Social Board Faces Budget Deficits; Next Semester to be a “Challenge”

By Deidre Wicket

Allen Deans seems to have inherited the opinion of most of the Kenyon community who attended last Saturday’s Southside Johnny concert when she said, “It was extremely frustrating for the audience. The hand was really good— they put on a really big con.” Unfortunately, the upshot to that remark was, “I’m sorry more Kenyon students didn’t support it.”

This lack of student support for the concert meant scrutiny of one of the underlying problems plaguing Social Board in the production of this event. Concerning the planning for the concert, Social Board Chair Steve Stavropoulos said, “We went into this concert assuming we had $15,000 to spend, and we only have $8,000.”

Student Council President Paul McCarthy, who served as Council Treasurer last year, said, “I wonder how Social Board got to that number?”

Marshall World

Marshall World

McCarthy explained that last year Social Board requested $6,000 for this year’s allocation. Finance Committee allocated $18,615. The common recommendation was that the Board cut their budget by $16,000 or more, with $900 in ticket sales. McCarthy also said that “I was the one who discovered it (the discrepancy in figures) a month ago. [There is] an informal conversation in the SAC led to a double-checking of Social Board’s budget.”

Stavropoulos explained that the allocation for Social Board is divided between the two semesters, theatrical monies and raising funds. The arena celebration was $8,000, but second semester, $6,000 went to Huddle. McCarthy reported that the figure he had was $18,000, since close to $8,000 had already been spent on first semester events. Social Board was $10,000 over in the Southside Johnny concert.

Said Tom Hodge, Social Board treasurer, “We lost $10,000 on Southside Johnny.”

McCarthy said that last year’s Finance Committee, when making its decision, “was anticipating a $5,000 surplus.”

According to Hodge, the confusion over the $18,615. It is the Social Board’s account from the fall that became surplus and looked more popular and it was a Surfeit $14,000 in the spring. In the fall, it could definitely work.

Of the 2000 tickets printed, only 756 students tickets were sold and, according to Hodge’s rough estimate, only 650 actually showed up.

Stavropoulos said that “I’m glad this happened in a way, because I’ve always believed in those situations that the students have big concerts and I think this experience confirms this.”

Allen Deans concurs with this view: “This was the way we were supposed to be raised on our concert.”

“With this we can get something new for years.”

Hodge disagreed with this, and commented that, “I think the reason the Michael Stanley Band was successful and Southside Johnny wasn’t was timing.”

Hodge felt that with less anticipation and careful planning, big concerts could be staged successfully here, although on a yearly basis. Hodge said: “Our security and technical aspects of this concert were almost too good; we could have handled a crowd three times this size. That will never be a problem.”

Another problem with Social Board concerts, the partnering of a P.A. system; when Student Council asked for the $500 for the increase last year “one of the reasons was we wanted to improve the P.A. system,” noted McCarthy. “But Social Board reported to Finance Committee that they determined that the money for the sound system could be covered by a projected $1500 surplus in the 1981-1982 operating budget.”

Social Board Purchase System

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Invisible P.A. and $6,000 Difficult to Swallow

One might imagine that the image of communists that can be found anywhere in the U.S. is largely exaggerated at Kenyon as a result of the small, personalized setting of the campus. However, we notice that Kenyon is not exempt from some of the classic images that plague many institutions.

Last year, by way of an article in the Collegian, the student body was told that an increase was needed in the Student Activities Fund (S.A.F.) and that for that fundamental increase, $6,000 was needed. As a matter of fact, the director of admissions, Dr. C. D. Snarey, vice-president of Kenyon, definitely solidified because the Board of Trustees decided to rebuild its image and decrease the enrollment at Kenyon by 25%. Because this is an ongoing process, there may possibly be an increase in the amount of money given to special interest groups.

Well, we all paid our $6 fee increase. And now for the question we all started to wonder about. Where is the new sound system?

Let’s see. Finance Committee was told by School Board that the (B.B.) didn’t have the money in the form of capital expenditures because they could handle the system out of their operating budget. Now that that problem is out of the way, what did School Board do with the money for the sound system? Well, they thought they had $24,000 to work with, and turned it out to be $18,000. That leaves us with an approximate grand total of the Southside concert that is far short of leaving any fund for the sound system.

