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Kenyon

March 1986

College Alumni Bulletin



The Arts of Creation

Kenyon

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Volume 10, Number 1

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Cover: Tribal Head V, oil on canvas, 1985. By Jeff Way '64.

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The *Bulletin* welcomes letters and manuscripts for possible publication. All submissions should be accompanied by the name and address of the author.

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The Editor's Page

Gentle readers

The following editorial by President Philip H. Jordan Jr. appeared in the "Opinion" column of *Higher Education and National Affairs*, the newsletter of the American Council on Education (ACE). Jordan currently serves as board chair of the ACE.

Academic Freedom

Academic freedom is a basic principle of American college and university life. Derek Bok, in his discerning analysis of social responsibility in the modern university, *Beyond the Ivory Tower*, finds that while institutional neutrality has become largely outmoded and institutional autonomy lessened, academic freedom remains a primary value in the research university as it carries out its commitment to the development of knowledge. So also in undergraduate colleges, four-year or two-year, the faculty must be free to inquire and free to discuss, teach, or publish the truth as they see it in their fields of academic competence. When an institution avows a religious perspective as part of its mission, which its faculty members accept as a personal commitment and constraint, they remain academically free within the limits of the religious context.

But the widespread acceptance of academic freedom among institutions and professors does not in itself assure the vitality and observance of its principles. Academic freedom, like other kinds of freedom, requires vigilance and commitment to preserve it.

From their first formulation in the famous Declaration of 1915, the principles of academic freedom have protected the right of professors to express themselves freely in teaching and scholarship, have provided for tenure as a protection against dismissal without just cause (a protection the untenured also enjoy), and have included the right of a full hearing when faculty members are charged with incompetence or moral turpitude. But, as Sidney Hook has pointed out, academic freedom and its special protections are the right of professionally qualified persons who, as teachers or research scholars, seek the truth or the best approximation of it based on the best available evidence. We assume that the professor is a "free agent, not under orders from an outside group to indoctrinate or cook his evidence, not bought, not a fanatic committed to a predetermined conclusion regardless of evidence" (*Measure*, October 1985).

Hence, the academic freedom essential to teaching and scholarship is not absolute: it carries responsibilities also. The professor is not free to teach any subject

regardless of competence, to indoctrinate, or to persuade persons to violate institutional regulations.

The preservation of academic freedom requires defense against encroachment upon responsible free inquiry and expression. It must be defended against the claims of groups outside the academy: special interests, public bodies, politically inspired attacks from the left or the right, alumni concern for the reputation of the institution when professors pursue controversial ideas. It must be defended against internal efforts at censorship or inappropriate limitation of inquiry and expression, including any attempts to suppress, either actively or passively, expression of views counter to a dominant campus orthodoxy of belief or opinion. And academic freedom should be defended against abuse in the exercise of it, abuse in the form of imposition of personal beliefs on students through refusal to entertain contrary evidence or arguments or through coercion based on the professor's power in the classroom. This last issue is unlikely to be authentically raised if instructors clearly identify their points of view, explain and explore them, admit them to criticism, and freely entertain conflicting claims.

With respect to academic freedom, the president has an important set of responsibilities. The president must understand the nature and purpose of academic freedom, that it is essential to creativity, free inquiry, and the advancement of knowledge by responsible professionals. The president must be prepared to defend academic freedom against external intrusions and threats and to explain its value as a basic principle of the academy. The president must strive to maintain an internal climate of civility, of tolerance of diversity, of reasonable discourse and debate. And the president must encourage a critical temper in all teaching so that students may learn how thoughtful people seek the truth by opening their own beliefs to examination and criticism.

Letters

The train stops in Muncie

David Meeks '32 brought me a copy of the September *Bulletin*, in which your article about the trains appears.

To set your mind at ease, passenger train service through Gambier was discontinued sometime between October 1950 and June 1951. This would make me think the December 15, 1950, date is correct. My sources are the *Official Guide of the Railways and Steam Navigation Lines of the United States* for November 1950 and June 1951.

I also wonder if the cover photograph date of 1937 is at all accurate. The attire of the three men, the conveyance, and the wooden platform

lead me to suspect that it is probably pre-1910.

Wiley W. Spurgeon Jr., Executive Editor
The Muncie *Star* and *Evening Press*
Muncie, Indiana

Editor's note: College Archivist Thomas Greenslade informs us that the photograph was indeed taken in an earlier year, even though it is dated 1937. We bow to the press.

Where are the leaders of tomorrow?

As a proud alumnus, and a faculty member at a similar prestigious institution for over four decades, I have often wondered by what stimulus or magic the Kenyon faculty in past years produced so many graduates who were awarded national scholarships while other colleges produced so few.

In recent years I have seen little mention of such student superiority among Kenyon graduates. Is my eyesight deteriorating? Are present students less qualified? Has stimulating teaching lost its sparkle during the educational disasters of the seventies not to reemerge?

The *Bulletin* gives ample evidence of the distinguished accomplishments of the faculty—in books published, research grants received, or awards shouldered. But are these the signs of good teaching, of stimulating young minds to stretch their potential beyond just graduating?

U.S. News and World Report in November 1985 rated the thirty-four best college and universities in the United States. More recently the Ford Foundation singled out ten institutions, which seemed to have the greatest potential for improving the quality of their education and for stimulating students to continue their development in graduate schools, to submit applications to share in a \$4.5 million educational improvement fund. Kenyon was not on either list. Why not?

The number of Nobel Prize winners and the scholarly productivity of a faculty may enhance the public image of superiority of an institution, but they have little direct bearing on the quality of education imparted on the student body. Kenyon's primary obligation is to stimulate young men and women to become leaders in our society. They are needed now as never before.

R.F. Nunnemacher '34

Department of Biology, Clark University
Worcester, Massachusetts

Editor's note: Dr. Nunnemacher may have missed stories carried in the *Bulletin* and *Along Middle Path* highlighting the achievements of Kenyon students, but they continue to be many and varied. Last year alone, Gregory Polly '84 was awarded a Mellon Fellowship by the Woodrow Wilson National Fellowship Foundation for graduate study in English at Harvard University, and Linda Slanec '84 won a National Science Fellowship awarded by the National Science Foundation for graduate study in neuromedicine at the University of California at San Diego. Two Kenyon juniors, John Narcross '86 and D. Nadine Neil '86, were among the first twenty-four Chicago Business Fellows at the University of Chicago's Graduate School of Business. And there was a winner of a Thomas J. Watson Foundation Fellowship, Hugh J. Garrett '85. For further evidence that the College's faculty still stimulates its students to become leaders, we invite our readers' attention to the "Class notes."

Along Middle Path

Himmelright family endows faculty chair in economics with \$1 million gift

President Philip H. Jordan Jr. has announced the establishment of the Robert J. and Paul G. Himmelright Professorship in Economics at the College, funded by a gift of \$1 million from Robert J. Himmelright Jr. '50, his brother, Paul G. Himmelright II, and their sister, Nancy Himmelright Hoyt.

The Himmelright Professorship in Economics honors the memory of the donors' father, Robert J. Himmelright (1898-1956), and uncle, Paul G. Himmelright (1890-1950). In 1926, the Himmelrights were among the founders and first top managers of the Monarch Rubber Company of Hartville, Ohio, which later became the Teledyne Monarch Rubber Company.

"The Campaign for Kenyon was the impetus for a memorial to my father and uncle," says Bob Himmelright. "And because both had an abiding interest in economics and economic matters, in the dynamic nature of the subject, it seemed most fitting to endow a chair in that field. They were both businessmen; business was their game."

Himmelright hopes the person who fills the endowed chair will focus on the economics of the United States and the rest of the world since the McKinley administration. "This has been a terrible century, and much of its misery has stemmed from economic problems. I want young people to understand that economic problems beget political problems."

"I would like to see someone of national or international repute in the position," he says, "possibly even someone with business or political experience, like a

David Stockman. But most of all, I would like the Himmelright Professor to be a great teacher—not a polemicist, but someone who will stimulate students, someone who will make it clear that economics is not the 'dismal science.'"

Both the elder Robert and elder Paul Himmelright were graduates of Miami University of Ohio. After graduation, Robert served as an instructor in economics and accounting at Indiana University and the University of Illinois before joining his brother in starting Monarch.

Robert Himmelright Jr. served in the U.S. Navy from 1944 to 1946 (and again from 1950 to 1951 during the Korean Conflict) as a petty officer. After his 1946 discharge, his father suggested he consider Kenyon for his college education. "He always thought very highly of the College. I reminded my brother and sister of that during our negotiations."

Himmelright attended Kenyon for about two years and majored in English. He was a member of Alpha Delta Phi, the Kenyon Singers, and Theta Nu Epsilon, "a national drinking fraternity



Robert J. Himmelright

with its own initiation rites—they made us drink some horrible stuff." He left when the College dropped its postwar accelerated program and moved on to the University of New Mexico, which still maintained an accelerated course and where he received his bachelor's degree in 1951. "Now, I don't know why I was in such a hurry back then," he admits.

In 1949, Himmelright went to work for Monarch as a salesman. He became assistant to the president of the company in 1955, took on the duties of vice president in 1957, and was named president in 1963. In 1968 Teledyne, Inc., acquired Monarch as a subsidiary, and the business became known as the Teledyne Monarch Rubber Company.



Paul G. Himmelright

Himmelright, who divides his time between a home on Congress Lake in Hartville, Ohio, and one in Highland Beach, Florida, retired in January 1984 after thirty-four years of service, twenty as president. He remains chairman of the board.

Himmelright has been married since 1950 to Suzanne Hadley. They have four children, twins Robert III and Christina, George, and Anne, a 1982 graduate of Kenyon. Anne, who is now a vice president and partner in Markham Limited, an apparel manufacturer in New York City, was an outstanding basketball player and winner of the 1982 Senior Athlete of the Year Award. The women's locker room in the Ernst Athletic-Recreation Convocation



Robert J. Himmelright Jr. '50



Paul G. Himmelright II



Nancy Himmelright Hoyt

Center was donated by Anne and her parents, while the men's locker room is the gift of her father.

At a time when he was already serving as president of the Akron-Canton Regional Alumni Association, Himmelright was elected in 1969 to a three-year term on the Alumni Council and to a position on its executive committee. He was active in the Sesquicentennial Campaign of the 1970s, which supported renovation of Rosse Hall, among other projects. For 1982-83, he served as vice chairman of the Kenyon Fund, and for 1983-84 as chairman. At the 1985 Alumni Awards Luncheon, Himmelright was awarded the Gregg Cup, the College's most prestigious alumni award.

Himmelright became a member of Kenyon's board of trustees in 1978. He was elected to a second three-year tenure as an alumni trustee in 1981; he was reelected by the board at the expiration of his term.

While Bob Himmelright is among Kenyon's most loyal alumni, Paul Himmelright II is a Denison University alumnus and Nancy Himmelright Hoyt followed her father and uncle to Miami University. So how is it that Bob was able to convince his siblings to select Kenyon as the recipient of their generous gift?

"It was easy," he says. "I concentrated on the importance of a living memorial, not its location. This was a chance for us to do something enduring. I think my father and uncle would have appreciated that."

—Tom Stamp

Lithography comes of age at Kenyon

A recent renovation of the printmaking shop in the basement of Bexley Hall and an updating of the College's printmaking equipment have enabled the Department of Art to add two intermediate-

level printmaking courses to its curriculum.

Freshly painted and with new work surfaces, cabinets, and storage areas, the small basement rooms now are efficient work spaces. The addition of a lithographic press and other peripheral equipment, a special sink to clean and polish the stones used in lithography, a new ventilation system, and other safety improvements bring the total cost of the project to more than \$15,000.

The new courses, which are open to all students, have been popular. "There is a resurgence of interest on campus in the art of printmaking," says Claudia Esslinger, assistant professor of art.

"Printmaking is a special means of expression for artists and nonartists alike," says Esslinger, a printmaker who has also taught the craft at Denison University, where she helped to establish a printmaking program. "With a print, you don't know what you are going to get when you begin. You create something, then respond to your initial creation. With drawing or painting, the artist usually dictates to the paper."

Printmaking is a catch-all term for a variety of art processes, each of which involves the transfer of an image from a substrate to another material, usually paper. Often, images are layered by using multiple substrates or one substrate applied more than once. The four basic types of printmaking are intaglio, lithography, relief, and serigraphy.

An intaglio print begins as a copper or zinc plate coated with a fine-grained rosin. Nonimage areas of the plate are coated with tar, then the plate is soaked in acid. The acid eats through the non-tarred, or image, areas on the plate. Corroded areas on the plate hold ink, which is rubbed into them. The image is transferred onto dampened paper by a roller, which exerts enough pressure on both the plate and paper to transfer the ink to the paper. The result is a mirror image

of the etched plate.

Lithographic prints typically begin as designs drawn with a greasy crayon onto specially ground Bavarian limestone. Chemicals are applied over the crayon, sinking the grease into the stone. The stone is rolled with a greasy ink, which adheres only to the crayoned areas, and the image is transferred from the stone to paper by pressure, creating a mirror image of the stone substrate.

Relief prints come from designs gouged into a linoleum or wood substrate, which is rubbed with ink, then transferred to paper by pressure. Unlike an intaglio print, whose image is obtained from the lower, etched areas of the substrate, relief printing transfers an image from the raised portion of the substrate.

Serigraphy, or silkscreen, prints begin as fine-grained polyester fabric stretched, like a painter's canvas, over a wooden frame. (Originally, silk was used.) A stencil is placed or painted on the fabric, creating the nonimage areas of the print. To create

the image, a thick, flat ink is pressed with a heavy squeegee through the non-stencilled areas of the fabric. Silkscreen is the most commonly used method of commercial printing on fabrics and T-shirts, and it is the only form of printmaking that does not produce a mirror image as the end result.

Lithography is probably is the most versatile technique in terms of the shapes and effects it produces, but each type of printmaking provides the artist with a unique vehicle for self-expression, says Esslinger. Printmaking effects include mysterious, watery forms; razor-sharp lines; crayon and brush-like strokes; and a kaleidoscopic layering of images.

"If I were teaching at a large school, I would probably have to specialize in one form of printmaking," says Esslinger. "At Kenyon, I can relate, compare, and contrast the techniques and their uses to each other in a kind of cross-disciplinary approach."

—Sarah S. Gudz



New facilities for printmaking — lithography, in particular — are a boon both to students and faculty members in Kenyon's art department. Photo by Carolyn Krahne '87.



The bagel wagon, here being enjoyed by Scott Evans '80 and Jim Leslie '80, was a big hit at Reunion Weekend last year — especially for those who couldn't quite make it out of bed for breakfast. The wagon will be making a return engagement this year.

Lake Wobegon it isn't

For the first time since 1976, returning Kenyon alumni and graduating seniors will celebrate their annual rites of spring separately.

Because of increasingly strong turnouts for class reunions, bigger graduating classes, and the accompanying influx of family members and friends, the College cannot comfortably house and feed everyone in one weekend.

So the activities will be held on two separate weekends. Graduation festivities will take place May 16 through 18, culminating with the Commencement exercises on Sunday, May 18. Reunion Weekend will be the following weekend (Memorial Weekend), May 23 through 26.

Lisa Schott '80, director of volunteer programs in the Office of Alumni Affairs, says, "The separate festivities will give us a lot more leeway in planning events. Now we'll have big chunks of time to plan class-specific activities."

Schott is taking advantage

of the extra time and space by organizing new events for Reunion Weekend. An alumni variety show is scheduled for Saturday night, May 24, in Rosse Hall. "Did you ever mimic Groucho Marx when you were here?" Schott asks. If so, she dares you to do it again—on stage.

Schott says naysayers pooh-pooh the idea, insisting people are too shy for such a "happening." But this isn't Lake Wobegone and Schott isn't Garrison Keillor. "I've never met a Kenyon graduate who was actually shy," she says.

According to Director of Alumni Affairs Jefferson D. Robinson III '49, his office conducted a survey in 1984 of seventeen colleges of Kenyon's size and found that 88 percent held their graduation and reunion festivities separately. The undivided attention paid visitors and graduating seniors by the faculty and members of the administration appealed to everyone, the survey found.

Andrew Mellon Foundation supports "fresh combinations"

Development of "fresh combinations" in teaching and learning is the goal of a \$225,000 grant to Kenyon from the Andrew W. Mellon Foundation of New York City.

"This generous gift from the Andrew Mellon Foundation will allow Kenyon to build on its strength in the humanities by focusing on two essential elements: reinforcement of faculty awareness of the interrelationships among disciplines and reassessment of the strengths and weaknesses of individual disciplines," said President Philip H. Jordan Jr. in announcing the grant.

Among the programs to be funded by the grant at Kenyon is a series of interdisciplinary summer seminars for faculty members in which all will act as both teachers and learners as they deal with moral, religious, environmental, philosophical, and scientific issues. Grant funds will also be used to support a rotating faculty replacement position so that the College's smaller departments can allow their faculty members to participate in the Integrated Program in Humane Studies, the innovative interdisciplinary program begun at Kenyon in 1976.

Other projects to be supported by the grant include expansion of the history curriculum to include social history, a field that incorporates the perspectives of anthropology, economics, history, psychology, and sociology, and a major revision of the chemistry curriculum, particularly in the areas of analytical and macromolecular chemistry.

The Andrew W. Mellon Foundation was formed in 1969 by the consolidation of the Avalon Foundation, which had been established in 1940 by Mellon's daughter, Ailsa Mellon Bruce, and the Old Dominion Foundation, which had been established in 1941 by his son, Paul Mellon. The

foundation makes grants in higher education; cultural affairs and the performing arts; medical, public health, and population education and research; and certain areas of conservation, natural resources, the environment, and public affairs.

Lucy Calkins tells all about writing

Lucy Calkins was a religion major at Williams, "but God hadn't called by the end of senior year, so I decided to go into teaching for a little while."

Today, Calkins is a nationally known researcher and writer in the field of teaching writing. Associate professor of English education at Teachers College of Columbia University and author of *The Art of Teaching Writing*, she teaches in 5-STEP, Kenyon's student-teacher education program.

"For many people, the high point in their writing career was the fourth grade, when they put their spelling words in sentences. Most people feel shame when they are forced to share their writing," Calkins said in a talk at Kenyon last month.

There has been a revolution in the teaching of writing in the last ten years, she said. "We're realizing we need to teach the process of writing. The great teachers in our lives are the ones who have given us the invitations to be insiders."

Rather than using "all that gimmickry" and assigning "essays on what it's like to be a pencil," she said teachers must respond to students' writing while they are writing. "A classroom has to be interpersonal while the work is in progress. The teacher can't just deliver an autopsy when the work is done."

Looking for Halley's Comet

On a clear, moonless night, in a place far from city lights, stargazers may catch a glimpse of Halley's Comet, the ten-mile-long ball of ice that has traveled more than three billion miles to say hello.

The soccer field in Gambier provides just such a spot, and during the past few months Visiting Instructor of Physics Brian Jones and groups of interested students and staff members have searched the heavens for a chance to wave back.

They weren't disappointed. When the comet—named for the English astronomer Edmond Halley—came around from behind the sun in late February, it was readily visible as the dust in its tail was reflected by the sun and light emitted from the comet's gases.

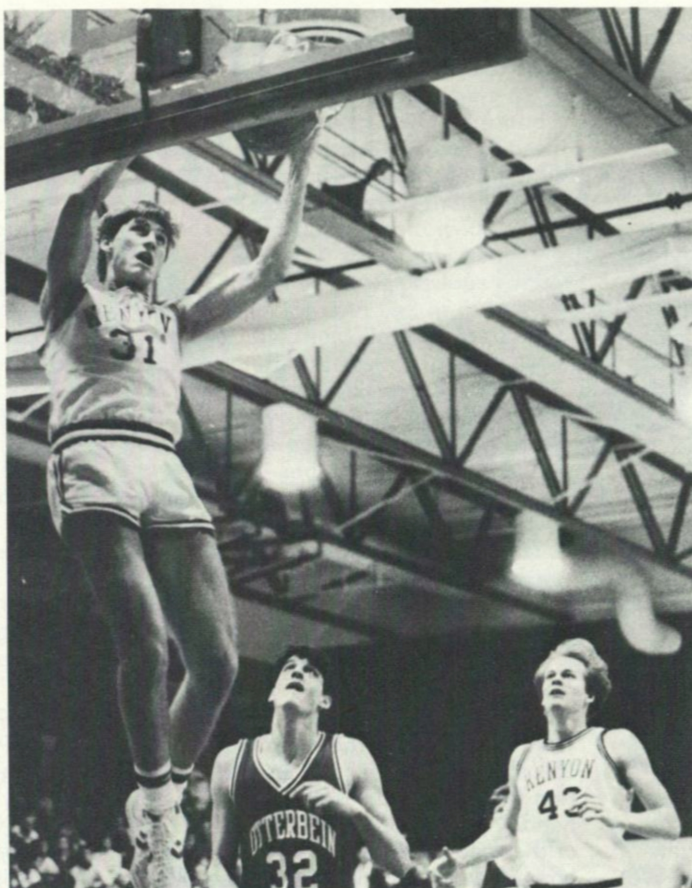
Jones said quite a few people had expressed interest in sighting the comet, visible every seventy-six years, so on clear nights he grabbed binoculars and telescope and herded everyone down to the open field. The best time to see the comet with the naked eye was in early March, he said.

"It was wonderful," exclaimed Sheila Jordan, who together with her husband, Philip, returned from the open field with eyes open to a new beginning.

—M.H.B.

Take note, athletes

In January, the first issue of the 1985-86 edition of the *KAA Newsletter* was sent to all current members of the Kenyon Athletic Association and to alumni the College has identified as athletes while they were at Kenyon. Anyone who did not receive a *Newsletter* but who is interested in becoming a member of the Kenyon Athletic Association should contact Sports Information Director Laurie Garrison.



Mark Speer '88 looks like he's flying as he dunks the ball, to the chagrin of Otterbein's Dick Hempy. Photo by Jeff Schwartz.

Speer sticks it to 'em on the court and in the field

The buzzer sounds on the final basketball game of the 1985 season and a few days later, starter Mark Speer jumps onto the track field and into the North Coast Athletic Conference (NCAC) record books as an indoor track champion.

Speer, a 6'4" sophomore from Sandusky, Ohio, plays basketball until the season ends, then joins the track team for one week of practice in time to compete in the NCAC indoor track championship.

It's not much track practice time. But, as Basketball Coach Bill Brown explains, "All the things that go into practicing and playing basketball are conducive to the high jump."

"It's an easy transition because of the events [jumping and hurdles]. I'm in shape when I go to the indoor conference meet," says Speer.

Track Coach Pete Peterson also points to Speer's exceptional athletic prowess.

"He's probably one of the best all-around athletes at Kenyon. He's a very good track athlete, and we are hoping he will improve. If he does, he has a legitimate opportunity to go to nationals."

Last year, at the NCAC's inaugural indoor track championship, Speer earned all-NCAC honors in three events for two first-place wins and one second-place finish. Speer was crowned the conference champion in the high jump, with a leap of 6'8", and also in the 60-yard high hurdles, with a time of 7.7 seconds. Both were NCAC and Kenyon indoor records. A jump of 21' 1 3/4" was good enough for second place in the long jump.

Speer continued to excel during the outdoor season

despite a knee injury. He persevered to jump 6'4" in the high jump and tied for first place. He also took a second-place finish in the 110-meter hurdles and set a Kenyon outdoor record with a time of 15.82.

Speer was recruited for track by several Division I institutions, including Bowling Green, Columbia, and Yale, but he also wanted to play basketball. Being able to play both wasn't a likelihood at a big university.

When Kenyon gave him the opportunity to play both sports and pursue a good education, Speer, who is a biology major and hopes to go to dental school, jumped at the chance.

Brown says Speer has made great strides in his ball-playing abilities. "Mark has improved his aggression level this year and his rebounding has also come on this season. He plays all phases of the game well, and he has been the most consistent player in the last six or seven games, when the team has been a little shaky."

Speer is mild-mannered off court. But when he steps onto a basketball court he leaps into action. A member of the Lords' starting 5, Speer has played in all of Kenyon's 21 games, pulling down 100 rebounds for a 4.8 rebounds per game average. He also averages 9.6 points per game.

With his jumping skills, Speer leads the team with 15 blocks, more than half of the team's total. Speer has also utilized his leaping abilities to dunk the ball. He has put in several of the crowd-pleasers this year.

"They are a high percentage shot," Speer says of the dunks. And they also get the crowd excited. "In high school, I was tagged as the one to get the crowd going," he admits.

—Laurie Garrison

Conversations at the Gate



by William E. McCulloh

Achladeri is a lovely place of pear orchards and pastures. While my wife and I were in Greece last April, we made a sort of pilgrimage there. It lies on the shore of Kalloni—the Bay of Beauty—in the island of Lesbos, a few miles across the water from Turkey. We had rented a car for the trip out of town (about twenty miles), and part of the road was unpaved and rocky: ten miles per hour was the best we could do for the last five miles.

Why had we set out for this place—a mere speck on the map, not mentioned in ancient or modern history? Well, some of you know the old novel of Daphnis and Chloe, or you've heard their names anyway: it's about a shepherd girl and boy who fall in love as naturally as the seasons turn. In fact this love story, since it's about shepherds, is the first pastoral romance. And its author, about eighteen hundred years ago, had set the story near Achladeri—or at least a recent article in the *Journal of Hellenic Studies* makes this claim. So our motive was literary: admirers of Thomas Hardy travel to see the landscape of Dorset in England; Faulknerites go to Mississippi; and we—to Achladeri.

On our trip to the home of Daphnis and Chloe the omens had been good: we had passed wonderful poppy-strewn fields grazed by sheep and goats; we had actually talked with shepherds (one of them had a daughter in Boston); we had rested from the noon-day heat under a grove of pines sacred to Pan, god of shepherds, beside the stream where Daphnis had swum, and where now frogs were croaking—as one shepherd said—"to make the summer come." Now a turn of the road brought us to the shore of Beauty and Achladeri itself.

The Greeks used to have two little words that helped them organize the chaos of experience, *men* and *de*; *men*, "on the one hand," *de*, "on the other hand." (They still say *etsi ketsi*.) The turn of the road brought us past two solemn boys on a donkey to a picturesque clump of shepherds' cottages and a tiny arbor-covered cafe looking out on the bright blue sea, *men*. And it brought us to a sprawling army camp, complete with barracks, soldiers in uniform swarming across the road, and large signs forbidding photography, *de*. Turkey, after all, is only ten miles from Lesbos, and the Turks and Greeks have been enemies for centuries—they dispute even the rights to that bright buffer of water between them, that "unplumbed, salt, estranging sea" (to borrow a phrase from a poet). Now, on an October day in Gambier, what's the point of this episode in April? (I was, by the way, allowed to take photographs so long as I faced away from the camp.) Some people think I'm always talking about Greece. I admit it: I'm a frustrated traveler, and I enjoy reminiscing even when I shouldn't. See if I've done it again.

When those of you who are freshmen descended the Bishop's Backbone into the Kokosing Valley late last August, approaching another mere speck on the map (but going a bit faster than ten miles per hour), some of you, too, may have had a bit of a sense of pilgrimage. Perhaps you were coming to a place of special insight and experience, uniquely framed by the countryside of farms and river—a pastoral place, remote from the turbid stress of cities.

And when on your first day in the village you walked through the College

gate, on your way past that gauntlet of faculty to the convocation, a pastoral invitation was in fact offered to you, though you may not have had time to read it: "*Hinc adeo media est nobis via [hinc ubi densas agricolae stringunt frondes,] hic Moeri canamus.*" The Latin inscription on the left gatepost, the Douglass post—named for the Kenyon president who created the Middle Path—is by Rome's greatest poet, Vergil: "We have just half our way before us... [Here where farmers prune the thick vine leaves,] *here, Moeris, let us sing.*" Two shepherds on a country road, Moeris and Lycidas, with time for the exchange of song, time for the Muses, those goddesses of song who have empowered the liberal arts from their very beginning in Greece. These lines of Vergil are from his *Eclogues*, or pastoral poems—poems of shepherds—and in the allusive, stylized cryptogram of pastoral the Douglass post invited you and all who pass by it to join in Kenyon's central pursuit, the liberal arts. (It also invites us to sing on the Middle Path, in case any of you want to revive that old Kenyon tradition.)

Marriott gatepost, on the right hand as you enter what we still call Marriott Park, is much more explicit: an old friend of Vergil, the poet Horace, is speaking of his own student days in Athens, where—as he says—he learned "*inter sylvas Academi quaerere verum,*" "to seek the truth among the groves of Academe"—that is, in *Akademia*, the park outside the city of Athens, where Plato set up the first academy in a grove of sacred olive trees and where he taught the open-ended, open-minded, but exacting discussion of ideas that he had learned from Socrates—a kind of

music of thought called dialectic. At the center of his academy, Plato dedicated a shrine to the Muses—an act that confirms the continuum between the musical pursuits, the arts, of the Douglass post and the scientific-philosophical quest of the Marriott post. (In fact, Plato's own dialogues are simultaneously great works of art and great works of philosophy.)

This is the promise of the gate: a pastoral park (Marriott Park) where we are free to grow in the skills of art and intellect. When Bishop Chase moved us all here away from Columbus, Ohio, he took the step that has given our life some of its most distinctive features—*men*, on the one hand.

For when I speak of these features, the ancient Greek inside me whispers that other single syllable: *de, de*, "on the other hand." Bishop Chase surely knew that the bitter divisions of our human nature can't be canceled by a move to the country, can't be excluded from Marriott Park. After all, even in Paradise there was the serpent. "High heaven and earth ail from the prime foundation," says Housman, and it would do little honor to our founders if we denied that they and we are part of that earth. In a pastoral poem by Kenyon's greatest poet there are some lines for this. John Crowe Ransom was a founder, too (of the *Kenyon Review*), and he called his poem "Eclogue" to remind us of Vergil. But the two persons who speak in it are no longer friends. Jane Sneed says to John Black:

Something, John Black, came flapping
out of hell

And wrought between us, and the
chasm is

Digged, and it digged it well.

