

LETTERS TO THE EDITOR

FEMALE DISCRIMINATION AT ELON COLLEGE

"Boy have we got a fall for you" here at Elon College. Monday through Thursday night from 7:30-10:00 all freshman girls are "shut up" in their respective rooms. What is the reason for freshman being shut-in? Some girls believe "shut-in" time is an ideal time to "wash the hair," while others listen to radios, records, or stay "glued" to their favorite T.V. programs. But there is a rumor circulating that says "shut-in" time is set aside for "closed-study." Closed study? What is that? Do our men have closed study? Of course not. This means discrimination against women here at Elon College. Wasn't discrimination against women outlawed in the 19th amendment of the Constitution of the United States in 1920? This is 1972 folks. Elon has not "come a long way, baby."

A college environment should be one set up to liberate the mind and allow it to grow. But here at Elon College, female students are "led by the hand," even at age 22. It is evident that Elon College is not allowing or guiding the female student to mature responsibility in handling the problems that exist in present day society. A female student should be allowed to set her own hours and her own restrictions. At the age of 18 many females are already out on their own conquering the world that Elon College is so afraid to face. By placing restrictive hours on female students, Elon College is refusing to face reality, and they again are violating the 19th amendment.

Now that a few facts have been stated, what action should we take? Should we take our accusations to the Supreme Court, or can they be handled here on our campus? The answer is up to you, the student body. Action must be taken to reform these discriminatory acts, for now and forever.

Becky Reckard

"KUNTSLER'S COUP?"

Dear Mr. Editor:

"New opinions are always suspected, and usually opposed, without any other reason but because they are not already common." John Locke

In reference to "Mr. Anonymous," author of "Kunstler's Coup," I find it extremely difficult to keep myself from degenerating to his level of name-calling, sensationalism, and yellow journalism, that he reverted too. (Something that went out with the Spanish American War and Manifest Destiny)

Obviously Mr. Anonymous took anything but an objective intelligent attitude on Mr. Kunstler's views on government and politics. He was too busy deciding on which "anti-American" adjectives with which to slander Mr. Kunstler. So intent on mud-slinging was he that he missed

TRANSPORTATION

1. Round-trip to USC, Columbia, S. C. Any week-end. Will help with gas. Please contact: Beth Brown—Staley 221, Ext. 376
2. Transportation to Pennsylvania, Phil. area. Any week-end. Will help with gas. Please contact: Jane Poehlmann—Staley 338, Ext. 379
3. Atlanta, Ga. Will help with gas. Please contact: Marlene Carrico—Staley 319, Ext. 366
4. East Carolina U., Greenville, N. C. Will help with gas. Any week-end. Contact: Kay Perry—Staley 334, Ext. 379
5. New Jersey, Pennsauken area. Any week-end. Will help with gas. Contact: Holly Landenberger—Staley 327, Ext. 379
6. St. Louis, Missouri. Any week-end. Will help with gas. Contact: Cheryl Kline—Staley 326, Ext. 366
7. USC, Columbia, S. C. Any week-end. Help with gas. Contact: Skeeter Crane—Staley 122, Ext. 370
Patty Burnett—Staley 127, Ext. 392
8. New York. Area of White Plains. Any week-end, will help with gas. Contact: Bonnie Eibner—Staley 122, Ext. 370
9. Area of New York City, preferably Conn. Any week-end, will help with gas. Please contact: Betsy Weaton—Staley 316, Ext. 378; Allyson Thrasher—Staley 328, Ext. 366
10. Mass. area. Preferably Boston. Any week-end, will help with gas. Contact: Ali McGee—Staley 226, Ext. 376
11. To Md. One-way to Balt. or Annap. area. Friday night or afternoon. Contact: Mike Grosh—Carolina 203, Ext. 326
12. To West. Va. Will help with gas. Contact: Turkey Mann—Carolina 318
13. To Jacksonville, N. C. Will help with gas. Afternoon of Fri., Oct. 13. Contact: Kay Bullock—Staley 325, Ext. 366

the point completely. Mr. Anonymous did not see that Mr. Kunstler was warning us of the danger of becoming "cogs in a machine," a theorem which modern political scientists are warning us of. Kunstler in no way "manipulated" us to anarchy and revolution. Mr. Anonymous how many sit-ins or campus riots have you been to since Kunstler gave his speech?