In other words, somewhere along the line, someone forgot to set money aside for something that was more or less guaranteed to the students. No lack of bureaucratic screw-ups here.

So what we’re left with is a non-existent sound system and a School Board with $6,000 less than they thought they had. Many Kenyon students should add some courses in accounting to the curriculum so that mistakes like these can be avoided in the future.

The Kenyon Collegian

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Producer Shows Unconventional Films

By Jonhal Madoff and Stephen Polk

Ralph Arvy, an independent film-maker from Peoria, Ill., and Chris Ford, a film-maker from New York City, will show their films at the Kenyon Film Festival. When asked how he felt about trying to make it as a “faster” he replied that it is of his expertise and why he is a film-maker. That is what he is good at.

But rather than library, Arvy wanted his students to speak for themselves. As he explained later, a substantial part of his mission was demonstrating the efficacy of his films not just with the audiences but with the subject matter. Arvy’s films are about the character, romance, and rise of the Soviet Union. Arvy is an artist; he linebacked with his film, “Destruction,” to convey the political and economic implications of the films. Natural Habitat, recorded comments extensively on the denouncing and deteriorating effects of working conditions in our modern industrial society. After the screening, Arvy answered questions with a deplorable lack of confidence in his work. He felt more than satisfied that his film “Destruction” had a chance to be seen.

Today’s film, “Destruction” was chosen to specifically satisfy the needs of the one-voiced movie-goer. In this audiovisual story financed by the U.S. government, we are treated to schlocky detective film techniques and a narrative style which is only as confusing as the documentario-like version, which was our one student suggested, was comparable to our knowledge. The informal discussion that followed the films, was equally as interesting with personal and professional difficulties he faced in remaining in the art world. Our students felt that he might not be able to continue his work if he was associated with the United States. Neverthless. The innovation of the film is that his personality perfectly supported his assurance that he would continue to enthrall the craft. His demonstration did indeed demonstrate how documented imagery can sometimes blend with his own, even to express himself through the art of film as a language.

In addition, Ralph Arvy’s voice is heard throughout the film, behind the times. Film and TV are used to(UI) overuse motion media in these times. Another reason, we felt it to write, seems clear that we should learn how to create film. Ralph Arvy was concerned that Kenyon has no program that offers a student the opportunity to study film. And since the school is smaller than Kenyon. Perhaps because of this, films are important in the future to learn about how film making as any other art form. Many liberal arts colleges offer film courses. Country-wide Kenyon should be one of them.

Cox Warns of Nuclear Risk

Cox, a former foreign policy adviser to the late Elie the Soviet Union is very, very conservative. Of late, he has been given a narrow group of national leaders the Kremlin as a captive of the Kremlin. Cox is the former foreign policy advisor to the late Elie the Soviet Union is very, very conservative. Cox, a former foreign policy adviser to the late Elie the Soviet Union is very, very conservative. Cox, a former foreign policy adviser to the late Elie the Soviet Union is very, very conservative.

But there has been no time such as the recent introduction of nuclear weaponry in the late seventeen years, and the U.S. has been unable to prevent the possibility of an accidental strike.

The policy of deterrence has been the cornerstone of the latest introduction of nuclear weaponry in the late seventeen years, and the U.S. has been unable to prevent the possibility of an accidental strike.

Cox cautioned that the Reagan administration’s promotion of a “first-strike” capability would place itself in a position whereby they would feel compelled to take counter-measures. "Let's May I be underestimating the case for a S.T.A.N.D.," he went on, "if you're to sign a five-year program to defend the U.S. against a Soviet strike, literally blow up the system. We don't want to do that, we can't. It doesn't do that, you'll certainly deter the possibility of an accidental second strike.

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Cox warned that the Reagan administration is moving toward a position of increased risk in the arms race. Any first-strike capability would work on the "backburner" principle in which countries could now embitter their own security. Cox said that the U.S. would have to have the capacity to the enormous costs involved in its maintenance.

He was asked if the START (Strategic Arms Reduction Treaty) would affect the administration’s genuine interest in arms reduction. Cox refused to comment on the matter. He said that the U.S. would have to be careful about safety before negotiations for a halt would probably start.