Mr. Ransom called his poem "Eclogue" as if to underline its difference from idyllic Vergil. But in fact both Vergil and his poet friend at the gate knew there was no escape in the park.

Vergil's quotation on Douglass post comes not from some dreamy idyll but from a sad poem shaken by the realities of Rome's terrible civil wars. Moeris says to his companion: "Lycidas, amid the weapons of Mars our poems have as much strength as doves when the eagle swoops." And Horace, immediately after the line written on the Marriott post, goes on to tell us how he was swept away from Academe to join the losing side in those same civil wars.

Is this all that our friends at the gate can tell us? "Welcome to a pretty idyll, an ideal park, which we both know is powerless against the *real* demons stalking the world." Of course it's not all. But how to say the rest of the story? We all know the rest of it, yet even if I summoned the Muses, even they could not keep me from stumbling between platitude and falsehood in the effort to

tell it. Perhaps this is the way.

In April at Achladeri, we found only shepherds in a landscape and soldiers in a camp. But even if, returning to Gambier from Greece, we had found that a swarm of missile silos had been installed in the valley below the hill by the powers that be—even then the two friends at the College gate would have something to say, something about how to live in the now perilous park, how to embrace both *men* and *de*. To put it plainly: the college of liberal arts is an institution that attempts totally to understand and address the terrible chasms between persons and groups and nations—even within the single personality—and to do so on all levels of our existence. And it does this even while suffering its own local versions of these ills. This confrontation is to be sure not all the college aims to do—it may not even be a central aim—but perhaps you'll bear with me if, for the moment, brooding on Achladeri and Kenyon's pastoral gate, I place the emphasis there.

The forms of the confrontation are many. I'll take my clues once more from the friends at the gate and list only three for now: connections, tragedy, and transcension. Connections: "I can connect nothing with nothing," says a voice from the Waste Land. But with the Muses we can. [The arts cunningly draw us out of our isolated selves—imagination leaps all boundaries, unexpectedly links things separate, allows us to enter the experience of another person, of past times and traditions, other languages, countries, and cultures. And though we find that all this is new, it is somehow part of ourselves after all.] Vergil and Horace learned Greek—even went to Greece—surrendered to the alien culture and language of a nation Rome had defeated and plundered, and from this surrender came the unique novelty of their own Latin creations.

The musical dialectic of Plato has a similar aim in the medium of ideas: it welcomes all opposed viewpoints to join in a common quest for deeper, more comprehensive insight—as if a milling crowd were gradually drawn into a dance spreading out from the center.

But understanding, shared experience, the exchange of song and thought are not always enough. Connection fails. "Something . . . came flapping out of hell and wrought between us, and the chasm is digged, and it digged it well." Vergil's greatest poem, the *Aeneid*, draws on all the powers he had learned from the poets of Greece and Rome and puts them at the service of the nightmare Rome had passed through: the intolerable, deadly personal and political strife of his age. Let the *Aeneid* stand for all those creations we study at Kenyon

that sustain our awareness of tragic diversity and irreducibly incompatible outlooks, that allow us no shortcuts to peace, no path to an easy justice, but that can also enable us, if we listen, to carry on in the midst of failure and disaster: words, shapes, gestures, and song have been found that can help us face, can help us see more clearly, not the pastoral, but the real landscape in which our lives must be spent. Vergil can tell us about the shepherds and soldiers at Achladeri and about the missiles.

In the harsh light of the *Aeneid*, the tragic vision, what is left of that quest for truth that Horace himself had to renounce for a civil war? The dialectic of Socrates and Plato—that informed, rational, receptive, open-ended conversation—constantly fails, both in our personal lives and in the lives of groups and nations. Sometimes the mind's trust in itself is even its own ruin: "Mind is a light which the Gods mock us with," says one embittered philosopher—witness those missile silos. Does the quest for truth therefore shrink to a nervous pastime in the lull between battles?

Not for Plato, not for the true dialecticians. Plato gives us no assurance that we can reach secure and effective knowledge in this world. He had no missiles next door, but the states of Greece were torn by war and tyranny in his time; his own attempts at practical politics were disastrous. Yet he founded his Academy in the olive groves on the conviction that the quest was worthwhile, and this conviction was grounded in a vision more basic than tragedy.

This is not the time to speak of that vision, "where all's to one thing wrought," where harsh division ceases. In one of his dialogues, Plato chose a dinner party as its setting; in another, it was a grassy bank by a stream at noon on a summer day, near a shrine of Pan (the place is still there in the middle of Athens if you want to see it—just watch out for the traffic); in another, he chose the prison cell of Socrates on the last day of his life. It could just as well have been a country road on Lesbos, between shepherds' cottages and an army camp, or a path through a college park. But they all were dialogues—the medium of dialectic, the music of exchanged thought—while my talk has been just a talk. High time for us all to resume that conversation which you kindly joined last August.

William E. McCulloh is a professor in the Department of Classics at Kenyon. He delivered this address at Founder's Day last October. It is dedicated to Gerrit H. Roelofs, McIlvaine Professor of English, who died November 6, 1985.

If this is Peripheral, let me off at Chicago

by Joseph Slate

Once upon a time, there were some at Kenyon who believed art couldn't, or shouldn't, be taught. It was too peripheral. To sully our curriculum with courses or major programs in creative writing, studio art, music, and drama would compromise Kenyon's reputation. Better to keep the arts peripheral or—excuse the word—appreciational. But at Kenyon that was like keeping a vital organ peripheral. Art mattered.

Garrison Keillor would have loved Kenyon in those B.A.M. (Before Art Majors) days. Putting on a play, hanging an art exhibit, forming an orchestra or chorus was a community affair. So many students, faculty, and Gambier spouses were so busy performing, collecting, making signs, sewing costumes, painting scenery, lending furniture, sending invitations, writing exhibition notes, setting up chairs, and ushering in the event, that like Lake Wobegon's four-hundred-person Living American Flag, there weren't many people left over to see it fresh.

Students thrived on such activity. They were cooped-up, frustrated artists (I use the term in the broadest sense), although no one knew that then. No one knew the selective Darwinism going on at (and by) this site called Gambier.

Gambier was beautiful, but the habitations shabby and the population

sparse in those B.A.M. days. Prospective students needed an antic imagination to see Gambier's potential and an innate creative core (with corresponding reactor) to want to survive it. That's my theory about why Kenyon has attracted so many artists and poets. They were here before the majors in the fine arts. Gambier lured them, singled them out, and set their imaginations off—but without outlets, and not always in the healthiest direction.

The capers are legend. In my time, a student exhibit of "Found Objects" almost had me sent to the Ohio Correctional Institute for Wayward Academics. As Robie Macauley '42 told the distinguished poet and honoree Robert Lowell '40, "I wanted them to put on an exhibit for you, but not *this* exhibit." Well, what was wrong with all that "borrowed" Knox County junk? You can't beat a bank vault door for beautiful design. And goat droppings are nature's art—form following function, no?

Anyhow, Robie Macauley could talk; his job was editing the *Kenyon Review*. He should have tried teaching in the B.A.M. art, music, and drama departments. Those one-or-two-man beehives were killing work. Jim Michael's children thought he was a magician in the theater, materializing only on weekends; it was classes all day and directing all

evening. Students called me "Lights" Slate, thinking I was the night watchman. If this is Peripheral, I used to say, let me off at Chicago.

But for all the work, it took a while to build the programs that would eventually cultivate those hidden artists—but I am getting ahead of my story.

When I arrived on campus in December 1961, Kitty Rice, the widow of the distinguished Professor of Philosophy Philip Rice, was leaving to study for a graduate degree in painting. She taught, part-time, painting and the history of art, and I was to fill in for the second semester.

"Nobody stays in art," that wonderful old stoic Dean Frank Bailey told me. We stood on the steps of Rosse Hall, and he reminded me of F.D.R. standing on the bridge of a warship, his jaw set squarely against the infidels.

"I doubt there's going to be much here in art," he continued. "Norris Rahming [the founder of the art department in 1937] went into administration."

Bailey, who became a dear friend and strong supporter, was honest to the core. He didn't want me taking a job under false pretenses. I was equally frank and on my way west. "Well, I have to start somewhere," I said.

I was also thirty-two and cocky. I had just survived a rigorous second-career-

crisis painting program at Yale, and the *New Yorker* was about to publish my first short story. Here I was at the college of the *Kenyon Review* and the new criticism, the home of John Crowe Ransom and such writers as Peter Taylor '40 and James Wright '52. Literature flourished here, why not art?

Why not, indeed. As far as I could see in the catalogue, Professors Michael in drama and Paul Schwartz in music had set up respectable courses in their disciplines. There were no major programs, although I later learned that drama's founding department, speech, once had a major. So there was hope. Maybe the arts could bring it off.

While on again, off again, the art department had a long history, and Kitty Rice had done a good job keeping both the studio and art history fires burning, so why couldn't I build on that? The idea of building a major program excited me. I had grandiose dreams. One of my mentors at Yale, Josef Albers, revolutionized art education at Black Mountain College. Why not me? Why not here? I had to start somewhere.

Somewhere turned out to be in Peirce Tower. If I were amoral or suicidal I would have jumped. There was no plumbing, no water, and not much light from those prison windows. Like the Katzenjammer kids building a boat in the attic, once even a modest painting was stretched, students had to disassemble it to get it down those narrow stairs.

I taught art history with a rickety (1812?) lantern, enormous scratchy glass slides in black and white, and ah yes, one in color, a *Mona Lisa* that had turned pea green. There were no such things as departmental budgets, or so I was told. Faculty, students, and spouses became penny-ante nuisances at raising money. ("Restore the Blakelock!") The comptroller, who shall be nameless, hated our setting up these piddling funds for art-piddling purposes. Dickensian and desperate, peering from behind glasses and the side of a grille, he would whisper hoarsely, "What are you trying to pull?" Like *Oliver Twist*, I once tapped the grille with my begging money in a bowl. "Please sir, more." He was not amused.

In those B.A.M. years, what kept me going was the number of talented young men who deserved more than the curriculum had to offer. Many went on to distinguish themselves in the arts, but I never felt the curriculum here dignified them. They survived the boredom of that chauvinistic hill by their inventions in extracurricular art. Some engaged in some memorable antisocial behavior. Scarring and painting their faces, keeping pet goats, they were the wild aces on Dance Weekend; they had little self-

J. Phil Samuel



Painting by Jean H. Bender '86

esteem. Most would easily have graduated with honors in art if we had had such a program, but there were too many who never made the grades and dropped out.

The problem was that Kenyon had very little money. Departments watched allocations for other departments closely. I am now convinced that money was a far greater obstacle to our growth than any theoretical opposition to majors in art. (Can Art Be Taught?) For the visual arts, it was a "Catch-22" situation. If you didn't expand, you couldn't balance your offerings between studio and art history. If you didn't offer studio and art history, then it wouldn't be a respectable program. But if you did expand, and you did have a respectable program, God forbid, that could lead to art majors, and...

"Over my dead body!" President Lund is rumored to have thundered. Thunders I doubt ever got thundered, but if it were true, he later and graciously changed his mind. I never knew whether it was money or conviction, but I'm guessing the former. He did sit still while Dean Haywood in 1964 led the faculty into the controversial "Basic Courses," "the major intellectual and aesthetic modes of apprehension."

Undergraduates were required to take all six of them. "Basic III, The Arts," was our baby. The course dealt with "the individual work of art, the environment which helps produce it, the artist, his medium, his subject, and the audience." It was an elaborate course of study, and we faced an ill-prepared audience.

Few of those B.A.M. freshmen had ever had a serious course in the arts before Basic III. English, the sciences, mathematics, and the social sciences had tracked them throughout their prep and high school careers, but that was it. I can't locate the source (Edith Wharton?) who said, "Life isn't one thing after another, it's the same damn thing over and over"—a perfect description for elementary and secondary school offerings in those days. The Basic Courses lasted only three years, although derivative courses exist to this day. Students resented what they called the "lockstep" system, all being treated the same. So the faculty turned to the guided elective system we have now. Nevertheless, the Basic Courses gave the arts an advantage. Undergraduates who liked Basic III flooded the art departments. Art and drama set up majors in 1965 and music soon after.

We were all hard-pressed for facilities, and the great game of musical classrooms began. President Caples, a strong supporter of the arts, kept pulling renovation money out of a tattered hat to help us along. To make way for music, art moved out of its second home in the basement of Rosse Hall, to what was once the bookstore, now the Office of Development. One building was added after another: the visual arts at one time or another were occupying (to use some of the present designations in this flexible world of Gambier) the Public Affairs building, the Student Affairs Center, the Copy Center, Spanish Professor Linda Metzler's house, and the former Don Boyd-Gene Dwyer carriage house.

These moves were not popular. The Ming Dynasty was one of the more printable names we were being called. The summer we were to add the present anthropology-sociology building (Bailey House), I balked.

"I'm going crazy supervising the renovation and upkeep of all these buildings," I told Provost Bruce Haywood. We were standing in front of the post office, which seemed to be the only building in town that had not been occupied by the art department. "What we need is one central place." I pointed up Middle Path and joked, "Like Bexley."

Accounting was in Bexley. I thought Haywood would laugh out loud, but his face became serious. Later that week, he telephoned me. "We [meaning Bill Caples and Sam Lord] think that's a brilliant idea."

In 1972, after much renovation, the Department of Art had a home. We never could find adequate space in Bexley for art history, and sculpture quickly outgrew the basement of Colburn. I believe art then was the third largest



Drawing by Sarah K. Quillin '86

department in majors, and the faculty had grown to five persons. We had come a long way, but we were not alone.

In the late sixties and early seventies, many quality colleges were moving in that direction. And a funny thing happened as the colleges set up arts programs. Professional art institutes began offering liberal arts programs and degrees (sometimes in cooperation with neighboring universities), and the secondary and grade schools began upgrading their art courses. The art institutes did it out of necessity; they were losing students to the small colleges. But the accommodation opened up the eyes of education to the value of both the studio arts and art history as intellectual studies.

There is no road back. We at Kenyon no longer have to justify the arts—it says here—and our art alumni have justified our faith. A recent survey of the classes of '75 and '80 revealed 40 percent of fine arts majors pursuing art careers and 12

percent in those classes actually making their living in the arts. Peripheral? Never. I still believe the best education for the potential artist is a liberal arts education, but with the studio arts—not only the history of the arts—major choices in that program.

To get back to our early critics, can art be taught? It depends on how we define art or artist. (After twenty-four years, even I begin to sound like an academician.) Kant's definition—"a talent for producing that for which no definite rule can be given"—doesn't work for me. Half my students have that talent, and I wish they'd abandon it. Well, I am being facetious, but I've never read a definition I liked entirely, including one Albers used for design, "the amount of effort for effect." Art is about ideas as well as form, or ideas into form.

Let's try this one: a work or performance that reinvents its style and conveys personal truths universally

understood. No, we cannot teach a student how to create a masterpiece. But we can teach the processes—both technical and intellectual—that may lead to reinvention. We can help isolate those distinctive interpretive elements in a student's make-up that either enhance or interfere with that student's work.

All disciplines must be learned, but in that final sense—in the authentication of creativity in process—art may be the only discipline that must be taught.

Joseph Slate is a professor in the Department of Art. In addition to painting, he writes children's books. His most recent is Lonely Lula Cat.

The Arts of Creation

Profiles by
Mieke H. Bomann

It seems there are as many graduates of Kenyon active in the arts as there are definitions of the process, the organization of subject, and the investigation of possibility that may be called art.

Dancers, singers, musicians, actors—yes, especially actors—playwrights, painters, administrators—oh yes, those too—historians of beauty, architects, eclectics. Where should we draw the line, really?

Everyone, not just art majors, makes a decision about their creative life at some point. The ten people profiled on the following pages

are outstanding in their artistic spirit and drive to make a mark, to leave an etching of their vision on the surface of our imaginations.

Their efforts should be met less with awe, however, than with an awakening of our own artistic potential. For whoever reads these histories—lawyer, mason, teacher, typist—may glory in the knowledge of new challenges ahead. So long as we push ourselves further in sharing our daily pursuits, we can stand beside these fine artists and revel in the arts of creation.

—M.H.B.

Painter, mask maker, performance artist, Jeff Way refuses to have his work pigeonholed. Not that some critics haven't tried.

There's paint splattered all over Walker Street.

You can't see it, but you can smell it and your pores are filled with it. One block south of Canal Street, between Church Street and Broadway in New York City, converted warehouses support artists' canvases like extended easels.

Ten years ago, when Jeff Way '64 moved into his fifth floor loft here in Tribeca, it was illegal to set up house in the old textile warehouses that were zoned for commercial use—and so attractive to artists because of their deep and cheap space. Since then, residents have hammered in plumbing and banged out an agreement with city housing officials, and the area is Mecca to painters, to performance artists and costume designers, to creators and hangers-on of all sorts.

Fortunately, textile jobbers still work on Walker Street, keeping the area from becoming "too precious," Way says. His name is etched in the tiniest of letters next to a bell outside the double doors of Number 38, "a recent concession" to legitimate residency. He grimaces.

Way is physically a sort of live wire temporarily down in a storm. He sits uneasily on the couch, jumping up now, and sitting down then as the phone rings, wife calls, work waits. Compact and powerful, he was a fullback on his high school football team and played defense at Kenyon, where he earned four varsity letters. But when he bangs his head these days, it is protected by a mask, not a helmet.

Painter, mask maker, and performance artist, Way refuses to have his work pigeonholed. Not that critics haven't tried. "Is Way the apostle of the Born-again Sublime?" asked Carter Ratcliff in the magazine *Art in America* following Way's 1981 show, "Elvis and Jesus."

He was the "eminence of Naive Nouveau" to a *Village Voice* reviewer in 1980, who was charmed by Way's painting, *Fred and Son*, of Fred Astaire, his eclectic choice of subject matter, and his "deliberate rejection" of tradition.

And Kay Larson, another *Voice* critic, described his solo performance piece, "Transformations," where he layers costume upon costume and mask on top of mask like a dense painting, as "leavened by deadpan wit and total indifference to staginess."

For his own part, Way says simply, "I consider myself an artist who does a variety of things."

Strewn on the floor of his studio are magazines and images of all sorts.

Cut-up, sometimes photocopied, redrawn, and then painted, the figures he has treated in a lot of his work are de facto American, "figures that have reached mythological proportions," he says. Hank Williams, Fred Astaire, Elvis Presley—even Jesus. And the American Indian.

Way is inspired particularly by the Plains Indians and concurrently by the field paintings of George Catlin. A lawyer turned historiographer of vanishing Indian tribes, Catlin in the 1830s traveled the West to paint what critics have called the most remarkable portraiture record of North American Indians known.

"He made his art his life," says Way. While the artist-traveler's naive interpretations of his subjects and the accuracy of his observations has been questioned, "you have to consider the

circumstances under which [Catlin] was painting and the totality of his work."

That Way's art and interests span such a wide range of historical notions and techniques is not such an odd thing considering his background. A native of Waverly, Ohio, Way grew up in an area rich with the legend of the Shawnee chief Tecumseh and other important Indian figures. "Maybe I was an Indian in another life," he muses. "I just started thinking in terms of how much we had to learn from the Indians, on the level of another Renaissance." The ideas of intuitive knowledge and a sensual and spiritual harmony with nature are among his fascinations.

His mother was a dancer and ran the Jean Way School of Dance in Waverly. His sister, Jennifer, and brother-in-law dance with the Twyla Tharp dance company. Way himself studied dance one summer with the German dancer Hanya Holm, who as a choreographer was pivotal in the development of traditional modern dance.

"I thought about being a dancer, but I realized it wasn't the right thing," he says. "Art was in my blood."

When Way came to Kenyon there was no formal studio art curriculum,

Gordon Campbell '87



and he majored in art history. He took one studio art class and studied drama and mime.

He received a Woodrow Wilson Fellowship at graduation and went to New York University to study art history. "Growing up in Waverly, New York City was 'the goal,' this incredibly romantic place," Way says. But after three semesters, he reached a point where he "didn't want to do [art history] anymore. It wasn't the right thing. So I dropped out."

Way started working on his own, in collage and painting, and got a job at the Guggenheim Museum of Art as a preparateur. But he recognized that he wasn't prepared for the craftsmanship of art, that all he had to recommend him was "one art class, three paintings, and a color course." He enrolled in NYU's art education program and received a master's degree in art in 1968.

Way took a job teaching at Fort Valley State College in Georgia, but he realized he wanted to live in New York City, or at least within commuting distance, so in 1970 he accepted a position at Sarah Lawrence College in Bronxville and taught there for three years. He has taught on and off since

then, most recently at the Fashion Institute of Technology on 27th Street in Manhattan.

Way in the late 1960s and early 1970s was painting purely abstractly. *Chief with Cherries*, a participatory work begun in 1971 and now numbering countless volumes, marked his shift (along with fellow artists and friends Jon Borofsky and Joel Shapiro) away from abstraction and toward imagery.

"The early imagery work was very personal. There were a lot of self portraits, journals, and [work resulting from] dreams."

Chief with Cherries was begun with a collage from a reproduction of a photo of an American Indian and combined with cherry decals. Friends were sent two reproductions of the original and invited to do something to one and return it to Way and to keep the other. That work will never really be finished, he says.

Today, Way employs collage more as a preparation for his paintings. *Tribal Head V*, a brilliantly colored portrait, jolts the senses with three eyes; the head is only partially dressed in ceremonial garb and hair leaps like fire from a partially shaved scalp.

A six-foot-by-sixteen-foot landscape, *From the Belly*, with a large whale in the middle of rolling hills, takes up one entire wall of Way's immense studio. It is a continuation of a series done in Vermont, where he and his wife, Carolyn Oberst, also an artist, and their daughter, Jasmin, spend summers.

"I like to work with images that have multiple meanings," he explains. "The whale is a creature that inspires. Awe in some, wonder and terror in others. It also relates to Jonah and the notion of rebirth and regeneration."

On the floor and off to the left stands a screen in the configuration of a giant mask, a variation and transformation of the facial masks that are tacked up here and there on the walls. One is made from a box with a pine cone nose. A big tongue sticks out at you. There is a face on a straw hat; a hammered copper mask, and many others.

Way started making masks in 1974, a realization of a dream he had and the desire to share the revelation with others. In his dream, he found a turtle (an Indian symbol of fertility) with a red triangle on it. He thought the creature beautiful and put it in a can to give to his sister. But when the can was opened, the turtle had turned to a skull. That image of life and death became the basis for his first masks.

"Artists are descendants of the [Indian] shamans in their role in society to transform spirit into matter," he says. "The shaman went off to seek a vision and came back to perform heal-

ing and miracles. I pushed the idea further in my performance, with a mask on, by having people experience that [kind of vision] through me."

"I started in private, in my studio," he remembers. By 1977 Way had developed a theatrical performance called "Transformations," and the piece today is a forty-minute solo presentation involving layer upon layer of costumes and masks. *Village Voice* critic Kay Larson describes a 1980 presentation:

"Bells jingling, Jeff Way dashes through the door into his loft like a squat, slightly mad Minotaur. He is wearing a bulging canvas Kabuki robe and a mask that sprouts black buffalo horns and dangling masses of disheveled black hair. The mask face is pale, puzzled and angry, as though a psychotic Japanese housewife in the nineteenth century had just been roused by the Fuller Brush Man. . . . Way wears his art like a mask, and the masks correspondingly assume the multiple visual/emotional density of a painted object."

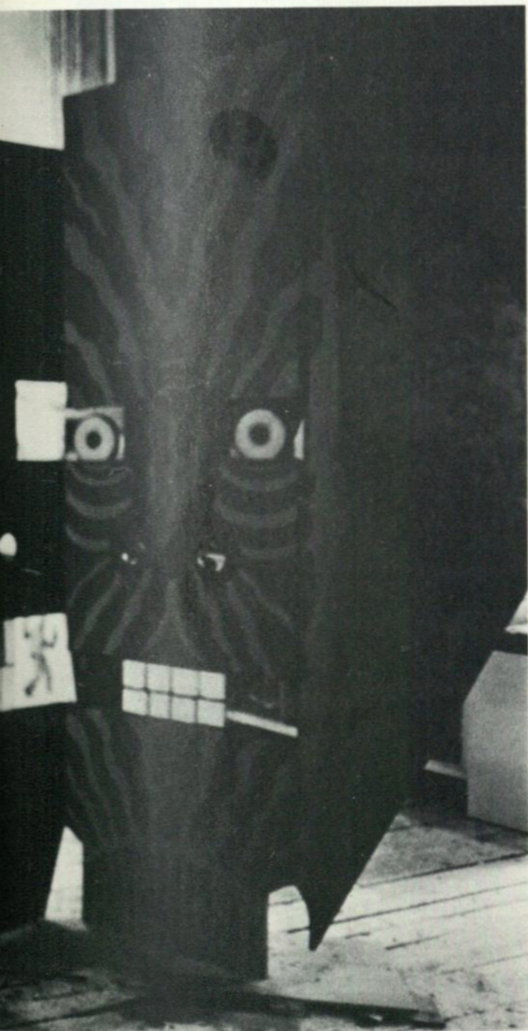
He doesn't perform that much anymore (he came to Kenyon five years ago with "Transformations"), but he is working on a video performance with New York poet Bob Holman entitled "The New Ubu Review." Skits will be based on French absurdist Alfred Jarry's Ubu characters. Three years ago, Way participated in a Medicine Show Theatre Ensemble production based similarly on the dramatist's work. "It seems to be time for a return of Ubu," Way says. "It is something I want to try again."

Way has also been involved since 1979 in art workshops for psychiatric patients in the city through a program called Hospital Audiences. One of his paintings, *Viola Heller's Red Jacket*, was inspired by a drawing of the eponymous patient, whose signature subconsciously equates what's hers with her hell.

"I'm going for more complex painting and am more sculpture-oriented," says the artist of his work in progress. The mask-screen has a chance of touring the West Coast in a show organized by Virginia Butera, who curated the screen exhibit at the Smithsonian Institution in 1984.

While he is not currently represented by a gallery—Pam Adler had been his dealer—Way's work is included in the collections of the Whitney Museum of American Art, the Philadelphia Museum of Art, and the Denver Art Museum, among others.

He has had periodic showings at his studio, inviting visitors up for a look. But watch your step. There's paint splattered all over Walker Street.



Like any meticulous craftsman, Peter Bloomfield winces when he returns to a site and sees all the mistakes that are invisible to the layman's eye.

Peter Bloomfield '73 is looking for work. A talented architect with a demeanor as crisp as the buildings he designs, Bloomfield cries that he is a young man in an old man's profession.

Not that he isn't gainfully employed. For the last two-and-a-half years he and partner Elaine Ulmer—together they form The Design Group—have been holed up in a converted warehouse in Philadelphia's Chinatown, designing new houses and renovating old ones.

It's just that the profession is ultra-competitive, and for a high-strung professional with obvious bravado, the little good work that does come his way just reminds him of all the rest that doesn't.

What brought us to Bloomfield was a neat little building he recently designed in Cincinnati for **Bray Ficken '73**, a commercial photographer and friend of Bloomfield. Ficken needed studio space that could accommodate his large cameras and lights, a kitchen for food photography, a dressing room and shower for models, and an office for the bookkeeper.

It was a particularly challenging project for Bloomfield and Ulmer. Like architects Rob Mallet-Stevens, Frank Furness, and Bernard Maybeck, they hold a reverence for consistency in structure and environment.

"A lot of builders think a building is just a building," says Bloomfield. Not so, he admonishes. A house he designed on the New Jersey seashore, for example, has radically different facades depending on which way a wall faces, toward the sea or the road.

"The Guggenheim Museum [in New York City] looks great on paper, but its contextually disastrous," he says. "It looks really stupid where it is."

So, when it came time to plan Ficken's building, Bloomfield thoroughly researched Walnut Hills, the section of Cincinnati where Ficken had purchased his lot, the city's history of brickwork, and warehouses that had been converted for similar purposes.

Ficken had purchased a corner lot, and the new building would be at the juncture of two very different thoroughfares: William Howard Taft Road, a commercial strip, and Park Avenue, an artery of an older neighborhood that seems to have undergone bypass surgery and is now on the mend.

Bloomfield's solution to the dichotomous site was a 4,500-square-foot multicolored building that on the Taft

Road side is constructed of concrete blocks set on a corbeled brick base. The wall rounds the corner to Park Avenue in stucco, where it forms a balcony complete with ship railing.

Inside, Ficken gives a tour thigh-deep in freesias, lilies, and daffodils. He is recovering from a shoot for a flower catalogue for Kroger's, and the studio's breath is moist and sweet.

"I always wanted to have a building of my own. Office spaces are a dime-a-dozen downtown, but improved warehouses are virtually impossible to find. Peter and I fantasized about building something, and the more we talked about it, the more realistic it became."

For The Design Group, Bloomfield says, the studio was an "opportunity to pull out all the stops, a good chance to experiment without putting Bray at risk." And the building was important in a linear sense for the firm's development. "There are certain periods in a person's work that are perhaps seminal, but rarely revolutionary in themselves," he says.