I hope that Mr. Anonymous is only inasently ignorant, and does not realize the full-scope of "anti-American" ideals that he himself is advocating. My impression of "Kunstler's Coup" is that Mr. Anonymous would be in favor of not allowing Mr. Kunstler or any other "wild eyed radical" or "effete impudent snobs" to speak at "the hallowed campus of Elon College." This is a direct violation of our most cherished American ideals and concepts of unalienable rights; freedom of speech and the right to a fair and just trial. Mr. Anonymous believe it or not you are not "more equal" than Angela Davis, Father Berrigan, or any other American citizen.

I thought Elon College was a forum for dissenting views. To me this includes all speakers whether they pass our red stamp of approval or not, as Mr. Kunstler obviously does not.

Mr. Anonymous open your eyes and emerge from your chauvenistic stupors. We need criticism to keep this nation strong, and that includes lawyers that defend "degenerates" and do not vote for Mr. Nixon.

Emerson said, "Beware when the great God lets loose a thinker on this planet." I cannot but help to sympathize with Emerson in respect to your totalitarian views on who is American and who isn't.

Sincerely,
LEON M. DUM

P.S. To the author of "Kunstler's

Coup," congratulations on a very well-written tongue in cheek narrative. My only fear is that some people may have missed the satirical value that you so masterfully transposed. RSG

FROM THE EDITOR:

Please allow me to express my apologies first of all to Bob McCormick, ("Mr. Anonymous") and secondly, to Jenny Horton for failing to include their names at the bottom of their respective columns in the last issue of *B.S. Today*. Bob was the author of "Kunstler's Coup," while Jerry contributed "Drop Us A Line." Again, my sincere apologies.

No Decision

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controversy are perfectly clear. Lennon has pleaded guilty to a minor crime in an alien country—a crime that has not infringed upon the rights of another human being. Therefore, it appears that the federal government is clearly discriminating against the Lennons because of a criminal offense. So ask yourself the following question: Do John and Yoko Lennon constitute a dangerous threat to American society? To deny the Lennons citizenship would be an unpardonable injustice to the artistic and personal freedoms manifested in America. If you feel this way also, please do not just sympathetically shake your head—but do the following: sign a petition supporting the Lennons' struggle for American citizenship. If you are interested, or even concerned, please contact Kenn E. Hey, extension 348. Your assistance in this matter will be greatly appreciated. Remember, what we need money can't buy; we need your signature for the National Committee for John and Yoko. Kenn E. Hey and Bob McCormick

Citizen Kane

All too often in the field of the arts what is considered avant-garde one day may be the laughing stock of the theatre the next. This is especially true in the commercial arts, such as the cinema, which must depend on successful productions to stay solvent. By today's standards the films of the 40's appear dull, often limited in terms of plot, characterization and interest. Like television today, pictures in the 40's were looked upon as an evening's entertainment. However, amongst this dull landscape there are a few bright exceptions, most notably *CITIZEN KANE*.

Although considered by many a shallow version of the life of William Randolph Hearst, *CITIZEN KANE* goes beyond this idea in terms of scope and meaning. It is the struggle of one man against himself and various members of society. Unlike its French counterpart *RULES OF THE GAME* (1939), the tone is light and fast-moving with few somber moments to slow the overall pace. The movies have always shown the rich as people who are acquisitive yet who are unable to buy love or return it. This theme is exploited not only in *KANE* but occurs today in such epic films as *LA DOLCE VITA* (Italy, 1961).

For those not familiar with U. S. film history in the 30's and 40's, often referred to as "the studio years," the film *CITIZEN KANE* represents the idea of freedom, not only freedom from interference by studio heads, but in terms of artistic expression. Wells freely combines the elements of stage, radio, and those of German cinematic experience with little regard for past conventions. With his cameraman Greg Toland, Wells is able to explore each scene for its cinematic value. In view of this, it seems that Orson Wells proved that movies were not meant to be made at an assembly-line speed, but that there is a real joy and satisfaction in film-making.

However, there are several flaws that detract from the picture's overall quality. First are the musical sequences staged in Kane's newspaper office. This is not only sheer idiocy but a constant reminder of the many substandard musical productions of the period. The next major weakness, not apparent at first, is the shooting script, written by Herman J. Mankiewicz, father of Fred Mankiewicz, head of the McGovern-Shriver campaign. He combined many elements of the Hearst biography with his own personal philosophy. Entertaining Mankiewicz's obsession with "Rosebud" is about as credible as a pulpwood romance novel. The major complaint with the script is that several characters, such as the reporter, are content to remain mere shadows who never really develop. It has been suggested that *KANE* cannot be viewed as a whole film but as a series of independent

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