Cox replied, "START is a fairly clever invention designed to give the illusion of serious negotiation. It is absolutely non-negotiable."

If he were President, Cox said, he would immediately order all war games involving nuclear weapons to be stopped. He was asked if he would have to pay their own, special, money to express himself through the art of film as a language. In addition, Ralph Arvy’s voice is heard throughout the film, behind the times. Film and TV are used to(UI) overuse motion media in these times. Another reason, we felt it to write, seems clear that we should learn how to create film. Ralph Arvy was concerned that Kenyon has no program that offers a student the opportunity to study film. And since the school is smaller than Kenyon. Perhaps because of this, films are important in the future to learn about how film making as any other art form. Many liberal arts colleges offer film courses. Country-wide Kenyon should be one of them.

Very few of the major media have been talking about wanting to negotiate, because they have always been behind the scenes. In fact, the Soviet Republic is one of people who’ve learned a great deal about the impact of nuclear war. I’m not sure about survival; we’ve never been there.

Cox said that in his opinion it is clear that there must be something done about wanting to negotiate, because they have always been behind the scenes. In fact, the Soviet Republic is one of people who’ve learned a great deal about the impact of nuclear war. I’m not sure about survival; we’ve never been there.

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New Aircraft Carriers Would Help U.S. Navy

By Chris Flanico

Recently, the President's Office of Management and Budget has been arguing that the nuclear-powered aircraft carriers operated by the U.S. Navy are not necessary. The government states that the current fleet of aircraft carriers is sufficient to meet the nation's defense needs. However, the Navy disagrees and argues that these carriers are necessary for maintaining deterrence and projecting power around the world. As a result, the debate over the future of the U.S. Navy's aircraft carriers continues.

The wisdom of building these $5,000 million carrier has been questioned since the reagan destroyers. As for the Reagan destroyers, their existence guaranteed the survival of the U.S. Navy in the event of a large-scale and long-term conflict. These ships were designed to operate independently and could conduct missions without support from other ships. The current fleet of aircraft carriers suffers from this limitation.

In the event of a large-scale conflict, the current fleet of aircraft carriers would be vulnerable to enemy attacks. The Navy has acknowledged that its carriers are not as survivable as the U.S. Navy's existing fleet. As a result, the debate over the future of the U.S. Navy's aircraft carriers continues.

Some day, our newsmasters might give some good news
French Connection

French Connection, Directed by William Friedkin, starring Gene Hackman and Roy Scheider, was released in 1971. It is one of the most critically acclaimed films of the 1970s. The movie is about a police officer and a drug dealer who team up to take down a powerful crime boss.

Before the Revolution

Before the Revolution, Directed by Robert Altman and starring Gene Hackman, Paul Newman, and Robert De Niro, is a film about the American Revolution. The movie was released in 1972 and was nominated for several Academy Awards.

Bedknobs and Broomsticks

Bedknobs and Broomsticks, Directed by Robert Stevenson, starring Angela Lansbury, David Tomlinson, and Julie Andrews, is a musical fantasy film about a family of witches who take refuge in a British boarding school during World War II.

This Week's Projections

The Kenyon Collegian

Thursday, November 11, 1982

Southside Johnny and the Asbury Jukes Rock Receptive Kenyonites

By Victor A. Peterson

After months of hype from the Social Board, and weeks of waiting, Southside Johnny and the Asbury Jukes were finally before an estimated 7,000-9,000 people last Saturday night at 8:30 p.m. on the Colgate lawn.

To relieve the tension in the Social Board, the smoking, this reporter will answer the question that had been pondered over the Board for months—yes, the Southside Johnny concert will happen.

Through Southside had a note too exciting opening, they soon built to a high level of energy and maintained it throughout the show. Some of their newer members appeared near the end of the show, including a fun rendition of Van Morrison's "Brown-eyed Girl" and Southside's own arranged song "Richie and Farrah the Sky!"

Undoubtedly, the most distinguishing part of the band was the horn section. Modern, well-orchestrated brass出来了 many of the tunes which otherwise would have been less than memorable. In fact, the horns lent to the band a readily reminiscent of the early Chicago, or the Chicago Springsteen of the late sixties. Also to their credit, the brass players appeared to be having a good time, something that other members of the band often lacked.

