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THE KENYON COLLEGIAN

Gambier, Ohio

THURSDAY, FEBRUARY 17, 2005

12 Pages

Peirce to be renovated

BY DAYNE BAUGHMAN
News Assistant

Thanks in part to an \$8 million contribution from a benefactor who wishes to remain anonymous, a plan has been made to renovate Peirce Hall. The plan was presented and given preliminary approval by Kenyon's Board of Trustees at their meeting last weekend in New York City.

"Renovating Peirce is something... [that] for about twenty years there has been discussion [to the effect of] 'We've got to renovate Peirce, got to renovate Peirce,'" President S. Georgia Nugent said. This discussion has been happening, Nugent said, because Peirce has not been improved for the last 80 years.

This long interval has caused many problems which are invisible to the naked eye. "Apparently, when you get down into the basement and the sub-basement—the real infrastructure—it's just a nightmare," Nugent said. She said that wiring and plumbing were a major concern.

This project has been a long time coming because, according to Nugent, "[renovating Peirce] is one of those projects that is not very sexy... So, although it's been a desire, the College hasn't really been able to step up to the plate or to figure out how [it will be done]."

According to Nugent, a recent \$8 million donation provided impetus for the project, as it "was one of those they-made-us-an-offer-we-can't-re-

fuse [situations]." However, she said, "This is a very preliminary stage" and the whole project may cost as much as \$12 million.

Though still in the early stages of completion, many facets of the renovation have been defined. Nugent stressed the fact that this renovation would in no way detract from the Peirce of today. "Much of what will happen will be invisible," she said. The invisible changes will be made in the wiring, plumbing and other such necessary areas. "All of the good stuff that we love—that is the Great Hall, Peirce lounge [and] the Bemis Music Room—those will be, if not

untouched... improved." Nugent also stressed that no changes will be made to the front facade of Peirce Hall.

However, there will be some rather large changes. First, Upper and Lower Dempsey will be extended and the balconies moved further out. This will allow more space for dining services and other improvements that the project will affect.

According to Nugent, emphasis has also been placed on making the building accessible for handicapped persons. A major part of this push for accessibility is an elevator which will

see PEIRCE, page three

Trustees consider results of survey

BY DAYNE BAUGHMAN
News Assistant

"Great meeting. It was really wonderful," said President S. Georgia Nugent of last weekend's meeting of Kenyon's Board of Trustees in New York City.

According to David Horvitz, the Chair of Kenyon's Board of Trustees, "There were two main issues discussed: the planning for the upcoming

[capital] campaign and the renovation of Peirce Hall." Nugent added that the group also discussed the current class of applicants to Kenyon.

Many facets of the capital campaign were discussed. First, the trustees examined the data collected in the recent survey of the campus community conducted by the Office of Development. Nugent and the board were very pleased with the responses received. "Those were great," Nugent said. "People wrote very thoughtful, very articulate responses."

In reviewing the responses "there were obviously main points that arose," Nugent said. "There was critical mass coalescing around some major issues." Nugent went on to say, "[These responses came from people] all across the board. It wasn't that alumni were different from students [or that] students were different from faculty."

According to Nugent, the three areas that seemed to arise in almost all responses were "identifying, bringing to Kenyon and keeping at Kenyon the strongest faculty possible," the best possible student body and "the intimate relationship between students and faculty."

Nugent was also pleased with the number of novel ideas among the responses. There were many responses that presented ideas that those affili-

see TRUSTEES, page two

MANDALA-MAKING MONKS



A group of Buddhist monks from the Drepung Loseling Monastery in Atlanta traveled to Gambier last week and created a sand mandala in the library atrium. After completing the mandala, the monks scattered the colorful sands into the Kokosing.

Admissions reports increase in applicant quality, minority numbers

BY WILLOW BELDEN
Editorial Assistant

"My guess is that because we really need to bring in a class that is no larger than 435, we will be stingier in our offers, and we will have more kids on the wait list... this year," said Dean of Admissions and Financial Aid Jennifer Britz, in response to the increased number of applications for admission that Kenyon has received this year. A total of 3,893 high school students applied to Kenyon this year, up two percent from last year and 84 percent from 2001.

Britz said the admissions office hoped to have a less dramatic increase in applications this year than in the past few years, because the task of reading the burgeoning number of applications had become overwhelming. Kenyon

therefore moved its application deadline forward two weeks.

Moreover, Britz said Kenyon is "at maximum capacity." Although the tentative 435-student cap that has been set for the class of 2009 could change slightly depending on attrition rates and various other variables, over-enrollment could create housing problems.

Kenyon faced a significant housing crunch this year, due to the fact that enrollment for the class of 2008 was 27 students over the target of 440. According to Britz, last year's yield was slightly greater than expected. In addition, several students generally commit to Kenyon but then end up attending a different school if they are removed from that school's waiting list. However, Britz said there was less "wait list melt" last year than usual. "Kenyon students made the commitment and

they stuck with it.... They were sticky deposits," she said.

According to Dean of Residential Life George Barbuto, even with over-enrollment, providing housing for first-year students is not a problem; however, "a large first-year class can and does eat into the spaces available for unhoused, upper-class students," as well as for readmitted and transfer students.

