

## Editorials

# Student-Aides

By Al Zink

It has often been quoted that a man is best judged by his peers, but the validity of this statement can be questioned when it is applied to student-aides. Several of the departments at this College employ student-aides to teach laboratories.

It is an unwritten duty of a professor to grade his or her students as impartially as possible, and because of this duty the professor must maintain a well defined student - professor relationship. Any deviation from this relationship throws a shadow of doubt and suspicion on both the student and professor. Naturally this does not exclude a good "Working relationship" which often enhances interest in a particular subject or course. But because of the necessity of this sort of alienation, how is it possible for one student to objectively grade his peer? And how is it possible for the student - aide to objectively teach his best friend, roommate, or girlfriend? What about the student-aide who realizes his influence and does favors for favors in return? These many problems will occur in the future if they have not already occurred.

The honor system at Elon College works very well for those who are willing to respect it and should in most instances eliminate the need for a discussion of this sort, but let's be realistic, it doesn't always work. So why put either the student of the professor in such a position to be doubted? It seems most logical to eliminate this problem by continuing the student - aide's job, but removing responsibility of grading. Student - aides can very often better relate to students problems, and it would be a grave mistake to eliminate the student-aide completely; he serves an important function. But for the sake of the student, student-aide, and the professor, allow the professor to be the judge of all student grades.

## Today's Pop-Rock Splits

By Phil Larrabee

In recent years there has been a trend toward individualism. This trend is evident in contemporary pop music. Recently there have been many musicians, whom we have associated with popular rock groups, that have left their group to strike out on their own in the music world. John Sebastian and Paul McCartney are but two examples of this trend toward individualism in pop music.

Both Sebastian and McCartney split from their groups, namely the Lovin' Spoonful and the Beatles, when it seemed as the future of the group and that person's position in the group were secure. It seems to me that both of these artists wanted something from their music that the group couldn't provide, namely an outlet for their musical individuality. Of course, this was not the only reason they left their respective group. It is known that Paul McCartney, for example, was not getting along at all with John Lennon, and that John Sebastian had differences of opinion with certain members of the Lovin' Spoonful. But a quest for an individual musical expression could have been at the root of these disagreements.

Recently, both of the above mentioned artists received a chance to express this individuality by releasing albums under their own name. In the opinion of this writer,

both artists did express individuality extremely well and with a great deal of originality.

The first of these two albums to be released was recorded over a year and a half ago by John Sebastian but was not immediately released due to a contract hassle between MGM and Reprise. The album is currently out under both labels and is titled simply "John B. Sebastian."

In the album, Sebastian wrote all of the music and lyrics and sings and plays all of the leads. He is backed up mostly by Crosby, Stills, Nash, and Young. The songs are mostly about himself and deliver a mixed message. For example, in "My Darling Children," he refers to all children as his and benevolently states, "I wish I had presents for each of your smiles." In "The Room Nobody Lives In," he completely befriends and humanizes an empty room in such a way as to evoke great sympathy from the listener.

Not many days after the Sebastian album was released, Paul McCartney released his first album, entitled "McCartney." This is a completely individual work. Not only did Paul McCartney write all the music and lyrics, but he also sings all leads, plays all instruments, including lead guitar, rhythm guitar, bass, piano, organ, and drums. This was done, of course, by means of sound-on-sound recording. He also pro-

## Letter to the Editor

To the Editor:

As some students and faculty members will recall, I recently challenged the data being used by a distinguished scholar who was appearing on our campus. The information which I knew to be inaccurate concerned the relative audit efforts put forth by the U.S. General Accounting Office (GAO) toward the defense and poverty programs. By letter of April 28, 1970, the GAO has now provided the correct information on their audit programs. Following is a display of the differences:

Number of Auditors Assigned to	
Defense Programs .....	7
As reported by the scholar.....	
Office of Economic Opportunity Programs..	260
..As reported by the scholar	
Defense Programs..	1,575
...actual data from GOA	
Office of Economic Opportunity Programs...	40.....
...actual data from GAO.	

My purpose is not to detract from the basic message of a distinguished and stimulating scholar or to continue discussion of the scholar's thesis. I simply am hoping to encourage students to see this as an example of how data can become distorted, and to be skeptical of all data until verified.