Another high point of the concert was the use of the percussion section. Both drummers were exciting and enjoyable to watch, but unfortunately, limited in their interpretations and imagination. On the other hand, at one point the bass player came into an improvisation that was particularly hot and drew a tremendous response from the crowd, but this was somewhat in congruent with the stick blues-inspired style of the rest of the group. If there was one complaint to be made against Southside, it would be that the band was so tight, so smooth, that its members were not allowed enough room to expand creatively.

Apart from the band, much of the audience was comprised of people who are generally associated with the College—the figure being perhaps as high as 40%. This can be seen as a favorable matter, this known is the stubborn minister on the Hill that scares people off. Perhaps it is a Springsteen appearance drew locals and no, the show did not stop, or just the promise of a good time. Maybe future concert engagements will mesh the community even further.

The question of whether or not the concert by Southside Johnny and the Asbury Jukes was profitable for the Social Board remains to be answered.

Granting, is it difficult for a school of this type to get "big name" acts, and if we can't get a "big name" sophomore its sure is complex. Perhaps the Social Board will take into account the attendance of the concert when planning the spring concert.

Z. OUTLAW

WE JUST LANCHED AT THE DAY

[Insert image]

Our Town

Our Town, Directed by Sam Wood, starring William Holden, Martha Scott, and Spider Murphy, is a film about life in a small town, and it was released in 1940. Wednesday November 17.

A boy and girl grow up together, fall in love, marry and have a child. This is a simple and common story but the techniques employed in producing Our Town and the characters in the film speak for others of its genre. The screenplay, little changed from Wolcott's original play, is an account of the lives of the inhabitants of Grover's Corners, New Hampshire, at the turn of the century. The audience see their daily work, hear their thoughts, knows their emotions and their lives as a whole. The narrative, the town druggist, introduces the characters and interjects his own humorous comments. The characters themselves sometimes even directly to the camera. The camera then is a participant in the action, not just a passive observer.

Grover's Corners' inhabitants are, by their own description, simple folks; but their story is a rich one, complete with their own small town philosopher, the druggist. The movie is an impressive work of emotions, and the camera, knowing all, shares its knowledge with the audience. The people of Grover's Corners or seen here in person. They have read Plato or read but provide a refreshing affirmation of the value of life. — A.D.

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Century of Drawing on loan from MOMA

By Mary Soenen

On Saturday, November 6, a diverse group of cartoonists and comic book artists were invited to the Cleveland Museum of Art to see "A Century of Drawing," a show that started at 4 p.m. in 1861. The many and varied works in the show were selected entirely from the holdings of the Museum of Modern Art, New York, the oldest piece being by Frenchman Jacques Callot, and the youngest by Bruce Nauman, an American.

As impressive a number of examples of work were present artists accepted "as great" from all the "isms" movements (post-modernism, cubism, dada, etc.). These were signed with such famous names as Seurat, Cezanne, Gauvain, Picasso, Arch, and many others.

What made this show unique was the fact that these great names were present, but that the drawings (and not paintings or other works) of these artists were being exhibited. Rarely does one have the chance to see a work purely dedicated to drawing. Paintings, sculpture and art installations have been the predominant substratum of the recent "isms". Viewers are used to seeing not only photographs of drawings, but whole paintings and drawings are hidden away in storerooms.

The exhibit had no underlying theme other than the obvious fact that the selected drawings were created within the last one hundred years. The show moved away from the traditional "perfectly finished" (and approved) style, the drawings were so diverse in style and idea that the theme of "the original" could be said to be this very subject itself.

Walking from piece to piece, one found himself awed, perhaps overwhelmed by the countless contrasting assortments of works. The show began with variety painted color impressions by Cezanne, such as "Huertgen Among Trees" from 1900. Turning around, one found such famous works as Redon's delicate and mysterious "The Eye Like A Strange Ballon Mounted Tower Infinity," from 1882, and the familiar textured charcoal or conte drawings of Seurat, such as "Signed Seurat," from 1884-1885, and "At the Concert European" from 1867-1888.