During the past few years, Residential Life has dealt with the housing crunch by securing alternative housing options, such as Duff Street House and Mumen House, and by approving more students to live off-campus.

However, Barbuto said, "All of those arrangements are... less than ideal and may not be available year to year." He said the College is not

see APPLICANTS, page two

FUGG campaigns for female nurse practitioner

BY KATHRYN CHIASSON
Staff Reporter

The Feminist Union of Greater Gambier (FUGG) has conducted a campaign since the beginning of the school year for the College to hire a full-time female nurse practitioner at the Health and Counseling Center.

"Ideally, a nurse practitioner could do general health so she could help with other cases as well," said FUGG member Lauren Garvey '07. "We want to make this a campus-wide issue, something that can help every-

one."

The idea behind FUGG's campaign was to find an issue that the whole school could support. Garvey emphasized that the campaign is not against College Physician Dr. Tracy Schermer. The members of FUGG believe that the student body as a whole could benefit from an additional health staff member, simply by reducing Schermer's workload and providing a service to women who feel uncomfortable having a male medical professional perform

see FUGG, page three

WEATHER OR NOT

Today: Flurries. High 29°F, low: 13°F
Friday: PM Scattered Snow Showers. High: 24°F, low: 12°F

Saturday: Partly Cloudy. High: 33°F, low: 19°F
Sunday: Rain Snow Showers. High: 36°F, low: 31°F

Trustees: Committees created to examine campaign issues

CONTINUED from page one
ated with the project "hadn't thought about," she said.

Nugent also pointed out something that was missing from all of the response: griping. "A survey like this presents a perfect opportunity to kind of let off steam, to say 'here's something that has really been bothering me for a long time.' [The responses contained] nothing of that," Nugent said.

These surveys were followed with six two-hour conversations hosted by Nugent. All members of the campus community were invited to attend. However, Nugent said "not many students showed up. Some, but not too many." All the

material gained from these information-gathering session was compiled into one presentation that was delivered at the meeting by Vice President for College Relations Sarah Kahrl.

The project will now move onto the next stage, which involves the forming of five on-campus committees. According to Nugent, "the committees will be co-convened by an administrator and a faculty member." Though the heads of these committees have been chosen, their names are not yet being released as some faculty members have not yet accepted.

Each committee will focus on a different area of the capital campaign. According to Nugent, the five topics are art building and residential

space, admissions and financial aid, curricular and faculty development, residential and student life and internationalism and student citizenship.

The final group, according to Nugent, will focus on making Kenyon more involved with the local community as well as preparing students to be citizens of the world. Each group will have about six to eight members, and most will have student representatives. Nugent hopes to have final results from these committees by early May.

According to Nugent, this process will involve the return of Professor of Sociology Howard Sacks to the position of Special Advisor to the President. "He will be ... the point

person shepherding the administrative work of the committees."

A plan to renovate Peirce Hall was also discussed at the meeting. "[The trustees] reviewed and discussed proposed renovations the board believes are necessary and overdue, including a redesign and upgrading of the kitchen and serv-ery, handicap access, better use of Dempsey Hall, better pedestrian traffic and better food delivery," Horvitz said. (See "Peirce to be renovated", pg. 1). According to Nugent, initial approval was given to the plan, which is subject to refinements and final approval by the Board of Trustees.

Nugent added that the trustees discussed the current pool of

applicants to Kenyon who will become the class of 2009. "We got wonderful data, again," said Nugent. "Not a huge rise in applicants ... but something of a small rise. [There was] a dramatic increase in quality." (See "Admissions reports increase in applicant quality, minority numbers," page 1).

One topic not discussed at the meeting that has been of great interest in recent weeks is the cut in funding to OhioLINK that is part of Ohio's new fiscal budget. Nugent believes, however, that it will be discussed at the April meeting of the Board of Trustees. Also on the slate for the next meeting is final approval of the Peirce Hall renovation plans.

Applicants: Early decision numbers, test scores up

CONTINUED from page one
currently considering amending policies to allow sophomores to live off campus.

Despite efforts to keep application numbers down this year, Britz said, "we still had an increase over last year." Moreover, the number of early decision applications was up 14% from last year, from 239 to 278.

Britz explained that many students opt for early decision because they are more likely to be accepted than if they apply regular decision. However, she said, early decision is becoming less of an advantage than it used to be.

This year, only slightly over half of the early decision applicants were accepted, in contrast to nearly 75 percent last year. "Last year was a record-setting year in terms of the number of students who were admitted under early decision," said Britz.

"We did not want it to grow higher than last year [because] we had so many great applicants in regular decision that we weren't able to offer a spot to ... We could only accept one in four students in regular decision. ... That's really hyper-competitive." This year, early decision students should make up about one-third of the first-year class.

Britz said Kenyon has not yet determined the exact number of students it will accept this year, but she said, "we're going to be conservative." Before deciding how many students to admit, admissions will speculate on what yield will be this year, based on historical averages and things like the number of students who visit campus.

