi-
ence as well.

Since its inception, the workshop has included students, faculty and community members in the cast and crew. For the students involved, its most important role is that of a fresh, exciting outlet on a cam-

Operatic workshop expects success in new season

"We sing loudly in public, and we're not going away.

Adrienne Boris

"It's so exciting for me as a choreographer," she said, "I'm not stuck in one type of movement... I can reach more students and do real dance.

After Porter, Jantsch and Gage are looking to the 4th for La Boheme, setting the show in World War II-era Greenwich Village. The workshop will perform the Italian opera in English so as to increase audience accessibility, though it has already seen popular culture rework via director Randy Lashmany's '03 revival and the '90s musical Rent, which takes its plot from the Boheme tale. Jantsch hopes to stretch the series of leads and the chorus with the show.

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"So many students had been in high schools with huge musical theatre programs and the College wasn't offering anything regular," she said. "I wanted to expose the students as wide a variety of vocal theatre as possible," not only for the performers, but for the audi-
ence as well.

Since its inception, the workshop has included students, faculty and community members in the cast and crew. For the students involved, its most important role is that of a fresh, exciting outlet on a cam-

pus lacking in musical theatre.

"Though first-year student Nick Vallotton appreciates the program as a "event through which someone like me can combine his love for music and theatre," some older students would have it different.

"It seems that the music de-
partment is more interested in things like the basketball team and the drama department," said Faisten-
blatt. "There is a fair amount of interest...so it would seem that we should expand the program..."

Boris, citing the potential of a pit orchestra in the Bolton, said with their sentiment. "However, when people say there is no musical theatre at Kenyon, I don't hesitate to correct them," she said. "We may not be as big as Stanford, but we have a solid core of musical theatre lovers who are committed to keeping it on this campus. We sing loudly in public, and we're not going away."


Their sound has mellowed slightly, with an edgy feel than their previous album. Their current single, "A Million Ways" comes with a dance video worth your viewing time. It's for the pure entertainment of the simplistic yet slightly ridiculous choreography.

Most of the tracks are danceable, but the two standouts are the late '70s funk of the Internet. A rocky intro makes "Television" by far the fastest and most in your face track on the album. The chord heavy guitar, combined with a prominent drum and cymbal sound, are capped off by a dash of tambourine. If you want something to jump around to, this is the perfect track.

Invisible is a rather bulky bunny to start off your track list, but it seems to work for OK Go's free song on their new CD Of/Of. Consisting of Dan Konopka (guitar & vocals), Andy Ross (guitar and keyboards), Tim Nordwind (bass) and Dan Konopka (drums), these guys bring forth 13 tracks (plus one bonus track) of downright poppy beats. This sophomore effort, released on Capitol Records, proves to be a fairly strong piece of work. The group has retained the cachet to make them a great weekend listen for the better.

Released August 30, nearly three years after their debut, Of/Of was recorded in Sweden with producer Tore Johansson, who has also worked with The Cardigans, Franz Ferdinand and New Order.

Soundtracks should sound right

BY LESLIE PARSONS
Music Crit

Since its first experimental stages in the early 1920s, recorded sound has been vital to film in the many ways that it can add depth to moving pictures. The art of adding sound to movies has advanced tremendously in the decades since this milestone in film, but has been descanted in recent years by the plethora of films that are opting to employ bubbly pop scores. While some films today are careful in crafting quality soundtracks, others are still falling into this distressing trend.

The soundtrack to one of this summer's hit films, The Dukes of Hazzard, exemplifies the ways in which a soundtrack can go wrong. Though it is celebrated moderate pop chart success, the single "These Boots Are Made for Walkin," sung by Jessica Simpson, is by far the most dreadful part of the album. Originally recorded by Nancy Sinatra, the song was suity and full of late '60s girl power, but the qualities that once made the song great are lost in Simpson's version. In the context of the album, the song gets no better. It serves as an unimpressive, out-of-place beginning to an album that plunges into the depths of hilariously sterile tone.

