Merchant of Venice premieres tonight

by Kathy Weiss and Joe Hall

The Merchant of Venice, opening tonight at the Hill Theatre, is one of Shakespeare's most famous and timeless comedies. The roles of Shylock and Portia, two of the most memorable characters in English drama, give the play its contemporary implications, while helping it to retain its sense of immortality. The production of The Merchant of Venice at Kenyon is being directed by Ms. Harlene Marley. Its run extends through Saturday and continues from Wednesday through Saturday of next week.

The play actually has two major story lines: the beautiful and clever Portia's search for a suitor, and Shylock's determination to secure justice in the matter of his bond. Bassanio, seeking to win Portia's hand, borrows money from Shylock. When Shylock's wealth is thought lost, his bond with Bassanio is jeopardized. Shylock, the hated Jewish usurer, then calls Antonio to court, anxious to secure his well-known pound of flesh.

Based on an old fable

The play was written by William Shakespeare in the late 1500's but was not published until nearly a century later. It is generally thought that the major plots of the story were adapted from an old fable called Il Porcellino by Ser Giovanni. Shakespeare's purpose in presenting Shylock as an evil, greedy and vicious Jewish usurer has long been a subject of controversy in the eyes of the critics. Whether Shakespeare was blatantly anti-cosmetic or whether he wished only to portray Shylock as a tragic hero is seriously questioned. The modern view on this subject, which is also Ms. Marley's interpretation of the character, tends toward the former, based on the knowledge that the Jews in Shakespeare's time were generally thought of as misfit lenders. Throughout history, bankers who demanded interest of their clients were universally poorly thought of and Jews were generally characterized as being in this category. In this ethnic sense, The Merchant of Venice still retains its relevance in the modern world.

Portia and three caskets

Portia's role in the play centers around the three caskets that contain her fate, the all-encompassing view of man's self-love, and man's search for perfect happiness and contentment. The caskets symbolize the importance of finding a meaning in life that is deeper than the glitter of materialism. Portia, a woman not only of rare beauty but also of strong intellect and wit, establishes a focal point for this theme.

Rob Jaffe, a junior who has acted in many other Kenyon productions, is playing Shylock and Meg Merkens is portraying Portia. Other leading roles include: Harlow Keith as Bassanio, Portia's suitor; Scott McGinnis as Gratiano, the talkative but devoted lover of Nerissa, Portia's maid, played by Karla Hay; and John Sinzer, as Lorenzo, the husband of Shylock's runaway daughter.

Meg Merkens, as Portia (right), bickers with her maid, Nerissa, played by Karla Hay.

Jessica, portrayed by Ellen Winters. Round out this production of Shakespeare's comedy are a number of hilarious but touching characters that aid in making this a highly enjoyable evening of theatre.

Behind the scenes

As is customary for all of Kenyon's major productions, the crew working behind the scenes for The Merchant of Venice is approximately two to three times as large as the cast itself. They involve students working style, sound, properties, scenery, costumes, wigs, makeup and publicity. One of the hardest tasks the crew faced for this production was to build the three caskets, which are modeled after authentic twelfth and thirteenth century Byzantine replicas. Another was the lighting effects to portray the scene changes from Venice to Belmont, Portia's country home. In charge of the lighting design for the play is Robert Galbraith, who is doing his senior project in design. (For the Drama Department each senior completes such a project as partial fulfillment of his Drama Comp's).

New set design

The cast and crews began work on the production of The Merchant of Venice many months ago, starting with the director and designer's plans for and conception of the play in the spring of last year, and continuing with the early rehearsals for the main characters in September—followed very shortly afterwards by the rest of the actors and the crew. Mr. Daniel Parr, the designer and technical director, along with the other drama professors, have decided this year to try a new approach to the problem of set design. As a result of their desire to not only save money, but also to experiment with the possibilities of a more modern theatre, they are using the same basic set for the three productions this year: The Hostage, The Merchant of Venice, and The Shylock.

The ticket office in the lobby of the Hill Theatre is open from 2:00 until 4:00 on weekdays and tickets can be secured with an ID card or purchased for $2.00 for other interested patrons.
The view from here

A question of clarification

The Senate statute that was "clarified" last week seemed fairly clear to begin with. It was not only in intent, but clear also in letter. Under Article III, section 4, the Journalism Board's budgetary subcommittee must "prepare a joint budget for all publications (not including WKCO)...". After approval by the Journalism Board, these two budgets—allowing for funds for all publications—should be presented "to the Finance Committee of Student Council through the Coordinating Business Manager." Then, upon allocation, "the Board shall coordinate the budgetary requests with the funds allocated..." This was to be something for the Board; it necessitated a complete re-organization of the Board last year. The Board was even changed from Publications Board to Journalism Board, symbolic of its responsibilities. The Senate's action last week negated completely this program reorganization. The only difference now between this year's J. Board and last year's is Board is that editors no longer have a vote, we have been stripped of all policy-making power. The power is, of course, right back in the hands of Student Council, especially its Finance Committee. Essentially it boils down to a question of judgemental competence. We qualified to judge the financial worth of campus publications in particular, and all campus organizations in general? The Senate has ruled that the Finance Committee is a competent judge of publications than the Journalism Board. Apparently, the Senate feels that this competence extends not only to the right of allocation of funds—which we have questioned—but also to the right of distribution of funds to individual publications. Editors are once again subject to every whim of the Finance Committee—a Finance Committee that felt it within their power and responsibility to recommend the suspension of a publication, Perspective, by withdrawing the funds that had already been allocated to it in the semester. Do members of that committee have some sort of special competence and insight that enables them to make such decisions? One member of the Finance Committee recently shouted, "that's what this campus needs.

The Finance Committee speaks of priorities. Is this an example of their notions of priorities? Are Finance Committee's priorities really in the best interest of all the students? So, then the publication in question, these alleged "pieces of driftwood," must be done away with.