Calculating probable yield is a bit of a gamble, Britz said. "It's like rolling the dice in the dark; not only do you have no control over what dice are going to come up; you can't even see them."

It is also impossible to predict what the male/female ratio will be from year to year. "We try to keep them balanced,"

Britz said. The incoming class in 2002 had 56 percent men, but last year the ratio of students who matriculated was 50:50, despite the fact that more women were admitted than men.

"It was a very fortunate accident," Britz said. She attributes the phenomenon to the fact that women tend to "shop" more for their colleges, making the male yield greater than the female.

As Kenyon's acceptance rate falls, Britz said the quality of incoming students is improving. "This is the most academically talented group of applicants we've ever had," Britz said. Average SAT and ACT scores, as well as GPAs are all up from last year, and the number of students in the top ten percent of their class has risen from 52.9 percent to 55.4 percent.

Furthermore, Kenyon's overlap schools have shifted recently; the current top five overlap schools are all included in US News and World Report's list of the top liberal arts colleges in the country. Most of these schools also

boast increasing selectivity due to a growing number of qualified applicants.

Kenyon's regional and ethnic diversity is also increasing. There was an eleven percent increase in multicultural applications from last year, and a 69 percent increase over the past five years.

More students from the West and Southwest applied last year than in previous years. And this year saw more international early decision applicants than ever before, despite the fact that, according to Macalester College Dean of Admissions and Financial Aid Lorne Robinson, "international student applications to most schools in the US have dropped ... given the world situation." Nonetheless, only six international early decision candidates were accepted to Kenyon this year.

"This year for the first time we traveled internationally to look for students," Britz explained. She added that the College is working more with

alumni and guidance counselors overseas to recruit students.

Britz said Kenyon has been working to improve the process of recruiting students. "I think we've done a better job articulating what Kenyon is in our promotional materials," she said. "I think we've been getting the message out that Kenyon is a premier national college in the liberal arts and sciences."

Moreover, she said, "Students are doing a better job of matching themselves up to schools. I'm impressed by how many of the candidates who apply are really well matched for Kenyon."

Peter Jennings, the Director of College Counseling at Concord Academy in Concord, Mass., a high school from which students consistently apply to Kenyon, said, "if there is any way to characterize the students who consider Kenyon, they tend to be strong students who seem particularly eager to get involved with a campus community."

FUGG: Cost of hiring a nurse practitioner unknown

CONTINUED from page one
gynecological exams.

Garvey explained that the Health Center often has a three-week wait period for gynecological exams and that the Health Center is overworked to the point that appointments are often rushed. With one physician and one part-time nurse practitioner, the students' health needs are not fulfilled, she added.

FUGG's members researched health facilities at schools comparable to Kenyon such as Oberlin, Denison, Ohio Wesleyan and Wooster. "I had people laugh at me on the phone

when I told them what we had to offer in the health department," Garvey said. A lot of schools, she learned, have wellness centers, which include health educators and alternative medicine options.

According to FUGG, Kenyon offers fewer gynecological services than do similar schools. Denison's health center is open 24 hours a day, seven days a week. A nurse is on call 24 hours a day and a doctor from 8 a.m. until 4 p.m. There is also a full-time nurse practitioner. Denison is slightly larger than Kenyon, with approximately 2,000 students to Kenyon's 1,600. Ohio Wesleyan University has 1,800 students and two physicians—though one is

only there once a week to concentrate on sports medicine.

However, many other schools have the advantage of being in slightly more urban areas than Kenyon. FUGG spoke to representatives of several other schools that had alternating medical professionals from local clinics who were able to hold multiple jobs because of the high demand. For a doctor or nurse at Kenyon, however, it would be very difficult to hold down a part-time job at Kenyon in addition to another local job.

It is unclear how expensive it would be for Kenyon to hire a full-time

nurse practitioner because no proposal is currently being considered, according to Dean of Students Donald Omahan. Omahan explained, however, that "if we were to add a full-time nurse practitioner, we would also need to supplement the nursing staff and possibly other staff in the health service to support to the additional services. Any additions to the health and counseling services operation would result in a direct increase to the health and counseling fee which is charged to all students." Earlier this year, the College raised student health center fees to pay for an additional counselor. Schermer told the Collegian that

he agreed with Omahan's statements and declined further comment for this article.

Kenyon students' opinions vary on FUGG's proposed change. Josie Comas Bardot '08 said, "It wouldn't change my life drastically, like I couldn't survive without it, but it would make me more comfortable to discuss female issues with a female."

Nathaniel Pond '08 said, "I don't care either way, because if women are that uncomfortable with a male doctor they should have a female doctor, but if they don't it is no sweat off of my back."