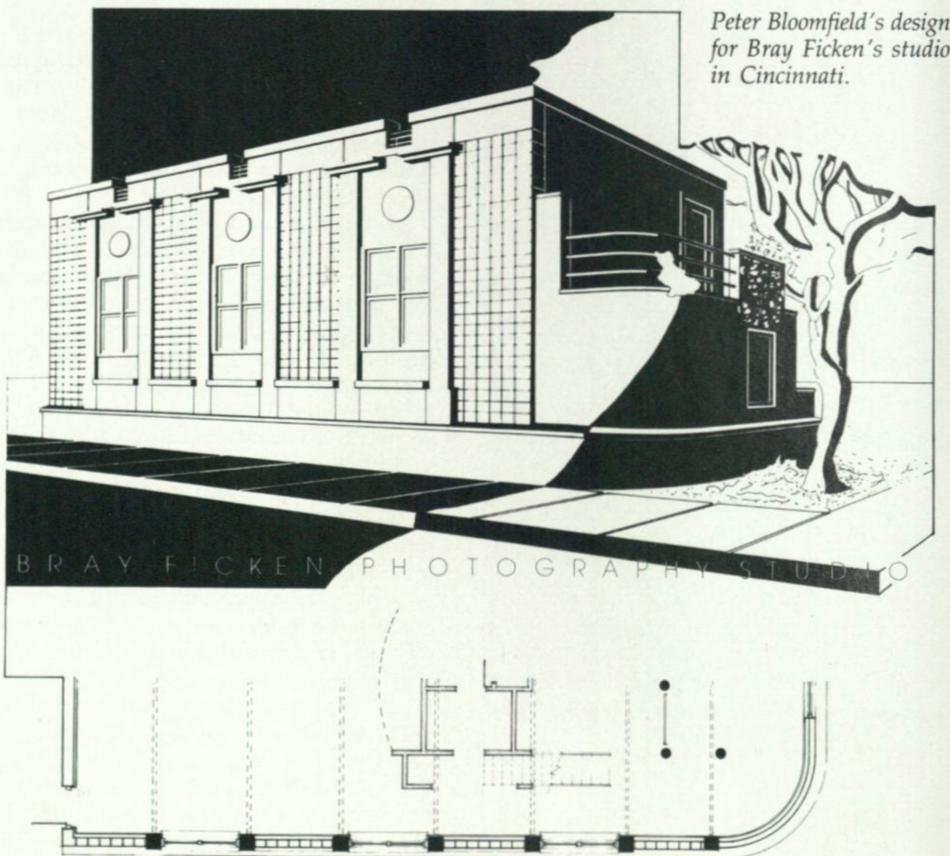
Like any meticulous craftsman, Bloomfield winces when he returns to a

site and sees all the mistakes that are invisible to the layman's eye. Still, of Ficken's studio he says, "I love this building. I just wish there were more [to do]."

Studio-mates at Kenyon, Ficken and Bloomfield went separate paths following graduation. Ficken, who concentrated on abstract painting at Kenyon, fell into a job as a photographic assistant at the Ray Kellman studio in New York City, working closely with the fashion photographer. After four years, he decided he wanted to go into business for himself and, with his Turkish wife, Ayla, moved to Cincinnati, his hometown and a "virgin territory" where business costs are lower.

He now concentrates on still-life commercial photography—customers in addition to Kroger's include Kahns, Procter and Gamble, Kenner, and U.S. Shoe. His are the photos that take hours to set up and that the consumer glances at for five seconds: the packaging for Kroger's Hot Taco Seasoning mix—"We sweated over the beans in that bowl of chili"—the little advertisement that is sometimes found on the inside front end of a grocery shopping cart, the shoe order inserts that come in department store bills.

He does some 35 mm work for his own pleasure, and he says it approximates what he was trying to do with his painting. Ficken says he is trying to

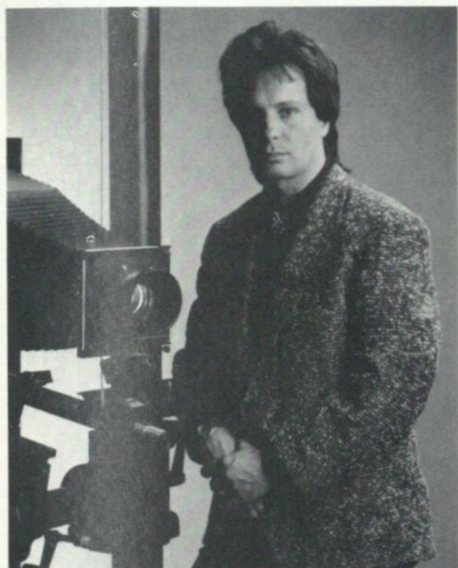


Peter Bloomfield's design for Bray Ficken's studio in Cincinnati.

combine art and commerce and that he likes his work, that there's still much to learn, and that it's a "very lucrative" profession.

Bloomfield had other ideas after graduation. Following a stint with VISTA, in a program that offered architectural services to indigent groups, Bloomfield spent two years renovating buildings and setting up a community development corporation in a poor Latino neighborhood in Chicago—painting and drawing all the while. Then he went to the University of Oregon for graduate work in architecture. He raves about his experiences there.

"At Oregon, I got a broad view of architecture and design, rather than a one-theory or one-logic base. Because of that, our work is highly respectful of context and neighborhood and the way certain materials are used, not only physically, but as iconographic messengers."



Bray Ficken '73

A painter at Kenyon—he won the Ryerson Prize—Bloomfield's architectural projects have included an addition to an eating club at Princeton University; DOWDALE ESTATES, a seven-acre multiple-housing project in Chestnut Hill, Philadelphia; a summer home at Beach Haven, New Jersey; and "a lot of renovation work, as most young firms do."

It isn't easy to make a mark as an architect. "You tread a fine line between wanting to set a precedent and respecting others," Bloomfield says.

He teaches landscape architecture and site analysis at Temple University in the city and says he plans to move into academia full time—but not before he has made at least a dent in this old man's profession. "Every project is a phase in our evolution," he says. "There are very few things that are standing the test of our own time."

Author of three published and produced one-act plays, Kate Long has preferred to raise her family of characters in the past.

Kate Long '77 was on the telephone apologizing to her mother-in-law.

"I can be charming and I wasn't charming. I'm sorry. I wasn't feeling well. But I'm fine now," she said. Her manner was self-deprecating but not without a touch of mischievousness.

The emerging New York playwright next assured Mrs. Cwikowski that despite having left their tooth brushes behind, she and her husband, Bill, had in fact brushed since their departure and no, there was no need to send the brushes along in the mail. She hung up the receiver in the back bedroom and came smiling into the kitchen.

While Long deftly juggles the modern domestic scene, life in New York City, and a budding artistic career, the characters in her plays—"my people," as she would say—are challenged with less contemporary rigors.

Author of three published and produced one-act plays, among other works, Long has preferred to raise her family of characters in the past.

She lives with her husband and, temporarily, a Christmas tree named Ophelia, in a two-bedroom flat on West 95th Street filled with books. Next door is Pomander Walk, a mini-street designed in 1921 to look like the set of the New York production of the 1911 play (by Louis Parker) of the same name. Long says that, unlike her neighbors in the mews who have a main gate and may even dare to leave their doors unlocked, she can't and has been burglarized.

(She had dreamt of the crime just before it happened; she found the knife used in her dream in her apartment, and walking along the street after the incident she recognized the burglar in a crowd. Long believes "things like that happen.")

Of her plays, all set in the past, Long says, "I dodge the present because I think it is maybe the best of times, in some ways, but very dangerous. I have to work up to it," she explains.

That is also the way this thin, laughing, cigarette-smoking playwright has felt about the one-acters she has concentrated on thus far. "One-act plays allow you to repair in production. Then, with a full-length play, you will know how to prepare," she says.

She is a member of The Ensemble Studio Theatre (E.S.T.) on West 52nd Street, a membership organization of some three hundred playwrights, actors, directors, designers, and technicians dedicated to creating new plays.

Its annual "One Act Marathon," a festival of new short plays, first brought to public attention Christopher Durang's *Sister Mary Ignatius Explains It All for You*, Marsha Norman's *The Laundromat*, and Shel Silverstein's *The Lady or the Tiger*.

Long joined the theater immediately after graduation from Kenyon, where she was a drama major. ("I went to Kenyon to be an English major, but I had an appendectomy and failed [Professor] Perry Lentz's English class. I did well in [Emeritus Professor of Drama] James Michael's class despite my stitches.")

She began work as the theater's office manager, then became its script development director. Long is now a teacher in E.S.T.'s playwriting lab. She has also done some acting with South Street Theatre and Pittsburgh Public Theatre, and with her husband she filmed the movie *Whoopie* in Florida in January. A summer comedy directed by John Byron (*The Razor's Edge*), *Whoopie* is "a dream come true," says Cwikowski. "It's work and a vacation."

E.S.T. was the right place to land, Long says. "No one ever coddled me or made me think I was a hot shot." The members are serious and dedicated to their work. They do not tolerate the garish self-display that sometimes accompanies novice "theater people."

"All the mysticism had been taken out [of the theater]," Long says, "and it became more exciting, more positive."

Three of her plays, *Ariel Bright*, *Two Part Harmony*, and *Unseen Friends* have been produced by E.S.T. *Ariel Bright* was published by Broadway Play Publishing in a volume that includes the work of Pulitzer Prize-winning playwright David Mamet, and the play will be included in the volume *Best Short Plays of 1986*, published by Applause Books. *Two Part Harmony* and *Unseen Friends* were published by Samuel French.

Long's *The Attic*, a finalist in Actor's Theatre of Louisville's Great American Play Contest in 1977, was produced in an E.S.T. workshop. It was directed by Cwikowski, whom Long married in 1978.

She writes for her husband and for other actors she knows. "It's nice to have a goal, so you're not writing in a vacuum," she says. Of *Ariel Bright*, a play about love and death and fantasy and kindness, Long says, "I wanted to write for Bill the nicest man [part] I could. It was wonderful watching people

falling in love with him."

The play is set in 1912 in Grayson, Missouri, a town so small Long's mother had the distinction of being its only child. Hiley Bedsal, the undertaker, is preparing one Mrs. Moxem for the hereafter, painting her face and nails as she always had wanted them decorated but never dared. Bedsal is a kind soul and a sort of seer, it seems. Engraved tombstones arrive before their honored have left the mortal coil. As *New York Times* critic Mel Gussow said of a 1984 performance of *Ariel Bright*, "Something strange is afoot in Hiley Bedsal's funeral parlor."

Something is amiss, too, in a living room in Champaign, Illinois, where in 1959 Hank Everett, crazy from the breakup of his marriage, and Jessie, an eight-year-old home from school because she's sick, become antagonistic playmates in *Two Part Harmony*.

"You immediately see something is wrong," Long explains. "I've learned that you can't just talk [in a play]. You have to give the audience a world they don't know."

Many of Long's settings and characters are autobiographical. Hank was a man she knew in her childhood, who "had a good heart and whom people liked." Charlie, the soda jerk who is writing to Bette Davis in *Unseen Friends*, a play set on Valentine's Day 1932, is a portrait of Long's father, who had a twenty-year-long correspondence with the actress.

While she accepts criticism that in her work she avoids questions of contemporary life, Long says, on the other hand, she is a bit David Mamet-ed and Sam Shepard-ed out. "They're not necessarily our voices," she says, recoiling especially from the work of Shepard, whose world is "so destructive and ugly."

"Once a year there's an article in the *New York Times* that bemoans the horrible state of theater in America. But it isn't true," says Long. The here and now is certainly what the television networks are looking for, and Long, who was for a while a scriptwriter for the soap operas "As the World Turns" and "Search for Tomorrow," is frustrated with network executives who have decided "people are stupid."

She tried to "take the guck" out of the soaps and proposed dealing with the issues of incest, child abuse, and rape, topics she feels hold relevance for the soaps' primarily female audience. But her pleas were to no avail.

"It just killed me," she says. "All those rules of writing, all those things that couldn't be." The job haunted her. She laughs. "I started to have waking dreams, seeing bugs. I'm not prolific enough to say, 'This is the junk pile, and this is the good pile.' I just

Gordon Campbell '87



couldn't do it."

Long says her next attempt at television will be with a script for the public broadcasting system. A PBS success would be "glorious," she says.

When she first got the job reading scripts at E.S.T., "it was the best job I could have had, but it was too early to have it." She didn't have the confidence to do the best job possible. "I don't think I ruined anybody's life," she says, but before you can judge the work of others, "you yourself have to know that as a writer, you're good." She didn't, then.

She immersed herself in her writing and took several jobs just to earn money: as a writer for Radio Lyric Theatre, as a tape transcriber for a Vietnam Veterans of America publication, as a soap opera scriptwriter. But even the bad experiences have been funny, says Long, who is not short on humor. Or above honest craftsmanship.

Long recognizes the demons that chased her art's greats, but she does not believe that all successful playwrights must build their plots around sand castles and whiskey.

"There is something to being haunted. A lot of people have to tell a story. There's something in them they have to expel. [Eugene] O'Neill and Tennessee Williams were like that. But I'm more secretive. I need 'pliers' to work."

Again she speaks of the needs of her characters, her "people": "I think that if you can be objective and healthy enough to focus on your people, asking, 'What do they need,' rather than, 'What do I need,' then you're a parent." A playwright with confidence.

"I'm realizing that I do know [play-

writing] and can convey it," she says.

She teaches it, with her husband, to actors and writers at E.S.T.'s institute. A student will bring in a scene that is wordy or not going anywhere, and the group will improvise solutions. Long calls it "writing on your feet."

Long's acting abilities came along, too, as she improved as a writer. "The stage is something that was just such a natural thing. My belief grew stronger with my writing and that was my training. The better my writing got, the better my acting got."

She combines both arts in a Dramatist's Guild project that brings playwriting to school children. The challenge, in the one-day seminar, is to "spring it on them, and leave them with the delirium of writing."

Playwriting is easy, Long insists. It is as natural as a dialogue between friends. But there's more to it than that. She says, "To create something that's alive, sometimes you feel you're really crazy, that the characters are talking to you."

But by wrapping her characters and her audience in the protective cocoon of the past, is she not just prolonging the jolt they will surely receive when they surface in the 1980s?

"I have not dealt with the present, and I must," she admits. Two months ago she began writing her first full-length play. "Maybe I'll take my people and put them in the present and they'll get hurt. But I think I can take it this time."

Back in his North Hollywood apartment, Michael Zorek asks, "Want to see how I look in a dress?" So this is Hollywood.

Michael Zorek's 1978 Chevrolet Caprice Classic rounded the corner of Hollywood and Vine with the aplomb of Fred Astaire.

Zorek, a member of the Class of '82, was waltzing two visitors around Hollywood in his exaggerated sedan and delivering a monologue on his extraordinary—for a fledgling actor—good luck.

In the last three years, the Manhattan native has landed a variety of movie and television parts, from Victor in the television series "Facts of Life" to the inarticulate punk Shelley in the movie *The Woman in Red* with Gene Wilder. While he currently is working at a record store for extra income, when we visited him last summer Zorek had managed sixteen months without moonlighting.

"I got jobs quickly and everyone keeps telling me that just doesn't happen," he marvels, still modest in this land of huge egos. "I was *very* fortunate. I came out here and, literally three weeks later, got work."

Zorek's first break came when he auditioned for a part in the 1983 teen movie *Private School*. He remembers, "The ad in a trade publication sought 'a heavy, horny animal of a guy,' and I said, 'Well, that's me.'" He called for the part on a Friday; the producers auditioned him for six hours the following Monday; the wardrobe lady called Tuesday to say Zorek had the part.

"My salary jumped from \$3.75 an hour to \$1,750 a week," he grins. "That was great."

He has also had small parts in a number of television series, including three lines on the "Bob Newhart Show" and a part on "Family Ties," in which he sported a Kenyon T-shirt. ("I wear one whenever they let me," he says.) He was in the NBC Movie of the Week *High School USA* and had a part in *Hot Moves*, a flick he describes as "a really bad movie." But he at least got a good review in *Variety*, the bible of the movie industry.

A terribly scratchy throat—tonsillitis, to be specific—was doing nothing to dampen the husky young actor's spirits as we climbed high into the fashionable Hollywood Hills for a photo session. "People from Beverly Hills can't go to the [San Fernando] Valley without getting a tetanus shot first," Zorek quips of the well-heeled here in the hills.

He pulls a change of clothes from a paper sack. No Gucci luggage for this kid. Yet.

He had packed his bags and headed home following graduation from Kenyon with few plans for the future. "So, what are you going to do now?" his father had asked.

It wasn't a particularly original question, but Zorek had a more than pedestrian response. For the next three months the burly drama major played the "Amazon Flasher" for New York's Eastern Union Singing Telegram Service. Dressed in a cave man-style outfit, complete with club, Zorek would walk into New York City offices and strip, to the horror of onlooking secretaries, to a leopard-skin bathing suit. Cunningly hidden in the suit was the telegram.

Well, it was work. And as this enthusiastic theater nut will tell you, he'd do anything for experience. (Fortunately his manager is more discriminating and convinced Zorek to turn down a part in *Friday the 13th Part V*.)

Still, you can only deliver telegrams with panache for so long, and in mid-September of that year Zorek saw an ad in a trade magazine for actors for a children's theater company, the Robin-hood Players, in Phoenix, Arizona.

"I can't say enough about how bad it was," he deadpans as we zip by Mann's Chinese Theater ("There are still some blank stars; we could find one and scratch my name into it"). "You got \$47 a day for expenses; they put you in

a motel room and took out the phone."

Nine days later he was in Santa Monica, California, sleeping on a friend's couch.

Then it was back to the East Coast (more or less) where he worked for the Kenyon Festival Theater in Gambier two summers, driving people back and forth to Port Columbus Airport. Ironically, one of those people was Tim Wood, now Zorek's manager.

"It's just one of the ways that Kenyon has helped me," he says. "I wear my ring proudly."

Back in his North Hollywood apartment—a kitschy melange of early Hill Theater, late College dorm, and terminal Hollywood—Zorek asks, "Want to see how I look in a dress?"

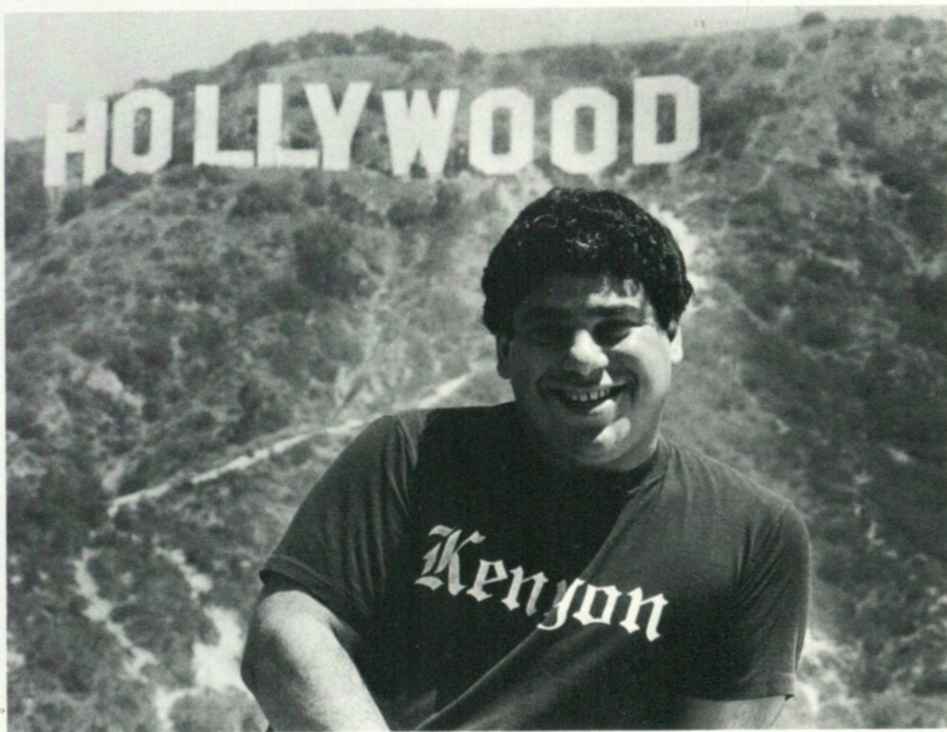
So this is Hollywood.

Fortunately, Zorek just drops a cassette into his video cassette recorder—in his bedroom, mind you, or rather his "office"—and calls up a clip from *Private School*. It makes Zorek cringe; oh, the *overacting*, he shudders.

Still, he doesn't apologize for the less-than-Oscar-caliber performance. "You can't be embarrassed," he says of roles taken simply to move a career along. "It's not Shakespeare, but I'm doing what I always wanted to do."

He follows in the footsteps, of course, of many alumni who have subsequently hit the big time in Hollywood. Hanging on one wall in Zorek's apartment is a drawing by Jonathan Winters '50 H'80. Winters, best known for his comedic mimicry, is also a painter, who, following his tenure at Kenyon in 1946, entered and studied for two years at the Dayton Art Institute.

J. Phil Samuel



Another College family member's artistry sits pretty in Zorek's apartment. A poster featuring the work of Arlene Alda (wife of actor Alan Alda '82) hangs over Zorek's bed. Scrawled across it is a note from good friend and fledgling actress Elizabeth Alda '82.

"I'm really proud of Michael," says Elizabeth, who just finished a movie, *The Creeps*, in which she plays a police-woman. "The kind of movies he's done—except for *Woman in Red*—are not my kind of movies, but he was committed to them and worked hard." She adds that because Zorek has been typecast as the "goofy, heavysset, fun-loving, girl-chasing type of guy," he is having difficulty gaining acceptance as a serious actor, even though he is quite capable, she says.

Ironically, Alda recently signed a contract with ATM Associates, a talent agency that not only represents Zorek, but that was cofounded by Trice Koopman '77. Says Koopman, "Now I have a whole stable of Kenyon actors."

But, Zorek exclaims, perhaps his most exciting Kenyon link of all is actor Paul Newman '49. Newman's wife, actress Joanne Woodward, once gave Zorek the compliment of his life. "When Joanne was filming [the television movie] *Do You Remember Love*, I was on the set, and she came up to me and said, 'Michael, we saw you in *Woman in Red* and you were so funny.' That made my day," says Zorek dreamily.

(Newman, busy filming his latest movie, *The Color of Money*, was not giving interviews at press time.)

Indeed, Zorek's role in *Woman in Red* may also have been his jump from relative obscurity into the at-least-dim spotlight of fame-by-association. "The part was not big in terms of time on screen, but I followed the big stars as a second company star," Zorek says. And the blonde mohawk hairdo he sported in that film is not easy to forget.

Even in these less-bright days of record store employment, Zorek remains positive. "If I never acted again, I could say I'd achieved my goal."

And he says he's not above a whimper or a plea. "Dear Mr. Newman, I'll do anything...."

Working for Steppenwolf [Theatre Company]," Kathy Kirk says, "is an impossible dream come true."

Soft and blonde like a slivered almond, Kathy Kirk '79 stood waiting in the lobby of the Steppenwolf Theatre Company on North Halsted Street in Chicago.

Kirk was readying for an afternoon rehearsal for understudies in the theater's

production of *Miss Julie*, the August Strindberg classic. She doubled for ensemble member Rondi Reed in the role of Christine, the cook.

"Working for Steppenwolf," Kirk says with a flip of her long, blonde hair that lies notched in permanent waves

J. Phil Samuel



against a golden complexion, "is an impossible dream come true."

She has been in Chicago for five years, a city Peter Sellars, director of the American National Theatre in Washington D.C., has tagged "the hottest theater town in America." In addition to Steppenwolf, considered by many to be the best acting company in the country and whose artistic credits include actors-directors John Malkovich and Gary Sinise, Chicago is also home to Victory Gardens, the Organic Theater Company, Northlight Repertory, the Goodman Theatre, Wisdom Bridge Theatre, and Second City.

Combining sharp technique with an inclination to do it *their* way, the young actors and actresses are putting spit back into the polish of regional theater.

At a performance of *Miss Julie* that night, in her regular bit part as a naughty servant girl—"very out of character; normally I play a virgin"—Kirk made the theater her home. In the gay moments when she flew onto the stage in breathy, sensual frolic, she was a natural presence. (Later, she would have one chance to play Christine when Reed left to fulfill other obligations.)

Of that first lead performance with Steppenwolf, Kirk wrote in a letter: "I spent the hour before curtain hoping there would be large buckets on either side of the stage. But my time onstage felt easy and glorious—a real clue that onstage is where I belong.

"You know from seeing the show," she continues, "that my Christine was necessarily a lot different [from Reed's performance]."

Yes, indeed. Reed, a robust woman, gave to Christine a lumbering emotion, moving heavily from frying pan to table with the girth of a Russian pumpernickel. Kirk, with her delicate, patrician silhouette, was more wounded, her hurt less cumbersome, more severe. Her performance must have garnered for her additional respect, as she was selected by Steppenwolf to play Alice in *You Can't Take it With You*, which ran from December 1 through January 12. "Life," Kirk says with enthusiasm, "is wonderful."

When she first arrived in Chicago, Kirk helped found the Free Shakespeare Company (now the Chicago Shakespeare Company), a young, ten-actor-strong theater that performed late night shows and was, she says, "free from the stodgy, old performances" of the master's work. "We were truly trying to get back to what Shakespeare was all about," Kirk explains. "It was an exciting acting experience and hilarious for the audience."

Once, when the electricity bill got too high, "We did *Macbeth* in the dark, with flashlights" she laughs.

When a performance space owned by the now famous Second City troupe became available, Free Shakespeare moved in and began performances at 8 p.m. "It 'unwhacked' the presentations a bit," Kirk remembers. "People expected something else at 8 p.m. than they had at 11." Her credits with Free Shakespeare included Juliet in *Romeo and Juliet*, Hermione in *Winter's Tale*, and Titania in *A Midsummer Night's Dream*.

She next worked for Story Theater in Piper's Alley in Old Town. Directed by Paul Sills (who in 1953 cofounded the Playwrights Theater which became Compass Theater, developing actors like Ed Asner and Mike Nichols, and who helped to establish Second City), the troupe acted out old stories and legends.

At about this time, in the summer of 1983, Steppenwolf formed its Second Company, a nonequity (nonunion) company, and Kirk was invited to join to perform for city school students and in late-night performances. She played Viola in *Twelfth Night* and Hermia in *A Midsummer Night's Dream*. But for all of the Second Company's successes, Steppenwolf decided it should direct its full attention to the main troupe, which was being showered with national acclaim.

The Court Theater in the fall of 1984 hired Kirk as Ursula in *Much Ado About Nothing*. At the same time, she understudied as Raina and Louka in George Bernard Shaw's *Arms and the Man* and as Lulu in Harold Pinter's *The Birthday Party*.

"The Court is a classics theater. It's repertoire is very exciting. And they follow all the rules. Everything is clean and nicely done. They take breaks at the normal times," Kirk says.

She is not Chicago's discovery. Kirk's father, John W. Kirk, is a professor of theater at Illinois State University in Normal and has directed the Illinois Shakespeare Festival. "We always saw dad's college plays. I was very shy as a child, but acting must have been in the background for so long that it just came out naturally," she says.

In her junior year at Kenyon, Kirk was awarded the Ashford Memorial Award in Drama for "consistently excellent performances" in *The Cherry Orchard*, *Beckett*, *The Crucible*, and *The Rehearsal*, for her work teaching and directing theater for children with the Gambier Experimental College, and in recognition of the "breadth of her talents throughout the College." In her senior year, for her performance in *Belle of Amherst*, Kirk was awarded the Joanne Woodward Trophy.

She received the Propper Prize for Poetry her freshman year, completed a

synoptic honors major in drama, English, and political science, and was elected to Phi Beta Kappa. Said friend Gerrit Roelofs, until his death last year McIlvaine Professor of English, "Kathy is just the type of student Kenyon must celebrate."

Kirk still keeps up with her Shakespeare and along with friend and partner Tom Tresser performs scenes in city schools through the organization Urban Gateways. "That's been quite an education in itself," she says. She calls the enterprise a "better way of getting in touch with the country than reading the news."

"We work freestyle and adapt to the space and to the character of the students," she adds. The great response she says she receives from student audiences is partially a result of the power and the character of the work, but also, she says, because "we hope we're endearing."

Kirk has been making a living as an actress for three years. So far, she hasn't had to do industrial films or commercials to earn her bread. Her approach to getting work has been "pretty laid back," she says, adding that she probably has done it "all wrong." She just recently had a head shot taken—the photo session had been postponed because of a volleyball injury that may leave her with "an interesting little scar, like Debra Winger's"—and wrote up a resume. She doesn't have an exclusive agent.

"That wouldn't be the same in New York City or Los Angeles, and for that reason, I'm happy here," she says.

Kirk expresses a love for film and says in many ways she may be better suited for it than theater. "I tend to go for the subtle and the real. Theater tends to go for the broad and the artificial. But usually, I find a way to work it out."

Kirk says her goals are rather modest. "I've never really wanted fame or any of that. There are too many weird people out there who want you. I just want to work with good people. It'd be hard to do with strangers."

The best way for public art to work is to have cooperation between the artist and the designer before completion of a building," Paula Stoeke says.

The business of public art is booming.

Spurred by a healthy economy and the rising "corporate culture," the offices of many American firms are becoming art galleries. According to a recent report, arts funding now accounts for between 10 and 12 percent of the corporate philanthropic dollar.

For example, PepsiCo world headquarters in Purchase, New York, boasts an \$8 million art collection including works by Henry Moore, Joan Miro, and Auguste Renoir. Chase Manhattan Bank has spent \$9.8 million since 1959 on more than ten thousand art works in its three hundred offices around the world.

Public agencies are getting into the swing, too. Installed in 1984 in front of the terminal at Port Columbus International Airport in Ohio was a twenty-six-foot-high, \$150,000 sculpture, *Brushstrokes in Flight* by Roy Lichtenstein. The aluminum sculpture was purchased with funds provided by the city's Department of Public Utilities.

While Columbus does not yet mandate that a portion of public funds for new or renovated buildings be earmarked for art, many cities across the country do.