We think it outrageous that Finance Committee recommended a zero purchases. Student Council's eventual decision to give Perspective funds, conceivably, an act of simple expediency; in any case, however, it was certainly a triumph of principle over personality. But the point is that this issue—and all the associated deal maneuverings, name-calling, ad nauseam—should never have come up, had the Finance Committee allowed the Journalism Board to follow the Senate statute.

Must the publications, clubs, organizations—and the Student Council itself, for that matter—put up with these incredible hassles year after year after year? It seems even a serious evaluation of campus funding must be taken as soon as possible.

Collegian's new look

We hope you've noticed something different, visually at least, about this semester's Collegian. Subtle and yet extensive alterations of page design have been made. In fact, size of the paper is really the only variable that has remained unchanged. Our new body copy was chosen for its relatively light typographic color—hopefully minimizing the unpleasant contrast effect caused by the white paper that we were forced for financial reasons to use leading (the white space between each line) and the margins have been reduced, resulting only in a more pleasing appearance, but also in more words per page. This makes it easier to fit whole articles on a page; fewer articles will be broken upon and continued later. The layout of each line of type, the measure, was arrived at by means of a mathematical formula which calculates optimum readability for a given typeface. We are also experimenting with various logos, including the front page nameplate for the Collegian, any comments or criticisms are greatly appreciated.

But no matter how nice-looking the Collegian becomes, the content is still what most breaks a student and we do believe that the Collegian is eight pages of nothing. If you show who shares this view, help us make it something. We need ideas for stories and people to follow on these ideas. Reviews, reporters and feature writers are all needed. This paper cannot be the personal play-thing of the editors, or the product of a small "elites" or a group of active participation of more students can prevent this. We need all the help we can get.

Collegian
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Council approves budget
by Mark Block

The Student Council enacted its own mini version of Profiles In Courage last Sunday night's budget meeting. President Horner McGannon broke a tie vote, allowing Perspective magazine to receive $125; the money needed to put out a first issue.

Finance Committee explained that its task this year was particularly difficult. A decrease in enrollment this semester has resulted in fewer funds for the committee to work with, while at the same time "called upon to expand its programs of student funding." The Finance Committee funds came from student tuition; $25 per student, which can be approached as art. Ms. Alva Posnock, Finance Committee Chairman, explained that the administration predicted a drop of 50 students, but figures from the Accounting Office indicated that the actual drop was closer to 74. The total student enrollment was then calculated to be $1350, leaving $3,660 available to the Student Council.

Requests totaled $43,228.60. The Collegian checked these enrollment figures out with Vice President McKeen, who reported that Accounting's early figures were inaccurate. Apparently, at the beginning of each semester, three sets of figures are released: one set from Housing, another from the Registrar, and a third set from the Student Account. If student's most current figures indicate that the enrollment drop is approximately 50. This would leave the Student Council with an additional $555.

Perspective

The most important item on the Council's agenda was the Perspective issue. The Finance Committee budget recommendation called for the magazine to be zero balanced; that is, funds left over from the first semester, $490, would be taken back, leaving no funds in the account. Last semester the Council had frozen Perspective funds so that a progress report and explanation could be sought from the editors, Gordon Osterer and Russ Posnock. The funds were later unfrozen, but a rider was attached: The rider called for the editors to publish a first issue before any additional funds could be allocated. Butner and Posnock felt the magazine's original grant of $490 was insufficient to publish a magazine of reasonable quality. Last year's issue cost approximately $600 a piece. The next move came from the Finance Committee, which recommended, without explanation, that Perspective be zero balanced.

At the Student Council meeting, Adam Gilbert spoke as "friend of Perspective," defending the magazine as "an institution." Mr. Gilbert told the Council that Butner and Posnock were "to be praised for striving to maintain high standards even while those standards were being hammered at." They want the best," Mr. Gilbert went on to say, "that and contributors had put in a great deal of work, was a 'question of morality.'

After prolonged discussion the Council passed the motion, by a 17-4 2/3 vote, to leave the $490 in Perspective's account, and to remove the rider. A motion was then put forward to give the magazine an additional $125 so that a first issue could be published: after the issue appeared, a serious evaluation of the magazine's value would be undertaken. Towards the end of the sometimes heated discussion that followed, Finance Committee member Rob Stefan argued "Give them the money, give them a challenge, and then we can really determine whether the magazine is just a piece of driftwood."

President McGannon called the question, then counted the votes—a tie, 12-10-2 (as the motion must pass by a majority, abstentions, in effect, count against). In such a case, the President must break the tie. Posing to choose his words carefully, McGannon declared a profound "Oh s.,!" then cast his "yes" vote, giving Perspective its money.

Music Club

The Music Club's budget was another that merited close scrutiny. The club, granted $1,563 first semester, had requested $2,190 for the second semester. Finance Committee recommended and allocation of only $910 "to continue its program of serious music on campus," explaining that "this Committee deplores the Club's unwillingness to cooperate with the Black Student Union in presenting a jazz concert and workshop." According to former Treasurer of the Club Russ Fields, the Finance Committee suggested that the Music Club, which had contracted the Cincinnati Jazz Sextet, co-ordinate the jazz concert with the B.S.U. Mr. Fields pointed out, however, that the word "jazz" in the group's name was misleading; the septet played mainstream music, not jazz, and would do with mainstream jazz. The Music Club felt that the sort of deal envisioned by the Finance Committee could not be worked out with the B.S.U. The Club now feels that the punitive action recommended by Finance

LETTERS

Readers object to reviews

Cont. from p. 2

Writing about these cosmic statements, but Mr. Stern does not stop there. Her contention is that the affluent students of Kenyon satiate their pretensions toward artisticism through "this 'easy' art, photography. She gives lip service to the technical aspect of darkroom work, yet simplifies that the photographers are not. The nature of drama is such that it requires an audience. Drama 100 productions should be viewed as analogous to test screenings of a television program. It is a situation in which the writers and what doesn't work. It is a situation which invites responses, but not reviews.

