

Undertow

Contest Winners Announced

Allen Thomas, editor of the college's literary magazine, has announced the winners of the Undertow Literary Contest:

Fiction: Matthew Stowell

Poetry: Fred Epps

Cover Design: Audrey Newman

Photography: George Willard

There were approximately 150 pieces of work entered in this year's contest.

Everyone who submitted material for the first issue of the *Undertow* can pick it up in N205 beginning November 27.

The first issue should be out within two weeks.

The staff is now accepting contributions for the spring issue. Any student at CNC is eligible to contribute. Selections, as usual, will be made by the staff.

SARDI TO SPEAK

Mr. Joseph R. Ambrose, Assistant Professor of Political Science at CNC, announces that Francisco Sardi, First Secretary of the Colombian Embassy, will address the Comparative Government class on Friday (December 1) at 11:00 A.M. in Wingfield Hall 109.

Mr. Sardi will speak on the New Experiment in Colombian Politics which is concerned with coalition of the liberal and conservative parties.

IN THE NEXT ISSUE OF THE CAPTAIN'S LOG:

CNC's New Parking Lot - Where is it?

Feature Article On The Counselling Center.

The SGA - What has it accomplished this semester? What are its plans for next semester?

Student Activities Fees - Where do they go?

The Captain's Log

Christopher Newport College, College of William & Mary

Vol. 4, Issue 5

4/27/72 (2)

New Cinema Course

Communications 336: The Cinema Since 1945 will be offered for the first time at Christopher Newport College during the coming spring semester. This course has been added to the new Communications department founded this year at CNC.

Instructor for the course will be L. Barron Wood, Associate Professor of English. The course will be offered on Thursday evenings from 7 to 10 p.m.

Films to be viewed during the course include:

Jan. 25 - *La Jetee* (Marker)

Feb. 1 - *Rashomon* (Kurosawa) - Set in the middle ages, *Rashomon* probes the ungraspable quick-silver nature of truth and subjective reality. Kurosawa cleverly uses a flashback technique to mold the case history of a man's murder and the rape of his wife by a bandit.

Feb. 15 - *The Seventh Seal* (Bergman) - In this half realistic, half legendary tale of the Middle Ages, Bergman has artistically treated the problems that preoccupy him most: problems of faith, of man's destiny, of good and evil. Whatever may be one's personal reaction to Bergman's views on these problems, there can be no denying the vividness and beauty of his images, the dramatic force and manifold of his treatment. Cannes Film Festival, International Jury Prize Winner 1956, 1957.

March 1 - *Hiroshima Mon Amour* (Resnais)

An actress (Emmanuelle Riva) is in Tokyo to make an anti-war movie. She meets and falls in love with a Japanese architect (Fiji Okada). Immediately Resnais introduces us to things within things - the filming of a film within a film; an actress playing an actress who is then in the midst of a part; an anti-war film within an anti-war film; all taking place in a Japan at peace, with flashbacks to Japan and France at war. Resnais subtly mirrors the many layered levels of our lives - the complications, the meanings.

March 22 - *L'Avventura* (Antonioni) - This story of Italy's idle rich established Antonioni as one of the leading directors in the world and is a provocative statement about modern society. A girl mysteriously disappears on a yachting trip, and her lover and her best friend begin an affair in the resulting vacuum.

March 22 -

April 5 - *"8 1/2"* (Fellini) - The title announces the film's personal nature. Fellini's previous films number 7 1/2 (7 features, 2 episodes). Immediately we are being told that the film's subject is the film itself, a visual diary in which Fellini shows a movie director's difficulties in making the very film we are seeing. To complicate it further, the director shown in *"8 1/2"* turns out to be making a film about his own life and mind.

April 19 - *Pierrot Le Fou* (Godard) - The film Andrew Sarris said was "The first must-see film of the year" when it was released in 1969. Godard's preoccupation with what Sam Fuller describes in the film as the battleground nature of the cinema - 'love, hate, action, violence, death - in one word - the emotions, 'his obsession with the accidental, absurd juxtaposition of events, with the 'homme double,' and equally important, with dreams, myths, self-delusion, have never seemed so perfectly integrated into the 'reality' of a film as in *Pierrot Le Fou*.