In 1980, Paula Stoeke '77 decided to cash in on the growing market for public art. Frustrated with the funding difficulties faced by nonprofit arts agencies—she had worked for the Ohio Foundation for the Arts, a subsidiary of the Ohio Arts Council—"and conscious of the limitations of gallery setting"—Stoeke founded Sculpture Placement.

Based in Washington, D.C., the three-woman company—including Nancy Sausser '80—is in the business of giving exposure to the work of public-format sculptors. Their clients are not the artists themselves, but real estate developers and corporations (primarily), city planners, gallery owners, and private collectors. About 80 percent of their business is conducted in the Southwest: developers in the boom towns of Texas and Arizona recognize the marketing advantages of a property that features that "little something extra," in addition to the enhanced aesthetics of a building with art.

But Stoeke has also placed works on a temporary basis in the Port Authority Bus Terminal in New York City and at the College of William and Mary in Williamsburg, Virginia. Sculpture Placement goes where there is an appetite for art.

Stoeke will visit a site twice, the first time to find out a client's reason for

wanting the sculpture, to take a walk around the grounds, and to give a slide show of the art she knows is available.

"The best way for public art to work is to have cooperation between the artist and the designer before completion of a building," Stoeke says. (She adds that doesn't happen in all cases, and the result is what she calls "plunk art": a work that is incongruous with its surroundings.)

On her second visit, Stoeke invites the local press for the installation of the piece and organizes with the host a

lavish reception for local arts patrons.

Between visits, Sculpture Placement provides the customer with all the services necessary to transport the art work safely: transportation, repair and restoration, promotional packaging.

Stoeke has been extremely successful.

In 1985, Sculpture Placement's revenues were \$1.5 million. In sharp contrast to the early days when she wrote letters to potential clients on a rented typewriter and would dash home to change out of jeans and sneakers when she had a nibble, Stoeke now receives a thousand unsolicited requests for sculpture monthly.

"I had to decide whether to get large or stay small," she says. "I decided to stay small. That may change, but right now, it's so much more exciting to be on the educational end." She says she



would like to refine the business even further, by limiting installations to outdoor, public format sculptures.

Stoeke says she gets letters constantly from artists asking her to represent their work, but she has turned down all requests except one. She represents Seward Johnson, a New Jersey sculptor of realistic, life-size bronze pieces and an heir to the Johnson and Johnson pharmaceutical fortune. He provided Stoeke with the capital to launch the initial advertising campaign for Sculpture Placement.

The sculpture she selects is based on the client's art sense or the cultural awareness of an area. The chief executive officer of Chemical Bank in New York, for example, may be much more sophisticated in his art tastes than the citizens of Henderson, Nevada. Stoeke has worked with both.

"If we were to bring in a whole show of Noguchis to a small town in the Rockies, it would be negatively received," she says. "We do a lot of shows first with realistic figures, then the next time we try a kinetic sculpture, then maybe a sound piece."

Stoeke's other clients have included the Wave Hill Sculpture Park and Citicorp in New York City, The Four Seasons Hotel chain, Kathy Gallagher's Restaurant in Los Angeles, and the Haribo Corporation in Bonn, West Germany.

"I know that when I deal with a chief executive officer, he's got a promotion budget and has the funds for doing things in the best possible way. Champagne and orchestras," instead of white wine and a flutist.

Stoeke, who since graduation has clipped her thigh-length blonde hair into a business-like bob, majored in art at Kenyon and was interested in photography. After graduation she freelanced a bit, but says, "I never really dreamed of being a producing artist. I never thought I had a talent for business either. Now I realize it takes a lot of creative thought."

"I'm not saving lives," Stoeke says. "But its very exciting."

William Ellis has pursued careers in psychoanalysis and the theater. Recently, he has combined them in a unique therapy concept called Artists Therapy Service.

William Ellis '51 lives in a house perched on the northeastern tip of Staten Island, the smaller island borough of New York City. Near here, Todt Hill, at 410 feet, stretches skyward cautiously, perhaps unsure of its own distinction as the highest point along the Atlantic Coast south of Maine.

Tucked in between a home for mentally disturbed adults and several apartment complexes, Ellis' rambling Victorian house is camouflaged by the surrounding thicket, brick, and mortar.

Inside, the smell of fresh coffee

urges and economic realities, blocks to artistic goals, barriers created by an oftentimes unimaginative society.

ATS therapists feel especially adept in addressing these issues because they are artists themselves. Ellis, who for more than thirty years has acted in and directed regional and off-Broadway productions, is particularly well-versed in the troubles faced by individuals in the theater.

"I have a lot of colleagues who haven't the vaguest idea of what to do with an actor who calls to cancel the appoint-

Carol Roseng, Martha Swope Associates



grinds its way through the kitchen and sitting here, or in the dining room, with its bare wooden floors and heavy furniture, one might very well imagine herself in the front room of a row house of one of Henry Hudson's European mutineers.

Ellis has pursued two interesting careers, psychoanalysis and the theater. Recently, he has had the good fortune to combine the two in a unique therapy concept called Artists Therapy Service (ATS).

Formed three years ago, the Manhattan-based panel of eight social psychotherapists strives to solve the problems that are common to many creative individuals: troubles balancing artistic

ment because of an audition," he says. "A good therapist can be helpful to anybody they hit it off with, but I understand the conditions in the theater, and they are really very different."

While Ellis says his ATS partners do not suppose themselves to be artists of the highest caliber, "I think somebody has to be more than a dilettante to help other artists," he says.

And more he is. Ellis, whose resume explains he has a medium build, blond hair, and is an excellent short order cook, attended Kenyon for one year, served in the Navy, and later attended and graduated from The Art Institute of Chicago's Goodman Theatre with a degree in theatrical directing. There

was a "never-ending pressure" from his parents to get out of theater and "do something normal," not an uncommon source of tension in a artist's life, he points out.

He had struck up a friendship with Paul Newman '49 at Kenyon—both did summer stock at the Priscilla Beach Theater in Massachusetts—and when he arrived in New York City in 1953, hungry for work, "he was the person I relied on most," Ellis remembers.

Ellis got a job in the Newport Casino Theater, an equity stock company. But a second child arrived in the Ellis household—in 1950 he had married Miriam Roelofs, sister of the late Kenyon Professor of English Gerrit Roelofs—financial pressures mounted, and Ellis began looking for a steady job at night so he could still audition during the day.

He ended up as a computer systems administrator for Singer Manufacturing Company, and he rather liked it.

Ellis then went into therapy and started graduate school at Columbia University in social psychology. "At the time, the field seemed enticing," he says. He set up a private practice in 1961 and went on to receive his doctorate at New York University in 1975.

For twenty years, Ellis conducted an extensive individual and group psychotherapy practice. But he kept up with regional theater and had lead acting roles in and directed several productions for Staten Island's Civic Theater and Looking Glass Players.

In 1981 he made the decision to return to professional theater to direct T.S. Eliot's *Murder in the Cathedral*, which ran in the Little Church Around the Corner in Manhattan. He is proud of that production. "I had no budget, and I wasn't known. But that was really a beautiful production."

Ellis then directed *Divine Hysteria* at the Nat Horne Theater in New York City, and this month he will direct a two-act play by June Calendar, *Seasonal Change*, at Lincoln Center's Library Performing Arts Auditorium.

"It will be a real challenge," he says. "The stage is beautiful, but the play takes place in a house and you can't screw anything into the stage floor."

Of his directing capabilities, Ellis says, "I am interested in theater that results from the direct collaboration of the writer, director, designers, and actors. I demand high production values. I do not like to think that I have a style of my own; instead, I try to find and serve the style of the piece. If no one recognizes my directing from one job to another, that is fine with me."

In his acting experiences, Ellis says he has never worked with a good director. In the role recently of the narrator in

The Legend of Sleepy Hollow at the Theater of the Open Eye in New York City, Ellis says he was scared and needed a support system, but the director didn't seem aware of the problem.

"They're afraid to let actors go," he says. "I get scared to death but I do it; I let actors go."

Ellis has whittled away at his practice so that he has just eight patients left and can devote more time to directing and acting. "The goal is to direct and make a living at it," he says.

But there is something about the interaction with patients while he is involved in a theater production that keeps him sane, says Ellis. "There's something that happens when I do both. Working with patients puts me into a different reality, but it has similar rewards."

In the beginning, lots of people liked my work but stomped away when they found out about the computer," Debra Millard says.

A small young woman was banging nails into the Colburn gallery wall with forceful precision, now asking whether this side of the quilt was straight. No, a little up on the right.

Debra Lunn Millard '73 was used to doing this. Since she designed and stitched together her first "modern" quilt in 1978, she has exhibited her work in galleries across the country. Millard says she must practically staple the fabrics to the wall, for enthusiastic patrons just can't resist the temptation to finger the corners of these quilts, magnetic with color, texture, and design.

Millard is straightforward—no beating around the small-talk bush with her. "There are two special characteristics

about my work," she says. "One is that all of the fabric is hand dyed."

In order to expand the ranges of colors available for her handiwork, Millard developed a system of color value scales that allow her to include up to fifty different hues in a quilt. She has written a book about the process, *A Quilter's Guide to Fabric Dying*, and has printed the pages, dyed the fabric swatches, and distributed fifteen hundred copies of the book herself.

Millard, who is married to Kevin Millard '72, lives and works in Denver, Colorado. She used to work out of her home, but following an associateship awarded her by the Rocky Mountain Women's Institute that included free

studio space for a year, she says she now enjoys the space away from home.

A music major at Kenyon, Millard says, "I thought I could be a composer, but that's harder than being an artist." Nevertheless, her artwork is not unlike a score for a symphony, precise in its phrasing but with room for interpretation.

She is now at work on a second book, this one on computer graphics, that outlines the other unique factor of her work: Millard fashions the designs for her quilts on a Macintosh personal computer.

While in graduate school in design at the University of Minnesota, Millard was drawing quilt patterns by hand and "it was taking forever," she recalls. A fellow student told her the task could be completed in seconds on a computer. So she enrolled in a computer course.

Black and white patterns hang next to her quilts in the gallery, and Millard points to the modules that represent fabric patches. The computer can flip,

swirl, shift, and rotate the modules within a matter of seconds. There are those critical of such an unlikely union, the impersonal machine to the expressive heart. But the computer has freed her, Millard says.

"In the beginning, lots of people liked my work but stomped away when they found out about the computer," she says. "But it's not a deterrent to my art; it enhances it. It allows me to explore lots of different routes that I never would have explored before."

Her latest quilts are three-dimensional in character. Both the color value system and the design make the work appear to stretch out from the wall. Millard will next concentrate on using much more color and increasing the number of color gradations. "If I can do 3-D, I can do anything," she says.



Everybody appreciates a clever advertisement, Steve Davis says. "Remember the first Federal Express spots or the recent Wendy's spot with the Russian fashion show?"

You can't quite put your finger on the product, but there must be some progressive manufacturer out there willing to touch an imaginative chord among consumers by filming its next commercial in the home of **Stephen Davis '70**.

The brown brick row house doesn't look all that unusual from the outside; aluminum chairs line the front porches of a dozen identical structures here on South 43rd Street in West Philadelphia. But walk through the door of Number 444 and it is as if you had put your eye to the most beautiful kaleidoscope ever.

The living room of this house built in 1901 is painted a deep plum, the dining room, magenta and sage green. Tiny gold stars fall from the ceiling and down the walls toward the dining room table and chairs upholstered in Carnaby Street yellow vinyl. End tables are hand-painted in gold and shades of green, and the fireplaces are false marbled in aqua and white splotches.

It looks like Jackson Pollock experimented on the kitchen floor with drips of multicolored paint. Stained glass dresses the windows. Three-dimensional balsa wood constructions and rubber stamp prints of floating feathers—"Extinct Species"—and dog biscuits on a black and white checkerboard—"Good Dog"—hug the walls.

The living canvas continues onto Davis himself, who is wearing a pink shirt, floral vest, and green pants. His hair is shoulder length, blonde and wavy. Currently a set designer for television commercials, Davis is a well-tailored flower child.

"It couldn't be more antithetical to the type of person I am," Davis, now a five-year veteran of the industry, says. "My good hippie values find it obscene that so much money goes into things that we don't need. It's the same with 90 percent of the people I work with. But each one of us is able to abstract ourselves from what we do and enjoy the problem solving associated with it. I may not believe in the product, but I believe in the process. I thrive on that built-in conflict."

Davis is a freelancer, but he works primarily for S.B.K. Pictures, the biggest production firm in Philadelphia. Because of the relatively cheaper costs in this city—\$2,000 a second to shoot a commercial here, \$4,000 in New York City—many Manhattan advertising agencies are bringing their work across the rivers.

Creating the set for a commercial that in thirty or sixty seconds—and soon, fifteen seconds—must persuade the consumer of the quality and validity of a product is fun and a challenge, he says. "It involves everything that I've ever done. I have to be a graphic artist, a painter, a musician."

He was an art major at Kenyon, but music was his first love. For three years after graduation he toured the country with classmate Peter Muller as the duo "Budgie" (taken from a John Lennon story, "The Fat Budgie," in his book *A Spaniard in the Works*).

A review in the *Washington Post* in September 1970 lamented that "the softness of their music was almost completely drowned out by the noise of the crowd...the fine quality of the their musicianship—they are especially strong on vocals, a rare treat among local rock groups—went virtually unheard." "We were very serious, and it was our seriousness that did us in," Davis says. "Our music was more of an intellectual exercise; we were writing short stories."

Davis in 1973 took a job as teacher at Somerset High School in Washington, D.C., where he established an art curriculum. At the same time, he worked as a freelance illustrator for the *Washington Post*, the *Village Voice*, and other publications.

He left teaching in 1977 to paint full-time. He began to work with hand-carved rubber stamps, something he had initiated at Somerset, where with a limited budget he and the students fashioned the stamps from rubber erasers.

His work "just took off," and for a while "it seemed I could sell everything I did," Davis recalls. Soon his paintings were appearing in the India Ink Gallery in Santa Monica, California, the Apropos Gallery in Lucerne, Switzerland, and the Dayton Art Institute, among others.

For three years he made a living as an artist—no small feat. But then he had thirty-five pieces in a Bank of America show in San Francisco and "nothing happened." Not a single work sold, which still baffles Davis. It was at this time that he and his wife, Nina Hope, decided they wanted a child (Charlotte, now two-and-a-half) and, spurred by a neighbor who was an executive producer of a television production company, Davis started work as a props master on the commercial sets of Hostess Twinkies, Count Chocula cereal, and Top Job cleanser.

"I try to fight the visual cliches," Davis says. But it isn't easy. For example, he knows that a client with a dish cleanser to sell will want a kitchen set with children's art stuck to the refrigerator with magnets, copper aspic molds on the wall, and a towel slung through the handle of the refrigerator. "You begin to wonder which came first," he says, whether people are imitating commercials or vice versa.

But everybody appreciates a clever advertisement, like those for some of the proven products he designs for—Subaru, Coca-Cola, Comet. "Remember the first Federal Express spots or the recent Wendy's spot with the Russian fashion show?" he says. Those are the kinds of advertisements he hopes to create.

Kendall Wilkerson



A pub crawl around Great Britain and Ireland

by Marc Millon '77
Photographs by Kim Millon

Let it never be said that a liberal education is not practical. I've been writing books about drink, as well as food and travel, for a few years now (*The Wine and Food of Europe*, 1982; *The Wine Roads of Europe*, 1983; and *The Taste of Britain*, 1985), and I was ably prepared for this task by my education at Kenyon. The English department, after all, taught and encouraged me to write, while I was able to further my practical training by partaking of the occasional drop of amber nectar—after studies, of course. Not that we were all that discriminating in those days. It was Stroh's... or Stroh's, though we were cognizant of the finer distinctions between tall necks, nonreturnable screw tops, and cans.

Then, during my junior year, I came to the University of Exeter in England and, in addition to reading literature, was introduced to the delights of farmhouse "scrumpy" (a particularly potent West Country beverage made from the fermented juice of apples), "real ales," and my future wife, Kim, though not all in the same pub. Ten years on, we're still here.

Based on the not-unreasonable premise that many Kenyonites—past, present, and future—may have more than a mere passing interest in beers and other strong drink, I've been asked, in the interests of liberal education, to

pass on some of my local knowledge, acquired from nearly a decade of regular, assiduous study.

Let's begin with basics. In Britain and Ireland, beer is most usually consumed by the pint in public houses (pubs) or working men's and other clubs. The Imperial pint, moreover, weighs in at a full twenty ounces, and "real men" (i.e., those who don't eat quiche) never drink halves. One orders a pint of bitter (a type of beer) or a pint of Bass (a specific brand) and everyone is expected to stand a round. Thus, if you happen to meet five of your mates in the local, you would most probably end up drinking five pints—quite a lot of beer if you just popped out to pick up a box of matches.

Public houses are far more than merely the equivalent of American or European bars: they are the focus of city, town, or country life alike, a gathering place to meet friends, to talk or to argue, to play darts, dominoes, or bar skittles, all over a pint... or two or three. Pubs, moreover, are places where whole families can go, and most now serve food, some of it quite good and elaborate, not just bog standard blotting paper cottage pies or pasties, either. Public houses, in short, serve the needs as well as the thirst of the whole community, and there is hardly ever a lack of choice or variety.

Here in our small village of Topsham, for example, we have no less than twelve pubs to choose from, not to mention numerous licensed clubs. Five pubs alone are within a three-minute walk of our front door. Our favorite, the Turf, takes a little bit more energy and ingenuity to reach: it's located across the Exe River and is impossible to get to by car. Some people take the Topsham ferry (single fare 12 p.), then walk a mile or so down the Exeter canal tow path, but we prefer to get there by sailing dinghy, windsurfer, or canoe. So it's a question of not just making it during licensing hours, but also of timing the tides correctly so that we can get back home again!

Licensing hours—that is, the hours when public houses are legally allowed to serve alcohol—are one of those quaint anomalies of British life (like queuing) that one just has to put up with. The British themselves, amazingly acquiescent, merely shrug their shoulders and mutter that if the pubs didn't shut in the afternoon, people would stay there all day, and then where would Britain be? (Shake fist or cane righteously.) Generally speaking, in most parts of England, public houses are open from 11:00 a.m. until 3:00 p.m. and reopen again from 5:30 until 11:00 p.m. Sunday hours are noon until 2:00 p.m. and 7:00 until 10:30 p.m. Scotland has slightly

more liberal hours (in some places there is no afternoon closure), while in many parts of Wales (where there are still some remaining "dry" counties) there is generally no drinking on Sundays in public houses. In the Republic of Ireland, on the other hand, pubs and bars are open all day, though to confuse matters further, they close for an hour in the afternoon in Dublin and Cork only, a time known as the "holy hour" (cynics say it's so the priests can enjoy a drink in peace).

Many Americans who come over here have the mistaken impression that all British beer is warm and flat ("owl piss" is one colorful tasting note that we have encountered more than once, though we cannot confirm or deny the veracity, having never tasted the original). British beer, in fact, is unique, different from that brewed virtually anywhere else. In most parts of the world, a bottom-fermented brewing process yields lager-type beers based (with varying degrees of success) on the classic pilsener style of Czechoslovakia. Such beers are usually light in color, fizzy, and meant to be drunk cold or very cold. Here in Britain, however, the traditional brewing process is altogether different, and the results are top-fermented bitters, milds, or stouts ranging in color from light amber to pitch black. Such beers have more robust

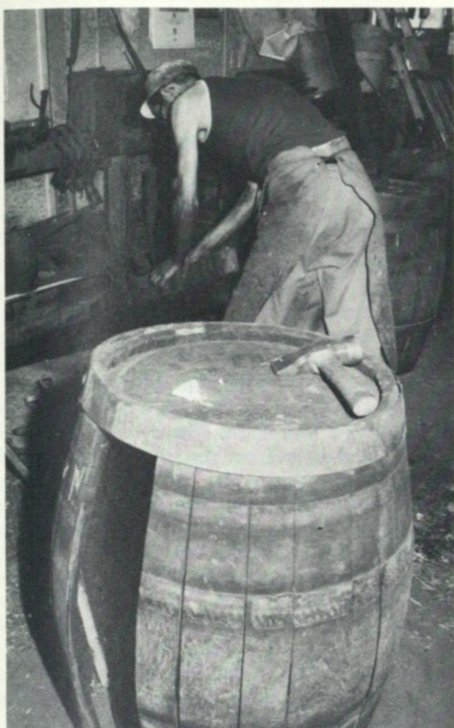
flavors and fuller body than most lager-type beers. To bring out their flavors and character, they are drunk at cellar temperature—never actually warm, but certainly not cold.

One of the outstanding features of the best British beers or ales is that they reach the drinker in an unpasteurized, unpressurized form. They are living products that continue to develop and mature in the publican's cellar. Such traditional beer is known as cask-conditioned, naturally-conditioned, or real ale, and it can often be distinguished by the fact that it is drawn from the cellar manually by tall ceramic or wooden hand-pumps or served direct from the cask with no addition of extraneous carbon dioxide. Cask-conditioned real ales have a maturity and complexity of flavor and a fresh aroma that is impossible to duplicate in pressurized, pasteurized keg beers. For the keen beer drinker in Britain, therefore, it is essential to establish whether or not the draught beer one is about to drink is in cask (i.e., a real living ale) or in keg (i.e., fizzy with little character and, in my opinion, probably not worth drinking, given a choice). Fortunately, an active consumer organization known as CAMRA (Campaign for Real Ale) compiles an annual "Good Beer Guide," which lists several hundred pubs serving cask-conditioned ales.

There are, after all, nearly two hundred independent breweries in Great Britain and Ireland, as well as a handful of huge national brewing companies, each of which has numerous subsidiary breweries. While these major national brewing companies produce some fine beers available throughout the country (Draught Bass, for example, is an outstanding cask-conditioned Burton ale available nationally), I think the most interesting beers in Britain are those produced by the small independents. Primarily because of the delicacy of cask-conditioned beers, which mature and eventually deteriorate if not drunk within a reasonably short time, many such traditional draught ales from independent breweries are available only within a short radius of the brewery, perhaps only up to sixty miles. Thus, wherever one travels in Britain, one encounters unique regional beers that are unavailable, indeed unknown, elsewhere.

Another significant factor worth noting is that many public houses in Britain are tied to one particular brewery or another and may only serve that brewery's range of beers. "Free Houses," on the other hand (a proud condition usually proclaimed on the pub's sign), may offer beers from any number of breweries. (One famous Free House in Topsham, the Bridge Inn, offers





At left, the Bridge Inn, one of a collection of pubs in the village of Topsham. Above, skilled coopers still make and repair wooden casks by hand in Britain.

at any time beers from no less than a dozen breweries, most of which have been sampled by Kenyon students, alumni, and professors alike.)

While there are hundreds of individual beers brewed in Britain and Ireland, there are certain main categories into which they fall. If you want a basic English pint, ask for bitter. Bitter, as opposed to mild, is the classic top-fermented ale of Britain, most often served draught, preferably conditioned in the cask and with the characteristic cleansing astringency, the taste and fresh aroma of English hops. Young's Bitter is my favorite London brew; other favorites brewed outside the capital but available there include Adnams, Shepherd Neame, and Tolly Cobbold. Sam Smith's is a particularly fine creamy Yorkshire bitter. Best bitter is not necessarily a superior brew; the name signifies a bitter with a higher alcoholic content than the norm. Flower's Original is a good hefty example; try it if you're in or around Stratford, for it is brewed in nearby Cheltenham; if you're visiting Hardy's Wessex (an imaginary county centered primarily around Dorset) don't miss Eldridge Pope's Royal Oak, a fine, strong, rather sweet ale. Pale ale or India pale ale (I.P.A.) is another bitter variation, generally high in alcohol and extremely well hopped. Charrington I.P.A. and Draught Bass are both classics, while Marston's Pedigree is another fine pale ale from Burton-on-Trent, a Midlands town once considered the

brewing capital of Britain. Draught Bass, in a different version (keg) to that served in Great Britain, is available in America, as is bottled Bass.

Mild is another main type of beer, far less astringent than bitter, milder in other words, often even slightly or considerably sweet. It is usually lower in alcohol, too, as well as cheaper. It is the old cloth cap working class drink of the public bar (as opposed to the posh lounge bar). Most milds are dark brown in color, so bottled milds are often called brown ales. The best milds come from the industrial Midlands (try Highgate Mild or Best Mild if in Birmingham) and the Northwest (Boddington's and Robinson's are both good examples). Newcastle Brown Ale is a unique bottled beer from the Northeast; strong, reddish-brown in color, not at all sweet, it is available nationally and is also exported.

Stout, of course, is the national beer of Ireland and nowhere does it taste better: black with a creamy, fine white head, smooth, yet bitter, almost burnt in taste and aroma. Draught Guinness in its home country is not pasteurized, one reason, perhaps, why it tastes so fresh and fine there. It is much smoother and easier to drink, incidentally, than bottled Guinness, which is fizzier, more bitter and astringent. Two other Irish stouts worth seeking when visiting the Emerald Isle include Murphy's and Beamish and Crawford, both brewed in Cork.

The English winter, though not often exceptionally cold, is notorious for its penetrating and damp chill. The remedy, from a drinker's point of view, is any number of seasonal old ales or "winter warmers," dark, sweet, and extremely potent, either drunk draught by the pint (or safer, by the half pint) or sold in small "nip" bottles. Old Peculier [sic] and The Bishop's Tipple are two fine examples. Thomas Hardy's Ale, brewed in Dorchester (Hardy's Casterbridge), is a powerful, wine-like, bottle-conditioned ale which, say the brewers, will mature and improve in the bottle for up to twenty-five years.

The Scottish equivalents of the English categories bitter and mild are heavy and light; furthermore, beers are often given old shilling ratings to designate levels of quality and strength. For example, an eighty shilling heavy (80/-) indicates a special, or high gravity, bitter ale. 70/- is a normal strength beer, while a 60/- light is a low-in-alcohol mild equivalent. Our favorite Scottish ale is a curiosity, brewed by the laird himself in the original brewhouse of the oldest inhabited castle in Scotland. Traquair House Ale is a rich, malty bottled beer, produced in tiny quantities only, sometimes available from

specialists in America.

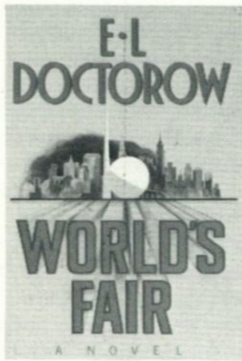
There are obviously many, many more British and Irish beers that I haven't mentioned. The best way to learn about them is to be adventurous when you're visiting Great Britain and Ireland, as well as to sample any exported bottled beers that are available. Remember, when you're over here, try to sample real cask-conditioned ales, not fizzy keg beers (cask ales are usually drawn from the cellar by the tall, ceramic or wood handles of manual beer engines). And stick to what the locals are drinking—it usually comes from the brewery just up the road. Or better still, why not visit Devon (the most beautiful county in England), come down to Topsham, and join us for a pint or two at the Bridge, the Passage, the Globe, the Lighter, the Steam Packet, the King's Head, the George and Dragon, the Blue Ball, the Salutation, the London and South-westerner, the Lord Nelson, the Exeter Inn, or the Turf Hotel (if the tide is right, that is).

Marc Millon '77 and Kim Millon (University of Exeter '78) live in Topsham, Devon, England. Their most recent book, *The Taste of Britain*, is published in the United States by Salem House Press, Salem, New Hampshire. The book is dedicated "To the Kenyon College-University of Exeter program, which brought me to Britain and us together."



Three chums off for a pint in Dingle, County Kerry, Eire.

Book Reviews



World's Fair

By E.L. Doctorow '52
Random House

World's Fair by E.L. Doctorow is perhaps a work of fiction, perhaps a memoir, probably a mixture of both. It is an account of a young boy growing up in Brooklyn, delineating the course of his childhood from infancy to his tenth year. The narrative is like a string of beads, a sequence of episodes almost uniform in size and importance.

Edgar, the boy, is bright, tractable, self-absorbed, involved thoroughly—and, for the most part, tranquilly—with his family of mother, father, brother, and grandmother, with the routines of his school and religious education, his periods of play and attendant friendships. The story is told exclusively through Edgar's observations, with the curious exception of two chapters told from other viewpoints, those of his mother and his older brother, Donald.

The prose details one experience or perception after another, meticulously detailing the small episodes that make up this small boy's life. And from each little event, Edgar builds up his social adeptness and his philosophy of how life is to be lived. The record is extraordinarily methodical, almost a catalogue of sensations, from his pleasure in eating a hot sweet potato to his wonder at watching his brother and some friends construct a backyard igloo.

But the account is passionless. It is hard to believe in Edgar's affections, in his fears, in his struggles with being a grower and learner. It is hard to forget that an adult, long removed from those formative years, is remembering that boyhood selectively, with a kind of pervasive self-satisfaction.

Edgar finds a slingshot one day; when he manages to catapult a stone, he decides "... it was powerful magic, it had some animating force of its own, well beyond the strength in my child's arms." One cannot believe that Edgar would reach that simplifying conclusion. Another time, Edgar is visiting the home of his friend Meg, where he anticipates the presence of her pretty mother. "She had large eyes, widely spaced, and a wide mouth. She was very kind. Sometimes she joined us in our games. She would sit on the floor with us, and we three would have a good time." Again, this fuzzy prose

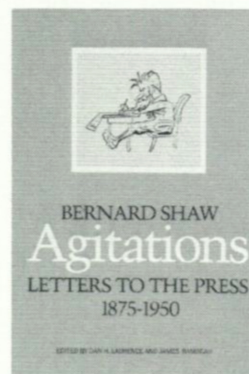
does not fit the boy's usual precise remarks. And it fails, too, if it intends to give a sense of unrecognized sexuality.

