Delegation Reports

by Ann Webster

These two articles are the first in a series from the Student-Council Delegation in the Provost, a barely representative group that agitates on issues. The questions posted about these topics are articles topics currently under discussion in the Delegation, in Senate, or Curriculum Committee. At Kenyon, as in many other institutions, the issues of student power and representation are hotly debated. The concern of the Committee is to provide a channel for student voice without diluting the issues. The presenters are the officers of the student delegation, C. Miller and M. Relaxin.

War Documentary Screened

"The four and one-half hours seem to fly by as we watch an entire nation react to war. We may put down the French for behaving the way they did. But now as we come to an end of our own war, I think about how silent most of us were during those past ten years. You will realize that this is in direct contradiction to a documentary about France during WWI. It becomes a story about human beings and their responsibilites during the war.

"A magnificent epic on the themes of collaboration and resistance, THE SORROW AND THE PITY is both oral history and essay. People who lived through the German occupation tell us what they did during that catastrophic period, and we see and hear evidence that corroborates or corrects or sometimes falsifies their accounts. As the perspectives change - we see the people as they are now and in old snapshots and newspapers, as they are mentioned by historians and as they come to get a sense of living in history. A failure of what it was like to participate in the moral drama of an occupied nation that we have ever before held. There is nothing comparable to THE SORROW AND THE PITY." - Pauline Kael, New Yorker

In addition to THE SORROW AND THE PITY this weekend is "MC Cabe And Mrs. Millr" starring Warren Beatty and Julie Christie. It is a sly and devastating portrayal of a typical middle-aged woman in a thirty-year marriage to the century mining town.

Acclaimed OSU Troupe Workshop Here Monday

by John Graham

The dance is coming to Kenyon, Ohio State Professor Shirley Wynne and eighteen members of the OSU Baroque Dance Ensemble will be here on Monday, February 5 to present a workshop and evening performance.

The workshop, to be held from 4:55 p.m., will present a presentation by the dance ensemble of several representative Baroque dances, along with characteristic ste- ptes, passes, and performance techniques of the period. Rose Hill house will house the workshop. A maximum of seven participants may dance with the company, however, the floor space at Rose Hill limits the number of participating students.

The Hill Theatre will be the site of an evening multimedia perfor- mance entitled "Let Us Build A Dead Rite." Professor Wynne will begin the performance by showing film clips of ancient dances by aliens.

The Ensemble will then perform several dances from Louis de Ca- basse's hallucinogenic ballet, "La Masse," choreographed by French Baroque composer Jean- Baptiste Lully. This piece was first performed at Fontainebleau in 1679. Professor Wynne will end the program with a dance routine by Avanti.

Admission will be free, but tickets are required. Tickets may be acquired from the Science Building Box Office Monday through Friday between 2 and 5 p.m. Monday through Friday. Ticket sales will be held on the Hill Theatre at 4:55 p.m. the night of the performance.

The Kenyon Lecturership Company, consisting of Louise Green, John Hill, and Daniel Weber will present the Rameau Ensemble.

"We seek to convey knowledge of ourselves that will illuminate other conceptions, historical and psychologicall," Such is the nature and purpose of psychologicall, a new form of historical analysis that is the speciality of Dr. Bruce Mazlish, who lectured on the topic in the Biology Auditorium on January 30th.

"Mazlish has taught history at M.I.T. since 1965, and this year is a visiting member at Princeton's Institute for Advanced Study, re- searching the political and historical background of the French Revolution. Mazlish's current work provides a new approach to the study of a historical or political problem. The result is a life history, a study of a group and its motives. These histories often give indication of the shaping of the society in which the events occurred. Life histories attempt to reveal the manner in which great men, the personifications of Rousseau's God, like legislators are motivated, leading to an understanding of the men, their followers and the events of their time. Whether or not the development of a life history will prove worthwhile in the long interval, the individual must truly matter in history, sufficient materials must be available with which to formulate

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Comment

America is in need of a message; a message that will both alert its sensibilities and motivate its peoples to action. No new philosophies and ideals are here heralded. It is an old appeal that seeks to destroy the old: "freedom, justice and equality." Indeed the word has been delivered.