At the next corner, one was suddenly engaged by the very different "diary" drawings of Picasso, such as the bright 1906 watercolor, "Standing Head," and by his fabulous collages and curvilinear drawings. Picasso's varied and changing drawing styles were practically as diverse as the characters of the show, themselves.

Expressionist brush and ink works by Matisse were next. The small and bright drawings of Max Beckman followed them. As the viewer moved, he watched the pieces quickly changing-sampling of thoughts, starting from "Nothing," then "The Glass," George Grosz's grotesque and repellant pastel drawing, "Lair," "Abandoned," drawings by Munch, and finally a pencil drawing by Chagall. A more interesting, playful work was "Chasers" (1927), by Paul Cadmus. The subjects, Madge-Nagy, also used photography and mixed media on paper and ink. The piece showed photographic representations of a long curved line which passed through a plant, abstrct sort of slide. The free subject of the work

contrasted with its technically controlled execution. Its abstract yet formal qualities made it work as a show-encompassing piece.

Last the viewer saw too contrastingly different to be next, the first and final pieces of the show were incredibly abstract—and especially Agnes Martin's "Red Bird", an equal series of horizontal red lines, in equal length, forming a tower.

A minute's view of the drawings in the show were intended as studies for their performances. The works were as much finished as any sculpture or painting could ever be.

Exactly what was unique about this drawing show, with so many renowned artists, was well put by drawing professor Martin Garoff. He said that within the "finishedness," there is an "anxiety therein". In the drawings, spontaneity is more inherent in drawings that other mediums. The medium drawing can become most important in the artist's ideation. Each mark he makes can have an exciting potential that is inhibited with other media. These elements, intrinsic to the gesture of the hand in great drawings, were clearly expressed and impressed upon the viewer of this show in Cleveland and acclaimed for its success.

However, their performance last Thursday didn't reflect this at all. The concert was a bit of a disappointment. Their playing was technically brilliant, and, in the pre-20th century music, they were quite good. The first piece performed, the quartet in D Major, K. 440 by Wolfgang Amadeus Mozart, was technically good, but few of the emotions of the music were present. Part of the problem was that the quartet didn't intend the whole, they seemed to be four players of a string quartet, more interested in the orientation towards each other. They were looking at three of the top ranked quartets in the world today.

In the early years of the century, all the major pieces of the Mozart were the next two pieces on their program, written by Anton Webern, a twentieth century composer. These works differ in many ways, especially in their performance potential. The performers often make a decision to select fragments from a piece, except a few, in order to set the stage for the first movement. The work was well performed as a whole, and it was thoughtfully supplemented to show on a different change.

It was very apparent in the second and the fourth movements, that the first-violinist's music was so technical and precise, as he approached the high notes, his tone became slightly shrill and squeak. On the other hand, both the violist and the cello players, men, can nonsensically make a tone that made them joy to hear. A combination of the music of the Mozart were the next two pieces on the program, written by Anton Webern, a twentieth century composer. These works differ in the performance potential of the pieces. The performance was, in the end, as good as everyone thought it would be. The new music much more difficult to play.

In both opus performed, number 5 and 7, the instrumentation of the string players and the contemporary music is of a level of difficulty of a high. Classical music is in some aspects, because the melodies and harmonies, not as obvious as those in earlier music.

These other two pieces, the quartet seemed to mesh as one complete group, rather than four separate players. Webern is very emotionally, technically, and musically challenging. To be able to play such intense music as well, and to be able to play two such works in a row was a great deal about the quartet's talent as musicians and as a group.

The fourth and final piece on the program was "The Four" by Anton Webern. A Chopin major, op. 131). In this the performers were more interested in the last movement, the last movement. The piece was very well performed, and the last piece performed in the rhythm, without just sitting and letting it flow, which made for a great deal of emotional output. If that is lacking, then the piece doesn't seem to be as intense. The players played very wonderfully, and rhythmically. It was all correct, but very cold.

Perhaps part of the problem was that Anne Chenoweth, a woman, was the artistic director, and they have played almost everyday this week. As a result, although their concert was very enjoyable, it was also a little dull.