Edgar's visits—two of them—to the 1930 World's Fair make up the last section of the book. Doctorow brilliantly sketches the fair, from its splendors to its tawdriness, with a loving nostalgia. He is a master of this sort of physical reproduction, as faithful with his properties as the producer of a good period movie. The quality of Edgar's feeling does not seem specious, when, on the ride home from the first visit, he thinks "... I had worried before, all the time in this enormous effort to catch up to life, to find it, to feel it, to comprehend it; but all I had to do was to be in it and it would instruct me and give me everything I needed."

That first visit is in the company of Meg, and the two children have a remarkable time while the boy, watching Meg's mother wrestle underwater with a man-octopus, does some more sexual growing up. Several months later, Edgar once more visits the fair, this time with his parents and brother. The fair looks shopworn but still marvelous to the boy, and on this occasion the pleasures are harder, less indefinable. A kind of sophistication has been attained by Edgar; he is tougher, and, in the final passage of the book, newly confident when he buries his own time capsule.

Of course, Doctorow has constructed his story from materials he thinks best emphasize what he wants to say. And surely he is dextrous at making vivid pictures, at presenting a close chronology of snapshots, as it were. But somehow, the book is pervaded with a conceit or cunning and it comes out as contrived. Paradoxically, it is interesting and it is flat.

Book review by Helen Forman.



Agitations: Bernard Shaw's Letters to the Press, 1875-1950

Edited by Dan H. Laurence
and James Rambeau '60

Frederick Ungar Publishing Company

In one sense, recent history has been cruel to George Bernard Shaw. Today, theater audiences celebrate him for what he most despised about his work; what he most prized has become an object of condescending indulgence.

Shaw's plays are loved for their elegance, their wit, their stylish plots and ironic characterization. He was a maker of plays whose energetic craftsmanship brilliantly engages the imagination of his audience. He still stands as one of the greatest artists in the history of the theater, and he would have hated that.

As Eric Bentley wrote, "Shaw had artistic genius and he knew it. Only he was not primarily interested in artistic genius and artistic reputation. He wanted his pen to be a sword in a struggle that was more ethical than aesthetic." Shaw himself, deprecating his own gifts, said, "For art's sake alone, I would not face the toil of writing a single sentence."

This is probably the reason so much of Shaw's energy was spent away from the theater. He wrote novels, prefaces, articles, and tracts, and he delighted in his constant success on the lecture circuit. He also wrote letters—lots of letters—to the press. For argument's sake alone, he was happy to face the toil of a great many sentences indeed.

Agitations, a collection of Shaw's letters to various periodicals written throughout the playwright's career, joyfully celebrates this point. The editors, Dan H. Laurence and James Rambeau '60, have carefully collected these letters, arranging them by topic in rough chronology. This correspondence, economically amended by precise and helpful notes, shows the great "preacher-clown" as an energetic and enthusiastic debater and reformer, free to make his case explicitly rather than through the distracting voices of entertaining theatrical characters.

But Shaw just couldn't help himself, thank goodness. The first thing to strike the reader of these letters is how highly entertaining they are. Most of the letters are finely crafted essays, as engagingly ironic as a speech by Bluntchli or Gentleman Johnny Bourgoyne.

The second thing is that, as in the plays, no subject is too mean or too vast to bring Shaw's righteous skepticism to public attention. He writes letters on the proper etiquette when one has run over somebody's doggie that are of the same length and conviction as those that discuss the absurdity of the government's case for sending a generation of British soldiers to their deaths in the trenches of France. He challenges accepted wisdom on Women's Suffrage, on the use of the apostrophe, on the proper way to sing hymns, on Shakespeare's overrated reputation and Brieux's underrated one, on the arms race of his own day, on the tyranny of the Russian government, and on terrorists (whom he calls "dynamitards").

Shaw might have been thinking of this collection when he said, "I have solved practically all the problems of our time..." "But," he added wistfully, "they keep on being propounded as if I had never existed."

Still, the sheer fun of this collection is palpable. There's the enjoyment of sensing history in immediate terms. Shaw's debates with his contemporaries, G.K. Chesterton, Sir Arthur Conan Doyle, H.G. Wells, and so forth, give the heady experience of being in

the middle of that period of splendid conversation. It's startling to encounter Jack the Ripper, Lloyd George, Trotsky and Stalin, Mussolini and Hitler, Edward VIII, and the fledgling announcers of the BBC in their own time and place. It's also enjoyable to look over the shoulder of the playwright as he describes those events of daily life in London that lead directly to the famous plays: jolly songs with the Salvation Army (*Major Barbara*), Eugenics Society meetings (*Man and Superman*), the ironies of the economics of prostitution (*Mrs. Warren's Profession*), popular illustrations of Christ as anemic tenor (*Androcles and the Lion*), and sordid cases in the divorce courts (*Don Juan in Hell*).

So *Agitations*, itself, contributes to the irony of Shaw's reputation. One would think that the opinion pages would be the one place where Shaw, the preacher, should have felt free of the burden of Shaw, the comic genius. But as Laurence and Rambeau's collection shows, while his arguments are splendid exercises in debating, they often remain as utopian and idealized as the arguments he makes in his plays. It's Shaw's art, even in a letter, which conquers his audience by its dazzling and enjoyable facility, its engaging irreverence, and its twists of public expectation.

Agitations is a delightful confirmation of Shaw's greatest talents, despite the intention of the author.

Book review by Thomas S. Turgeon.



The Great Communicator

By Jim Borgman '76

With an introduction by Susan Stamberg
Colloquial Books

What is the best characteristic of Jim Borgman's cartoons?

The drawing is always a pleasure to look at, and the caricatures are outstanding. I don't especially like his Tip O'Neill, but his Mondale, Hart, and Jesse Jackson are excellent, almost as good as his wonderful Reagan.

Still, the humor may be even better than the drawing; there aren't many funnier political cartoonists around. There is almost always one big laugh in a Borgman cartoon, and the background drawing often earns a series of little chuckles as well.

And we shouldn't forget the political insight; a political education is available here as he unfailingly strikes at the weak spot of policies and points to the essence of whatever event looms largest in the news. I especially liked his interpretation of the 1984 election as a choice between Mondale, offering castor oil, and Reagan, countering with pabulum.

Borgman is a funny man whose cartoons should appeal to everyone, but his humor

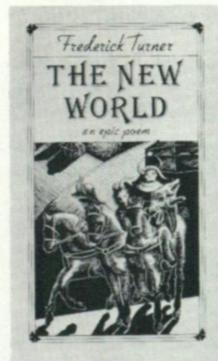
often has a sharp political bite to it. He is clearly a political liberal, and his foreign policy cartoons routinely lampoon Reagan's policies, especially on defense spending. On domestic issues, he is at his most powerful in criticizing Reagan's conservative policies towards the poor and on the environment. Reagan himself is the most frequent target of these cartoons, with all of his most prominent characteristics and publicized missteps attracting at least one shot from Borgman's pen. This book provides the opportunity to remember James Watt, the Bitburg cemetery, and Reagan falling asleep at cabinet meetings. Here we can see Borgman's suggestion that Reagan's 1984 feel-good commercials were evidence that "the President's been Hallmarked!" But a softness also occasionally shows through in his treatment of Reagan, as in his presentation of the reelected president as an actor being called for an encore.

Republicans with a sense of humor can enjoy these sly digs at Reagan's foibles, and Democrats should be aware that their heroes do not escape unscathed. Mondale and Hart are both savaged brilliantly. The portrayal of Mondale meekly submitting to feminist pressure to choose a woman as his running mate is devastating, and the suggestion that Hart was imitating Carter and the Kennedy brothers but lacked any identity of his own is beautifully presented.

These 150 cartoons from 1982 through 1985 cover many topics beyond our political leaders. The Internal Revenue Service and the Philadelphia police also attract his ire. Baseball, the Olympics, and a strike of soap opera writers serve as subjects for some of his funniest work. Andropov, Chernenko, Gorbachev, and a variety of Soviet policies are speared as expertly as his American targets.

In considering the best aspects of Borgman's cartoons, we shouldn't forget that not all of his cartoons amuse. Perhaps we should give him the most credit for the emotional power he summons with some of his shocking, starkly drawn cartoons on hunger, racism, religious violence, and war. He is a cartoonist with many strengths and an impressive range.

Book review by John Elliott.



The New World: An Epic Poem

By Frederick Turner

Princeton University Press

It has perhaps been a modern habit of mind to ignore those things about which we personally can do little and to concentrate our interest on activities, however private,

over which we have some control.

The difficulty with this habit of mind is that we abdicate a part of our consciousness out of feelings of helplessness, or frustration, or just from being overwhelmed by the magnitude and seriousness of some of the world's problems.

But we can so atrophy our responses and our senses by dwelling on private concerns, being so filled by guilt and unease for having stuffed concerns of the world away—and by being never able to stuff them far enough away that they will not unbiddenly trouble us—that we stifle even our private pleasures and lessen our power to work what good we could, given our self-selected smaller domain.

Frederick Turner has opened up the world so that we can think in it again. In his *The New World: An Epic Poem*, he has thrown us a fable in which we can place ourselves and think about our responsibilities.

In A.D. 2376, James George Quincy puts on his resinite armor, buckles on his micro-processor-aided sword, Adamant, and mounts his steed, Gringolet, to lead the Free Counties eastward against the Mad Counties.

In Ahia, the "independent Jeffersonian aristocratic democracies" of the Free Counties of Sandusky, Wyandot, Tuscarawas, and Mohican (whose capital is Mount Verdant) are menaced by a Jihad launched by the fanatical fundamentalist Mad Counties of Vaniah: Shamokin, Allegany, Somerset, Susquehanna, and Monongahela.

While his combination of poetry, epic scenes, science fiction, and social warning may excite us, however curious the details of the poem, they are incidental to the breadth and penetration of the poet's vision of the fragility of our good lives now, dancing on the remnants of our decaying values.

It is in this supreme gift of the imagination that Turner triumphs as a poet, and as an epic poet.

It has been the duty of the poet, and especially the epic poet, to save his or her culture by the knowledge of the deepest and most important things—to hold up to a skeptical audience a vision of society that works and in which concerns can be met and acted on.

We are rather too well educated to allow a poet, now, to point to the golden days of our past. Our past is something we wish to be as unclouded by myth and as unpopulated by heroes as possible. But by casting himself four hundred years into the future, and by looking back at our society, the poet can again speak and reclaim the high duties of poet as prophet, visionary, social reformer, planner of battles, guider of romance, and well-wisher of heroes.

It is in the poet's refusal here to abdicate his ancient role as nurturer and confidant of society that we may be able to find courage to consider regaining our role as citizens and as full, responsible human beings.

With *The New World*, we are faced with a great book in which a great poet has given himself a great task and succeeded.

Book review by John Finefrock. All books reviewed here are available through the Kenyon College Bookstore.

Almanac

Slides document Old Kenyon fire

The College Archives recently received a set of about eighty color slides, a complete documentation of the Old Kenyon fire in February 1949. The gift of Mrs. John A. Greely of Edgartown, Massachusetts, they are the work of her husband, the late **Reverend John A. Greely '51 B'54**.

College Archivist **Thomas B. Greenslade '31** says he is delighted with the gift, since the Archives did not previously own any color photographs of the fire. This set of slides covers the tragic event from the onset of the blaze, through the demolition of the old walls, the construction of the new building, and the formal rededication. Included are some fine aerial shots taken within a day or so after the ruined building had cooled.

The photographs are of excellent quality, according to Greenslade, reflecting the information in Greely's file that he had a pronounced interest in photography.

Directory data check is under way

Many alumni have already received telephone calls from the Harris Publishing Company, publishers of Kenyon's official alumni directory. The purpose of the telephone contact is to verify the information alumni provided on the directory questionnaires and the current information held on alumni records.

At the same time, the telephone representatives of the publishing company are inviting alumni to purchase personal copies of the directory.

The directory is tentatively scheduled for release in April or May 1986. If you are interested in ordering a copy and have not heard from the publisher, you may contact the publisher directly at the Customer Service Department, Bernard C. Harris Publishing Company, 3 Barker Avenue, White Plains, New York 10601.

Faculty news

Art

Marty Garhart, who is currently an artist-in-residence at Northwest Community College in Powell, Wyoming, exhibited his paintings, drawings, and watercolors at the College's North West Gallery in January.

Art History

Eugene Dwyer has been studying the decorum of the postage stamp and has published articles on the subject in *Scott's Stamp Monthly* and the *American Philatelist*. **Melissa Dabakis** came to the Department of Art last semester as a visiting instructor. Holder of a master's degree from Boston University, she previously had worked at the Smithsonian

Institution's Hirshhorn Museum as a pre-doctoral fellow. At Kenyon she teaches modern European and American art history.

Classics

William McCulloh received the Award for Excellence in the Teaching of Classics from the American Philological Association at its December meeting in Washington, D.C.. He was nominated for the award by students, administrators, and colleagues, who praised his accessibility to students, his contributions to the curriculum and program development, and, most of all, his teaching.

Dance and Drama

The classic collegiate farce *Charley's Aunt* and the premier performance of a dance production entitled *Tent* by **Pamela Sharni** will provide the entertainment at this year's Parents' Weekend. Sharni, a visiting artist in dance second semester, came to Kenyon after performing for eleven years with Bat Sheva, Israel's modern dance company. Sharni teaches technique classes and will choreograph pieces for the Spring Dance Concert, directed by **Maggie Patton**. Patton will teach classes and present choreography at the School for Dance at the Paris Opera this spring. The school's director, Susan Alexander, was for many years a member of Dancentral, the Columbus, Ohio, dance company founded by Patton. **Fred Strickler**, founder of the Jazz-Tap Ensemble in Los Angeles, will teach dance classes and perform at Kenyon this spring. He has selected a piece choreographed by Patton for a repertoire he will perform during an international concert tour. **Alonso Alegria's** play *The White Suit*, performed at Kenyon in 1982, has been included in an anthology of Latin American plays entitled *Lateinamerikanische Stucke*, published in Germany. His play *Santiago the Birdman* is scheduled for production in New York City next fall as part of Intar's twentieth anniversary season.

English

Ronald Sharp was simultaneously awarded grants from the National Endowment for the Humanities and the American Council of Learned Societies to conduct research during his sabbatical next year. He will study English and American Romanticism, then write a book on the subject. **John Ward** recently published articles entitled "James Boswell" and "Vachel Lindsay" in the *Research Guide to Biography and Criticism* and "The Background of Lindsay's 'The Chinese Nightingale'" in *Western Illinois Regional Studies* (Spring 1985). In addition, his "Brady's Boswell: Enthusiastic Indiscretions" appeared in the *Kenyon Review* (Fall 1985). His article "Vachel Lindsay is 'Lying Low'" will be published next fall in *College Literature*.

History

Peter Rutkoff has been awarded a grant from the National Endowment for the Humanities to support his research during his sabbatical year. He will continue work on *New York Modern*, a book he is writing with **Will Scott**. The book is a history of the artistic avant-garde in New York City from 1900 to 1975.

Modern Foreign Languages and Literatures

Linda Metzler is organizer of the Great Lakes Colleges Association (GLCA) Poetry Festival, which will be hosted by Kenyon on April 4 and 5. The festival is an opportunity for college students and faculty from the GLCA colleges to come together and celebrate poetry. The event will be highlighted by a reading by poet Edward Hirsch, who will serve as a writer-in-residence during the festival. Poetry workshops and an informal student-faculty poetry reading are scheduled as well.

PACC

Richard Melanson was one of six eminent political scientists who recently gathered at Kenyon to debate "Statesmanship in the Nuclear Age." The others included Alan Keyes, assistant secretary of state for international organizations; Donald Kagan, a political historian and classicist; Will Morrisey '73, associate editor of *Interpretation: A Journal of Political Philosophy*; Robert Tucker, foreign policy expert; and Kenneth Waltz, political theorist. **Fred Baumann** served as moderator.

Political Science

Kirk Emmert was awarded a grant from the National Endowment for the Humanities to pursue a project entitled "Theodore Roosevelt's View of the American Presidency" during his sabbatical next year. He plans to use a portion of the grant to travel to research libraries in Washington, D.C., Cambridge, Massachusetts, and New York City.

Alumni news

Kansas City

The Kansas City Kenyon College Alumni Association (a.k.a. KC2A2) held its annual dinner on November 21, 1985, at the Woodside Racquet Club. Roughly one quarter of the Kansas City area alumni were on hand to welcome Director of Alumni Affairs Jeff Robinson '49 and Associate Professor of Psychology Dick Hoppe to the home of the 1985 World Series Champion Kansas City Royals. Although Kansas City alumni span a fifty-five-year range of graduating classes, this year's dinner brought together graduates

Parents Weekend at Kenyon

April 11-13, 1986

Highlights

- Classes and Parents Advisory Council meetings open to all parents.
- A production of the classic collegiate farce *Charley's Aunt*.
 - A cabaret concert featuring student groups.
- A report to parents by President Philip H. Jordan Jr. and Parents Advisory Council Officers.
- Sports events, including lacrosse, tennis, and track.
- Receptions sponsored by students, faculty members, and administrators.

Come and share a memorable spring weekend in Gambier with your son or daughter!

from the 1970s and 1980s. Bruce Pendleton '70, Craig Hakkio '74, and Jim Kuhn '76 represented the "old times" of the seventies and Mark O'Connell '80, Nancy Beachy Overfelt '80, Grant Edwards '84, and Chris Penn '84 put in a fine showing for the eighties alumni. KC2A2 was also very honored to have in attendance Mrs. Catherine Beachy, who spoke on the association's high school admissions program. Mrs. Beachy is well qualified to speak from a Kenyon parent's perspective, having had three children—Cathy, Bill, and Nancy—attend Kenyon during the past decade. Besides being proud of the Royals, KC2A2 is happy to have two current Kenyon students who call Kansas City their home—Mary Firth '86 and Kent Karosen '88. Plans were made to involve alumni more in the ongoing admissions effort in the Kansas City area. It still is difficult to convince high school students to consider colleges west of the Mississippi, just as it is hard to convince Easterners that cowboys and Indians do not roam the streets of Kansas City.

—James W. Kuhn '76

Pittsburgh

The Pittsburgh Alumni Association held a luncheon hosted by Association President

Art Stroyd '67 in the Charter Room of the Pittsburgh Press Club on Friday, November 15. Among those in attendance were Rich Brean '70, Mark Frank '71, Charlie Capute '72, Tom Moore '72, Bob Stoddard '73, Jere Lamp '76, Rabbi Charles Rabinowitz '76, Malcolm Handelsman '78, Mary Lou Fusi '77, Carole Katz '81, Peter White '81, and Kate Detwiler '85.

After the holidays, the Pittsburgh association held a reception at the James H. Reed Building on Mellon Square for alumni, students, parents, and applicants to the College. It was a festive evening of cocktails and hors d'oeuvres prepared by Susan Stroyd. Among those attending were Trustee Bruce Thomas, Art Stroyd '67, Chuck Kenrick '68, Rich Brean '70, Mark Frank '71, Hal Griffith '71, Tom Moore '72, Mary Lou Fusi '77, Lou Weiss '78, Rob Thomas '80, Betsy Wertheimer '80, and Carole Katz '81. Also attending were the Honorable and Mrs. Nathan Schwartz, parents of Nathan Schwartz Jr. '82. Students attending included Eleanor Davison '86, who attended with her father, Jim Davison '60, Lisa Fagan '86, Paul Singer '88, and Amy Rogers '89. The affair was successful in introducing the applicants to students and alumni and in providing an opportunity to decompress from the holiday season.

—Arthur H. Stroyd Jr. '67

Kenyon College Publications Director

Kenyon College, a leading private liberal arts and sciences institution, seeks a person with proven writing, editing, design, and production skills to serve as publications director in its Office of Public Affairs. The publications director, who must also possess strong organizational and managerial skills, will work closely with administrative and academic departments to produce publications of high quality that convey an attractive and consistent image of the College. In addition to these duties, the publications director serves as managing editor of the College's quarterly alumni magazine and quarterly newsletter.

A baccalaureate degree is required, with at least three years of successful publications experience, preferably in a college or university. Photographic skills are desirable. Salary competitive, commensurate with experience.

Please send resume to: Thomas P. Stamp, Director of Public Affairs, Kenyon College, Gambier, Ohio 43022-9623. Deadline is April 18, 1986. This position is to be filled on or before July 1, 1986.

An Equal Opportunity Employer

Class notes

'18

Mr. Carl R. Brick
4311 Bayou Boulevard, Apt. T203
Pensacola, Florida 32503

'21

65th Reunion
Mr. George I. Zollinger
The University Club
1135 16th Street, N.W.
Washington, D.C. 20036

'22

Mr. Thomas A. Eggert
191 West Main Street
Norwalk, Ohio 44857

The Reverend John D.B. Cummings celebrated his eighty-eighth birthday on January 11, 1986. Happy Birthday, John!

'24

Rev. Donald C. Ellwood
285 Ridge Road, Apt. 6B
Wethersfield, Connecticut 06109

'25

Mr. Theodore C. Diller
416 Cumnor Road
Kenilworth, Illinois 60603

Harold E. Hyde "so enjoyed the 60th reunion this year," but "was disappointed that many faces didn't show."

'28

Mr. D. Morgan Smith
1209 Lake Shore Drive
Rockwall, Texas 75087

John F. Correll is now residing in the Southwest Florida Retirement Center in Venice.

'29

Mr. Edward Southworth
4141 Williams Road, Route 1
Monroeville, Ohio 44847

Edwin R. Murbach has retired from the practice of medicine and now lives in Florida. Daijiro Kawasaki writes from Tokyo, "I am enjoying life leisurely as chairman of Daihyaku Mutual Life Insurance Company, playing golf two to three times a week, and taking delight in wild duck hunting during winter."

'30

Mr. William G. Caples
990 Lake Shore Drive, Apt. 24B
Chicago, Illinois 60611

'31

55th Reunion
Mr. Thomas B. Greenslade
P.O. Box 569
Gambier, Ohio 43022

'32

Mr. Richard S. Tuttle
4825 Drewry Farm Lane
Cincinnati, Ohio 45243

'33

Mr. F. Merrill Lindsay
1810 West Wood Street
Decatur, Illinois 62522

'34

Mr. John B. Tritsch
547 Old Plantation Road
Jekyll Island, Georgia 31520

'35 Mr. Benjamin A. Park
50 Coe Road, Apt. 236
Belleair, Florida 33516

'36 50th Reunion
Mr. Robert R. Doepke
1228 Edwards Road
Cincinnati, Ohio 45208

In a November update from **Bob Boyd**, he writes, "I have become increasingly involved as a volunteer with the Red Cross Disaster Services. In the past thirty days we had Hurricane Gloria, a very damaging 'Nor'easter,' and devastating floods here. I've spent well over one hundred hours on duty. I'm a volunteer consultant for about forty counties in Virginia and North Carolina. I hate the paper work, but the human interchanges are very rewarding. I'm busier than when I was making a living."

'37 Dr. Edmund P. Dandridge
4316 Galax Drive
Raleigh, North Carolina 27612

Lawrence Seymour has been enjoying an active retirement since 1976. He had the main structure of a house built in 1983 on Bainbridge Island, Washington, and has spent the last two years completing the interior and landscaping the exterior. Lawrence is also active in the National Association of Watch and Clock Collectors (NAWCC). He was made a fellow of NAWCC some years ago, and he has published an article on French clocks of the eighteenth and nineteenth centuries. "I'm looking forward to the 50th reunion in 1987," he says.

'38 Mr. Jay C. Ehle
Winton Place, Apt. 2613
12700 Lake Avenue
Lakewood, Ohio 44107

'39 Mr. William T. Alexander
12700 Lake Avenue, Apt. 1808
Lakewood, Ohio 44107

'40 Mr. J. Donald Young
P.O. Box 243
Hickory, Pennsylvania 15340

'41 45th Reunion
Mr. Thomas H. Monaghan
90 North Columbia Avenue
Columbus, Ohio 43209

'42 Mr. James D. Logan
1207 Evergreen Road
Yardley, Pennsylvania 19067

Nicholas Riviere reports he is now semiretired as vice president of Fred S. Janes and Company in Pittsburgh, which gives him more time for golf and grandchildren.

'43 Maier M. Driver
488 Lane Drive
Bay Village, Ohio 44140

Maier Driver sent in the scoop on a reunion that took place in Gambier at the Kenyon Inn on the weekend of October 11,

1985. **Harlow Walker '29**, **Wilbur Griffin '40**, **Raymond Ioanes '40**, **Paul Amon '41**, **Donald May '42**, **Byers Shaw '42**, **William Blacka '43**, **William Lehecka '43**, **Professor Paul Titus H'82**, and **Maier** and their wives assembled to renew friendships and rekindle fond memories of their years at Kenyon. For their guests, the Phi Kappa Sigma actives, **Bill Griffin** and **Ray Ioanes** recalled their membership in Theta chapter's first pledge class fifty years ago.

'44 Mr. Donald B. Hamister
1141 Camino Del Rio
Santa Barbara, California 93110

'45 Mr. John W. Shepherd
7 Ambler Road
Westport, Connecticut 06880

John W. Montigney was elected Potentate of Nur Temple A.A.O.N.M.S., Wilmington, Delaware, for 1986. Nur Temple has twenty-four hundred members and is one of one hundred eighty-five temples in the Shrine of North America. The Shrine operates the "World's Greatest Philanthropy"—Shriners Hospitals for Crippled Children and Burns Institutes, with a 1986 budget of \$167 million dollars. John retired from the Dupont Company in April 1985 after thirty years of service.

'46 40th Reunion
Mr. Judson F. Chase
4104 Arlington Street
Midland, Michigan 48640

John Kaufholz retired in May 1984 after thirty-eight years with Diebold, Inc. He is president of Diebold's Retiree's Club, president of the Canton area Case Alumni Association, Canton Area, and vice president of the Canton area Reserve Officer's Association, Chapter 59. Despite the fact that he is very busy, he plans to attend the 40th Reunion this May. **Roger Sherman**, professor of surgery at Emory University School of Medicine in Atlanta, is a member of the American Board of Surgery and a Governor of the American College of Surgeons. He was elected best clinical professor by Emory's Class of 1985. **Jud Chase** left Dow Chemical in September 1985 to pursue other business interests. His intentions are to form a consulting task force in the Southeast, specializing in advocacy communications. In his former position, he was sales promotion manager of Dow's agricultural products department.

'47 Mr. Oliver C. Campeau
336 Wellington Avenue, Apt. 1505
Chicago, Illinois 60657

Charles M. Rehms retired as dean at Cornell University at the end of the 1985 academic year and now divides his time between an arbitration practice in San Diego, California, and the board of the International Institute for Labour Studies in Geneva, Switzerland. **Oliver Campeau** retires this June; in January, he began to study for Holy Orders—the permanent deaconate in the Episcopal Church.

'48 Mr. David Harbison
640 Dartmoor
Ann Arbor, Michigan 48103

'49 Dr. Bernard S. Hoyt
400 West Washington Blvd.
Grove City, Pennsylvania 16127

'50 Mr. Louis S. Whitaker
Principio Recess
Route 1, Box 338
Wheeling, West Virginia 26003

A.N. Tschaech has been manager of health and safety at Bendix Field Engineering Corporation's Grand Junction, Colorado, office since April 1985. He and his wife, **Margo**, have six children, eight grandchildren, and two great-grandchildren. He extends an offer to any of his former classmates to visit his home in Grand Junction whenever they are in the area (Colorado, New Mexico, Nevada, Utah). **The Reverend Thomas Vossler** writes, "I am retiring from St. Alban's Parish as of today [October 31, 1985]. I have served here as rector since October 1, 1954—thus, I have completed thirty-one years of service. Pat and I are moving to Hendersonville, North Carolina, where I will be available for Sunday supply work." Their new address is 1160 Erkwood Heights, Hendersonville, North Carolina 28739. When **Philippe Plouvier** left Gambier after graduation thirty-five years ago, he had bought a few windshield stickers to last a long time. Since then, every one of his cars in Paris has borne the Kenyon sign. Although he has missed **Paul Newman '49** and **Olof Palme '48** several times, he saw a lot of **Jim Hansen '47** (before he left us in 1973), a little of **Jerry Fink** and **Robert Golden '48** (now **Domnarn Garden**), and also **Tom Sesler**. **Lou Whitaker** was Kenyon's representative at the inauguration of **Barbara Guthrie-Morse** as president of West Virginia Northern Community College on November 1, 1985.

'51 35th Reunion
Mr. Edward E. Karkow
35 Running Fox Road
Glen Arm, Maryland 21057

News reached our mail room that the following classmates have already indicated that they are planning to attend the 35th Reunion on May 23, 24, and 25: **Robert Belt**, **Darr Briggs**, **Bob Brindley**, **Sam Chambliss**, **Paul Conn**, **Ed Karkow**, **Dave Kuhn**, **Jim Rice**, **John Schlemmer**, and **Frank Uhlig**. **Dave Keyt**, in Seattle, and **Mike Shiffer**, in Lenox, Massachusetts, are still thinking about it.

'52 Mr. Peter D. Paisley
2126 Willowspring Court
Encinitas, California 92024

Erik C. Ekedahl and his wife, **Soo**, are now residing in Saskatoon, Saskatchewan, Canada, where Erik is president of Canpotex Limited, a company that markets potash to the world. He visited San Francisco in mid-December and spent a long weekend touring the Napa Valley with Pat and **Jack Peabody**. "Otherwise," he says, "up here in the

frozen north of Saskatoon, I have very little contact these days with Kenyon graduates. It's a long way from Gambier, but we would be pleased to see any old friends who might be passing through or nearby." Erik's office telephone number is (306) 931-7210, and his home number is (306) 652-4251. **C.A. Patrides** recently edited his edition of Milton's prose, first published in 1974, which is now entitled *John Milton: Selected Prose, New and Revised Edition*. The book is published by the University of Missouri Press, P.O. Box 7088, Columbia, Missouri 65205-7088. Gus is G.B. Harrison Distinguished Professor of English Literature at the University of Michigan and the author or editor of more than twenty books.