May 3 - *Blow-up* (Antonioni) - Beneath the surface glitter of mod life and the little crises of work and play that seem so easily discharged in such minor activities as pot parties, rock sessions, sexual flirtations and tennis games lie the hypnotic never-to-be-resolved questions of how the illusion of art relates to the experience of life and art relate to death. In this film, Antonioni has suggested a central mystery at the core of the merely mysterious.



cowboy bob's column

One of the purposes of a campus newspaper is to create student interest and generate student involvement (if not support). In meeting this semi-requirement, I feel that we of the Captain's Log staff have succeeded admirably. While our means of doing so may not have been the best and the most honorable, we have still accomplished what we have been striving for since the beginning of the school year. People are now reading both the On Campus newsletter and The Captains Log.

If we are to improve our quality and more fairly represent the wide range of viewpoints in existence on campus, then we must have the support of the student body. We need criticism, both constructive and destructive.

I, for one, was glad to see Tom Johnson's letter in a recent issue of On Campus. Whether I am in agreement with Tom is of little importance. What is important is that he had the sense of commitment and the interest to point out something which he felt was wrong with the newspaper. On some points I am inclined to agree with him, on others I am not. However, his letter did not go unnoticed.

In the recent On Campus issue there are five letters (editorials?) on various subjects. Rarely, if ever, in the earlier

part of the current school year have there ever been so many such letters in one publication. This is encouraging. I hope the trend continues so that the people to whom the letters refer may take notice of what others are thinking about them and what they are doing.

A growing trend toward student involvement or, at least, away from student apathy is beginning to take shape at CNC and the current letter writing binge is but one facet of it. Increased attendance at such functions as the recent Philosophy vs. Psychology debate and the Newman Club's lecture series are encouraging signs.

The only thing really lacking is information on what is actually happening below the surface. Take, for example, the SGA. How many people know who is on the Executive Council? Who knows who the Assemblymen are or what they are actually doing? Does anybody know what is being done with SGA money and who is responsible for it? If a spirit of involvement is to exist, the students must be informed and informed PROPERLY about the things in which they are involved. A state of affairs such as now exists can do little but promote unrest and stimulate apathy on the part of the student body.

Editorial

Lately I've been hearing a good deal of comment concerning the "new" Captain's Log. A few people have actually become quite excited about it. They've come storming into the office, totally irrational, screaming and yelling about how their newspaper has turned into a propaganda sheet. They've gone searching for me around the campus telling people they're "gonna punch me inna nose." There has been talk of suing me and the newspaper itself. I have even overheard plans for kicking the present staff out of office and taking over or just napalming the lot of us. Well, it seems that it is time I explained myself a little.

I think what it all gets down to is this: What is your idea of a newspaper? Now some people seem to have a certain set of rules about newspapers inside their heads. (I want you all to know that I'm writing this at 4:30 in the morning after laying out the paper all night) These same people think that I should have the exact same rules inside my head. Impossible! Where did they get those rules anyway? Where did these ideas about what a newspaper should be come from? If they have been living in this area all their lives they most probably have been influenced by the Daily Press-Times Herald and possibly the N.Y. Times or Washington Post. For these people anything that comes along and calls itself a newspaper must look like, read like and have the feeling of the Daily Press-Times Herald, etc., otherwise it isn't a "good" newspaper. It happens that I have not lived here all my life (I'm not saying that that's good or bad) and I have seen many different kinds of newspapers. And as far as I'm concerned anything goes, as long as: 1) It's written in English. 2) It's not an out and out lie posing as the truth. 3) It's informative and interesting and relevant to the people who are going to read it.

I have always tried my best to give the impression around the campus that the newspaper is open to anyone and anything as long as it follows the criteria I have stated above.

Personally, I'm sick of the sort of newspaper that has persisted throughout the past. When I look through past years' issues of the Captain's Log the one feeling that seems to permeate throughout is what I would call bubblegum-aren't we cute-silliness. If that's the kind of paper the majority of you want then please let me know. I'll be glad to step down and let you take over.

Matt Stowell

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Deep Purple BOMBS

Deep Purple, one of the most popular heavy rock groups, finally made it to Tidewater. They were scheduled to play at William & Mary last year but walked out at the last minute. After their poor performance two weeks ago at the W & M Hall one may have wondered why they bothered to play this time around. When it becomes more important halfway through the show that I get a headstart on the



crowd out of the parking lot I don't really feel that I have been overwhelmed by a groups musical efforts.

But I won't waste any more space discussing Deep Purple because the real star of the evening was second-billed Rory Gallagher. Rory's been quietly working on his act over in England for a few years and has just started touring the United States.