VILLAGE RECORD

February 9 – February 15, 2005

- Feb. 9, 2:57 p.m. – Weapons: BB gun found in room at McBride Residence. Item was taken to the Security and Safety Office.
- Feb. 9, 3:42 p.m. – Vandalism by cars to lawn area at Leonard Hall lot.
- Feb. 10, 4:27 a.m. – Underage intoxicated student at Old Kenyon.
- Feb. 10, 11:26 a.m. – Report of burning odor in room at New Apartments. Problem found to be a scarf placed across a lamp.
- Feb. 10, 12:56 a.m. – Vandalism to vacuum cleaner at Bushnell Hall.
- Feb. 12, 10:44 p.m. – Misconduct of student at Storer Hall.
- Feb. 12, 11:57 p.m. – Underage consumption at McBride Residence.
- Feb. 13, 12:13 a.m. – Unregistered gathering at Bushnell Hall.
- Feb. 13, 3:15 a.m. – Persons reported on the roof at Acland Apartments. Persons were told to get off the roof.
- Feb. 14, 10:39 a.m. – Underage possession of alcohol at Mather Residence.

For Rent. 1100 sq.ft. ranch condo with vaulted ceilings, garage, 2BR, 2Bath. New. Will lease furnished or lease to buy, if desired. \$695/Mo. (Furnished - \$895.00/Mo) Deposit required. 614-554-7697.



Knox County Head Start to open Gambier branch

BY SHEA DAVIS
Staff Reporter

The Gambier Community Center will host a Head Start program beginning in September 2005, according to Executive Director of Head Start in Knox County Peg Tazewell.

The Head Start in Gambier will offer two half-day preschool classes, running Tuesday through Friday and from 8 a.m. until 4 p.m., Tazewell said.

According to Tazewell, the Gambier center will probably replace one of the three centers in Mount Vernon, most likely the Owl Creek Early Childhood Center.

"[That] building is in really bad shape, and we've really struggled with it," she said.

Tazewell cited several advantages for having a Head Start in Gambier, including its convenience as a central location in eastern Knox County.

"It will help us to be located in Gambier because we're busing kids from the eastern part of the county into Mount Vernon and our bus routes are really long," Tazewell said. "The goal is to make sure no child's on the bus more than one hour."

In addition, the community center location has other advantages. "Gambier offers really good collaborative opportunities for us," Tazewell said. "The

library is right across the hall. And a number of Kenyon students would like to volunteer with us but don't have transportation. They'd be able to walk to the community center."

Tazewell said that Kenyon has been connected with Knox County Head Start since it was founded in 1965 as the Kokosing Day Care Center.

"Kenyon student volunteers have been part of [Knox County] Head Start since the beginning," she said.

According to Tazewell, the Gambier Head Start will likely serve Apple Valley, College Township, Harrison Township, and the area of the Mount Vernon school district that feeds into the Wiggin Street School.

Since it will offer two classes, the Gambier center will serve between 34 and 36 children and their families, Tazewell said. "We do our best to make 18 our maximum class size," she added.

Tazewell said that in Knox County's Head Start program, 90 percent of enrolled students must have a family income that meets the income poverty guidelines. In 2004, this meant that a family of four must have had an annual income of \$18,400 or less. Numbers for 2005 have not yet been released.

"Ten percent of our children can be over [poverty level] income," Tazewell said. "The majority of our over-income children have some identified disability."

Tazewell added, "Children in foster care are automatically eligible for Head Start."

Freshman Stefanie Wilson, who was involved at her local Head Start in high school, said she was excited that a Head Start was coming to Gambier.

"I think Head Start is a wonderful, worthy organization, and I'm glad it's coming to Gambier," she said.

While volunteering at Head Start, Wilson said she has read aloud, helped the children write stories that they dictated to her, and aided with a dental health unit.

"It's always fun to be able to go somewhere and hang out with kids," Wilson added.

Peirce: Renovations reflect spirit of Master Plan

CONTINUED from page one

serve all floors of Peirce Hall. Bathrooms will also be put in on the main level.

"Again, this isn't a very sexy project," Nugent said, chuckling. The bathroom, elevator and a catering area for functions held in Peirce meeting room will comprise what is now the television lounge. According to Nugent, the catering area is there so that when there are gatherings in Peirce Lounge the food and equipment will not be taking up space in the hallway.

On the main level, the kitchen and food service areas will be expanded. "The cramped conditions of the kitchen and the server are one thing kind of hindering our efforts at food service and preparation," Nugent said. She believes that a marked difference will be apparent just from the expansion of the kitchen area.

Another improvement involves a more circular flow in the dining area. A corridor will be created that allows students access to the food service area without having to, in Nugent's words, "walk the gauntlet"—that is, walk through the Great Hall to get to

their meal. The intended flow is that the students enter the food service area from the corridor, use the existing doors to enter the Great Hall, and then exit through a set of side doors which lead back into the entrance corridor.

Four alternate dining areas will also be added to Upper Dempsey. Three smaller rooms and one larger one will be at the very back corner of the building. The larger room will be used partly as a replacement for the meeting room that already exists in Lower Dempsey. The existing meeting room will be joined to the rest of Lower Dempsey to create a larger dining space. "[The alternative dining spaces] are going to be sites where you can have a committee meeting, a small organizational meeting, you could have a class," Nugent said. "[The College does not] have many spaces like that."

A change that might go unnoticed by the average student is the addition of a loading dock where delivery trucks can drop off their supplies. According to Nugent, a drive would be installed from South Lot to the back of Peirce that would keep trucks from having to use Col-

lege-Park Street. This loading dock would also be covered over by green space, so that it would be practically invisible.