Blacks have screamed and pleaded, begged and fought to be granted what should be theirs by virtue of birth; human rights. And yet the days are here upon which the sovereign requests so often fall, should be confined to history. They are not. This is what continues to outrage and disgust blacks. A general lack of interest in or even passive concern permeates every strata of society. The stench of apathy sickness those who are diligently trying to effect an era of black self-determination.

Blacks are grasping for their ultimate liberation and in the process many changes are occurring within the black community. Some of this restructuring is paralleled in the larger white society as well. However within this liberation struggle come very unique and exciting ideals and endeavors are being conceived and pursued. Whites in this country are not at present, nor will they ever be, physically untouched by the functioning of blacks, i.e. what happens to blacks affects society in general. This especially true in the economic and political realm. However there is one problem, one pivot of crucial importance: will America's moral conscience, whose roots lie embedded in the very principles upon which this state was founded, be heeded or ignored?

If Kenton is truly representative of society at large, so often has been lauded by students, faculty and administrators, one can only hope the problems that face blacks on a larger front. Sunday, January 14 and Monday, January 15, the Black Student Union presented to the collegium a commemoration program centered around Martin Luther King Jr. and other notable black leaders. It was a grand deal of effort was put into this program and adequate publicity was given. Yet at the Sunday program only fifteen people showed up. Only fifteen students were motivated enough to attend the program (no faculty attended). It is hard to believe that only fifteen people on this entire campus had enough human instinct intellectual curiosity or subtle respect for a man who advocated love—to attend that commemorative service. It is a brutal affront to the dignity and strivings of blacks on this campus and elsewhere that so little attention should be paid us. Dr. King urged that we "turn the other cheek" when abused by whites, but once slapped half the face, one is hard pressed to predict what future encounters.

On Monday afternoon, we stood in the chilling cold to relay to you King's words of justice; and one by one, you passed (sometimes grumbling, sometimes passing) unconcerned and apathetic. The Black Student Union was in the process of attempting to an educational institution to the college community. We were to present programs to round out the Euro-American oriented undergraduate curriculum of outside lectures. Yet consistently from its initial efforts in the Spring of 1970 until the present we have endured indifference towards our programs and constant attacks on the validity of the Union's establishment from the collegium.

The Black Student Union hopes that this article will adequately express the problems that the attitudes pervading this campus present to the fulfillment of its goals and directives. We also hope that it will direct your actions to a greater support of programs that are designed to communicate to you the ambitions and problems of a struggling people in this white-dominated society. Your continued non-participation is inexcusable.

The Black Student Union

A Journal of Student Opinion

Editor: Rob Murphy
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Advisor: Mrs. Roberta Dunn

Environmental Committee

The new Kenton Environmental Committee was organized in the fall of 1972 and subsequently started a recycling program with funds allocated by Presidents Council and Student Council. The help of a few stations, bottles and papers are being recycled in Mr. Mont's bat, bottles at Chattahoochee Glass Co. and papers at the Salvation Army. There are now approximately 15 cans around campus: 3 in Dorm #3, 1 in Dorm #2, 1 in Moose Hill, 1 in Lewis, 3 at the New apartments, 2 in Homes, 3 Old Rarque. These may not seem the most strategic, but are in easy walking and do serve a purpose you may live.

The maintenance department has been more than helpful. They provided us with an garbage can which we could spay, and Woody Ilaa drives his truck around once a week to help us pick up the bags and paper to take. The Environmental Committee would like to do more around campus but we need your support. We hope to sponsor some movies and maybe a letter writing campaign Should the environment if there is enough interest. Hence earth does not serve to be of primary interest these days the Committee may simply die out. A few examples of the movie meeting are always announced by signs and Nega... News. A letter is to be published every paper every other Saturday and this is also supposed to be a campaign. If you cannot find the time to join us at least help in three ways: 1) save your newspapers to put in Dorm #2, same with Rwanda. Good (main dust of dorm) or in President's room, on the specified days of pick-up or to take Dorm to Garage #1 in lovely by P.O. We cannot arrange anything else because otherwise the paper contents is also supposed to throw trash in cans or recycle them in anyway. Please try to cooperate because we need your help for the project won't be a success.