ALVA GREENBERG

Editor's reply: We would agree that at a very basic level the purpose of a review is to communicate certain information that might enable the reader to more rationally decide whether to go to the show—whether to buy the artistic product. But at a higher level the review should not merely inform, it should strive to bring about greater understanding of that artistic product. If a review that appears in the Collegian fails to perceive the essence of the event, then we are sorry; but even this failure is worthwhile, for the process of discovering where a review is inadequate also leads to a firmer, more complete understanding of the work being analyzed.

We should not lose sight of the fact that Drama 100 productions are artistic products presented to the community. Criticism is therefore not only warranted but invited. If they are not finished experiments then they should not be shown public; let the audience be comprised of Dramas majors and teachers.

It seems to us that involvement in Drama should be continuous to deal with criticism. Certainly critics may be nuisances, but

Cont. on p. 4

Cont. on p. 4
LETTERS

Cont. from p. 3

you'll never make them go away by objecting to the whole concept of criticism. If you don't like a review, then write a letter explaining how the review missed the point; we'll print it.

Student Council funding

Student Council's action overruling the Finance Committee's recommendation to zero-balance Perspective is a judicious decision worthy of commendation. In allocating a budget of $15 dollars for the first issue, Student Council put politics and personality aside, and reaffirmed the need for such a publication in a liberal arts college. Council voted to uphold standards of excellence in its publications, thus confirming an intellectual tradition which has been the bedrock of the Kenyon education.

One can express disappointment, though, at the decision not to fund a contracted Music Club production. The issues surrounding the contract have been fuzzy, filled with both rumor and speculation. Given the nature of the circumstances, the excellence of the virtuoso performers in question, and the minute costs involved, Council could have bent and twisted their hard and fast rules without establishing a detrimental precedent. If a principle had been established, it would have been in support of classical concerts of the highest quality at Kenyon.

WKCO butchers classics?

Doubtless the indiscretions that have accompanied WKCO's offerings of classical music—a laudable and very necessary effort—are inadvertent. More serious than jarring interruptions that confront the intent listener, the incredible truncations that stymie him, is the profound lack of appreciation, indeed the disrespect (analogous to exasperatingly omitting the last stanza in a formal presentation of "Little Gidding"), of the masters revealed in the disrupted presentations (not intermissions) of their works. No offense to the WKCO staff, whose dedication is admirable, but perhaps it is better to let Beethoven rest than have the Fifth Symphony follow the first movement of the Sixth, end it at the mid-point of the third movement, innocently moving to the first two movements of the Seventh. Such fragmentation is unwarranted. Three minute advertisements during Haydn's Military Symphony make a horrifying experience, but to abruptly end the Ninth in the middle of the last movement is desecration. Reason forbids the over-reaction of limiting (more careful scheduling is called for) classical music broadcast because large works cannot be accommodated in the already-budgeted shorter selection whole is pleasure enough.

H.P. GUTTMANN

Is there life after Kenyon?

by Linda Angst

Often asked sardonically of a liberal arts education, the question "Is there life after Kenyon?" takes on a serious cast as students—especially seniors—prepare to leave the security of Gambier life in search of their separate destinies.

The answer to this question, according to Dean Susan Givens, is a most emphatic "Yes!" Any in advance, and 2) the contract was illegal because it was not countersigned by either the Dean or David Barrie. According to David Barrie, the Club denied even discussing the matter with Mimi Henley, the Club's former President, who signed the original contract.

Lynn's reply

Mr. Lynn explained that, unlike rock groups, the serious performers dealt with by the Music Club need desperately advance publicity. When questioned, Mr. Lynn admitted that if the Music Club was eventually allocated enough funds to pay for the Bruegan concert, then the Club would honor the contract and, being unable to financially support any other concerts, simply cease to exist. Because the Council did not want to face the "death of the Music Club," and because the $1,200 contract was allegedly illegal to begin with, no additional funds were allocated.

Contacted Tuesday by Russ Fields, Ms. Henley maintained that she did indeed speak to the Dean last summer—that she signed the contract with the specific approval of the Dean. Ms. Henley further pointed out that the Dean and Mr. Barrie had never countersigned any of the Music Club's contracts, yet the contracts were honored by Student Council Finances. The Collegian has examined all the Club's last semester contracts, and found Ms. Henley to be correct in that account. Apparently then, the contract in question, and Council's action has left Ms. Henley holding the bag—or, in this case, a contract for $1,200. Ms. Henley will be returning to school this Friday in an attempt to clear up this conflict.

Music Club budget in question

Cont. from p. 3

Committee was uninvited.

David Lynn, new President of the Club, explained that additional funds are badly needed, as a contract for a $1,200 concert had already been signed. The concert was to feature Franz Bruegan, a world renowned recorder virtuoso, and harpsichordist Alan Curtis. Several members of Student Council took exception to the Mr. Lynn's line of argument. The Council stressed that 1) the Club acted irresponsibly in signing a "free" contract, and 2) the contract was illegal because it was not countersigned by either the Dean or David Barrie. According to David Barrie, the Club denied ever discussing the matter with Mimi Henley, the Club's former President, who signed the original contract.

THE KENYON COLLEGIAN

January 31, 1973
McGovern: campaign that flopped

Goodbye Mr. Christian: A Personal Account of My Rise and Fall (Midday 1973)

Book review by Matthew Winkler

It has been an ongoing American tradition to watch the rise of the man who sprouted from the bowels of a small pod. Unfortunately, they can only be found when they are visualized in a book or visualized on the screen. Hollywood has made a habit out of using us as the backdrop for their stories. We老百姓 have been a part of the story, not necessarily as a political asset. But Hollywood has done its part in making sure we are remembered.