Before I even bought my ticket to see The Dukes of Hazzard, I assumed I would hear at least one Lawrence Welk styled song. I was impressed with the way the soundtrack included good and rare tracks by popular artists, such as "Funk #49" by The James Gang and a live version of "One Way Out" by The Allman Brother Band. These two songs were the albums only saving grace. The album ends on a note as sour as that on which it began, with Willie Nelson's cover of Waylon Jennings' "Good Ol' Boys." With a note that sounds more like a drunkard's slur than a trained singing voice, this remake does little justice to the original.

With the exception of the two boogied songs, I enjoyed every song on the album, but I do denote that good songs do not make a good soundtrack. Instead of focusing on country-blues music, those who compiled the soundtrack chose to use country rock songs and suffocated the concept of making a soundtrack that does not very little for the film it accompanies.

To find a good soundtrack, I was checking out the 2001 with the cover of the soundtrack to I Am Sam. The concept of the soundtrack was to use familiar Beavis classics performed by an assortment of artists, so that the album resembles an underground rock playbook, with contributions from The Wallflowers, Sherry Crow, Nick Cave and others. The theme of the album ties into the film flawlessly because it not only enforces the lead character's Beavis infatuation but also provides a musical background of innovation and emotional forthrightness. Both Rufus Wainwright's "Across the Universe" and Sarah McLachlan's "Blackbird" gained success from this album's release. But each song on the album could easily be a chart-topping single. Each song flows smoothly into the next, making the entire album a cohesive work of mellow beauty.

Never underestimate the power of a well-made soundtrack. In the past, great soundtracks have launched musical careers and helped define some of history's greatest movies. They have changed the face of popular music; such was the case with popular soundtracks for films such as The Bodyguard, Top Gun and Mission: Impossible. Movies are stronger for their music, and a good soundtrack can be stronger than its cinematic accompaniment.

Thursday, September 15, 2005
The Kenyon Collegian
OK Go will really get you going

BY SARAH FRAMAN
Staff Writer

"Invisible" is a rather bulky bunny to start off your track list, but it seems to work for OK Go's free song on their new CD Of/Of. Consisting of Dan Konopka (guitar & vocals), Andy Ross (guitar and keyboards), Tim Nordwind (bass) and Dan Konopka (drums), these guys bring forth 13 tracks (plus one bonus track) of downright poppy beats. This sophomore effort, released on Capitol Records, proves to be a fairly strong piece of work. The group has retained the cachet to make them a great weekend listen for the better.

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Premiere Theatres
Movie Schedule, Sep. 16 -22

Just Like Heaven
5:10, 7:20, 9:30 (also 12:50 and 3:00 on Sat/ Sun)

Lord of the War
4:40, 7:10, 9:40 (also 1:00 on Sat/ Sun)

The Exorcism of Emily Rose
4:40, 7:00, 9:20 (also 1:30 on Sat/ Sun)

Transporter 2
4:15, 7:15, 9:15 (also 1:15 and 3:15 on Sat/ Sun)

Brothers Grimm
4:40, 7:10, 9:40 (also 1:15 on Sat/ Sun)

The 40-Year-Old Virgin
4:40, 7:00, 9:20 (also 1:30 on Sat/ Sun)

March of the Penguins
5:00, 7:00, 9:00 (also 1:00 and 3:00 on Sat/ Sun)
Lords find Centre Colonels overwhelming, lose 36-25

BY CATHERINE KELLEHER Senior Staff Reporter

Despite noticeable improvements from last year, the Lords Football team still fell short of where they had hoped to be, suffering a 36-25 defeat at the hands of the Centre College Colonels last Saturday.

For one play in the third quarter, the Lords led the Colonels 25-24. But although they had the opportunity to win the game, 11 penalties for 109 yards dashed their opportunity.

Ryan Lacy '07 summed up the performance, saying, "We played with heart and effort; however, inadequacies on special teams and penalties lost the game for us."

For example, the Lords' field goal unit missed a field goal and had a PAT blocked. The offense missed two 2-point conversion attempts.

For his first start, Rafael Sanchez '08 did well despite a few mistakes typical for a young quarterback. Completing 20 of 36 passes for 280 yards and four touchdowns, Sanchez also ran for 75 yards on six attempts. Combined with a good performance from the offensive line, the Lords did not give up any sacks. Other standouts included Carl Shonemaker '07, with five catches for 84 yards and two touchdowns, and Phyllis Johnson '08, with three catches for 86 yards and one touchdown. Teddy Bowman '07 also had a 24-yard touchdown catch just before half-time.