Allen Sanders  
Assoc. Prof. of  
Bus. Admin.

### Letters

Letters to the Editor should be sent to box 3118. Letters are edited for spelling, grammar, libel, and length. Letters must be signed.

duced the album and designed the cover. The album was released by a recording company, Apple, which he partially owns.

Almost all of the lyrical cuts on the album are about his current family life and in particular about his wife, Linda. All of the cuts, including the instrumental, seem to reflect a contented author,

(Continued on page 4)

## Maroon & Gold

Published weekly by the students of Elon College

Photographer: Raymond Bailey

Cartoonist: Mike Muldoon

Co-editors: Larry Sage Al Zink

Advisor: Miss Marilyn Spencer

## A Review

# 'Hamlet' Viewed A Success

By Miss Becky Jon Hayward

The Elon Players' production of HAMLET, directed by Ed Pilkington, confirmed by theory that Shakespeare is frequently better on the stage than in the book. With sets and lighting designed by Dice Wyllie and costumes designed by Sara Draper, the production took a perhaps overly familiar work and made of it a fresh and sparkling dramatic experience.

Dale Kaufman in the starring role displayed astounding energy. His interpretation of Hamlet was perhaps unique, one which emphasized the method rather than the madness. Mr. Kaufman's portrayal subordinated the traditional psychological elements of melancholy and hesitation, emphasizing rather those qualities which highlight the ironic aspects of the drama. Particularly noticeable in this respect was his fresh interpretation of Hamlet's "great" speeches: the soliloquies and the "What a piece of work is man" speech demonstrated his originality.

Perhaps the only flaw in this impressive performance appeared in the rapid shift from melancholy to madness early in the play. The problem here, however, is possibly more properly attributable to the play itself than to Mr. Kaufman's performance. In general, his original interpretation was one which most significantly broadened one's perception of the character and the play.

As audience response implied, Jim Gillespie's performance of Polonius was a show stealer. His gesture, cadence, tonal variation, and timing were superb. His beautiful acting made Polonius what he is, a bumbling, officious, and thoroughly captivating old fool.

Other impressive performances were offered by Sandy Moffett as King Claudius and by Bill Shaver as Laertes. Mr. Moffett's Claudius, though perhaps at times insufficiently sinister, was

particularly moving in the confessional scene, in his confrontation with Hamlet prior to the latter's departure for England, and in his machinations with Laertes concerning their plot against Hamlet. The performance by Bill Shaver conveyed just the proper balance between youthful impetuosity and tender sensitivity; and his performance was climaxed in the brilliant acting of the duel with Hamlet which ends the play.

The major female characters, Sara Draper as Ophelia and Stevie Cowden as Gertrude, were most effective in their respective crisis scenes. Miss Draper conveyed Ophelia's madness in a tender and convincing manner. Miss Cowden as Hamlet's mother contributed greatly, in her bedroom confrontation with her desperate son, to one of the highlights of tension in the entire drama.

Another effective performance, this time in a minor role, was offered by Cathy Albair as the Player Queen.

Two other minor performances deserve special mention. Randy Spencer as Marcellus was both forceful and sensitive. Clay Buckner as the gravedigger achieved that perfect balance between insight and idiocy requisite to the effective portrayal of Shakespeare's minor comic characters.

The highest accolades in this impressive performance must, however, be reserved for Ed Pilkington, the director. One element, a result of sensitive direction, which contributed major aesthetic unity to the play was the careful spacing of characters. Thus the audience was offered a series of character groupings which, emphasized by the striking contrasts between richly colored costumes and an essentially bare stage, achieved a tableau effect that stressed the various important unities and divisions among characters and consequently in theme.

## LITTLE MAN ON CAMPUS



"YES, I KNOW YOU GOT TH' HIGHEST SCORE IN TH' CLASS, BUT YOU GOT A 'C' BECAUSE IN TH' SAME COURSE I TAUGHT LAST SEMESTER TH' SAME SCORE WOULD ONLY HAVE BEEN AVERAGE -- FOLLOW ME!"