George McGovern had enough faith in his cause to build a monument in his honor. Although he is not remembered for the 1850 compromise at a high price himself, he gave the country a greater value on an elected mandate. He dedicated his Free Press and lost the chance to attain the presidency.

McGovern's chosen choice when there was literally no one else who could appeal to the South. Gordon Weil had researched the Missouri's 68th District. The result of the information coming from the St. Louis Post Dispatch — and found nothing in which a wrongfully deprived of office. Moreover, Senators Jackson, Wis. and Massachusetts and Majority Leader of the Massachusetts Senate, were campaigning in a high way. But McGovern was still shouting away from the sidelines with no outright explanation for this beyond saying at one point: "I really don't know Tom very well." McGovern perceived this to mean that McGovern knew Eagleton's activities.

McGovern cast the die in favor of Eagleton only when the year's John, John F. Kennedy, John F. Kennedy, the contrast was to the McGovern's political campaign. McGovern's decision was not based on the McGovern's reasoning but rather on the McGovern's campaign. McGovern's campaign was a dignified and compelling campaign, but it was a human story. McGovern's campaign was not a political asset. It was a human story.

The climax of the campaign took place in the early months of the last day of the campaign. After reading drafts of acceptance speeches from several different sources, the candidate wrote his own and told America 'come home.' From the dreary days before New Hampshire when all of the polls gave McGovern less than one percent of the projected vote, he led the worst odds. His success story was legitimate, almost for granted. No one was more jubilant than Dougherty. After nine months of being plagued by financial problems, McGovern had not been able to win a single contest. Dougherty sat in bed like a 'zombie' and 'celebrated.' He felt that the "gods, who were not in their wildest imaginations be so kind as to deny him a November miracle equal to July.”

But the vacation in the Black Hills of South Dakota turned into a political nightmare. As the summer passed through August, September, and October, and as though these months were the worst months of the year. Eagleton's failure to disclose his personal history to McGovern coupled with McGovern's handling of the incident is one of Dougherty's explanations for the sudden downfall. McGovern became enraged when columnist criticized him for his ambivalence in the matter. According to Dougherty, this caused him to issue his "thousand percent" statement to the press. This was apparently the first time in a doomed campaign. Dougherty writes, "Oh no," I said, "Oh dear," It was a moment I'll keep in my mind many times over in the course of the campaign. Should I have fought him? I could never really decide. He was the candidate after all. He was the one who had the right to fight. He was the one who built all of this out of nothing and presumably what he builds has a right to destroy. I had to entertain the thought that my friend McGovern-Levin is in a fit of Russian rage at the peasants of Entzianism, pinned everything away, that my friend the one-man band had struck up a tune bearing all the marks of a requiem.

"Liberal mush"

Dougherty believes that his man, even though angry, meant every word of his thousand percent statement. "The McGovern intelligence, while of a high order, is not without great patches of liberal mush of the sort which appeal to the rank and file. The author contends that perhaps McGovern was the man about Eagleton when he heard "bad news" from one of his doctors. This is clearly an inference and one that is promoted through Dougherty's admitted bias. But if this guess is correct, it would certainly complement the Dukakis' good Christian image. McGovern, not wishing to destroy Eagleton's career, refused to disclose inside information so

Cont. on p. 9

John Haines will present a poetry reading Sunday, Feb. third, at 8:00 p.m. in Peirce Hall Lounge. Mr. Haines is currently poet-in-residence at The University of Alaska, his most recent book is Selected Poems.
Photography: where to begin

by Michael O'Brien

"It is easier for an old photograph to be interesting than it is for a new one. To show clearly the life of our own time and place demands interpretation, for our eyes grow accustomed to the everyday miracles."

— John Szarkowski, The Photographs of Jacques Henri Lartigue

McKeans, Givens Discuss Housing

by Matthew Winkler

The Senate is at this moment about to release a proposal that will concern many of the students. In the words of Dean Givens, "redefine social patterns" at Kenyon and "come to grips with the social community in a more meaningful way."

An important question looms in the midst of the Senate's deliberation: Why is it that the Senate is considering such an important issue at Kenyon? Both Vice-President McKean and Dean Givens offered their views concerning this proposal.

McKeans, the present housing lottery system is inadequate as far as meeting the social needs of women and independents. Right now, those who do not belong to a fraternity are scattered across the campus with no interest group of their own to return to after classes. This would seem to give them an unfair disadvantage in the social scene. However, McKean commented that "the fraternities are not being seriously challenged and they are an integral part of the college." Dean Givens on the other hand, feels that "the fraternities have not chosen to dominate the social life" at Kenyon in recent years.

Whether or not the fraternities will suffer their favorite status as far as housing is concerned is not yet known. Dean Givens added that all segments in the student body will receive due consideration.

Hopefully, the proposal will allow all students to live in a social setting that will either give incentive to their individual interests or place them in an environment where they feel comfortable. McKean believes the proposal will "not only define what a residential college should be," but it will offer great possibilities for diversity at Kenyon.

It seems certain that the Senate is striving to avoid a condition where students might feel out of place. Thus, this proposal they will be giving priority to both curricular and extra-curricular concerns. "The new housing proposal," Dean Givens concluded, "will have a great deal on the social life of the community, including the faculty and the administration."