Rory played a good clear raunch guitar throughout the set, occasionally switching to slide guitar and electric mandolin. His backup group consisted of an organist, drummer and an exceptional bass player who layed down one of the best bass solos I've heard anywhere.

Rory's music is a unique combination of blues and rock that seems to be heavily influenced by Chuck Berry. Three of the numbers he played that are on his latest album were "Use Me", "Bullfrog Blues," and "Messin' with the Kid."

Overall, Rory Gallagher strikes you as the kind of guy who loves to play that guitar. He's quickly gaining a following of people who love to hear him play it.

The Ole Pooperoo

elton rocks on

Saturday night, November 18th, turned out to be a memorable night for music at the Hampton Roads Coliseum as Elton John made his debut in Tidewater. From the moment he walked on stage until the end of his set he held the capacity crowd with his music and elfish smile.

He began the concert alone on piano with two well known songs, "Tiny Dancer" and "Your Song", and a cut from his next album. He then introduced his drummer, Nigel Olsson, and bass player, Dee Murray... then the real show began. The music ranged from such happy songs as "Honky Cat" and "Think I'm Gonna Kill Myself" to more serious numbers, like "Levon".

In the middle of the show Elton had a little surprise for the audience. A solemn looking fellow in tails came onto the stage to the accompaniment of floodlights playing over the crowd and proceeded to play

"Singing In The Rain." This tribute to Amerika" was further enhanced by Elton and Larry Smith (wearing trench coats) in a little song and dance routine, while a hunchbacked Uncle Sam sprinkled stardust on the dazzling duo.

The last half of the set seemed to be dedicated to a little of the ole boogie. "Crocodile Rock" sounded like something from the early 60's, while "Can I Put You On" turned into a 20 minute jam that had the audience wetting their pants. He even gave "Madman Across the Water", a serious number, a little jive.

Missing from the lineup was the band's guitarist and special effects man, Davey Johnstone, who was in New York layed up with an abscessed tooth. However, Elton and band were not in the least hindered by his absence, and turned in an excellent performance.

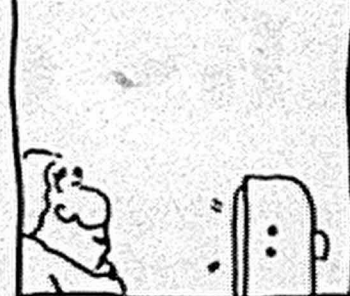
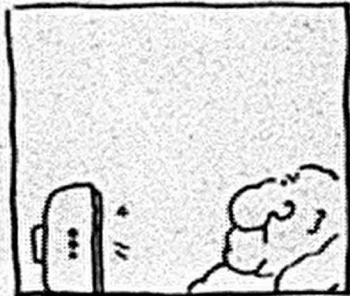
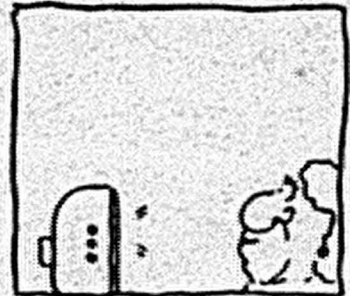
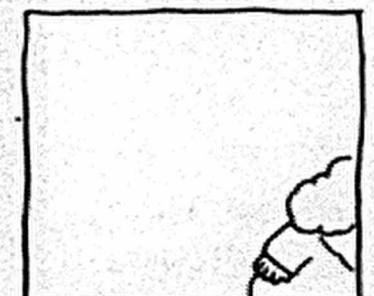
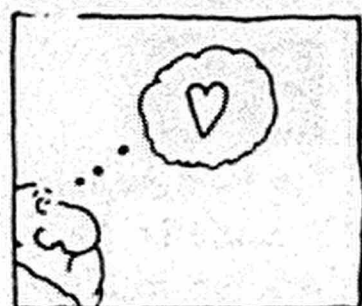
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4.

Sipress



AFS

SIPRESS



contest !

We (the staff of the Captain's Log that is) are looking for a new name for our newspaper. Anyone who can come up with a suitable replacement for us will be awarded two free tickets to a concert of their choice at William & Mary Hall. Write your idea(s) down on a piece of paper and leave it with Mrs. Stump in the Dean of Students office. (She's that attractive young lady with the strange foreign accent.)