Despite a poor performance, the Lords' defense fared much better than in previous years. Senior Casey McConnell noted, "We were overall the offense, we are not as efficient as we need to be," said Head Coach Ted Stanzyk. "When we get down to the red zone, we need to be able to convert those points. Also, the turnovers and penalties were disappointening."

Although the offense gave a decent performance, they should continue to work for perfection.

As a whole, the offense had 453 yards, though their red zone efficiency was 2 for 5. Though the Lords' offense performed well, five penalties greatly injured their attempts. "Though I am excited about the overall CC teams take 5th, 6th

BY CHESTER LWOWZ Staff Writer

Kenyon's cross country teams' struggles continued this weekend at Albion's GLAC Championships.

After eight kilometers of grueling racing in Michigan's hot sun, only two Kenyons men managed to finish in the top ten.

Sean Strader '06 laid down the fastest time for the Lords at 27:31, just three seconds outside of his top three performance. The top three were also from Albion, James Bonon '06 an impressive 27:37, managing fourteenth overall and second for the team. Kenyon's third runner, Robert Molde '06, wound up in 33rd overall, with a time of 28:20. Ryan Wettsack '07 and Rich Burdick '06 also scored for Kenyon.

The Kenyon Ladies Soccer Team overpowered the Manchester College Spartans 4-0 in Saturday, bringing them to a record of 2-1-1. First-year monopoles for the scoring, with flex Blackey '09 scoring twice and Nora Cole '09 scoring once. The fourth goal came when the Spartans' Katie Davis '09 accidentallyapped the ball into her own net. Beyond goals, the Ladies dominated possession, keeping the ball in the Spartans' field for about two-thirds of the game.

Coming into the game, the Manchester Spartans were 4-4-0 overall, while the Lords were 1-0-1. The Spartans' best scorer came in the first eight minutes of the game, but this point on the Lords kept up offensive pressure and kept the ball in the Spartans' half of the field. After the game, Coach Kathy Walters said she was excited by how "the team was beginning to come together and find their combinations."

From goalkeeping to forward play, the Ladies out played the Spartans and demonstrated poise and a sense of fun. Goalkeeper Rosemary Davis '08 recorded her second straight shut out, going 210 minutes without allowing a goal. Sam Schoeny '08 and Katy Spence '09 formed the defense, while midfielder Katie Davis '08 played for captain Blair Heiser '09, Wendiola Kowalczyk '06, and Nora Cole '09 kept the ball in the Spartans' half of the field.

The first goal came in the 20th minute when Amy Kenzer '09 found Blackey '09 on a counter. The second goal came six minutes later on a 4th-footed shot from Cole. From the stands, it looked as if the ball had gone for Kenyon hundreds of times before. She said she didn't celebrate because "her goal was unexpected."

Blackey demonstrated a knack for being in the right place at the right time, as well as finishing with impeccable accuracy.

The Kenyon Ladies Volleyball Team opened their season against Western Michigan at the University of Chicago's high school Wednesday evening. Before playing a single point, the Kenyon team was down 2-0 and trailing 16-23. The Kenyons responded by scoring 13 of the next 14 points, losing the third game 25-18. The Kenyons went on to win the final game 25-23, tying the match at one game each. In the final set, the Kenyons needed five long rallies to win, but the Kenyon team was never down more than 5 points at any time.

Ladies soccer dominates

BY DANIEL PRAGER Staff Writer

Volleyball takes fourth in tournament

BY PHILIP EDMUNDS Staff Writer

"Everyone stepped up and worked well together," said Sam Hoefler '09 of the Volleyball team's weekend play at the Miami's French Memorial Tournament, which was held at Baldwin-Wallace College. FInishing 2-2 overall, the team lost in their first game in front of a standing-room-only crowd.

"We're a team that isn't very tall, so playing smart, communicating, and playing good defense are crucial this year," she said, explaining how the team could improve.

The tournament highlights the importance of consistency, as the first game against Oberlin was an easy 3-set match. Case Western proved