Photography deals with the "found objects" of a certain reality, the reality of the phenomenological world. But that world is altered by the act of photographing itself. For one thing there is the ambiguity of passing time, the ambiguity of scale, the ambiguity of colors translated into tones (there are no colors from which to black available in a black and white print). There is also the ambiguity of specificity. Photographs are involved with the things of this world, nameable, unchallenged, the mola. But there is something other, the unqualified, the unchallengeable, the phenomenon. The fascination of photography is that it achieves the numen, the universal, only through the mola, the concrete. The specific image stands for itself, is at once itself and its own symbol. A famous photograph of Edward Weston's is said to be both a green pepper, inviolate, and an emblem of "green peppermint." At the root of the motivation to photograph is the search for the concrete universal, the image which in all its naked simplicity and delineated specificity, stands for its own essence, all it is in the world. And there is another ambiguity: the photographer. Am I merely in the specific and
epiphany, in Yeats' terms, being both from the photographer and containing the ghost of his image. A photograph resembles the person who is the subject of the photograph, his or her master or mistress. Photographs have no memory; they live entirely in the present. The static or still size of the image suggests, the way all things do "oppose, movement, change, growth, decay."

But where does the photographer begin? Near home if he is smart or at least modest. He does not begin by reaching for the idea of photography. He begins with "One Time, One Place" —the title of a book of photos. Eudora Welty (available in the Carnegie Library) wrote, "A better photograph would have gotten better pictures, but I wouldn't have gotten these pictures." It is these pictures that the wise and modest photographer is after.

And he can go after such pictures now that photography is free of the closest and no longer apologetic for itself and trying to get classified as SF by being classy and arty.

Again, where does the photographer begin? Robert Lowell once told a interviewer, "I think a writer should think of the people he knows and of himself rather than and compassionately, and then write a novel as honestly as he can and use all the techniques he can bring to bear." Technique, the more photography is always accused of being preoccupied with. And its involvement with this little machine does not take the picture. It is taken by the photographer.

Someone seeing a photograph with a very cheap camera said, "Any one can take a picture out of focus." But it is equally true that anyone can take a picture in focus.

Phony bills on campus

by Gary Nolan

At long last, Kenyon has experienced a new criminal offense, one guaranteed to expand and lividly this already intensely captivating era in the College's history. This novel felony, unlike other past and current activities on campus, has caused that the illegal printing and distributing of paper money, a recreation better known as counterfeiting. Although counterfeiting has been known for centuries by any businessperson, the recent and only known action on the part of the counterfeiter involved only one ten-dollar bill.

Ms. Mead the victim

The passing of the fake bill took place on Monday night, January 21st, in the Gund Commons study lounge. The alleged criminal, who is, as yet, still at large, approached Lindsay Mead, a freshman, and asked for change for the ten-dollar bill. Ms. Mead, however, had only a five with her at the time, but her friend, Kathi Feinstein, conveniently offered her the five so the exchange could take place. The suspect, with a broad grin on his face and the two bills in hand, left the Commons without delay.

Immediately after the man had left, Ms. Mead, according to her report, joked about the possibility of the bill being counterfeit. Ms. Feinstein, taking the joke seriously, ran to the bank. Her conclusion was that the bill did not, by any means, look real. Later that night, the two women showed the ten to some friends, who also asserted that the bill looked phony.

Ms. Mead, having no idea of the currency suggested, the way all things do "oppose, movement, change, growth, decay."

The women, deciding to take some action called security. When the security guard arrived at about midnight, he too attested all the previous suspicions as recommended that the ten be taken in the bank. The next day, the personnel checked the piece of paper as reported that it was indeed counterfeit. It matter then proceeded across the street to the dean of the office. After the man had already left, the dean decided that the police would not be notified, he being in the case. Mr. Cass, teaming up with local police forces, had the two women looking at photographs of suspects that night, and had arranged for FBI agents to visit the campus sometime this week.

Lurking in the shadow

Rumors as to the exact identity of the criminals are extremely varied. One particularly, perhaps it was the result of one of the less popular GEC courses this past fall at any rate, a description of the man was given by Lindsay Mead. She stated that the man was of medium height, between 5-10 and 6 foot and had black hair. The description of his general nature, makes roughly one-third of the student body potential suspects in crime, along with about an equal percent of the faculty. It is further suspected that the criminal is walking merrily down Middle Path during the day, and is hiddenly lurking in the shadow of a printing press at night, waiting for his next chance to strike.
Haywood lecture Well received

by Steve Lebow

The first in a series of lectures sponsored by the Freshmen Council began Sunday, January 21, at 8:00 p.m. in the Foyer of the Student Union, as part of the lecture series and says it will actively encourage. Once houses are assembled, they will be able to negotiate for the members will have House responsibilities, that faculty members be encouraged to join the Board of Trustees before it

THE KENYON COLLEGIAN

January 31, 1974

Page 7

Films

THE COLLECTOR (1970)—directed by William Wyler. Starring Samantha Eggar, Terrence Stamp. Color. 119 minutes. GP.

"Three-time Academy Award winning director William Wyler's (Ben-Hur. Mrs. Minniver. Best Years of Our Lives) also won nominations for such pictures as Roman Holiday, Friendly Persuasion, and Funny Girl. To this track record can be added The Collector, which earned for its stars unanimous international acclaim. Stamp won 'Best Actor,' Eggar 'Best Actress' at the Cannes Film Festival for their bold, provocative performances in this shocking drama of abuction, based on John Fowles' first novel. About a man who collects women like butterflies.

Erich von Stroheim in Grand Illusion.

GRAND ILLUSION (1937)—directed by Jean Renoir, starring Erich von Stroheim, Jean Gabin, Pierre Fresnay. French, with subtitles. Black and white. 111 minutes. G.

In 1977, one year before Hitler began to fan his new armies across Europe and start the ominous overture to the Second World War, there was released in France a film which one can confidently say is the most telling examination of the mystery of why men submit to war ever put on the screen. Grand Illusion was endowed with a soul indispensible to what it pretended to be and was a heroic film. The "grand illusion" of the title is an illusion only by courtesy; the motif so described is historically real, and the chivalry for which this film is a requiem has really vanished, it occasioned here, by a large margin, the tenderest and most lowering elegy of its kind in film history.