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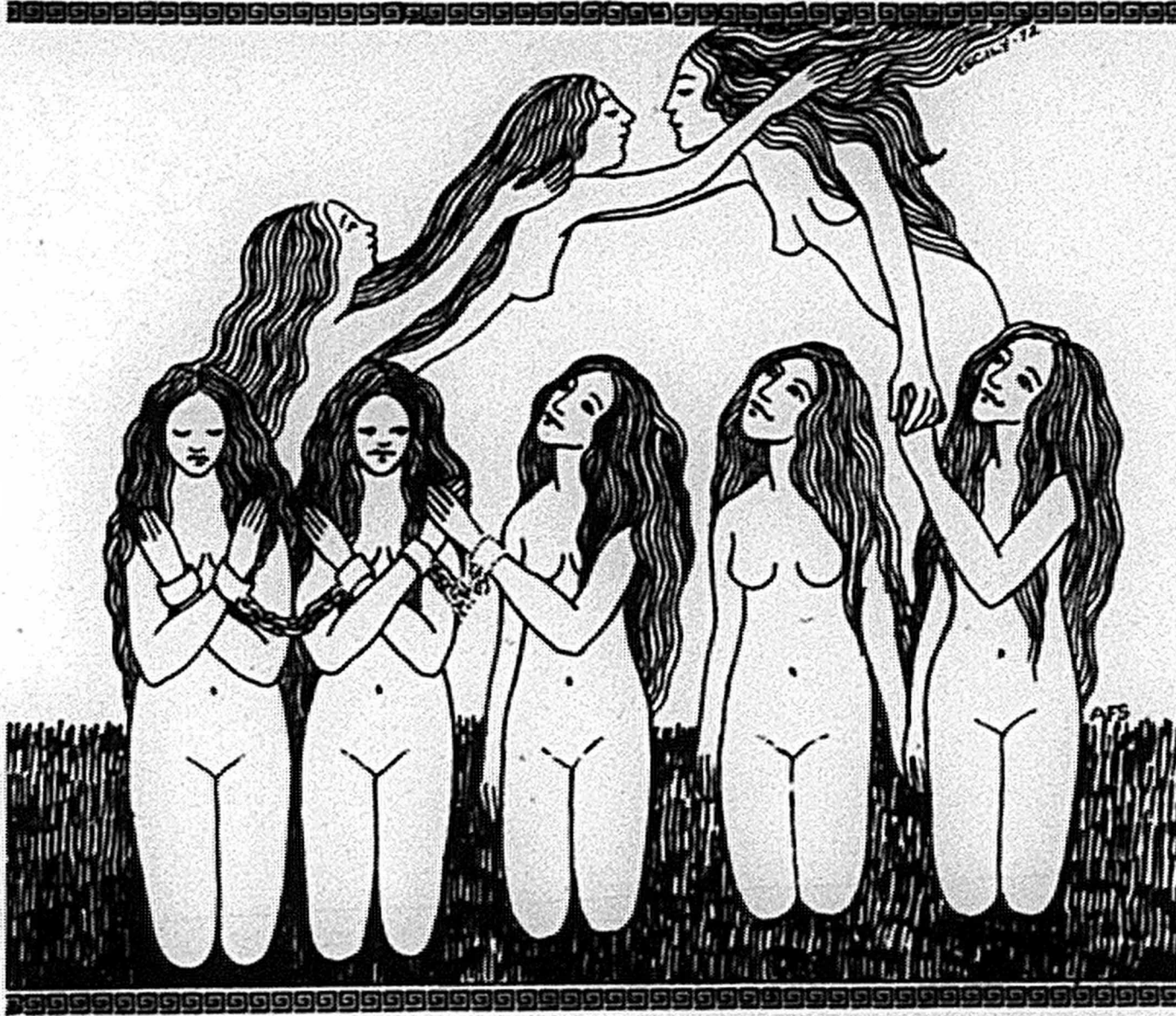
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"don't follow leaders, watch ya parkin' meters." Bob Dylan



Sappho Was A Right-On Woman AFS

Sappho, poet of ancient Greece, lent her name and her place of residence, the island of Lesbos, to the lifestyle she followed. She was despised and banished for living as she did and, for centuries thereafter, she has lived in literature and legend as a woman to be pitied, if not scorned. Her descendants have endured the same penalties and become figments of another kind of mythology.