'53 **Mr. R.S. (Dick) Harrison**
1801 Gilbert Avenue
Cincinnati, Ohio 45202

J. Douglas Stewart announces, "My latest book, *The Power of People Skills*, will be released by John Wiley and Sons in May 1986."

'54 **Mr. Richard R. Tryon**
2 Moraine Court
Champaign, Illinois 61821

'55 **Mr. Lewis C. Leach**
3908 Versailles Drive
Tampa, Florida 33614

James S. Meyer was one of six candidates for the Kenston, Ohio, Board of Education this fall. He was also one of the winners! Jim, a certified public accountant, is active in the Kenston Community Advisory Council. **Jim Hughes** writes that his son Jim married Jean Johnson on October 9, 1985, in Minneapolis, Minnesota. In attendance were **James A. Hughes Sr.** '31, **Ted Mayer**, and **Chris Mayer** '83.

'56 **30th Reunion**
Mr. Robert W. Rowe
2450 Shadyview Lane
Plymouth, Minnesota 55447

Bob Rowe talked with **Kurt Riessler** '57, who is with Airco in Louisville, Kentucky. Bob also dined with **Roland Webb** '57, who is a real estate entrepreneur in Palo Alto, California. **Cecil Criss** has had some "challenging and exciting times" in recent years. In 1982 he took a one-year leave of absence from the University of Miami to become a program officer in the chemistry division at the National Science Foundation. Then in June 1984, he was appointed chairman of the Department of Chemistry at Miami. Cecil says that the job of chairman has been demanding, but it has been rewarding to see the rapid growth of the academic and research excellence of the department. **Michael Taddonio** was recently elected to the American Academy of Matrimonial Lawyers. Since receiving his juris doctor degree from the University of Buffalo in 1959, he practiced law in the Rochester, New York, area. He served as town justice of the Irondequoit, New York, from 1974 to 1981.



Oden was a popular patient at the Ohio State University Veterinary Hospital, where he and owner Martha Johnson were feted at a party the day he was dismissed. Photo by Mary Circelli, Columbus Dispatch.

'57 **Mr. Richard E. Thompson**
565 Hawthorn Lane
Winnetka, Illinois 60093

'58 **Mr. Robert S. Price**
1034 West Upsal Street
Philadelphia, Pennsylvania 19119

Dale Neuman has resumed the chairmanship of the Department of Political Science at the University of Missouri-Kansas City as he begins his twentieth year there. In 1986 he will be involved in teaching a combined on-campus and telecourse sequence in political science for "nontraditional and distant learners." **John Niemann** moved to Abingdon, Virginia, where he is controller of U.S. manufacturing operations for Electrolux Corporation. John built a new house in Abingdon, "which was quite an experience." His daughter, Beth, is a freshman at the University of North Carolina in Chapel Hill, and his son, John, is a junior in high school. His wife, Rubinette, and he are enjoying an exchange student from Iceland, Ragnar Robertsson, living with them this year.

'59 **Mr. Robert B. Palmer**
190 Riverside Drive
New York, New York 10024

After six years in the New York City area, **Ware Smith** has left his teaching position as associate professor of journalism at Brooklyn's Long Island University. He is writing a book on the American landscape as treated in art and literature. His new address is: 1611 California Street, Berkeley,

It's a dog's life

In January, surgeons at the Ohio State University Veterinary Hospital performed a kidney transplant on Oden, a mixed-breed pooch owned by **Martha Johnson** '84.

Oden lapped up some antifreeze—dogs love it because of its sweet taste—from the radiator of a leaking combine, Johnson surmises. The toxic ethylene glycol shut down his kidneys.

On November 6, 1985, Oden was admitted to the hospital and placed on dialysis—his system was flushed eight times a day—until the staff found a proper donor. Oden's sister, Mary Lou, was compatible, and on January 13 Oden underwent televised surgery.

Kidney transplants on animals are still experimental and few dogs have survived the procedure (it costs \$9,000—the hospital is picking all of the bills except for \$1,500) for any length of time. But it's thumbs up for Oden, so far.

There is always the fear that Oden's body will reject his new kidney and Johnson, who is a clerk in the College bookstore, says it's been a rough time for her. "My emotions have been up and down like a yo-yo."

California 94703. **Fred Mench** is now chairman of arts and humanities and professor of classics at Stockton State College in New Jersey. His wife, Martha, continues to teach flute at home and as an adjunct teacher at Stockton. His son, Edward, is a sophomore at Johns Hopkins University, and his daughter, Sarah, is a high school junior—"running, swimming, and playing flute in a youth orchestra." Last August, **Joe Murray** sought election to the City Board of Education in Ashland, Ohio. Seek and ye shall find—Joe won! In explaining what prompted him to run for election, Joe said, "Kids don't know much about modern geography and well-known current events; I find that kind of unsettling. The public has said it will pay for education, but it wants its money's worth. That, as I see it, is the job a school board member has before him—to get our children educated with the funds available." Joe, who is a graduate of the University of Michigan's law school, has served two terms as county prosecutor and is a partner in the law firm of Wilson, Murray, and Anderson. His two stepchildren are students at Ashland High School.

'60 **Mr. Robert G. Heasley**
422 Linden Lane
Nicholasville, Kentucky 40356

A series of articles in the *Boston Globe* for which **Ross Gelbspan** served as editor won a Pulitzer Prize in 1984. He is at the *Boston Globe*. The series, entitled "Boston Jobs: The Race Factor," examined job discrimination against Blacks in Boston's high tech industries,

banking, trade unions, colleges and universities, state and city government, and at the *Globe*. The investigation uncovered more discrimination than was generally believed to exist, and as a result elicited strong responses from the community and from local politicians.

'61 **25th Reunion**
Mr. Patterson H. Travis
1515 Gone Away Court
Wheaton, Illinois 60187

William H. Waldron is currently living in Cape May Court House, New Jersey. He is the president of Burdette Tomlin Memorial Hospital and Cape May Health Systems. He and his wife, Beverly, have one daughter, Erica.

'62 **Mr. William P. Russell**
3N 939 Wild Rose Road
Saint Charles, Illinois 60174

Sam Corbin, who lives in Dome Creek, British Columbia, has sent his warmest greetings, as well as an update on his life. He has been going back and forth between looking after several pieces of real estate in Canada and working on a doctoral program in geology at the University of Oregon. He is still single, and his hobbies include amateur astronomy, classical piano, and do-it-yourself carpentry. The year 1985 was an exciting one for **Paul C. Heintz**. In May he was elected vice chairman of the board of the 265,000-member Aircraft Owners and Pilots Association. In September he was elected chairman of the board of the American Cancer Society's Philadelphia division. In October he was awarded the "Governor's Aviation Trophy" for contributions to aviation in the Commonwealth of Pennsylvania. (Paul is rated as an airline transport pilot and flight instructor; part of his law practice involves aviation.) In November Paul was elected to his third term on the board of the Lower Merion School District, and in December he was elected president of that board for the third time.

'63 **Mr. David A. Golnik**
6809 Mayfield Road
Suite 850
Mayfield Heights, Ohio 44124

John Gerlach's short story "The Man Who Favored Large Women" won first prize in the *Cleveland Magazine* short story contest. It appeared in the December issue. **Donald J. Mabry** published an article entitled "Mexico" in the *Encyclopedia Americana Annual* and one entitled "Twentieth-Century Mexican Education: A Review" in the *History of Education Quarterly*. He is serving on the Executive Committee of the Council of Fellows of the American Council on Education. He is also teaching a course on social change as reflected by the history of rock music at Mississippi State University. **Jim Keyes** has joined Zook Advertising, Inc., a full-service agency in Columbus, Ohio. He is responsible for marketing and promotion planning along with new business development. Jim had been involved in health care marketing for the past five years.

'64 **Mr. George S. McElroy**
105 Preston Road
Columbus, Ohio 43209

Volume I of **Thomas N. Finger's** book *Christian Theology: An Eschatological Approach* was published by Thomas Nelson (Nashville, Tennessee) in November 1981. Tom was ordained to the teaching ministry in the Mennonite Church on May 5, 1985. He has also been promoted to professor of systematic theology at the Northern Baptist Theological Seminary in Lombard, Illinois.

'65 **Rev. William S. Hamilton**
6316 Iris Avenue
Cincinnati, Ohio 45213

'66 **20th Reunion**
Mr. John J. Buckley
St. Joseph's Hospital
and Medical Center
350 West Thomas Road
P.O. Box 2071
Phoenix, Arizona 85001-2071

Gary Friedlaender is currently professor and chief of orthopedic surgery at Yale University School of Medicine and is past president of the American Council on Transplantation and the American Association of Tissue Banks. But Gary reports he delights most in his family: his wife, Linda, daughter, Eron (fourteen years old), and son, Ari (eleven years old). **John D. Ross** was married on October 29, 1977. He notes that while he and his wife, Lynette, still have no children, he is about to give birth to a second B.A., this time in journalism from Georgia State University in Atlanta. John is active in Atlanta's Episcopal Church of Our Savior. **Robert W. Sledd** writes, "I would have been a graduate of the Class of 1966 if I had not been expelled for hideously unacceptable behavior. I am now the president of the South Texas Society for the Preservation and Propagation of Lawn Flamingos." He welcomes any correspondence that includes either large contributions to his cause or salacious gossip about classmates. He is often at home for visitors at his winter residence, 3665-A, Old Highway 77, Brownsville, Texas 77520. Summer correspondents may send donations to the Pioneer Bar, c/o Ethyl Knerr, Hilger, Montana. Phone inquiries should be directed to 512-544-3250 or 406-538-7572. **Jim Mauro** married Barbara Lake Lanahan (Skidmore College) on October 12, 1985. They took up residence in Washington, D.C., where Jim is associate general counsel of the International Union of Electrical Workers, AFL-CIO, and Barbara is a vice president of Maryland National Bank.

'67 **Mr. Lawrence C. Schmidlapp**
538 Centre Island
Oyster Bay, New York 11771

Christopher R. Briggs writes, "Woodworking is a continuing passion with me. Coming out of my shop just now are tables whose design harks back to Shaker originals—with the difference that they take down readily into a pile of (beautiful) lumber. This is in response to the needs of modern American nomads and because it's elegant in execution,

requiring wedges and sliding dovetails. I'm currently selling off a collection of nineteenth-century American tools in favor of modern Japanese hand tools—another segment of the U.S. economy falls to the vanquished of World War II!" **Michael Berryhill** was recently named editor of *Houston Style* magazine. **Larry Gall** is the assistant superintendent for planning and development at Lowell National Historic Park in Massachusetts. He has been working for the National Park Service for the past ten years, first as historian at Adams National Historic Site in Massachusetts, then successively as interpretive specialist, acting chief of technical assistance, chief of visitor services, and acting assistant superintendent at Lowell. Larry, who holds an M.A. in history from Harvard University, recently received a National Park Service Special Achievement Award for his service in his last position. He lives in Arlington, Massachusetts, with his wife, Diane, who is a social worker, and a daughter, Sara, who is three years old. **Kamen N. Zakov** was recently elected to fellowship in the American College of Cardiology. He is currently staff cardiologist with the Scripps Clinic in San Diego, California. **Nathan Parker** became the assistant superintendent for curriculum and instruction at the Fox Lane High School in New Canaan, Connecticut, in 1985. Nathan was previously assistant superintendent of the Nyack, New York, public schools. He holds an M.A. from the University of Chicago and a Ph.D. from Columbia University Teachers College. **Barry Bellinger** reports he recently completed a two-year stint as coeditor of *LCPA Broadside*, a publication of the Library of Congress Professional Association. He comments, "No doubt those long evenings at Chalmers Library inspired me to become a librarian at the Library of Congress, where I've worked since graduation." On the side, he edited a recently published novella, *The Party's Over*, by Washington poet Chasen Gaver—"available at your hipper bookstores."

'68 **Mr. Howard B. Edelstein**
48 Lymen Circle
Shaker Heights, Ohio 44122

'69 **Mr. Brackett B. Denniston**
20 Seabury Point Lane
Duxbury, Massachusetts 02332

David Wollam says he is surviving in Erie, Pennsylvania, with his wife, Susan, and sons, Seth and Joe. "Being executive vice president of Colony First Federal Savings and Loan pays the bills and provides hours of fun and entertainment." **Bill Lokey** has moved to 4419 64th Avenue West, Tacoma, Washington 98466. He is still assistant director for operations at the Washington State Department of Emergency Management. Bill purports to be "looking forward to seeing **Larry Witner** and **Jim Hecox** out at our 20th reunion."

'70 **Mr. Richard J. Brean**
300 Le Roi Road
Pittsburgh, Pennsylvania 15208

Barry Schwartz and his wife, Sherry Handsman, announce the birth of their first

child, Fanny Rose, on September 28, 1985. **Jim Nininger** is singing with the "Philanderers," a New York-based Kokosingers alumni a cappella group. In January he led a seminar in Antarctica for physicians on psychiatric disorders, with emphasis on the biopsychosocial model of stress. He can be reached at 1161 York Avenue, Apt. 11-B, New York, New York 10021 or at 212-759-7929.

Bob Strong's first book, *Bureaucracy and Statesmanship: Henry Kissinger and the Making of American Foreign Policy*, was published in November 1985 by University Press of America. "It will not exactly be available in the book racks of grocery store check-out lines, but it might be found in a few university bookstores," he reports. **Doug Fleming** was recently married to Sarah Rossbach, a graduate of Barnard College and Columbia's Graduate School of Journalism. Doug, who earned an M.A. at Stanford University and an M.B.A. at New York University, is a vice president of J.P. Morgan Investment Management, and Sarah (author of *Feng Shui: The Chinese Art of Placement*) is a magazine and book writer. **Michael S. Hill** was among fifty-nine employees at the Kennedy Space Center who were honored for their roles in preparing the Space Shuttle for launch, particularly the twenty-second flight of the Space Shuttle, launched on October 30, 1985. Michael, whose work at the Space Center involves recruiting graduating engineers for NASA, is married to Glenda Susan Payne. They have two children and live in Satellite Beach, Florida.

Jim Dunning sits behind the desk now

During his four years at Kenyon, **Jim Dunning '72** was "an occasional visitor in Dean Thomas Edward's office." Now he sits on the other side of the desk as sheriff of Alexandria, Virginia.

Dunning, a former parole officer and drug case worker, defeated two-term Republican incumbent Michael Norris last November. As a federal employee, Dunning could not declare a party affiliation and ran as an independent with the endorsement of the Democratic Party.

Each county and city in Virginia has its own sheriff. Dunning is responsible for Alexandria's correctional and judicial systems. Law enforcement is left primarily to the local police force.

Dunning administers a one-hundred-sixty-bed jail and one hundred employees. He could have hired his own employees when he was elected, but he retained Norris' entire staff. "The wisdom of that decision surprised me," Dunning admits. "Sure, they have loyalties to the former sheriff, but they also have valuable skills and experience. We're getting along just fine."

Dunning, his wife, Nancy, and their two children moved to Alexandria in

Richard D. Coe is now an associate professor of economics at New College in the "sun and surf land" of Sarasota, Florida.

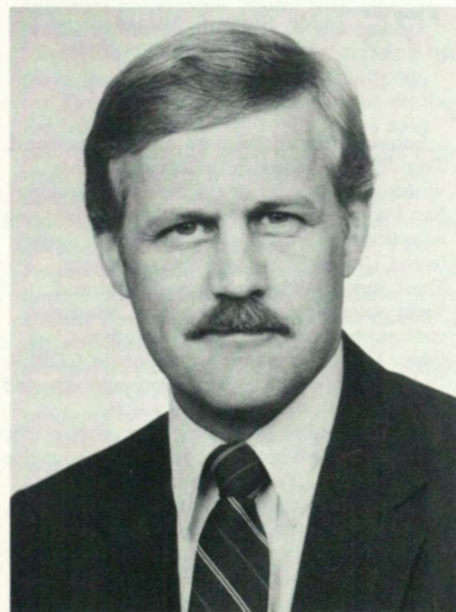
John G. McCoy H'70 received the Ernest C. Arbuckle Award from the Stanford University Graduate School of Business on February 21. McCoy, chairman of the executive committee of Banc One Corporation in Columbus, Ohio, received a master's degree in business administration from Stanford. He was recognized for his "excellence in the field of management leadership."

'71 **15th Reunion**
Mr. Jeffrey A. Oppenheim
320 East 57th Street, Apt 8-C
New York, New York 10022

Lewis Sage began teaching as a visiting economics professor at Union College in Schenectady, New York, last fall. Lewis, who earned a Ph.D. at the University of Maryland, previously taught at the State University of New York's Albany campus. He specializes in microeconomics.

'72 **Mr. Perry R. Thompson**
254 Claremont
Elmhurst, Illinois 60126

Chris and **Byers Shaw** announce the birth of their first child, Ryan Matthew, on January 18, 1985. In June 1985, they moved to Omaha, Nebraska, where Bud is currently associate professor of surgery and chief of



1974 because of the large community of Kenyon people there, he says. "I wanted to be as near as possible to College friends."

Those well-remembered visits to the dean's office are probably what prompted him to get on the other side of law enforcement, he adds. "Tell Dean Edwards I have all the sympathy in the world for him."

the Liver Transplant Section at the University of Nebraska Medical Center. **Preston Lentz** sends his regards to all and exults, "A woman as Kenyon Fund chair!" **Rick Ripley** and his wife, Gigi Spratley, had a show together at the Ventura College Art Gallery, Ventura, California, in January. His work includes sculpture and mixed media and graphic drawings on paper, all of which embody his "sense of wonder and awe at the delicate and beautiful complexity that is life." Rick, whose home and studio are both in Los Angeles, holds an M.F.A. from the Claremont Graduate School. **Larry Harbison**, an editor at Samuel French, a play-licensing agency and publisher in New York City, was quoted in an article in the "Leisure and Arts" section of the *Wall Street Journal* last August. In the article, entitled "Broadway Flops Hit It Big on the Road," Larry sagely noted, "If a play has a lot of yuks, a single set, very few pay checks to members of Actors Equity, and a good role for a former movie star 'of a certain age,' it will get done regardless of how long it played on Broadway."

'73 **Mr. Jackson Y. Au**
11 Hooper Street
East Northport, New York 11731

Roxane and **John Himmel** announce the birth of a "lucky lady"—Charly—born at 7 lbs., 11 oz., and 21 inches. **Kathy Hart Sigrist** and her husband, Chuck, had their third son, David Joseph, on September 20, 1985. **Joanie Vance** is a lawyer practicing in litigation at the Vancouver, British Columbia, firm of Shrum, Liddle, and Heberton. **Todd Leavitt** is in the video cassette industry as senior vice president of programming for CBS/Fox Video. He reports he spends much of his time traveling the world, acquiring rights to motion pictures. He and his wife, Lauren, and his three-year-old daughter, Julia Paige, live in Port Washington, New York. "Where are the Peeps of yesteryear?" he asks. "They seem to have all but disappeared." **Kent Harrison** writes that he and "F. Lee Barry" Gross '72 met for drinks and Peking duck in the City of Brotherly Love in October "to review the last ten to fifteen years from the correct side of several Bloody Marys. The general consensus was that further liquid refreshment would be required." Kent, who is now vice president and general manager of two divisions of A.B. Dick Company, enjoys life in Chicago with his wife, Carol, and daughter, Lindsay Moffett, now three. He reports that Barry continues to display his Thespian talents before the bar and is now an attorney with the U.S. Justice Department's special Philadelphia strike force. **Rosecrans Baldwin** left Baker Furniture to become vice president for marketing and sales for Brickel/Ward Bennett Associates, an executive office seating company headquartered in New York City. Crans says he and the family are happily ensconced in Darien, Connecticut, after four years in Nashville, Tennessee, and he looks forward to seeing Kenyon alumni at gatherings in the New York City area. **Anne Lacy's** illustrations were shown in an exhibition, "A Gift of Wildness," from August 16 to October 15, 1985, in the Adirondack Center Museum in Elizabethtown, New York. The exhibition saluted the foresighted individuals

who created protections for the lakes, mountains, valleys, streams, and forest lands of the Adirondacks and Catskills. **Pegi Goodman** married Gregory Bryan Leeds on November 3, 1985, in Dobbs Ferry, New York. Pegi, who is president of Goodman Leeds Design, a New York City graphic design concern, and an instructor in the illustration department at the Parsons School of Design, will keep her maiden name professionally. Her husband, a graduate of Beloit College and Boston's School of the Museum of Fine Arts, is the art director of the *Wall Street Journal*.

Kathryn Batchelder married Gideon Cashman, a senior partner in the New York City law firm of Pryor, Cashman, Sherman, and Flynn, on November 29, 1985. Gideon, a graduate of New York University and the Columbia University School of Law, also is president of the Heart Research Foundation and a director of the Irvington House Institute for Medical Research. Katie, who is a trustee of Kenyon and the Burden Center for the Aging, is a former vice president of the Manufacturers Hanover Trust Company.

'74 Mr. William A. Kozy
165 Conestoga Trail
Sparta, New Jersey 07871

Andrew J. Wellenbach is engaged to Tricia Dolan, a clinical instructor in obstetrics and gynecology at Pennsylvania Hospital in Philadelphia. The wedding is planned for March 1986. Andy reports he was elected vice president at Goldman, Sachs, and Company in 1985. **Tom Prichard** and his wife, **Louise (Hewitt) '75**, are now living in Bogota, Colombia, where Tom is vicar of the Spanish-speaking San Pedro Episcopal Church. Louise is doing adoption work as liaison between an agency in the United States and one in Bogota. Their son, David, is three years old and "just about bilingual." They welcome all visitors, especially those bearing "a large pepperoni pizza to go." **David S. Barrie** was married to Robyn Voss Silva on September 7, 1985, in the home of Robyn's parents. **The Reverend Brian Wilbert '82**, curate of Saint Michael's in the Hills Episcopal Church, performed the ceremony. Nancy Lendrim, a member of the Toledo Symphony whose father is a former professor of music at Kenyon, was harpist at the ceremony. Other Kenyonites in attendance were **Linda Cliffler '73**, **Gail Cudak**, **Mike Gibbons**, **Cliffert Meister**, and **David Jamieson '77**. The couple honeymooned in France, spending a week in Paris and then driving through southern France. "Kenyonites vacationing in Toledo should be sure to stop and visit." **Dan Kleinman** writes, "We announce the birth of our third and final son, Jake Alexander, September 17, 1985." **Joyce Baronio** took a walk on the wet side as she put together a second book: nudes in the marshes of Long Island, New York. A six-man Playboy Channel crew followed Joyce for a day to document her work for its special on three contemporary American erotic photographers, which will debut in late January during Playboy's news program. **Janet Shuff** is presently writing for a publisher of children's books in Columbus, Ohio; she has now published nine books. Since leaving her job at the Ohio State University library in 1984, she has been writing full time and pursuing "a long term

goal of changing the world. For more information on what I plan to change it into, send a self-addressed, stamped envelope to my home address [527 Apple Blossom Road, Pataskala, Ohio 43062]." **Jim Carson** left his position at the Northwestern University Archives in September 1985 to join the staff of the Chicago Board of Trade Archives project at the University of Illinois' Chicago campus, where he is "learning more about pork bellies and July wheat than any three English majors could ever want to know!" Jim reports he is singing first tenor with the Windy City Gay Chorus and has been elected convener of Integrity/Chicago. **Dennis Pannullo** recently made his cinematic debut in the Swedish production *The Astra Commitment*, which was filmed by a Cannes Film Festival-winning German movie crew. He writes, "I played myself." News of another exciting new arrival comes from **Karla Hay Diserens** and **Robert C. Diserens III '76**, who announce the birth of their second child, Robert Carver Diserens IV, on August 24, 1985. "He tried to arrive while we were on vacation in Point o' Woods, Fire Island, New York," writes Karla, "with no doctor, no hospital, no car around. After a wild boat trip, ambulance interlude, and, finally, car ride, he arrived safe and sound in Stamford, Connecticut." Following a year at New York City's Circle Repertory Company, **Steve Stettler** is now associate artistic director of the New Theatre of Brooklyn and an acting instructor for the National Theater Institute at the Eugene O'Neill Theater Center in Waterford, Connecticut.

'75 Mr. Stuart S. Wegener
3700 North Fremont Street,
Apt. 2 South
Chicago, Illinois 60613

Louise (Hewitt) Prichard and her husband, **Tom '74**, are living in Bogota, Colombia, where Tom is vicar of the Spanish-speaking San Pedro Episcopal Church. Louise is doing adoption work as liaison between an agency in the United States and one in Bogota. Their son, David, is three years old and "just about bilingual." **Bruce H. Kiracofe** continues to practice law in Columbus, Ohio. He is the research director for CORE IV-Network, which provides computer-assisted legal research assistance to legal aid programs, public defenders, and other public interest and advocacy groups throughout the eastern states. **Terri Betts** and her husband, Bill, received a baby boy on August 10, 1985, whom they named Andrew Whittington Rafalski. "Maybe now we will act like grown-ups!" says Terri. "I regret missing the 10th reunion, but I was so pregnant that it wasn't how I wanted people to remember me!" Terri reports she is still busy with her artwork, both with shows and with wholesaling, and Bill is still with Stouffer's in Columbus, Ohio. **Richard H. Miller** and his wife, Robin, spent their first Christmas with their new daughter, Katherine Ann, born March 21, 1985. Rick is still practicing law in Cleveland, and Robin is in private practice as an oncologist. **Thomas Wilson** represented Kenyon on October 26, 1985, at the inauguration of Paul G. Bunnell as president of Urbana University. **Anne (Soper) '77** and **Miles Poor** have a second son, Matthew Hunter Poor, born December 1, 1984. Miles,

who is busy now with a solo private practice in Las Colinas, Texas, writes, "Anyone in Dallas—give us a call!" **Duffy Craine** and his wife had a son, David Haffert Craine, on November 18, 1985. As of January 1, 1986, David Sr. is a partner in a shopping center development firm. **Blake Zoephel** reports she has a fourteen-month-old daughter named Jennifer. One of Blake's paintings was recently accepted into a show at the Bergen County, New Jersey, Museum of Art and Science. **Judith S. Shapiro** tells us she married Ken Auerback, an attorney, in May 1984. For the past four years, she has been an administrator in the Montgomery County, Maryland, Parks Department. In her "free" time she is involved in local politics, including a stint as campaign manager for a candidate for the Maryland House of Delegates. **Barbara B. Powers** and her husband, Kris, are expecting their second child in March. Their first, Alexander, is a year old. They are living in Katonah, New York, and Barbara is still working at Manufacturers Hanover Trust Company as a commercial lending officer. Barbara asks, "Rusty, where are you?"

'76 10th Reunion
Mr. Steven J. Alex
2410 Scranton Road
Cleveland, Ohio 44113

Joe and Vivian (Golding) Robinson, who have an eight-month-old son, Jared, report, "He has made us very happy and extremely busy. I expect that we will be planning for a brother or sister very soon." Bif says they hope to come to Gambier for the 10th reunion. **Bill Monte '75**, **Stu Wegener '75**, **Jim Kuhn**, **Bruce Morton**, **Jim Robrock '78**, **Dave Mitchell '78**, **Steve Parker '80**, and **Steve Penn '80** all met in Chicago the weekend of August 17 and 18, 1985, for a swimmer's reunion. Several of the "ex-mers" participated in the Bud Light Triathlon held that weekend in downtown Chicago. **Ellen Mower** was elected alumni admissions chair of the San Diego Alumni Association. **Jim Borgman** recently published his second book of cartoons, *The Great Communicator*. The book includes a section of color cartoons and an introduction by Susan Stamberg of National Public Radio. (See review in this issue.) **Penelope Snare** is engaged to marry Charles B. Angulo in August. Both are foreign service officers, Penelope assigned to the American Embassy in Santo Domingo and Charles to the Department of State in Washington, D.C. **Bob Kuzyk** announces his engagement to Melissa A. Joyce of Rocky River, Ohio. "The proposal was made and accepted on the Florida Gulf Coast on April 25, 1985," he tells us, "and a wedding in Rocky River on June 7, 1986, has been planned." Bob continues as an electrical estimator for Oster Electric of Cleveland, and he recently completed his first term as president of the City of Medina Softball Association, overseeing forty-three teams! He is looking forward to seeing old classmates ("Actually not so old; none are over thirty-five") at the 10th Reunion. **Robert C. Diserens III** and **Karla Hay Diserens '74** proudly announce the arrival of their second child, Robert Carver Diserens IV, on August 24, 1985. "He tried to arrive while we were on vacation in Point o' Woods, Fire Island, New York," writes Karla, "with no doctor, no hospital, no car around. After a wild boat

trip, ambulance interlude, and, finally, car ride, he arrived safe and sound in Stamford, Connecticut." **Helaine Koch** reports she is living and teaching in Neskowin on the Oregon coast. She writes that she has "lots of room!" **Greg Kirkpatrick** currently serves as director of the Food Bank of North Carolina in Raleigh. His wife, **Lauren Reeve '79**, is public affairs coordinator for Planned Parenthood of Greater Raleigh. They were expecting their first child February 7, 1986. Greg says he is "waiting for the day when he does a joint benefit concert with Bruce Springsteen. He will wait a long time."