Despite the title's apparent levity, Millhouse is one of the most repulsive spectacles that this viewer has witnessed in years. The film's protagonist combines the blindness of Oedipus with the servility of Uriah Heep in a perhaps too-convincing performance. Made up of documentary footage of Nixon at his worst over the many years in his long career, Millhouse starts by making you laugh at him like the well-known "checkers" speech, moves to a remarkable analysis of some of the less-known slander campaign and tax-dodges, and should ultimately arouse your indignation and horror.
Focus on photography

Cont. from p. 6

That is not what photography is about. Focus is not an absolute. So then, technique, as in the Lowell quote, must play a different role. In successful photographs technique does not intrude, it is NOT the subject of a photograph. It's just the means.

But photographs are concerned with "clarity" as a student of mine told me. But not necessarily sharp-focus clarity. Photos are concerned with the clarity resulting from seeing the thing itself and presenting it as image and essence one will not suffice without the other.

Where is the art then, how can we be sure? The art is in selecting, choosing, in being ready (not an easy thing by any means). After six months of unsuccessful shooting with various green peppers, Weston was scooping his subjects up, destined for a salad rather than for art, when one especially ripe fell into a tin funnel. The exposure (a relatively short one for those days) was made with facility and the perfect negative was made. The gesture making the photograph was spontaneous but it was not accidental. Six months and countless peppers, not to mention negatives. made the right photograph possible.

Clear and close to home

And the show now on view in the Colburn Gallery is full of the right photos. "Right" because they are clear and close to home. Many result from assignments, all are concerned with where we are, the way we are, with the definition which comes from being close to things. There are cheap-camera photos and expensive-camera photos. And a lot of genres represented. Looking at portraits and situations, documentary or constructed, things in nature, abstract images, soft-focus, lyric, sharp-focus, surreal; each photograph gives enough information that we may deal with the world it suggests or creates.

Raw material from the "real" world, where time passes and there is movement, images developed in the mysterious lab where time is conceptual and the only movement is the image appearing on a white surface, photographs are taken, prints are made. In this way photography gets it all together.

In search of An audience

by Andy Gross and Mooncalf

With the current petroleum shortage forcing record companies to trim production due to a lack of vinyl, it's all the more unusual that Alien, by Jim McCarthy, ever made it out of the studio. In some respects it's a wonder that it ever made it into the studio. A combination of obtuse lyrics sung in an imitable monotone, poor engineering, and thoroughly monotonous melodies renders this album of interest to few students only.

The reason for interest on the part of Kenyon students is not so much the album itself, but rather the jacket, on which are the names of two Kenyon alumni: Claster and Leslie Fradin. Claster, by playing is the one outstanding feature in a curiously uninspired folk rock release that jazzes up the meagre role assigned him by his band. He introduces "Sickness or Cure?" and "Word of His Name." These two cuts almost listenable, Claster cannot go it alone and a sufficiently talented support this album unsalvageable.

Those of you with budget priced stereo equipment may not be able to discern the bass playing of Leslie Fradin. Luckily it is at once methodically dull and monotone. But even though Fradin's bass playing is inexcusable, Jim McCarthy's lyrics are To wit, the first verse of "In Search of An Audience":

I went out in search of an audience to witness murder,
I came in on a pool room in a town
Which nobody heard of.
Then you shot me,
Full of lead
You put a bullet
Through my head.
You made me feel like I was dead,
But I knew that it was you instead.

Oscar Hammerstein, Roll over in grave Jim McCarthy is still searching for an audience.

The Slippy One moves his act to Rossie Hall this weekend. See story page 7.

MED SCHOOL ADMISSION PROBLEMS?

Euromed may offer RX via overseas training

For the session starting Fall, 1974, Euromed will assist qualified American students in gaining admission to recognized overseas medical schools.

And that's just the beginning.

Since the language barrier constitutes the preponderate difficulty in succeeding at a foreign school, the Euromed program also includes an intensive 12 week medical and conversational language course, mandatory for all students. Five hours daily, 5 days a week (12 hours per week) the course is given in the country where the student will enter medical school.

In addition, Euromed provides students with a 10 week intensive cultural orientation program, with American students new studying medicine in that particular country serving as counselors.

Senior or graduate students currently enrolled in an American university are eligible to participate in the Euromed program.

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A mortally wounding enterprise

from p. 5

...the consequences of Eagleton's... 

...the public's impression of

McGovern, however, had become that of an

uninhibited and probably liar.

The...of the 1972 presidential campaign... 

McGovern, in those hot summer months,

is an excuse for a diplomat. He

remained composed. Dougherty felt sorry

for him by this time. The predictions were

bad and key staff members could no longer

take the heat. One aide called up Dougherty

and hung up on him before explaining the

reason for his resignation. 'I'm fed up. It's a

second rate, amateur operation and that

meme was the last straw, 'Which meme?' I

asked.

McGovern went into the campaign empty

handed with an unyielding vision of victory.

Dougherty takes us to the end in Sioux Falls

Holiday Inn. In his pajama bottoms and an

undershirt, George McGovern scribbles

away on his concession statement. He puts in a

line from Yeats: 'Think where man's glory

most begins and ends. And say my glory

was that I had such friends.' In the end,

McGovern's image worked more against him

than for him. Art Buchwald once remarked to

Dougherty that his man would never win

because 'He makes people feel ashamed of

themselves.'

Before becoming McGovern's press

secretary, Dougherty headed the New York

Bureau for the Los Angeles Times. It is not

surprising, that he pays a great deal of

attention to the country's journalists and the

art itself. He realistically accepts the

premise that McGovern has only himself to

blame for his poor showing against Nixon.