Bruce Mazlish Lecture

(Continued from page 1)

DeMott studied with an analysis of the recent surge of reactionism among young Americans. Fanaticism of gendricity, antiydy towards the older generation and the wish for a sociological model according to Mazlish, a delayed psychological effect on youth due to the constant threat of nuclear destruction since their childhoods. Mazlish's arguments were convincing enough to indicate that psychoanalysis, or psychodynamics, as he prefers to call it, will play an important part in historical interpretation for years to come.
The Triumph of “The Tempest”

The Tempest is a very successful and entertaining play, and Caliban says “the isle is full of noise and monstrous men,” which gives delight and turns not. The music is so organic to the structure of the play, it calls for a talented and talented composer to catch and maintain the mood, introduce new melodies and support the action and words of the characters. Vronsky says through lack enough somewhat in the darkness many songs among us, the people, the city and the shadowy village of the characters; and Steve Silvester at the end.

But ultimately, of course, much of the success of the language itself. Mr. Michael has directed “The Tempest” in such a way as to create a feeling of openness, and with this we can really bear the verse in all of its richness and beauty. There is the music of the island. A “Tempest” speaks, tones and attitudes; there is music in the characters, not only in what they with Miranda who mistakes for a goddess and his continuing natureחד as an act of friendship. The shepherd-leaved men at the magic of the island and finally, goes, the woman of wonder—the are drawn in and sworn with, along with his spirit. If the relationship of Miranda and Ferdinand is weak, the production suffers. It is hard to achieve the same effect and bring our viewers to the experience of this is what the Kenyon production does and it works.

But there is another kind of reconciliation going on in the play, a more intimate and moving one—that of Prospero with his life and perception of the world. And I think finally that it is here where the real reason for such huge every production and the performance of David Foy and his trusted mates.

There is an air of regret and melancholy about the play, as

by Benjamin Drake

The evening begins in The Bard’s, for the program notes for the show are printed on a small piece of paper, an eye-opener for its range and economy. Just a simple set, simply and simply lovely geometries, a mood that looks like a spooky music (Die Throughout the play) and see Artie’s face freezing in the seedlings of the stage. Prospero appears, working his magic, and create a world that has never been seen. Then we are dumped into Shakespeare’s world, and the audience can see and hear how it might be, the light shimmering, and a well-dressed crew of nobles and mariners begins to develop feelings of the danger and excitement.

Shakespeare’s world where I feel that the play brings together a number of forms—forms which make just enough intellectual and dramatic sense to leave us properly confused. We know that people are drowning, and yet we are not there—more the one. One of them almost alone is a moment of beauty. Then we begin to see the man on stage, and the man who once, of course, was a man, and one who once was a man.

TENIGHT AT 8:30 “The Tempest”

I could say that David Hoppeen has met the challenge and graces great. He brings together the suffering, the noble, and the funny, and much of the suffering, of course, is immediately overwhelmed, but gently and proudly stirred almost immediately by the strength and wisdom of this man, this magician and man of knowledge who has said and knows so much, I could say that Dopoee’s Prospero bears with an inner life and fire that comes out not so much through the lines but through the eyes. He does what he says. He is transformed, and his eyes light up with a scholar who is weaving in other things; or the goodness of a man who truly enjoys the games he is playing, but is held continually by the man’s view that he is a scholar in reading, and by the fact that he is a scholar in reading and the Volstead Act.

That’s a Tempest is about so many things—forgiveness, recon-centration, art, freedom, innocence, knowledge, love, Nature, and learning and with each different production comes a different flavor. Perhaps the choice of emphasis lies with the director, producer, and every performance makes a bit more definitions. But in any case, there is a Tempest that is being written and coming against the stars, what could say on me and I started to look elsewhere.