Nugent used the renovations that will happen to Peirce Hall as a representation of the Master Plan. "There has been... such a misconception about what a Master Plan is," Nugent said. "The term 'Master Plan' has sent inappropriate messages. 'Master Plan' happens to be an architectural term [used] to describe a potential, conceptual plan." She went on to say between laughs, "the trustees began to, in a lighthearted way, talk about it at the meeting, and they suggested [that the College] should actually call it the 'Preservation Plan.'"

Nugent said the Peirce project was not part of the Master Plan because it is something concrete that is to be done to improve the Kenyon community, not a hypothetical for Kenyon's future, which is what the Master Plan is intended to be. She said both the Peirce project and the

Master Plan are about "maintaining the best of Kenyon and enhancing it." For example, she said, "the Great Hall will remain untouched, but perhaps it will be air-conditioned."

None of the Peirce plans have been finalized yet, and there is still a need for student input. According to Nugent, Philander's Pub will be renovated with student comments in mind. An on-campus group of administrators, including Dean of Students Don Omahan, Vice President of College Relations Sarah Kahl, Vice President of Finance Joseph Nelson, Associate Dean of Students Cheryl Steele and head of Building and Grounds Tom Lepley, will refine plans and gather information. According to Omahan, the group will be "talking to the architects, and will be talking to people on campus about the project as it evolves."

Omahan spoke on how the group planned to use student input. "Our student groups might be important to get involved in our

discussions," he said. "Not only as they relate to the entire project, but also as they relate to specific areas of the project." He said specific areas, such as Philander's Pub, because it will "entirely reconfigured."

According to Nugent, some of the other issues that the committee will be looking at is how the College will provide the funding for the project beyond the \$8 million donation—perhaps utilizing a combination of private donations and internal financing—and if the project will cause the closing of Peirce Hall, the largest dining area on campus, during the year. However, Nugent believes that there is a way that the project can be accomplished without having to close Peirce.

Planning for the Peirce renovation project is still in its early stages. According to Omahan, "it is still too early to tell" when work actual renovations will start. Nugent anticipates that the plan will come before the Board of Trustees at their April meeting for final approval.

Policy change affects some drivers

BY ROSE BABINGTON
Staff Reporter

"It's really up to the driver," said Manager of Business Services Fred Linger about the new requirement mandating that students from seven states acquire and submit their driver information to Security and Safety before being allowed to drive College vans.

An insurance policy change now requires all student drivers' motor vehicle reports, in addition to driver training sessions, before the College permits them to drive school vans. However, the states of California, Delaware, New Hampshire, Pennsylvania, Texas, Washington and Wyoming "don't release [motor vehicle information] to anyone but the individual," according to Linger. Once trained students turn in

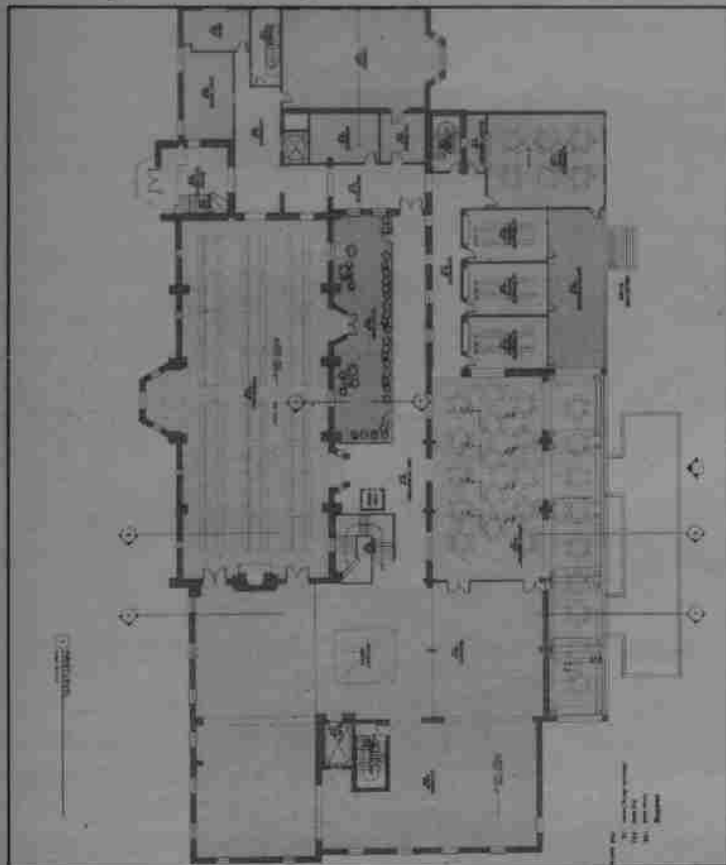
a hard copy of their driver information from their states' Department of Motor Vehicles, Linger says, they will again be permitted to drive College vehicles.

"It's a personal rights issue," said Linger. "We don't know what [students'] records are... They can acquire their record themselves." Though the list of licensed Kenyon drivers is "about two pages long," Linger doesn't "think that too many were affected" by the policy change because, in his opinion, only a fraction of approved drivers actually use vehicles.