From the overendowed starlets embracing in low-budget movies to the taciturn, glamorous Lakey in *The Group* to the leather-clad sadistic butches of S. Clay Wilson's comic strips, the lesbian is a member of Western society's rogues gallery of "strange people." She is no more understood, and perhaps less tolerated, than her male counterpart.

With the advent of gay liberation, books are finally being written to clear up the myths about male and female homosexuality. *Sappho Was A Right-On Woman* is a very important book in this category, because so few honest and humane books about women in general have ever been written. This one is quite possibly the best feminist book to have been written so far. It is not

an attempt to proselytize for lesbianism or muddle the issues involved in women's liberation. Instead, it explains lesbianism as a lifestyle, analyzes society's prejudices and concludes that new sexual mores and ideas that would allow lesbians their full humanity would be beneficial for everyone.

Sidney Abbott and Barbara Love are both feminists and gay activists. Many of the quotes in the book are quotes by themselves and other lesbians about their life experiences. There is, of course, much "traditional" source material quoted, but how many books previously written on the subject of lesbianism have touched at all on the personal testimony of lesbians, without eventually dismissing the testimony as "subjective" -- because the author's basic belief was that lesbians are "sick?"

Part One, "The Way It Was," chronicles the "cliche" causes of lesbianism, noting that the limited social and career roles offered to women made rebellion inevitable for women who could perceive the absurdity of these roles.

But without avenues of recourse, the only logical path available to many women was to assume the complete "role" of a

male including sexual preference. This is not so different from the conclusions usually reached in sexist books on lesbianism, but Abbott and Love also mention the repression of sexual feelings that is forced on women, and the fact that there are many lesbians who feign every appearance of "heterosexuality" including marriage and children-- and many other women who will not admit to themselves that they get feelings for other women.

The authors' description of the gay bar scene reveals that role playing goes on even among lesbians, that contrary to prurient mythology, the traditional lesbian is not a raving sex fiend, but very likely to be as passive by training as her "straight" sister and almost crippled by consequence when it comes to "making a pass."

Fortunately, and predictably, the authors do not dabble in that bigoted psychology that says, in effect, parents (particularly mothers) are directly responsible for making their children gay. They do however, talk about the guilt shared by parents and children derived from this belief, and the theory that the "primal love object" for both sexes is the mother, with the result that gay men and "straight" women, who have both replaced their mother-love with male love, seem to end up having the most mental breakdowns.

If Part One sounds depressingly familiar in its account of past persecution and the need to "stay in the closet," Part Two, "Living The Future" is a sunnier side of the street indeed. Lesbians are seen as independent often self-assured women who are, in terms of the image they project in public, more likely to succeed than heterosexual feminists.

But the struggles for women's equality and lesbian equality weren't always on solid ground. The chapter, "Mirage," describes the gradual acceptance by feminist groups of what pioneer feminist Betty Friedan called "the lavender menace." The event that finally brought "straight" or "closet" feminists and gay activist feminists together was Time magazine's attack on Kate Millet for admitting the lesbian side of her nature.

Members of New York N.O.W., straight and lesbian alike, marched to Gracie Mansion wearing lavender armbands and demanding an end to persecution of women who choose a "different" lifestyle. It will be remembered that when Hitler ordered the Jews in Denmark to wear yellow stars on their arms, the

CONT. Page 6

Sappho... (cont.)

King of Denmark and many other Christians followed suit. Indeed, as Judaism and Christianity are two ways of looking at life, derived from a common source, heterosexuality and homosexuality are two ways of loving, both made possible by the simple fact that human beings are sexual beings. And although thick-headed hard hats who yell obscenities at all feminists will find it hard to believe, lesbians and male homosexuals too, are not trying to convert the world to their sexual preference, but are merely pointing out to the world that both types of sexuality, as well as bi-sexuality and asexuality, can co-exist without harm if everyone's head is in the right place.

Acceptance of gay men and women will finally help bring an end to all sex roles. For women, this means a new-found joy in sex from any vantage point. If the lesbian can be free to find joy with women, to experience sexual pleasure the way she feels, then women can also be free to start practicing heterosexuality in a new, liberated sense. The authors call this "revolutionary heterosexuality" and acknowledge it as another happier alternative to the passive, maternity-oriented heterosexuality that women have been chained to for too long.

And as for men? To praise one thing is not to damn another, and the message comes across clearly in this book, that feminists, lesbians and gay men have much to teach macho-type males—who are perhaps the only sexual group at present who are not getting themselves liberated. Abbott and Love quote a lesbian talking with an ignorant straight person "interested in her problem": "I am very interested in your problem and would like to know just what caused you to become heterosexual."