'77 **Ms. Nina P. Freedman**
25 Central Park West, Apt. 3F
New York, New York 10023

M. Colleen Erb and **William Chisholm IV** were married on June 8, 1985. Although Bill attended Kenyon for a year and a half, Colleen reports she never knew him then. At the wedding, **Mark Teitelbaum** ushered in the guests, which included **Richard Harris** and his wife. Colleen is a social worker for the psychiatric department of Probate Court in Cleveland, and Bill, a product designer for Parker Hannifin, is working on an engineering degree. **David Dink** writes, cryptically for those not in the know, that "Pharamond II is alive and kicking!" **Miles '75** and **Anne (Soper) Poor** have a second son, Matthew Hunter Poor, who was born December 1, 1984. Anne says Miles is busy with a solo private practice in Las Colinas, Texas, and she invites "anyone in Dallas to give us a call!" **Joe Wickham** married Kara Hibbett in Springfield, Ohio, in May 1985. Among those in attendance were brothers **Henry '72** and **Thomas '82**, sister **Barbara '76**, **Dave Harbison '75**, **Jon Baxter**, **John Hennessey**, **Marty Wagner**, and **Alexandra Gordevitch '79**. **Rosemary Williams** has been named director of alumni relations and parent programs at Manhattanville College in Purchase, New York. Among her first projects in her new job is revamping Manhattanville's alumni newsletter, *The Album*. Rosemary was assistant director of alumni affairs at Kenyon from 1982 to 1985. **Tom '74** and **Linda Sofman Bullock** announce the birth of their second daughter, Leah, on June 21, 1985, while **Jeff Salt** and his wife, Janet, announce the birth of their first child, a daughter, Megan Bethany, on December 26, 1985.

'78 **Mr. Michael D. Sarap**
26 Dickson Lane
Barboursville, West Virginia 25504

Nina (McDaniel) Bolwell announces the birth of her son, Brian Christopher Bolwell, in August 1985. Alvin and **Betsy (Gutai) Drehman** report they had a second child, Arthur John, on May 24, 1985. A letter from **Robin Inboden '79** tells us **David Jack**, who lives in Arlington, Massachusetts, is still waiting for the Cubs to win a pennant; **George Greene**, who married Merrie Teitel in New York City in 1984, lives in Brooklyn Heights while he works for a law firm and she runs her own Montessori school; **Michael Idoyaga** is in his third year of law school at Tulane University; and **Dan Krumholz** is living in New York City, working for city publications, and pursuing a master's degree in communications at New York Institute of

Technology. "In his spare time," writes Robin, "he is a damnably clever international jewel thief." **Neil Kallstrom** participated in Kenyon colors on October 24, 1985, at the inauguration of Frank E. Horton as president of the University of Oklahoma. **Dan Petersen**, who lives in Waterbury, Connecticut, is a feature writer for the *Waterbury Republican*. **Katherine N. Spelman** is engaged to be married in July to **Peter W. Burroughs**. She works for Stackpole Books, a publishing firm in Harrisburg, Pennsylvania, as the assistant advertising director; Peter is a branch manager for Avco Financial Services in Mechanicsburg, Pennsylvania. **Michael Hoffman** announces that he is now engaged in the general practice of law in Southfield, Michigan. **Peter Kohn** recently became assistant director of development at St. Vincent's Hospital and Medical Center of New York. In addition to fund raising, Peter will be involved with some of the hospital's marketing and communications activities.

'79 **Ms. Mary Anne Gorman**
616 South College, Apt. 90
Oxford, Ohio 45056

Peggy Oakes reports she married Saul David Shorr on October 13, 1985. **Sam Lund** was recently named president of the San Diego Alumni Association. Last June, **Wade Newman** joined Steve Newman Associates, an executive recruiting firm at 122 East 42nd Street, Suite 3500, in New York City (212-682-7575). He would be happy to hear from Kenyon alumni and colleagues thereof who are working in the accounting, computer, and legal professions. **Kathy Kirk** (see the profile in this issue) wrote in November, "Everything happens at once! I'm doing two plays, both set in the 1930s, both uppers. I'm Florrie, the young hack's girl, in *Waiting For Lefty* in a tiny theater that serves soup and bread after the show a la Depression-era soup kitchens. Then I'm Alice in *You Can't Take It With You* with the Steppenwolf Theatre Company." **Christine Thomas** married Michael Sean McDonald on June 22, 1985. **Pamela (Addison) Barker** was her matron of honor. Other Kenyonites in attendance were **Dianna Bessemer**, **Mary Anne Gorman**, and **Allison Gould**. After honeymooning in Europe, they are living in Stow, Ohio. Michael is director of safety and security for the residence halls at Kent State University and is working on a master's degree in educational administration. Christine is a school psychologist for the Streetsboro City School System and is working toward a master's degree in learning disabilities and developmental handicaps. Their address is 3652 Kent Road, Apt. A4, Stow, Ohio 44224. **Rosemary Brandenburg** reports she is art directing and set decorating feature films and commercials in Los Angeles, including set decorating for *Extremities*, the feature version of William Mastrosimone's Broadway play in which Farrah Fawcett stars. **Teen Wolf** was her last feature as decorator. She recently art directed three Mattel toy commercials. **Robin Inboden** finished her Ph.D. in English at Cornell University in August. She is now an assistant professor of English at Transylvania University in Lexington, Kentucky. Robin reports **Leanne Grillo** works as a coordinator for Girl Scouts of America in a six-town area in Boston's suburbs and enjoys it immensely;

Sondra Swartz finished her bachelor's degree in nursing at Boston University in June and now works in the Boston area; **Brenda Shaver** married Mohammed Gosheh in Cyprus in the spring of 1985 and lives in Jordan, although they plan to return to live in the Washington, D.C., area; **Linda Arnsbarger** finished law school at Duke University in May 1985; and **Sally Bates** earned a master's degree in library science from the University of Wisconsin and works as a children's librarian in Houston, Texas. **Kristin Olsen** is working as an assistant administrator for facility planning and management at the National Institutes of Health in the Clinical Center, a five-hundred-bed research hospital. She says she is enjoying her new kitten, Magic, and life in Washington, D.C. **Betty Boatwright** married Robert James Crowley on October 5, 1985, in St. James Episcopal Church in New York City. Betty is a subsidiary rights associate with Random House and is enrolled at Fordham University's Graduate School of Business Administration. Her husband, who holds both a bachelor's degree and an M.B.A. from the University of Pennsylvania, is a vice president of Paine Webber Capital Markets. **Spencer A. Sloan** married Mary Frances Sheil Gibbons on November 23, 1985, in the Roman Catholic Church of St. Patrick and St. Anthony in Hartford, Connecticut. Spencer is a professional photographer, and Mary, a Georgetown University graduate, is an assistant regional director of the Cigna Corporation. **Jody Holmes** has moved to Washington, D.C., and she says she would love to hear from Kenyon alumni and students in the area. **Randy Bank** reports he married Rebecca Bailey in August 1984. Randy is a labor lawyer with the firm of Squire, Sanders, and Dempsey in Columbus, Ohio, where Rebecca is working on a psychology degree at Ohio State University. "Despite being incredibly out of shape, I still try to play as much soccer and volleyball as possible. We don't have any kids yet—just our cat, Frodo."

'80 **Ms. Cheryl L. Ririe-Kurz**
410 West Briar Place
Chicago, Illinois 60657

A.J. House reports he is looking forward to purchasing Bissman Beverage of Mansfield, Ohio, and expects to receive his M.B.A. in May. After finishing a surgery internship at Northwestern University in July 1985, it was time for **Drew Peterson** to try something "different" for a while. He writes that he is currently a U.S. Navy officer enjoying flight surgery training at the Naval Air Station in Pensacola, Florida. After six months of flight school and medical and survival training, he will travel the world for two and a half years as a Navy doctor and flier. Drew adds that he still plans to complete a residency in orthopedic surgery. **David Holthaus** completed a master's degree in journalism at Indiana University in December 1983. Since then, he has been the government reporter for the Richmond, Indiana, *Palladium-Item*. **Julie Hanson** was married on June 29, 1985, in Strasbourg, France, to Gilles Scherrer, an analyst-programmer for Lee Cooper Sportswear. Julie reports they spent their honeymoon in the States, celebrating their wedding a second time in Fort Collins, Colorado, with family and friends, including **Adele Filson**. Julie



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Cartoonist Bill Watterson has a hit strip

It took five years but cartoonist **Bill Watterson '80** did it. After submitting numerous ideas for comic strips to the press syndicates, "Calvin and Hobbes" was accepted this summer and introduced by the Universal Press Syndicate on November 18, 1985. Sixty-five newspapers picked it up immediately.

"Calvin and Hobbes" will trace the antics of a rambunctious six-year-old and his stuffed toy tiger. "It's a fun strip, not political, but mainly written for adults," Watterson says.

He is in good company. Other Universal strips include "Doonesbury,"

"Herman," "Ziggy," "Cathy," and "For Better or Worse."

Watterson, whose cartoons have appeared frequently in the *Bulletin*, is a practiced artist. He drew the editorial cartoons for the *Collegian* every week for four years. Following graduation, he got a job at the Cincinnati *Post* as editorial cartoonist—across town from **Jim Borgman '76** who was inking up the pages of the rival Cincinnati *Enquirer*—and still works as editorial cartoonist for Sun Newspapers, a suburban Cleveland chain.

He says he has "the freedom and flexibility of no other job." Watterson adds, "It's a nice way to make a living. I hope the strip succeeds."

and Gilles are living at 1 rue Lavalard, 80000 Amiens, France. **Kenneth Rice** and his wife, Linda, expected their first child in mid-February. Ken reports they recently bought a condominium in the Boston suburb of Canton—and that they have their hands full with their six-month-old dachshund. **Kyle Henderson**, who will graduate from the University of Michigan's law school in May, has accepted a position as an associate with the Chicago law firm of Hopkins and Sutter. **Carlos Dague** has completed his fourth year with Mid-Ohio Imported Cars, the largest Mazda dealership in the Midwest. He is working on his fourth consecutive salesman-of-the-year award. Carlos says he has earned his regional Sports Car Club of America racing license after finishing three races in a Formula Ford; he is now seeking sponsorship for Showroom Stock in the all-new RX7. He hopes to race in the Columbus 500 next year and asks, "How about 'Team Kenyon Racing'?" He invites all alumni, "especially Beta brothers," to stop by Mid-Ohio. **Scott Evans** was recently elected secretary-treasurer of the San Diego Alumni Association. **Lynn J. Snyderman** married Steven D. Irwin on August 3, 1985, at Rodef Shalom Congregation in Pittsburgh. Attending the bride was Kenyonite **Laurel Rosenberg**. Lynn, who graduated from American University's Washington College of Law, is a judicial clerk in D.C. Superior Court. Steven, a graduate of Harvard College, is a third-year law student at Georgetown University. **Eileen M. Peterson** married **David Maloney '81** on July 13, 1985, in Wheaton, Illinois. Eileen works at the Federal Reserve Bank of Chicago,

and David works at Suburban Trust and Savings Bank in Oak Park. **Lori (Augustus) McVay** was among the bridesmaids, and **Jamie Assaf '81** was best man. **Leah T. Stewart** was hired at J. Lee Peeler and Company in Durham, North Carolina, as governments-vice president. She had been with Union Commerce Bank of Cleveland. **Rob Jones** reports he "has made great strides in developing his skill as a champagne cork marksman." His latest achievement was a third-story window from a distance of roughly thirty yards. He credits his subsequent personal running record of one hundred yards in 10.3 seconds to the enthusiastic response of the occupants. Universal Press Syndicate introduced a new comic strip by **Bill Watterson** this November. (See story in this issue.) The strip, "Calvin and Hobbes," has been picked up by such reputable newspapers as the *Washington Post*, the *Chicago Tribune*, and the *Los Angeles Times*, thus giving pause, as Bill notes, "to many detractors, who had assumed I would spend my life on the public dole."

'81 5th Reunion
Ms. Catherine T. Hazlett
2311 Spruce Street, Apt. 102
Philadelphia, Pennsylvania 19103

Leslie (Dotson) Sharples reports that she and her husband, Nicholas, are happily settled into their house on the south coast of England and are looking forward to the birth of their first child in April. Leslie worked in a solicitor's office until late January; Nick is in training as a technical sales consultant with

Thermochem, Ltd. "Anyone in England, please get in touch!" **David Maloney** married **Eileen M. Peterson '80** on July 13, 1985 in Wheaton, Illinois. **Jamie Assaf** was best man, and **Lori (Augustus) McVay '80** was a bridesmaid. Eileen works at the Federal Reserve Bank of Chicago, and David works at Suburban Trust and Savings Bank in Oak Park. **Dave '85** and **Meg (Handel) Williams** announce the birth of their daughter, Elizabeth Lynn, on June 5, 1985. "We're looking forward to seeing everyone in May." **Helen Bakker** married Christopher Eliot (MIT '81) on July 6, 1985. They live in Austin, Texas, with their cats, Greystoke and Marmalade. **Steve Counsell** graduated from the University of Cincinnati College of Medicine in June 1985. He is presently in an internal medicine residency at Akron City Hospital. He and his wife, Carol, are expecting their first child in late March. **Emily Wells** is still in the U.S. Navy; she was promoted from ensign to lieutenant, j.g., on November 18, 1985. In March she will transfer from Arlington, Virginia, where she has spent the past two years working as a computer support officer, to Norfolk, Virginia, where she will take on a security job.

'82 Mr. James G. Allen
1400 North Meade Street, Apt. 303
Arlington, Virginia 22209

Barry Cahill writes that has just started a new career, leaving a management position at Wendy's to become a sales representative at ADB-Alnaco, manufacturers of airport lighting equipment. Barry welcomes **Linda (Day) '83** and **John MacKessy** back to Columbus. He remarks, "It was good to see many old alumni—and new Phi Kaps—at Homecoming." **Emmanuel Zanolidakis** is presently in his fourth and final year at Ohio State University's College of Optometry. He has been rooming with **Marvin Ewy**, who is in his fourth year at Ohio State's College of Medicine, since last winter. They recently spent a "fun-filled" week with **Tor Hammond** and **Brian Thomas** and his wife, Susanna, on Kiawah Island, South Carolina. **Abigail Esman** has sent us a report on a number of classmates (and others): **Chris Hoyle** is a member of an improvisational theater group playing in clubs throughout New York; **Helen Staveley**, who married Ken Cymbal at Kenyon in June 1985, moved to Boston where her husband is working as a financial planner; **Joan Saslaw** is continuing her studies in social work administration in Cleveland; **Steve Peter '81** is trading options for Morgan Stanley in New York; **Bill Byerly '83** is back and forth between New York and Philadelphia regularly and is considering going to law school, having passed his LSATs with "flying colors"; **David Gross '81** is living and working as a counselor-at-law in Dallas. As for Abigail herself, she has been writing in New York since last February as a freelancer, concentrating on art-related topics—reviews, interviews with artists, and such. As a contributing writer to the *Soho Book* (scheduled for publication last December), she interviewed Soho artists and wrote an essay on the work being done in Soho now. The publisher of the book, Egret Publications, is a small firm specializing in publications on art; in February, Abigail became their editor in addition to her work for them as a writer and as editor

of their monthly newsletter on the arts, which they expect to develop into a newsstand publication within two years. Abigail recently returned from a trip to Switzerland and Italy with an artist friend, with whom she worked on an article on Swiss artists and on a series of prints he produced there. **Kathryn Ramseur Glick** is now teaching art at Hilton Head Prep School, Hilton Head Island, South Carolina. In September, **Susan Friedlander** began a master's degree program at the New York University School of Social Work in September 1985. "I'm meeting lots of interesting people," she notes, "through my field work assignment on an in-patient psychiatric ward at Metropolitan Hospital!" **Tammy Martin** writes that **Sylvia Smith** visited **Karin Moorma**, **Angie Lingl**, and her in Columbus. Sylvia had returned to the States after six months in Honduras as lab director of the Kenyon-Rutgers archeological dig. Tammy and Karin are seniors in the medical school at Ohio State and Angie is a veterinary student there. Sylvia is currently working on her master's degree at the University of Wisconsin. **Amy Holzer** writes, "I'm still in school! I will graduate from Capital University in May with a bachelor's degree in nursing. I'm excited about finally entering the 'real' world, and I plan to stay in Columbus for a while (a few years at least) as a very close Kenyon friend, **Dudley Irvin '83**, is working here. I also see another Kenyon friend quite often, **Colette Smith**. Hello to all of my old Kenyon friends scattered around the country; I'd love to hear from you!" **Kristin Hay** reports she passed the Ohio Bar exam and was sworn in on November 4, 1985. **Andrew D. Sappey** and **Stacey J. Stitgen** (University of Wisconsin) were married on August 3, 1985, at Holy Redeemer Church in Madison, Wisconsin. **Steve Penn '80** was an usher, and **Bob Sappey '79** was a groomsman. Andy is presently working on a Ph.D. in physical chemistry at Wisconsin. **Alix M. Shreiner** married **James M. Markee** on October 26, 1985 at the Church Farm School in Paoli, Pennsylvania. **Corky (Hood) Hebert** was among the bridesmaids. Alix graduated in June 1985 from the Katherine Gibbs School, and her husband, a graduate of Kansas State University, is employed by Cini-Grisson Associates in Washington, D.C. **Jeremy S. Harrison** married **Brenda L. Schafer** (Brandeis University, American University's Washington College of Law) at the Copley Plaza Hotel in Boston in October 1985. Jeremy is completing his master of fine arts degree at the University of Iowa. **Myles Alderman** reports he is in his third year at the Syracuse University College of Law, where he is managing editor of the *Syracuse Journal of International Law and Commerce*. After graduation, Myles intends to practice corporate law with a focus on securities. On his birthday, he saw **Lynne Roblin**, who was working in the theater in New York City and planning to travel to Moscow. **James Schwartz** married **Wendy Spector** on August 4, 1985, at Beth Shalom Synagogue in Pittsburgh. James is working for a doctorate in chemistry at the University of Illinois in Champaign, and **Wendy**, a Boston University alumna, is a department manager with Carson Pirie Scott. **Stephen Baas** writes, "I am now finishing my second year at Ameritech Services, Inc.—it is definitely a learning experience, but not quite like the

'Kenyon experience.' It beats the bejesus out of bobbing for French fries and making Trigger burgers for Marriott. I've gone from selling food to purchasing phone equipment—and either way the customer feels burned! Not bad for a political science major, huh, Mr. Clor?" **Nathaniel Dickinson** completed his M.F.A. in printmaking at Indiana University and is working at a lithographic press in Albuquerque, New Mexico. "My ultimate goal," he says, "remains to live in a refrigerator carton in the desert with my Australian bush dog." **Jon Shapiro's** name is now Jon Harris-Shapiro. He reports that, in addition to getting married in 1985, he became a group underwriter with American Medical International Group Health Services. **Nathan Schwartz** is at Columbia University finishing up his master's degree in business and public policy. He reportedly spends every weekend he can at his family's second home in Kennebunkport, Maine. **Dick Buchanan** is, according to **Ann Vance '83**, wandering Wall Street and planning to get married. **Cathy Kemmerer** has quit her job as a production manager of a fashion retail merchandising catalogue to "strike out on her own and become more intimately involved in the design and manufacturing of her own original creations." **Valerie Williamson** is back in Scotland working on a master's degree in Scottish history and "learning all about contemporary culture from a young Scottish man, named Hugh, whose father owns a tea plantation in Kenya." Valerie spent a summer in Kenya and assures us that it is near Uganda.

'83

Mr. Edward F. Spodick
P.O. Box 945
Gambier, Ohio 43022

David W. Craig is currently working on an M.B.A. with an emphasis in marketing at Drexel University in Philadelphia. **Joseph Horning** was an arts management fellow last fall in the opera-musical theater division of the National Endowment for the Arts in Washington, D.C. **Birgita Sutter** is living at 160 West 71st Street in New York City and working towards an M.B.A. at Columbia. She says she has seen **Clint Roenisch**, who resides in Brooklyn, **Anne Allen**, **Rick Grellier**, and **Peter Orne '85**. "Kenyon alumni are welcome to visit anytime!" **Wendy Eld** writes, "I'm still here in the middle of Amish country [Lititz, Pennsylvania]! My teaching is going well [at Linden Hall School], and I have the added duty of being a dorm parent, which involves putting the kids to bed at eleven o'clock and keeping them out of trouble." Wendy says she often sees **Ginger Deely**, who is a second-year M.B.A. student at Carnegie-Mellon University in Pittsburgh. (Ginger writes, "I can't wait to graduate and be on my own!") Wendy also talks frequently with **Karen Anderson**. **Garth Rose** was recently promoted to Southern California sales supervisor at Leading Edge Hardware Products, Canton, Massachusetts. He won't be packing his bags to move to California, however, since Leading Edge is a telemarketing company. One of Garth's roommates in Watertown, Massachusetts, is **David Kaufman '81**. **Charlotte Pillsbury** reports she spent the summer on a Lipizzan horse farm in northeastern Illinois. During her stay, she made frequent trips to Chicago, where she

saw **Tom D'Arcy '82**, **Elayna Hocking**, and **Anne-Bernadette Weiner '84**. From Illinois, she traveled to Denver and visited with **Phil Norrish**, **Carey Smith**, and **Diane Weinland**. Charlotte is presently self-employed as a freelance commercial artist in Rhode Island. After working in Washington, D.C., for two years, **Bob Moore** decided to return to graduate school. He is currently in New York City working on his M.B.A. at Columbia. **Anne Jay** is finishing her master's degree in communication disorders at St. Louis University, where she "researches the Para-Mississippi Agraphia Syndrome amongst her East Coast friends." **Suzanne Morrill** will complete her M.F.A. in photography this spring at the University of Oregon in Eugene. She plays rugby for the illustrious "Eugene Housewives." Suzanne reports she is engaged to **William Burge** of Wooster, Ohio. **Mary Sorenson** is living in Boston and working as a graphic artist for a design studio. **Mark Taylor** is working as an associate in the Repurchase Finance Department of Goldman, Sachs, and Company in New York City. **Doug Thompson** writes, "I have finally made it to Florida and have found true happiness working amidst egret and 'gator at the Reserve Golf and Tennis Facility in Fort Pierce." He is also publishing poetry "at what is rapidly approaching a nearly inconsistent rate." Otherwise, he is "spending the bulk of his time exploring the world as it is and scraping up subsistence, whichever comes first. O those post-liberal arts situations!" **Ken Brill** notes, "When I'm not working at the law firm, I spend my time—where else?—at Kenyon alumni functions! I'm also working part time for a military hardware manufacturing company—hands-on experience! I may be a staffer on an upcoming congressional race in Iowa for 'Gopher.' Who would have believed it? Not me!" He asks any Kenyonites in Washington to give him a call—"We'll meet at Cagneys!" **Jeff Zacharia** reports he is still working at Zachys, having lots of fun and selling a little wine on the side. **Katherine Lindberg** is in Atlanta in her third year of dental school at Emory University. She is seeing many patients, but, she notes, "My favorite one is **Seppy Basili**." She sees **Peter Resnik '82**, who is in the business school at Emory. Last fall, Kathy traveled to France with her entire family (ten of them). **Timmons Roberts** writes, "I packed up my new VW bus, 'Die Neupheglmwagen,' and scooped up **Lucy Hitchcock** and **Doug Dowd**. We then invaded the personal spaces of **Ed Witkin '82**, **Bill Davis**, **Kelly Doyle**, **Neal Mahoney**, **Max Pensky**, **Mike Rapaport**, **Ellen Shrader**, **Gerry Zyfers '84**, **Jonah Maidoff '85**, and **Chris Shea '85**. It was fun—highly recommended." **Michael Helme** has made the newspaper in Boulder, Colorado, for an eccentric musical skill—he plays the Er'Hu, a Chinese violin. Michael spent one year at a Chinese university in Hong Kong as an exchange student, then decided to stay in China and study at the Shanghai Music Conservatory for two more years. He then moved to Boulder, where he is studying Chinese medicine under an instructor he met in China. About his stay in China, Michael comments, "My experience in China affected me deeply, and my whole life seems to be based on Chinese ways... I found the Chinese to be friendly, well meaning,

and very curious people. Though they find it difficult to understand Western ways, they look to the West, specifically the United States, as their standard. While I was in China, I got to feel very comfortable with the customs and way of life—but I never lost my sense of being an American." **Nancy Powers** shares an apartment in Columbus, Ohio, with **Nancy Myers '85**, who moved in after **Sarah Mott '84** moved out and got married. Nancy says she enjoys her job as a legislative aide to a state representative from Gallipolis, but she is planning to leave Columbus for graduate school next fall. "I don't know where," she says, "but enough of politics and reality! I want time off to study how it ought to be!" **Bill Spann** ran into **Anne Allen**, **Peter Nash**, and **Bob Olney** at "Cheers" in Boston in a "rather bizarre" chance meeting. He has also seen **Keith DeAngelis** and **Jebb Curelop**. Bill reports Keith recently received the "Long Island Area Young Broadcaster Award" for his excellent work at WGLI radio, where he was recently promoted to news director. Jebb is doing well at a French banking firm in New York City. "Despite numerous visits during working hours by **Stu Sheppard**, the locals have yet to guillotine him for singing 'Bonjour mes amis, bonjour,' although it really riles them!" **Lauren Tribby** is now living at 839 Burke Street, Apt. A, Winston-Salem, North Carolina 27101. **Bob Olney** has been working for Greenpeace in New York City. He writes, "An environmental group in the city is like a weed cracking the sidewalk." **Kathryn Myers** is a top manager in a brand new telecommunications firm called "Litel" in Columbus. She is an economic analyst and structures the company's rates.

'84

Mr. Jonathan E. Tazewell
575 Washington Lane
Jenkintown, Pennsylvania 19046

Linda Mays is in Honolulu, Hawaii, where she opened a new Chi Chi's Mexican Restaurant in September 1985 and now serves as manager. "The hours are hectic," she says, "but Hawaii is fantastic!" **Todd R. Allen** is working in legal research and "every gofer" job of a law firm, but he says he is undergoing "creative therapy." He would be "only too happy to talk to aspiring law school students, or even those currently attending law school, about the 'real world' of the private practitioner." **Kevin Bebb** is working for Texas Instruments as a product engineer for standard cell integrated circuits. He says he is enjoying Dallas and all it has to offer. As a Peace Corps volunteer in the Sahel in Senegal, West Africa, **Melissa Siders** is working as a forester. She lives in a small village with a family. Melissa sends an open invitation for anyone interested in the culture of Senegal or forestry in the Sahel to write to her at the following address: s/c Eaux et Foret, Diourbel, Senegal, West Africa. **David (Dano) Danovitch** reports that "all is going well in Boston with law school. I recently made law review and I'm working hard, but the second year is much easier than the first." Dano sees **Tory Smith '82**, **Debbie Kittredge '83**, **John Sharian**, **Gordon Steele**, and others in the Boston area. Dano and John have been training together and competed in Boston's annual Freedom Trail eight-mile road race, where they finished in

the top 500 of more than four thousand entrants! He reports a lot of Kenyon people showed up for the Head of the Charles weekend in October. Dano asks, "Where's Will Rogers?" **Theodora W. Morris** worked during the spring and summer of 1985 in a "child life program" at New York City's St. Luke's-Roosevelt Hospital as well as on a unit at New York Hospital's Payne-Whitney Psychiatric Clinic. She is enrolled in a master's degree program in general psychology at New York University's Graduate School of Arts and Sciences and plans to apply to Ph.D. programs in clinical psychology this fall. **Linda Slanec** married Bill Higgins (Augustana College '84) in June 1985. Both are graduate students at the University of California at San Diego, Linda in neuroscience and Bill in chemistry. **Carol Leslie** is working for an actuarial company in Cleveland. "In other words, I work on companies' defined benefit programs." **Elizabeth Honea** is planning to begin work on a master's degree in religion and modern literature at Wesleyan University this summer. **Susan J. Opatrny** married Gregory P. Althaus on July 27, 1985. Bridesmaids included **Carol Leslie**, **Tory Smith**, and **Margaret Hill '85**. Some thirty Kenyonites attended, including **Peter Driscoll '83** from Corpus Christi, Texas, **Steve Kelley** from California, **John Bauerschmidt '81**, **Katie Berman**, **Bob Brooks**, **Betsy Dellinger**, **Tim Fox**, **Linda Mays**, **Jean Olin**, **Caroline Pearce**, and **Ginny Bradford '85**. Susan and Gregory have settled in Chagrin Falls, Ohio. In a missive from Charles Adams III, father of **Christopher Adams**, we learned that "Christopher departed from New York City on June 13, 1984, carrying a large frame backpack, and traveled through England, Ireland, Scotland, Scandinavia, and Europe. He returned to New York in September 1984 and went to work shortly thereafter with Shearson/American Express, sharing an apartment with **Jeff Grover**. On February 24, 1985, he entered the U.S. Navy's Air Officer Candidate Program at the Naval Air Station in Pensacola, Florida. He was commissioned as an ensign on June 14, 1985, and assigned to the Naval Air Station at Corpus Christi, Texas, for basic pilot training." **Catherine Biern** is living and working in Annapolis, Maryland, where she is a communications assistant at Anne Arundel General Hospital. She reports she frequently sees **Licia Ponzani**, who is living in Alexandria, Virginia. "My free time is occupied by my rambunctious puppy, 'Pete,'" she says, "and by taking classes at Johns Hopkins University in Baltimore." **Gerry Travers** reports she is "living, working, and occasionally writing in Chicago." **Doug Heuck** lives in Cincinnati and has been working at the Pittsburgh Press as a reporter since June 1985. Prior to that, he worked at the Brooklyn, New York, *Phoenix*. **Heather Warren** is "doing handgraphics, advertising work, and bookselling for Odegard Books, a large independent bookstore in St. Paul, Minnesota." **Hugh Forrest** tells us he is still editing and publishing the Austin, Texas, *Challenger*, "slowly approaching financial stability."