John Hart '05 was one of the students whose Kenyon driving credentials were suddenly curtailed. Hart, who hails from Washington, submitted a request for his driver's record to the state DMV but is still waiting for the copy to arrive in the mail. He understands the insurance company's

policy but said that "the only downside is that the Model UN team [is] going to go to Harvard," and without his report he will be unable to sign up as a driver. "Security had said they would be willing to work something out" if his report did not come in the mail in time, said Hart, but "it's not such a big deal because [the Model UN team] has a lot of drivers."

Linger believes that too many students sign up for driver training and never use their certification. "I wish we wouldn't just train for the sake of training," said Linger. "It does cost us to check these things, and I'd rather not check everyone's [records]." However, he believes that the number of student drivers will not be greatly affected by the new insurance requirement because "if a student wants to drive badly enough, they're going to have to help us find the information."



Courtesy of the Department of Development

A diagram of the proposed changes to the main floor of Peirce and Dempsey Halls. A substantial extension to the servery and kitchen are the primary features of the plan.

CORRECTIONS

Due to staff error, a story last week about the relocation of Kenyon's observatory contained factual errors ("Observatory relocated," Feb. 10, 2005). Elliott Rushton '05 was identified as a physics major; he is in fact a math major. The observatory's re-dedication will indeed be held in conjunction with Reunion Weekend, but it will be held on May 27, not May 17.

Due to editorial error, a quote from Daniel Epstein '05 was mischaracterized last week ("Controversial academic bill of rights" proposed in Ohio Senate," Feb. 10, 2005). An erroneous "not" was added to this sentence: "Epstein does not believe that legislation is *not* needed to 'enforce academic freedom.'" In fact, Epstein does not believe that legislation is needed to enforce academic freedom.

The Collegian apologizes for any confusion resulting from these errors.

Quality of writing both praised and criticized

BY KATE HELLMAN
Staff Writer

Speculation that the quality of student writing at Kenyon is not deserving of its favorable reputation was refuted by professors in a variety of different academic departments. English professor and department chair Sergei Lobanov-Rostovsky said that he has "never seen a place where literature and writing are valued as highly as they are at Kenyon, both by students and faculty."

Overall, professors had high praise for the quality of student writing. Donald Rogan, Professor Emeritus of Religious Studies, commented that after nearly 40 years at Kenyon, "There has never been a drought in writing ability; each year a number, usually a significant number, of students stand out and carry the College's reputation a few steps further."

English Professor Adele Davidson expressed a similar sentiment. "In general, one of the

reasons I love teaching at Kenyon is because the students do seem to be interested in writing and participating in the tradition of writing here. I'm pleased overall with the quality of how students write."

According to English Professor Perry Lentz, "The quality of writing here, compared to that of other colleges and universities, is extraordinarily high. Kenyon is synonymous with serious writing."

Despite the high praise, professors still expressed disappointment with various aspects of student performance. Lobanov-Rostovsky cited common problems such as dangling modifiers and subject-verb agreement. "My feeling is that the most important thing our students need to learn about writing is how to express complex ideas with clarity," he commented.

Lentz found more intrinsic faults in writing. He blamed the media as the main source of his disappointments with students' prose. "The quality of writing nowadays

has changed. It's a little hard to imagine college professors sitting around and talking about how much better students are writing than they used to. The opposite is the case, almost always."

Lentz said that he believes that the tremendous demand for courses on creative writing rather than literature reflects various cultural changes. "For the last 35 or 40 years the major forms of serious entertainment have assiduously been visual, rock music, television, film. The profound difference is those forms demand a passive response. They do not demand that a student be actively imaginative." According to Lentz, it is not the abilities of students that are the issue, but rather genuine interest in literature. "The students in my class can write well, so long as they have something they want to write about. That's the hard thing—to get them to become genuinely enthusiastic about imagining a response to a work of literature."

Sophomore English major Emma Haberl disagreed. "I've

had more pressure to take a creative writing class because it's there, and not because I want to," she said. "At Kenyon there is a lot of pressure to produce, be it art or music, and, for English majors, that facet is creative writing."

Despite the complaints, Lobanov-Rostovsky believes that writing has improved significantly in recent years. "I see fewer basic mechanical problems than I used to see in essays submitted by my first-year students. My guess is that this reflects the higher admissions standards of recent Kenyon classes."

Jennifer Delahunty Britz, Dean of Admissions and Financial Aid, agreed. "We are attracting an increasingly strong applicant pool to Kenyon," said Britz. "We pay very close attention to every piece of writing in an applicant's file." She denied that the new SAT will help Admissions determine the quality of prospective students' writing. "I don't believe the new SAT ... will have much validity in demonstrat-

ing the kind of writing and thinking ability we expect at Kenyon." The new version of the SAT, which will first be given in March, includes a twenty-minute essay.

In an attempt to improve writing skills, some schools such as Bowdoin and Columbia have mandatory or strongly recommended first-year writing seminars. Asked whether he believes Kenyon should adopt such a policy, Rogan commented, "I do think that a required first-year writing course would be a good idea.... This might help with the ideal of 'writing across the curriculum' and the need for clarity of expression in every profession."