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Salon

By Margaret Harding

As a part of the George Gund concert series of this year, the Albright Berg concert last Thursday night at Thursday night at Red's Hall. The concert was founded in 1970 by composer the George Gund collection. Its members are musician and composer, and the most recent member of the group has been announced by one of the top ranked quartets in the world today.

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Lords Romp to Third Straight Win, 34-13

The offense exploded for 476 yards and the defense shut down College Athletic Conference leader Centre College (13-1) as Kenyon rolled to a 34-13 win last Saturday. The victory evened the Lords' record at 4-4.

The only game led by seniors Pat Hunkler (112 yards and 2 scores), rolled in a steam high 770 yards. Hunkler was the key to the Lords' third down, half-back option as Kenyon took a 9-0 lead in the opening quarter as Hunkler gained 39 yards on six carries. The Lords began to pull away from the Colonels in the second quarter as they racked up two touchdowns while holding Centre scoreless.

Kenyon's second win came on Max Henderson's one-yard TD plunge. Henderson (11-16, 200 yards) threw a TD with 11 seconds left in the first quarter. Henderson's extra point for Kenyon was 14-0.

Another 8-yard drive, this one on 3 plays, gave Kenyon a 20-0 edge. The Lords drove to Centre's 30 when freshman Eric Bell broke carries, 50 yards broke free for a 21-yard gain to the nine. From there, Hunkler punched it home.

The Lords picked their lead with two third period touchdowns. The first came on a five-play, 8-yard drive, with Hunkler again going in from the one. A 32-yard Stettner reception and a 23-yard run by freshman Matt Lampe, whose 10 carries netted him 85 yards, keyed the final drive.

Rick Baca capped the march with a three-yard TD run.

Now up 34-0, coach Tom McHugh gave some of his defensive starters a well-deserved rest. Center scored 13 meaningless fourth-quarter points as the Lords coasted to their third straight win.

While Kenyon's victory was built on压upping impressive stats, the defense held Centre's Greg Floe, a big NCAA Division III rusher, to 26 yards below his game average. The Lords also picked off three passes in bringing their season total to 18, a new Kenyon record. The previous season mark of 15 was set in 1972.

The Lords close out their slate this Saturday at 1:30 at Hiram College. A Kenyon victory over the Terriers, the President's Athletic Conference champions, would give the Lords a 5-4 mark, identical to last year.

Water Polo Team Prepares to Defend Eastern Crown

We ask you, who's the best Kenyon's water polo team as they defended the NCAA Division II Champions, third overall behind Division I powerhouse Ohio State and Cleveland Teams. Polos or what?

Last weekend - tournament at Cleveland State University. Opening game - loss to CSU 15-9 after having led at the half. Played awesome polo, but victory not. In the nightcap - blow away Dayton. No. only half of team, by score of 12-6.

Following morning, waited Division I's 7th-8th game. -1. That was the question. (Shakespeare tragedy encounters water polo.) State Championships Ohio State downed at 12.8. Ohio polo became history.


Having amassed a plentiful of awesome polo experience by playing many of the best Division I teams in the East [26th (and what time was the record)] throughout the season, the water polo game is certainly capable of blowing away the rest of the Division I competitors.

A Kenyon "Booster Bus" will travel to the football team's Saturday's final at Hiram College. A $20.00 ticket gets Lord, Jackman transportation to and from the games, as well as food and drink on the bus. For ticket information, contact Sam Barone at Public Relations (PBX 2158). Note: A Kenyon student will give the Lords their second straight winning season.

Water Polo Team Prepares to Defend Eastern Crown

Hopefully, then, the squad can look forward to some First Place trophy action, and the subsequent parleys of life. Defending champs for the past two years, Kenyon's roost are ranked #1 in this year's Eastern tourney. May they live up to that honor?

Pending any changes in plans, the Lords will be travelling via Planes Express to participate in the 1982 Easterns, 13-20 December. Morning (major academic blow-off) Varsity: state tie, then, financial deficit. Budget depleted, afforded flight or what? Expenses, financial aid required - any and all monetary donations greatly appreciated.

Support your local water polo club, support your party! national. Eastern Championship three in a row, or what? Polo dynasty

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Thursday, November 11, 1982