'85

Ms. Deborah A. Johnson
3307 Jefferson Avenue
Cincinnati, Ohio 45220

Mary E. Chalmers is living at 2205 Ridge Avenue, Apt. 1B, Evanston, Illinois 60201. **Ann Sibley** is working for Federal-Mogul Corporation as a sales representative in Charlotte, North Carolina. She invites anyone going in that direction to stop by and visit. **Brian Kearney** reports he is working as a public information officer at Hiram College, southeast of Cleveland. "The small college atmosphere is very similar to Kenyon", he says, "and I enjoy it quite a bit." **Krissann Mueller** is in graduate school at Beaver College in Philadelphia working toward a master's degree in physical therapy. **Emily Ward** is an assistant teacher in the fourth grade at North Shore Country Day School in Winnetka, Illinois. **Jennifer S. Luce** and **William W. Taylor** are engaged to be married in May. **M. K. Reckard** is a consumer representative in the consumer protection division of the West Virginia Attorney General's office. **Doug Perry** reports he has finished his first semester at Cornell University's law school. **Ingrid Goff** and **Jonah Maidoff** are engaged to be married on August 9. They are living at 201 West 89th Street, Apt. 7B, New York, New York 10024; Jonah is teaching mime and both are looking for acting work. **Katharine Bentman** is working at Bernie's Bagels in Columbus. "When I'm not trying to support myself," she reports, "I take classes in art history at Ohio State University." **Sarah Mitchell** married John E. Buller Jr.; her name is now Sarah Mitchell Buller. She and her husband are living at 2811 Windy Way, Cincinnati, Ohio 45239. **Emily Resnik** is in Atlanta at Emory University's law school, where **Seppy Basili '83** is one of her classmates. According to Emily, other Kenyonites living in Atlanta include **Bob Brooks '84**, **John Callinan**, and **Bill Pinkston**. Since living in Washington, **Chris Northrup** has bumped into two classmates: **Jennifer Balshaw** in the Tyson's Corner Mall and **Bill Ahrens** in Georgetown Park. "What is more remarkable is that I bumped into Bill in Trafalgar Square in London during our respective junior-year-abroad programs—Bill's in England and mine in Scotland. More interesting yet is that we work across the street from one another—Bill's a bartender and I'm a waiter." **Sarah Corvene** is living in Boston, where she frequently sees **Lolly Robinson '84** and **Lisa Neuville**. She is currently working at the Museum of Fine Arts, where she has "seen more Renoir paintings than I previously thought existed." **Lynn Rardin** has started work on a Ph.D. in inorganic chemistry at MIT. He reports he recently joined Stephen Lippard's research group and, beginning next semester, will spend most of his time in the lab. **Mary Roth '83** is also a member of Lippard's group. **Siouxie Hillenbrand** is working as an editorial assistant and staff photographer on a trade magazine in Washington, D.C. She is living in a house in the suburbs with **Connie Chapin**, who is working as a salesperson in a Conran's store. ("We have found no men yet, but the year is young.") They can be contacted at 4404 Gladwyne Drive, Bethesda, Maryland 20814. **Siouxie** is planning a trip to California to see **Karen Agee**, who is working for the William Morris Agency in Los Angeles, and **David Smay '83**. She sends her love to all her buddies in Gambier and around the country, and says, "I miss academia, especially my Hawthorne seminar." **Melinda**

Roberts is living in Chicago and working in Highland Park for a magazine publishing firm, General Learning Corporation, which produces health and educational periodicals. She was recently promoted from assistant editor to associate editor. "Kenyonites from the Class of '85 abound in Chicago: Carolyn Caner, Mary Chalmers, Carol Fiedler, Dave Fisher, Marie Hamilton, Marc Rose, Diane Sauder, Kathleen Sheehan, and many others. Needless to say," adds Melinda, "we get together frequently."

Deaths

Robert M. Beggs 1923 on February 6, 1985. He was eighty-four and a resident of Cleveland, Ohio.

Robert attended Kenyon for two years and was a member of Middle Kenyon Association. He earned a bachelor's degree at Hobart College, Geneva, New York, where he was a member of Kappa Alpha fraternity. Robert worked for thirty years in the Solvay Process Division of Allied Chemical Corporation. He retired in 1965.

Robert is survived by his wife, Dorothy, and a son, Robert.

Daniel Sullivan Johnson '28 on December 21, 1983. He was seventy-seven and a resident of Southampton, New York, when he died.

While at Kenyon, Dan majored in philosophy. He boxed, played tennis and basketball, and was a member of Psi Upsilon. After graduating from Kenyon, Dan enrolled at the University of Pennsylvania's Wharton School of Business, where he earned a master's degree in business administration. Of his early years in business, Dan wrote, "I plunged into Wall Street—a well-timed one-on-one confrontation with the Great Depression of the early 1930s. I was comforted by the Chase Bank, where I extended my employment through thirty-three years as an officer in the investment and corporate finance departments." In 1949 and 1950 Dan took a leave of absence from Chase to work with the Congressional Air Policy Commission on Aircraft Manufacturing Requirements. In 1959, he opened an investment firm of his own in New York City and worked as an investment advisor and bank consultant. Dan's first love was the game of tennis. "On the avocational side of my life's ledger, tennis has been and still is numero uno," he wrote. After college, Dan continued to play competitive tennis in tournaments on the East Coast, and for many years he ranked among the Eastern Tennis Association's top twenty players. He served from 1952 to 1968 as the top official at the U.S. National Championships (indoor and outdoor) at Forest Hills and was for a number of years the official referee for the Davis Cup Championships. For eighteen years, Dan operated the New York State Clay Court Tournament at the Seminole Club. "A referee must be a combination of chaplain and marine sergeant," he said. Dan served as chairman of the Eastern Tennis Patrons and treasurer and chairman of the finance committee of the National Tennis Foundation and the Newport International Hall of Fame. He was a trustee of Big

Brothers U.S.A. and of the National Arthritis Foundation.

Joseph Poe '28 wrote, "I will remember Dan as a young man of smooth dark brown hair and eyes of the same color, who walked erect, unhurried and with dignity in his bearing. I well remember him playing tennis on the courts in back of Middle Kenyon, where I roomed for three years and watched the teammates playing on sunny days."

Dan is survived by his wife, Jeanne Jackson.

Reverend Canon Donald Henning '31 B'31 on December 29, 1985, in Dallas, Texas. He was seventy-eight.

A native of Toledo, Ohio, Don majored in English at Kenyon, where he earned a bachelor of philosophy degree, and theology at Bexley Hall, where he earned a bachelor of divinity degree. While at Kenyon he was a member of Psi Upsilon, the Military Order of the World Wars, and the Newcomer Society. Don also participated in drama and musical activities. Don began his ministry in the early 1930s in South Dakota, where he worked for two years in rural areas and with American Indians. He spent four years as the Episcopal student chaplain at the University of South Dakota. In 1937, Don was called to Christ Church in St. Paul, Minnesota, where he served for three years as rector. In 1940, he became headmaster of the Shattuck School in Faribault, Minnesota, the oldest Episcopal boys' school west of the Alleghenies. While Don lived in Minnesota, he served as president of the Kenyon Alumni Association of the Northwest. He enlisted in the U.S. Army in 1942 as a chaplain and spent thirty months in North Africa and Europe, participating in five campaigns. He achieved the rank of senior chaplain of the Military Railway Service in the European Theater of Operations. After his release in 1945 Don resumed his duties at Shattuck School, but in 1949 he became rector of Calvary Church in Memphis, Tennessee. He served there until 1966, when he took on the duties of rector at the Church of Saint Michael and All Angels in Dallas, Texas. Don retired in 1975 and became an administrative assistant at the office of the Episcopal Diocese of Dallas. Don was awarded honorary degrees from Kenyon in 1941 and from Southwestern at Memphis in 1953. He was chancellor and founder of the Episcopal School of Dallas, a coeducational preparatory school, and a member of the National Board of the Association of Episcopal Colleges.

He is survived by his wife, Mary Cathryn; two sons, Standish '53 and Kent; a step-daughter, Ann Howell Schiller; and a brother, the Reverend Harry W. Henning. Memorial contributions may be made to the Episcopal School of Dallas.

Carl T. "Dutch" Kayser Jr. '35 on October 16, 1985. He was seventy-two.

Dutch majored in philosophy at Kenyon and earned a bachelor of philosophy degree. He was a member of Delta Kappa Epsilon. In 1940, Dutch entered the U.S. Army's 32nd Division of the 126th Field Artillery. He was trained at Camp Beauregard in Livingston, Louisiana, then attended Officer Candidate School in 1942. He was commissioned as a second lieutenant and served in the European Theater of Operations. Dutch

was discharged in 1946 with the rank of lieutenant colonel. He was awarded the the American Campaign Ribbon, the American Defense Medal, the Army Commendation Ribbon, Bronze Star, the European-African-Middle Eastern Campaign Ribbon with Northern France and Ardennes Battle Stars, and the Victory Medal. After World War II, Dutch, a native and long-time resident of Milwaukee, Wisconsin, worked for many years for the Downing Box Company there. He then became vice president of the Longview Fibre Company.

Wrote classmate Scotty Macdonald '35, "Dutch was a great athlete and very popular with his fellow students."

He is survived by a daughter, Lori Selah, and two sons, Bradley and Scott.

Robert F. Browning '41 on October 23, 1985. He was sixty-five and a resident of Columbus, Ohio.

While at Kenyon, Bob majored in physics and was a member of Delta Tau Delta and the Riding Club. He also played polo and was a member of the track and fencing teams. In 1943, Bob worked for one semester as a visiting instructor of physics at Kenyon. He served as a lieutenant commander with the U.S. Navy during World War II. In 1968, he earned the twenty-year Satisfactory Service Award from the U.S. Naval Reserve and retired with the permanent rank of lieutenant commander. Bob, who earned a master's degree in education at Ohio State University, began work for the Columbus school system in 1955. He taught science at Central High School for six years, then began administrative training. In 1962, he was promoted to vice principal of Linmoor Junior High School; he was later named assistant principal at Sherwood Junior High School in Columbus.

His only son, Robert Michael Browning, was killed at age twenty in an automobile accident. He is survived by his wife, Margaret Eley; brothers Robert Knowles, William Knowles, and C.L. Knowles; and a sister, Bessie Carrick. Memorial contributions may be made to the Central Ohio Heart Chapter, Multiple Sclerosis Society, or the Dublin Community Church Memorial Fund.

Sydney D. Shank 1945 on December 29, 1985, in Boldgett Memorial Center, Grand Rapids, Michigan, of heart disease. He was sixty-two and a resident of Grand Rapids.

At Kenyon, Sydney majored in political science, played tennis, and was a pledge of Alpha Delta Phi. He served as an acolyte at the Church of the Holy Spirit. Sydney worked as a realtor from 1958, serving as president of the Grand Rapids Real Estate Board in 1972 and 1973. In 1971 his Shank Realty Company merged with the Fletcher Realty Company. Sydney was the assessor of East Grand Rapids for fourteen years and also served on its traffic commission, on its citizen's advisory committee, and as chairman of its zoning board of review.

Sydney is survived by his wife, Pauline; two daughters, Sandra and Holly; and three grandchildren. Memorial contributions can be made to the American Heart Association of Michigan.

Richard K. Shirk '49 on July 17, 1985, at his home near Salinas, California. He was

sixty-one.

Dick majored in philosophy at Kenyon. He was a member of Sigma Pi, was admitted to the Holophrastic Society, and served as the "official campus photographer." Dick and his wife, Patricia, married prior to his senior year. Shortly after graduation, he set up Richard Shirk Photography, a commercial photographic studio in Detroit. Dick was also a fine arts photographer; his work hangs in numerous museums. He taught photography at Wayne State University in Detroit from 1978 to 1983, when he and Patricia moved to Salinas.

He is survived by his wife; a son, Ramsey; and a daughter, Elizabeth.

Robert S. Thompson '49 in February 1985. He was fifty-nine.

While at Kenyon, Bob majored in economics, lettered in basketball, and was treasurer of Delta Phi. He lived most of his life in Hamilton, Ohio, where he was president of the H.P. Deuscher Company, an iron founding operation.

Bob is survived by his wife, Barbara; daughter, Deborah; and sons, Robert Jr. '78 and Timothy.

Merle Antony Tuve H'49 on May 20, 1982, in Chevy Chase, Maryland, of heart disease. He was eighty.

Tuve studied engineering and physics at the University of Minnesota and at Princeton University. He earned a doctorate in 1926 at Johns Hopkins University. In 1925, while at Johns Hopkins, Tuve began work as a physicist for the Carnegie Institution in Washington, D.C., where he remained for fifty years. Early in his career, he and his colleagues observed reflections of radio waves from the upper atmosphere, tentatively verifying the existence of the ionosphere. This discovery later was instrumental in the development of radar. He also began development of high voltage accelerators for nuclear physics, which led to the present understanding of the structure of atomic nuclei and nuclear energy. Immediately before World War II, Tuve worked with the National Defense Committee to improve anti-aircraft defense. He developed the VT Proximity Fuse, a weapon that defended the United States Pacific Fleet against Japanese Kamikaze air attacks. In London during World War II, the device prevented deaths of civilians by countering Nazi V-1 missiles. In 1944 his fuse also worked to defeat the Germans in the Battle of the Bulge. In 1942, at Tuve's request, fuse workers at the Carnegie Institution were transferred to Johns Hopkins, where more space was available for the work. The University's Applied Physics Laboratory was born, and Tuve was named its director. He is remembered there as an efficient and imaginative leader. After World War II, Tuve returned to the Carnegie Institution to direct its Department of Terrestrial Magnetism. In order to explore Earth's inner structure, Tuve studied waves of solid earth produced by explosions and earthquakes. He also formed a partnership of scientists and industrialists to develop an electronic devise to intensify images seen through optical telescopes. The result was the development of the "Carnegie image tube," a device that effectively tripled the diameters of

astronomers' telescopes. Tuve was the recipient of numerous honorary degrees, including a doctor of science in 1949 from Kenyon. For his contributions to science, he was awarded the Presidential Medal of Merit and was named a Commander of the Order of the British Empire.

He is survived by his wife, Winifred Whitman, a physician; a daughter, Lucy Comly; and a brother, Richard; three grandchildren; and a great-granddaughter. Memorial contributions may be made to the American Heart Association.

David G. Hamill Sr. '63 on October 28, 1985, of a heart attack. He was forty-four and at his home in Littleton, Colorado, when he died.

At Kenyon, David majored in economics and was a member of Beta Theta Pi. He attended graduate school at Harvard University, the University of Pittsburgh, and the Stonier School of Banking at Rutgers University. David began his banking career in 1964 as a management trainee for the Pittsburgh National Bank. He was promoted to senior credit analyst in commercial banking, then accepted a position with the American National Bank in Denver, Colorado. While at American National, David was promoted to assistant vice president and marketing officer. He joined the United National Bank in Rapid City, South Dakota, in 1970, as a commercial loan officer and was later promoted to vice president and manager of commercial lending. In 1973, David formed his own financial consulting firm in Rapid City. He joined Littleton National Bank in Colorado as vice president of commercial loans in 1974. He was named executive vice president in 1975, and became responsible for administration of the bank's investment portfolio and budget administration. At the time of his death, he was president of Western National Bank.

He is survived by his wife, Carol Neidhardt; two daughters, Amy and Laurie; and a son, David Jr. Memorial contributions may be made to the Hamill Children's Scholarship Fund, Western National Bank, 300 South Federal Street, Denver, Colorado 80209.

The Reverend Philip R. Bozarth-Campbell 1970 on December 9, 1985, of respiratory failure. He was thirty-seven and a resident of St. Louis Park, Minnesota.

Phil majored in religion and was active in theater and musical activities. In 1976 he became rector at St. George's Episcopal Church in St. Louis Park. Phil had previously served as the youth pastor there. His ministry reached all age groups, from the children he served as chaplain at the Cass Lake Episcopal Church Camp in Minnesota to the elderly he regularly visited at local nursing homes. Phil also had a prison ministry and an ecumenical ministry with the Lutheran Church of the Reformation in St. Louis Park. He was well known for his ability to reach any group with his vast musical repertoire.

Said his wife, the Reverend Alla R. Bozarth-Campbell, "The three gifts Phil had were his music, his pastoring, and his incredible ability as a preacher."

He is survived by his wife; his parents, Douglas and Elizabeth Campbell; two brothers, Douglas and Frederick; a sister,

Betsy; and a niece and a nephew. Memorial contributions may be made to St. George's Episcopal Church, St. Louis Park, Minnesota.

Michael J. Gorczyca '74 on October 19, 1985, in Columbus, Ohio. He was thirty-three.

At Kenyon, Michael majored in classics. After graduation, he worked as a teacher of the mentally retarded, then studied accounting at Ohio State University. He then went to work for the State Auditor's office.

Michael is survived by his parents, John S. Sr. and Genevieve; two sisters, Madeline Skala and Paulette Draper; and a brother, John S. Jr.

John VanWinkle Newberry '75 on June 10, 1985, as the result of a car accident. He was a resident of Essex, Massachusetts. He was thirty-three.

At Kenyon, John majored in art and pursued work in technical theater and psychology. He founded the Kenyon College Sailing Club. During the summer following his junior year, John worked as an apprentice for the Hampton Playhouse, Hampton, New Hampshire. After graduating from Kenyon, John worked concurrently as service manager at the Ski Haus, Cleveland Heights, Ohio, and as designer and technical director of the Shaker Heights Community Theater, Shaker Heights, Ohio. John married Linda Galvin in 1978, and the couple moved to Massachusetts, where John became interested in the high-technology industry. He went to work at Varion Extron Corporation, and in 1980 he became production inventory controller there. John later became director of Extron's parts and supplies department in their marketing division. His most recent position was as a systems analyst in the firm's management information systems department. He was self-taught in the field of computers and computer languages. The Cleveland Heights, Ohio, native was in the process of restoring a thirty-five-year-old wooden sailboat, twenty feet in length, at the time of his death. He also restored BMWs and Citroens and was a member of the Citroen Car Club.

John touched many lives with his genuine concern and generosity. A friend wrote, "He was one of the most interesting and interested individuals I ever met—and a maverick in the true sense of the word."

John is survived by his wife.

Ellen Wenderoth Elder '80 on December 18, 1985, at Penrose Hospital in Colorado Springs, Colorado, after a year-long battle against a rare form of cancer of the colon. She was twenty-eight.

At Kenyon, Ellen majored in biology and participated in sports. She earned a master of science degree in wildland recreation management at the University of Idaho in 1982. She worked one winter as a tour guide at Death Valley National Monument in California and in 1983 began work as a National Park Service ranger at Great Sand Dunes National Monument in Colorado. Both she and her husband, Thomas C. Elder, whom she married in 1982, worked as National Park Service rangers.

Ellen is survived by her husband and her parents, Frederick and Ruth Wenderoth.

Olof Palme '48 H'70, 1927-1986

Olof Palme, prime minister of Sweden and perhaps the world's leading Social Democrat, was assassinated on Friday, February 28, in Stockholm as he left a movie theater with his wife, Lisbet.

Palme was born in Sweden on January 30, 1927. He served in the Swedish army in World War II and began his higher education in Sweden. At Kenyon, Palme was an excellent student, earning all As in his major subjects, economics and political science, and graduating with the Class of 1948. He was sufficiently proficient in French and German to serve as a tutor for his fellow students. He was also a member of Kenyon's first varsity soccer squad.

Palme spent the three months following his graduation on a tour of the United States, embarking with only \$300 in his pocket. He later said that what he heard and saw on that trip influenced his political and social ideals.

Upon his return to Sweden, Palme studied law and then became personal secretary to Swedish Prime Minister Tage Erlander, beginning a long career in his country's government. He was elected to the Riksdag, Sweden's parliament, in 1958. Palme became minister of communication in 1965 and minister of education in 1967. He won his first term as prime minister in 1969, serving until 1976; he was reelected prime minister in 1982 and again in September 1985.

In June 1970, Palme returned to Kenyon to receive an honorary doctor of humane letters degree. He delivered the principal address, entitled "On the Freedom of Men and the Freedom of Nations," on that occasion. It was his only major address during that trip to the United States, which came at a time when he was a controversial figure in this country as a result of his opposition to the war in Vietnam. But the single jarring note on that June day in Gambier was the presence of two bus loads of members of the International Longshoremen's Association, who came to protest Sweden's criticisms of U.S. policy in Southeast Asia.

Palme's speech, however, turned on the importance of freedom—academic, personal, political—and responsibility. "Democratic freedom requires solidarity among the people," he noted. "In order to live and survive a society must have a comprehensive solidarity, the ability to recognize the conditions of other people, a feeling of joint responsibility and participation. Otherwise, sooner or later, society will fall apart into petty,

J. Phil Samuel



egotistical interests. There is never 'we' and 'they.' There is only 'us.'"

In his doctoral citation for Palme, President William G. Caples said, "You have consistently revealed in your personal and political life patience, firmness of purpose, humane tolerance, a perceptive ear to the notes of reason in the needs of other men and nations, and the hard-won wisdom that there are no easy answers."

A memorial service was conducted in the College chapel on March 4 by Professor Emeritus of Religion Richard F. Hettlinger. Among those who participated in the service were President Philip H. Jordan Jr., Professor Emeritus of Music Paul Schwartz, and representatives of the Swedish government. William Chadeayne '50, a College friend of Palme and secretary of the College's board of trustees, read excerpts from the speech Palme delivered in 1970.

In remarks prepared for the memorial service at Kenyon, Minister Ulf Hjertson of the Embassy of Sweden in Washington, D.C., said, "Some years in the life of a human being are more important, more formative, than others. And it is well known to most Swedes that the year Olof Palme spent at Kenyon College was a particularly important one in his life."

"In this country Olof Palme among many things was well known for his criticism of the American engagement in the Vietnam War. Some people here and in our country labeled him anti-American. Nothing could be further from the truth. During his year in this college, Olof Palme learned about the high ideals of the American Revolution. Whenever he criticized this country he did so out of a very personal, sincere belief that this country was not living

up to those high ideals he learned about here at Kenyon. So, it could be said that it was his American college education that set the standards for his critique as well as for his profound admiration for and faith in your country."

In the *Congressional Record*, Ohio Senator Howard Metzenbaum noted, "Olof Palme was the kind of leader all of us aspire to be. He tugged at our conscience. In speaking out against the war in Vietnam, he told us it was an action unworthy of our traditions. He spoke for the aspirations of all humanity. In speaking out against the arms race, he reminded us of the longing for peace that all of us share, and he presented us a vision of the behavior of a leader in a democratic society."

At a memorial service at the National Presbyterian Church in Washington, D.C., on March 7, Maryland Senator Charles Mathias Jr. said, "He rejected the narrow confines of parochialism to extend his vision around the globe; then he acted upon that vision. Like any politician, Olof Palme had plenty of local problems to occupy him, but he made time for a broader constituency—the human race. That is perhaps more than independent; it is audacious."

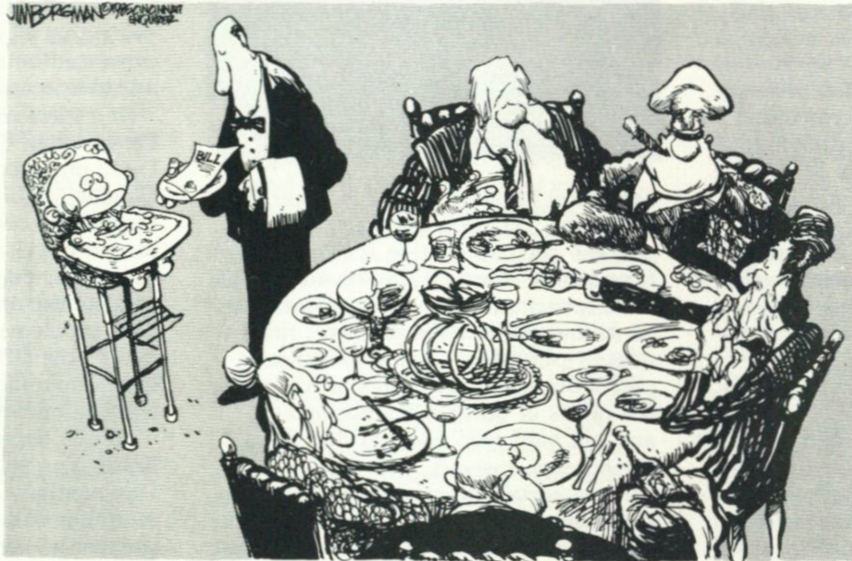
Former Secretary of State Henry Kissinger also spoke at the National Presbyterian Church. "In the end, transcending all controversies, Palme's passion was for the best in Western values," Kissinger said. "Wherever peace was threatened or justice was denied or freedom was in jeopardy—in the Middle East, in Central America, in South Africa, on the issue of nuclear weapons—Palme was to be found at the cutting edge of the debate."

At that same service, Massachusetts Senator Edward Kennedy said, "In the truest sense, he belonged to all of us. Today I regard him as a brother—and if I may be permitted, I would apply to him now some words I spoke for Robert Kennedy. Olaf Palme saw war—and tried to stop it. Let us pray that what he was for us—and what he wished for others—will someday come to pass for all the world."

In 1984, Palme was interviewed by the *Bulletin* staff for a profile that appeared in the Summer 1984 issue. At that time, he reaffirmed many of the principles expressed in his Commencement speech. When asked what he would like as his legacy to Sweden and the world, he replied, "Nothing terribly significant, only that I be remembered as a person who believed in some ideas and honestly worked on behalf of those ideas."

Palme is survived by his wife and three sons, Joakim, Marten, and Mattias.

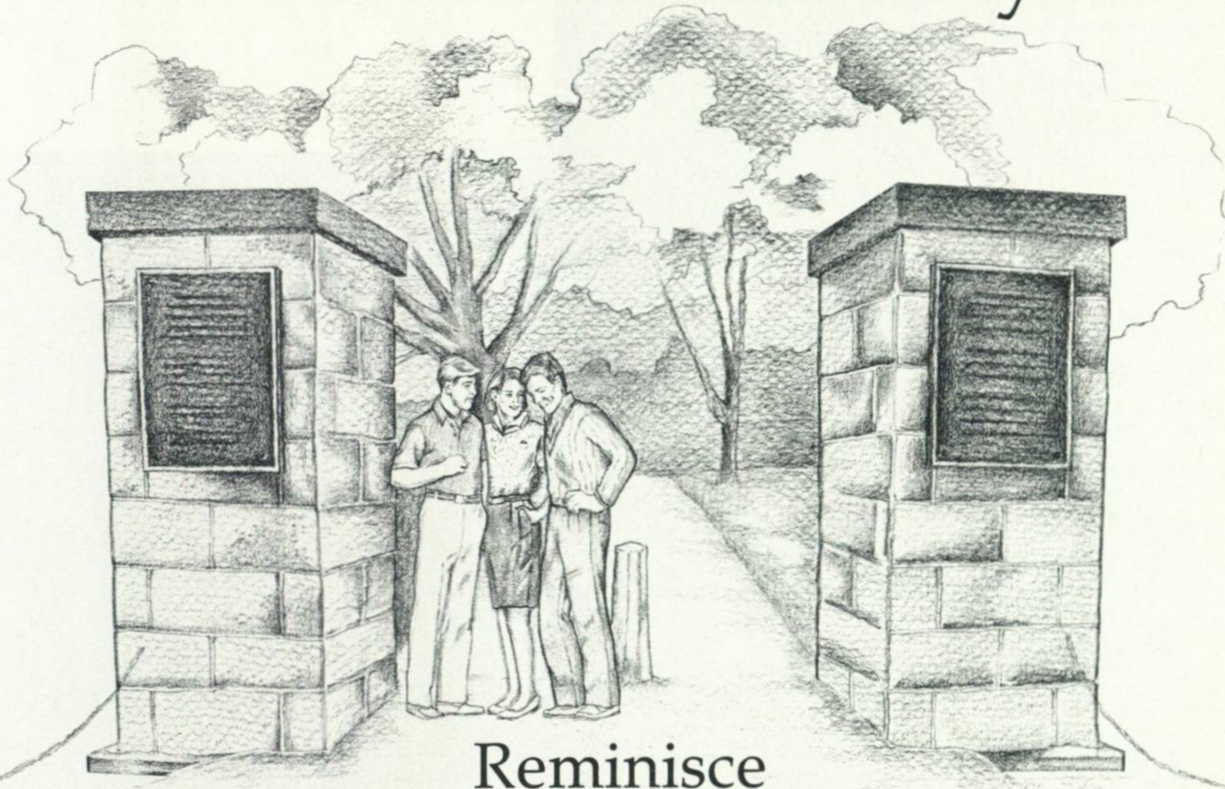
**But seriously, folks...
Jim Borgman's cartoons point
a finger at all of us.**



Jim Borgman '76 is a nationally syndicated editorial cartoonist. He is the author of *Smorgasborgman* and, more recently, *The Great Communicator* (reviewed in this issue) from which these cartoons are taken. Borgman lives in Cincinnati with his wife, Lynn Goodwin Borgman '76.

Reunion Weekend 1986

A Celebration of Kenyon



Reminisce

with friends along Middle Path and at your class reception and dinner. Greet old acquaintances and new at the Hospitality Tent. Meet with the president, faculty members, and administrators at the Dessert Reception.

Remember

your years at Kenyon as you relive old times. Attend a faculty seminar—and take notes! Resurrect your forgotten talents for the Alumni Variety Show. Dance under the stars on Ransom Lawn to the music that set your feet tapping in college, no matter what the decade.

Reflect

on the ways Kenyon has changed and the things that are immutable. Inspect the newest additions to campus—the Bolton Theater, the Ernst Center, and the Olin Library. Tour the campus with College Archivist Tom Greenslade '31.

Rejuvenate

in the 5K Gambier Fun Run. Challenge your classmates to take part in the Reunion Golf Tournament. Paddle down the Kokosing in a canoe. Or just take a leisurely stroll down that timeless avenue, Middle Path.

Return!

The spirit of Kenyon past—and present—awaits you! Join us May 23-26, 1986.

For more information, contact:

Jane Kindbom

Reunion Weekend Coordinator

Office of Alumni Affairs

Kenyon College

Gambier, Ohio 43022-9623

Kenyon

Gambier, Ohio 43022

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