Lobanov-Rostovsky disagreed, citing courses which serve a similar purpose to first-year writing seminars. "You can learn to write well in Quest for Justice, IPHS, a first year science course, or an Introduction to Religious Studies class, because each demands that you think about complex ideas and express your conclusions clearly in your essays."

Former Israeli defense colonel discusses counter-terrorism

BY STU SCHISGALL
Staff Writer

Last Thursday, Amos Guiora '79, a former Colonel in the Israeli Defense Forces and a professor of international law at Case Western Reserve Law School delivered a speech on "Global Perspectives on Terrorism," in Philomathesian Hall. The lecture was well-attended by students and faculty.

"We are not at war against terrorism because we are not at war against a state," Guiora began his dissertation. Guiora stated that one of the numerous difficulties anti-terrorist forces have with terrorists is that they cannot become prisoners of war because the "terrorists are not state actors;" therefore, they cannot be handled as prisoners, but rather as "illegal combatants." Referring to Osama bin Laden as a perfect terrorist example, he defined terrorists as "criminals," "soldiers" and "illegal combatants." Guiora explained that, instead of killing them, forces should try to capture terrorists before they cause mass destruction in order to gain information about other terrorists as well as the moral belief that capturing is "preferable to killing."

Guiora suggested that the world today needs to take the stance of being "actively self-defensive," in order to stop the threat of terrorism. This involves anti-terrorist groups using the strategy of "pre-emption."

"Most states aren't going to wait because if they wait they give [the terrorists] an enormous advantage." Suggesting when states should act, Guiora stated that states should act "when it is imminent—when

the threat is sufficient enough and is based on reliable information." Reliability consists of having more than one source of information. "It's not rocket science ... it's empirical ... it's based on judgment."

Guiora continued by describing the legal restraints of releasing information regarding terrorists to the public because "we're all in the business of protecting our informants." However, he mentioned that there is an "enormous amount of information kept in secret." One of the more compelling aspects of counter-terrorism is that "there are some things the public cannot be told."

"Terrorism has gone global," Guiora said referring to bin Laden. "He attacks the U.S., Indonesia, U.S.

targets in Saudi Arabia ... a pub in Germany, two bombings in Africa in 1998 ... Osama bin Laden is the ultimate globalist. Bin Laden is a non-state actor, something totally new."

Guiora explained that when the international law was created 200 years ago, "there were no non-state actors," defining the non-state actor as one who does not receive support from other states, like bin Laden. "States today are acting against non-state actors."

"We live in a new world. The simplicity of 9/11 is overwhelming," Guiora explained, referring to the ease with which the terrorists in Sept. 2001 used box-cutters to hijack airplanes. "They are thinking outside the box ... but we shouldn't

be scared."

Guiora then stated that the length of time it could take to defeat terrorism would be measured in decades, if not centuries. Having left a somber mood in the crowd, he suggested that a number of things need to take place in order to prevent future terrorism.

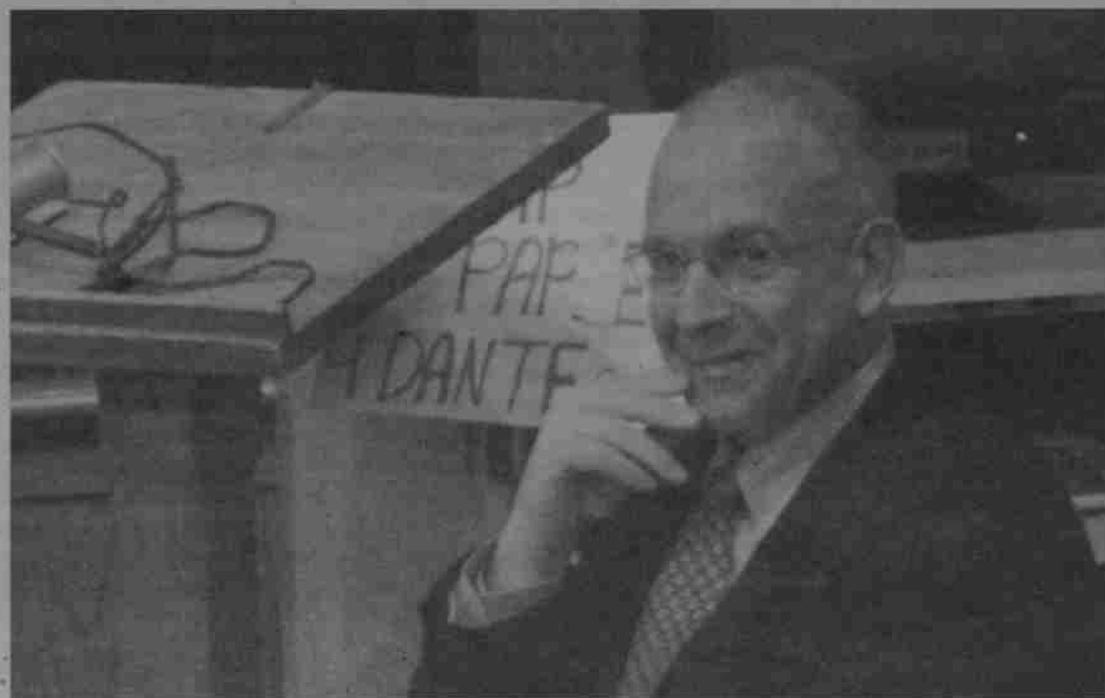
"We shouldn't be scared," Guiora said. He suggested numerous solutions to put a halt to terrorism, beginning with the "Rice Plan," referring to the U.S. Secretary of State. The "Rice Plan" would help the economy in the nations that could harbor terrorists, mostly countries that lack a middle class, and who teach their students extremist religion and hatred of the United States. The second solution was providing