The author's aim in this book is not to explain

how or why McGovern lost but to give an

account of the issues and personalities which

presented themselves during the candidates

ultimate debate. Dougherty's book is an

unadulterated, winning tribute to a campaign

that flopped. It is the story itself, and not the

outcome, that makes Goodbye Mr. Christian

a book worth reading.

Gloia on "The Washo"

by L. Gioia

It's Friday I was browsing through the

shelves and ran across a stack of

ephemera, begging to be taken free,

pamphlets and a novel called Rabbit Boss.

It was the first chapter of that novel along

with a brief statement and an endorsement

from Kenyon's Kenyon's editor, the San

San Francisco Examiner, The

 Dispatch, The Sacramento Bee

and the El Paso

...There are several warnings

given about how the author has

the dialogue of each major American

combined the epic scope of

Fitzgerald with the

...The Washo watched through the trees. The Washo

watched through the trees as they ate

themselves. His chin lifted, head cocked

to the side as he watched through the

leaves, the branches, the bark."

And that, friends, is warning enough for me.

type on the back cover. "Why was Moses

called the Bobby Dylan of the old testament?" it asks; making a mockery of

the book's extraordinary tone and content.

Nowhere in the novel is Bob Dylan

mentioned.

Oh, yes, the free first chapter of Rabbit Boss: it starts: "The Washo watched.

The Washo watched through the trees. The Washo

watched through the leaves as they ate

themselves."

...And in that, friends, is warning enough for me.

Mark Lowery congratulates Kim Stapleton on her activation into Psi Upsilon. Ms. Stapleton is the first woman in Kenyon's history to be activated into a fraternity.
Transmitting Coleridge's Own excitement
by Angus Paul

Monday, 8 p.m., a full-house in the Biology Auditorium listened for an exceptionally satisfying hour-and-a-half to Professor M. H. Abrams, Cornell, who delivered a lecture originally prepared for the occasion of a Coleridge Commemorative held at Cambridge University: "Coleridge and the Romantic Vision of the nineteenth century," Mr. Abrams did not come as a performer. He read with minimal extemporizing, anchored behind the podium, alternately fingering and letting fall the name in which he had bound his presentation. There were a few humorous anecdotes to correct the traditional picture of Coleridge as a rather pious and serious personality, but no pauses integral to his delivery in which to soak up and encourage anticipated laughter. And remarking about Coleridge's unhappiness in marriage, Mr. Abrams did not join or acknowledge the audience's laughing response.

His purpose was to instruct, to share with us a study to which, unpublicized, we would have otherwise had no access. His remarks were consistently meaty, clear, and successful in transmitting Coleridge's own excitement at the development of his natural philosophy. He admirably demonstrated that ability as teacher which, Mr. Klein noted, was the quality responsible for the wide recognition of Mr. Abram's The Mirror and the Lamp as one of the five most influential literary works of the last three decades.

To briefly summarize, Mr. Abrams located Coleridge's Biographia Literaria in the tradition of autobiography back to Augustine, and in the spiritual revolution of the nineteenth century, when the emphasis was on the human mind as an evolving process. Coleridge's own evolution culminated in a philosophy replacing Newton's mechanistic universe with a dynamic one of endless oppositions and syntheses, which view of the interdependence of all phenomena Coleridge hoped would reunite individual man both with other men and with nature.

After his talk, Mr. Abrams answered questions, with his reserved, modest, confident style, first in the Auditorium and subsequently during a reception in Peirce Lounge. At the end of a long day which saw him actively participate in at least two classes and lunch with faculty and students, he remained gracious and generous of his time, and all who encountered Professor Abrams are grateful to him.

Wanted: Homecoming Queen
Absolutely no experience allowed.

Recently Sharon Boldman of Urbana, Ohio, was elected Homecoming Queen by classmates. However, she was not allowed to accept the honor, because she is a mother, and the queen must be a virgin to reign. The source did not say whether a queen replacement was found.

Is it just a fad?

The University of Maryland recently claimed the record for "streakers." The fad, which is said to replace "goldfish swallowing, phonebooth stuffing, dope smoking, apathy," is streaking, a descriptive euphemism for running about campus... The phenomenon was observed, 125 streakers recently held a track meet around UM's dining hall (other sources tell us that this is a frequent occurrence), but so far this year campus security has been able to catch only one.

A Polish Solution to the Energy Crisis......

Oscar Koweski, president of the Polish Race Drivers of America, has offered a wise tip to deal with lower temperatures: "Rub Ben-Gay all over your body. It not only banishes the cold, but makes you feel better, too, and if you happen to be Polish that's important." He also claims to be greaseless and stainless, qualities that all the major deodorants are claiming these days, but we hasten to caution, Mr. Koweski, not to put it all over your body.

What's a Bagel???

Ashland College reports that the student body has recently been made aware of the "A.C. Jewish Student Organization recently held a Sunday Brunch Bagel Bash. Acceding to a spokesperson for the group, 'You don't have to be Jewish to like bagels.'" The article goes on to describe bagels in detail, including different methods of serving them. "Bagels be Kosher tomorrow?"

Rent a nard?

"Multi-State Unit—Mercenaries or helpers in controlling narcotics traffic?" recent radio programming was the title of a program of WYSU radio at Youngstown State. It seems that the campuses of all states are being subjected to the pressures of several narcotics cartels, restored by the local police. The "Unit" in the name above stands for "United Narcotics Information Technicians," an organization which rents undercover agents to local authorities for $120 per day. Recently, at Ohio Wesleyan, an interview with a campus drug was published, in which the interviewee told of such agents there also, and said that their numbers had increased.

G.E.C. winter term begins
by Scott Hauser

"Size does not greatness make—but it is a respectable feat to be the largest." Although the success, or greatness, of the G.E.C. winter term will ultimately be decided by the number of people who actually enroll in courses, the winter term is the largest, most diverse, most innovative session that has been offered since G.E.C.'s revival two years ago.