Lesbian pride is putting an end to self-denial by lesbians and it is helping straight and bi-sexual women in understanding themselves. If Sappho Was A Right-On Woman was required reading for all the politicians running for office this year, perhaps homosexual discrimination would start to fade and cries of "lesbian" will no longer be terms to intimidate women who want to get out of the kitchen as well as the closet.

AFS/ LYNNE BRONSTEIN

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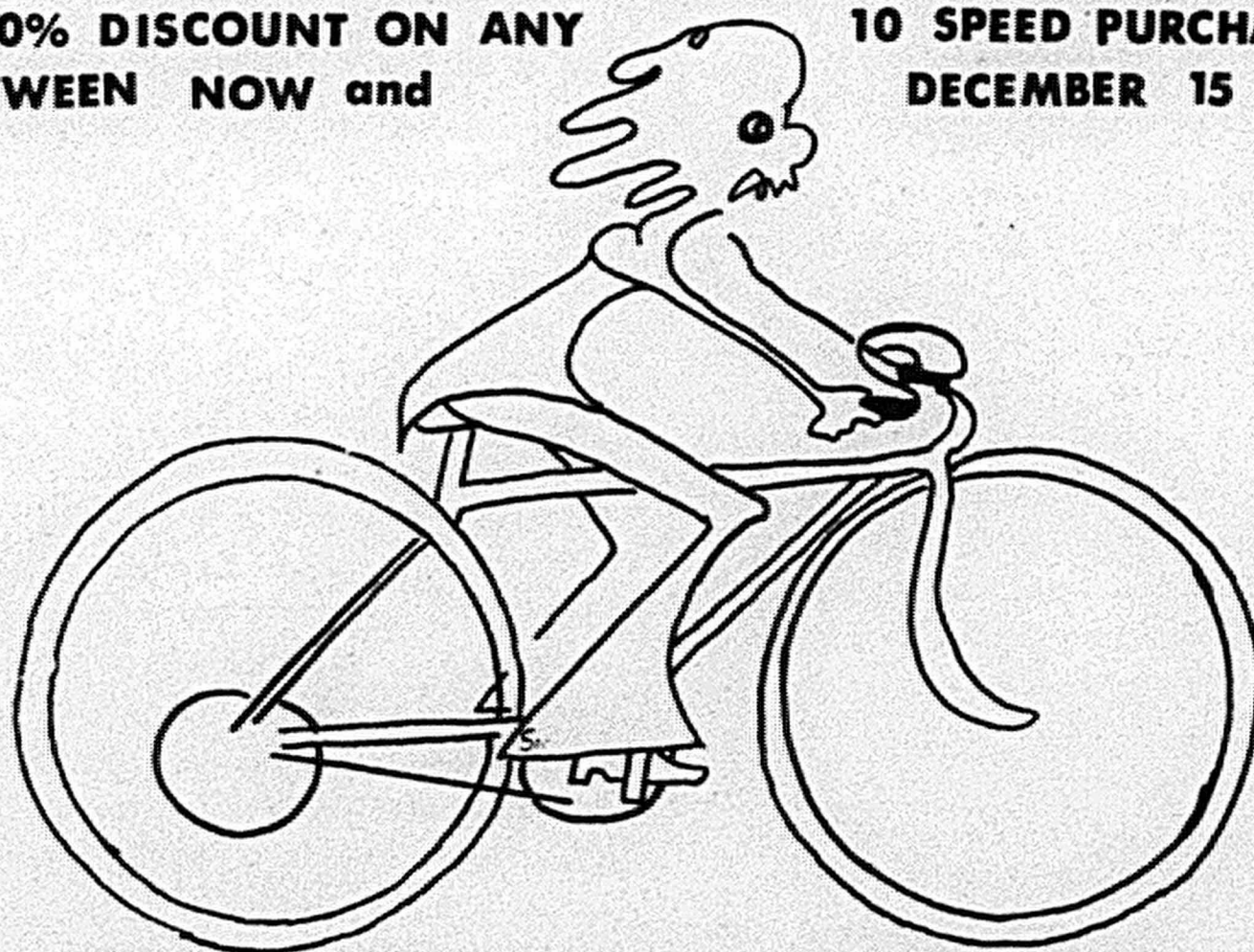
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