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But that’s the Tempest is not the story of a play that I would not be doing justice to the impact his performance had on me. Why did he move me the way he did? What will it take to do this about this production?

The first finger on, I first thought of music as being some kind of key. Certainly. I decided that this production of Prospero was the most magnificent music I had heard in years. In addition to the music, the play is a triumph of acting. In the songs and plays and calls for a considerable amount of interpretive music; the “My beautiful and mellow music,” Ferdinand describes a music that is as beautiful as the words of our waters, “sallying both their fury and my passion with its sweet wind.”

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"The Tempest"

Continued from page 3

Delegations

From the 26th hour on, what with the food, the drink, the dancing, the drumming, and the light and hot weather, the delegates seemed to have no capacity for fatigue. The same is true of the audience, who seemed to be in a state of suspended animation. The only thing that could have woken them up was the thunderclap of a balloon bursting. In this case, however, the audience was not woken up by the sound, but by the sight of the debris that rained down on them from the sky.

The atmosphere was electric, and the delegates were in a state of excitement. The speeches were long and rambling, and the delegates were often interrupted by applause and cheers. The proceedings were punctuated by frequent sessions of prayer, which seemed to be the only way to calm the delegates down.

The speeches were full of rhetoric and grandiloquence, and the delegates were often lost in thought. The only thing that seemed to hold their attention was the power of the moment, and the sense of being part of something greater than themselves. The delegates were united in their desire to achieve their goals, and they seemed to be willing to do anything to reach them.

The proceedings were brought to a close by the chairman, who reminded the delegates of the importance of their work and urged them to continue their efforts. The delegates then adjourned, to meet again in the near future.

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THE KENYON COLLEGIAN

February 1, 1975

DAVID DOEPKEN, the focal point of "The Tempest" graces the cover with a finely crafted metallic, facinating and superb picture. Photo by Tom Allen.

helps as much as any one actor does to keep this play alive as a kind of cross between earth and antiques. Space is what characterizes the production; there is space in every corner, and even more space in what goes on. In an amateur production given on a tiny podium stage, that effect seems to me as admirable as any. As I sat there, I was as if in a chair, and the view of the audience was even more beautiful. In this way, I was able to enjoy the entire performance, and I could not help but feel that this was the perfect setting for such a production.

There is a great deal of humor in this play, and the audience will enjoy it. The cast is excellent, and the direction is superb. The play is well worth seeing, and I highly recommend it to all who are interested in Shakespearean drama.

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**Flick Festival**

by Michael O'Brien

Tommy, the London Symphony Orchestra and Chamber Choir with vocal soloists, Oct 30 1969 (Track record)

The symphonic version of Tommy is just like symphonic music, and the real big problem is not getting in the driving seat, but getting in the left-hand seat, where all the opera has been lost, and some of the great soliloquies are overdone or overactuated. A good mention also goes to the marve- lous packaging; a fantastic array of individually leaflets about the characters, artists, etc., may be checked if this high profile of this album will be of any use.

**The Perilous "Tommy"**

by Mark Speiser

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Denison & Oberlin Wrestlers’ Worthy Wins

by George Ewing

This past weekend at Kenyon’s wrestling meet, the duo of Jeff Hans and Dave Powers continued their impressive streak. The win came in a match that was anything but straightforward, as both teams demonstrated their prowess in the sport.

The game against Denison on Tuesday night proved to be quite the spectacle. The match began with Hans leading the way, but Denison managed to tie the score at 1-1. This set the stage for a thrilling finish, which Hans eventually won to secure the victory for Kenyon.

The following day, on Saturday, the match against Oberlin was anticipated to be a close one. However, it was Denison who emerged victorious, with Hans leading the way. The match was marked by intense competition, with both teams showing great skill and determination.

A Vicious Circle

by Sandy Podmanicky

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