During this term, a total of 35 courses will be offered ranging from the arts and crafts (spinning, backgammon tournaments, and ballroom dancing) to the quasi-academic (ethnic militancy, witchcraft, phenomenology, and astronomy). A new program of faculty discussion-lectures, including such topics as "The Death of God," "Erotic Desire and Civilization," and "The Nature of Human Nature," is being offered.

In addition, a children's program has been included, focusing on those who fall between the fourth and seventh grade, offering such courses as gymnastics and guitar.

Registration for the winter term will be held Friday, lunch and dinner in Peirce and G.E.C. Grand. Saturday, lunch in Peirce and G.E.C. and Sunday, dinner in Peirce and G.E.C. Registration fee will be $1.00 per course, discussion-lectures will be grouped by department—Religion. Political Science, etc., consisting of five lectures and will compromise one course.

The generally enthusiastic response to the G.E.C., and the wide variety of courses offered, should combine to make the director's last winter term a worthwhile and enjoyable experience for all those who became involved.
Women Cagers Gain First Win

Kenyon women's basketball team has come back quickly in their second game of the season. Enjoying a strong turning out, they fielded a solid competitive squad which Saturday recorded their first win winning the Wooster J-V, 51-34. Coach Liz Parker sparked the victory, scoring 15 points while leading the team in points. Senior Karen D'Arcey, scoring the pivot, added seven points, to dominate the scoring with Liz, as they are in the team's first game. In the win over Ohio Dominican, Karen and Liz had top four points, respectively.

The team, coached by Karen Burke, has shown steadily improving ball-handling and fine teamwork. While playing in the Kenyon vs. Wooster game, the team scored 51 points on 34 field goals. Liz was named the Most Valuable Player for the game.

Sports Commentary: Basketball

Sophomore guard Jim Wurtz recently received the Ohio Conference player of the week award for his performance against Ohio Northern and Wooster. He collected 18 and 14 points in the games, along with many key assists and a high scoring percentage. Wurtz has continued his role as Kenyon's best player into the second game of the season. His performance in the season opener set a high standard for the team, and he has continued to impress with his play.

Kenyon's defense has also been strong, holding Ohio Northern to just 51 points and Wooster to 54. The team's ability to stop their opponents has been crucial in their success so far.

Track Earns Double Win

by Jay Andress

With an eye on bettering last year's 5 and 2 record, the indoor track team started out the season with victories against Marietta and Capital, led by Coach White, and cheered on by the enthusiastic crowds.

The three titans vying for the A league crown, the Betas, A.D.'s and the Archons, clash in the upcoming two weeks.

Action in B league intramural basketball, A.D.'s vs. the DKE's. The three titans vying for the B league crown, the Betas, A.D.'s and the Archons, clash in the upcoming two weeks.

SPORTS
Basketball Falls To Denison
After Overtime Wooster Win

The Denison basketball team rolled into the Wertheimer Fieldhouse Tuesday night and stifled the Lords for the seventh consecutive year, running up a 66-57 decision. The visitors had the game under control from almost the very beginning, intimidating Kenyon under the boards and taking sufficient advantage of Kenyon mistakes to maintain a comfortable lead. With 5 minutes left the Lords started to generate a comeback but after cutting the lead to 3 points, the drive fell apart and the Big Red were able to add to their lead in the hectic last few minutes. Overall the Kenyon play was shoddy, certainly unimpressive compared to their last half at home a week earlier. No one player caught fire and even high scorer Dave Meyer (17 points) was not as sharp as usual and looked quite lonely in his inside battle with the Doo's trees. The Denison big men made Kenyon players repeatedly eat the ball and captured most of the crucial rebounds. The statistics which show Kenyon to lose the rebounding battle only 34-33 and actually shot better than Denison 442 to 410, did not reflect the tempo of the game.

Away at Wooster last Saturday the Lords played much better basketball, coming from 11 points behind at the half to win 61-60 in overtime. Dave Meyer hit on a fall away jumper with six seconds left to seal Kenyon's sixth victory of the season.

The Lords have to win all of their remaining 5 games to have a winning season. Kenyon next meets Heidelberg, certainly a game within reach if they play with the capability they have displayed in the past. The next home game is a week from Saturday against the high scoring Purple Raiders of Mt. Union.

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**HOIO CONFERENCE BASKETBALL STANDINGS**

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<th></th>
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<tr>
<td>KENYON</td>
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**SCORES**

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**Hockey Loses To Cincinnati**

by George Ewing

Last Friday night Kenyon's ice hockey team met the University of Cincinnati in Winterville for its season opener. Chester by over 60 fans, the team played strongly in the first period outshooting Cincinnati and running up an 8-3 lead. Many had anticipated an overwhelming Kenyon victory, returned to Gambler before a second period started. Unfortunately, they went Kenyon's hopes after Cincinnati ran the score up to 12-9 with 10 minutes remaining.

Kenyon's lack of practice and continuity were the major causes of the defeat. Cincinnati had a very well organized break with extensive passing. Kenyon's informal style of play left them disorganized. As if this were the case, the team's shortage of practice time, due to a lack of funds, is again an obstacle they will have to overcome.

Kenyon's leading scorers were Brian Meyer with 3 goals, Steve Cameron with 2, and Jono Rothschild, 'Bones' Fisher, and Ed Wadsworth with one apiece. The team's lack of practice is a problem that needs to be addressed. Kenyon usually has a strong offensive team, but this season they have struggled. The defense has been solid, with goalie Paul Abbey playing well and the forwards leading the way. The team is currently in good shape and is looking forward to their next game against Wittenberg.

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**FALLING FOR THE RELAY**

**SPORTS**

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**January 31, 19**