a "Radio Free Europe" that would send a message countering the terrorist education. "They hate us because of their ignorance," Guiora stressed, saying that the main defense against terrorists is to educate the youth before they become indoctrinated. Another solution proposed was to create an International Terrorism Court that had laws fit for the new paradigm of criminals and could bring terrorists to trial.

The solution to terrorism that disturbed numerous students in the crowd was the idea that Israel has successfully implemented in its fight against terrorism—"targeted killing."

"The only way to prevent terrorists is to kill them first," commented Guiora as he then explained America's adaptation of "targeted killing" in its recent operations, especially in the recent killing of five al-Qaeda terrorists. The core of the "targeted killing" relies on a four-part test. The first step is to find any alternative means to bringing the terrorist to justice. If there is not an alternative, then you have to ask if it is a "military necessity." The final two parts of the test include determining the seriousness or "proportionality" of the "targeted killing" and then determine its "collateral damage." Only after going through these steps, can one decide to assassinate a possible terrorist.

Guiora ended the speech with a 30-minute question response session with the audience that left numerous Kenyon students baffled with the theory of "targeted killing" and its justification of self-defense and terrorist prevention.



Kevin Guckes

Former colonel in the Israeli defense Guiora lectures on counter-terrorism and efforts and International law.

DID YOU KNOW IF YOU HAVE ALCOHOL 24 HOURS BEFORE EXERCISING YOU ARE MORE LIKELY TO DEVELOP MUSCLE CRAMPS?

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Music, dancing at Caribbean Festival

BY ASHLEIGH CHIN
Staff Writer

Reggae, salsa, and meringue, along with the standard hip-hop, could be heard from the darkened Gund Commons during the Caribbean Dance Party, sponsored by the Students of Caribbean Awareness Organization (SOCA) on Saturday, Feb. 11. While the music blasted, students danced, enjoying music not usually heard within the Kenyon party scene.

Sahadeo Ramharrack '07, a member of SOCA, said, "It was great to see lots of new faces and

see people really enjoy the music as well as just having fun dancing the night away."

Gund Commons was decorated for the party with streamers hanging from the door and multi-colored balloons covering the dance floor. There were also decorations on the window, a disco ball at the edge of where the dancers were and an inflatable palm tree by the buffet.

"Chips and salsa and pizza are always a plus," said Nora Carlson '07 about the free food that was provided by SOCA for the party. She spent part of the evening sit-

ting at one of the tables in Gund Commons eating and watching the dancers on the floor.

On the dance floor, Ramharrack said, "There were people dancing with other people that they had never met before."

People were dancing in pairs, groups, or by themselves. Some of the dancers made attempts at conga lines or kicked around the balloons that were at their feet.

SOCA decided to have the party to include others in the joy and pride students with different Caribbean backgrounds have in their song and dance. It was part

of their way to show the Kenyon campus different social and cultural aspects that some students miss out on. They felt that the people who went wanted something different.

Part of this difference was in the music, which also included Soca, Bachata, Calypso, and other kinds of music. SOCA members agreed that their favorite part of the dance party was the song "Una Bomba" by a group called Azul Azul. During the Spanish song, everyone was able to participate and dance the moves in the organized group dance with a Latino twist.

The members of SOCA said that they felt that the party had a "friendly, live, positive and welcoming atmosphere."

There were people at the party throughout its duration from 10 p.m. to 2 a.m. According to Ramharrack, the "people attending came in waves throughout the night." As it got later the numbers began to get smaller but it was still "non-stop dancing" said Ramharrack.

Overall, SOCA felt that people had a great time. There was food, music and, according to Carlson, "cool dancing."

Economics lecture provides new insight on slavery

BY MARA ALPERIN
Features Editor

"Stanley Engerman is a pioneer in the field of new economic history—which is not as young as it used to be."

So Professor of Economics Richard Trethewey introduced Engerman, the 21-year John H. Munro Professor of Economics and of History at the University of Rochester. Engleman, who received his Ph.D from Johns Hopkins University, was invited to Kenyon on Feb. 10 as the Phi Beta Kappa Visiting Scholar. His

speech, "Slavery and Its Aftermath in the United States," was part of a series of economics lectures.

"It was a rare opportunity to have someone this eminent present something like this at Kenyon," said Economics major Robin Goodman '06. "I was honored to have been there."

The lecture was endowed by Richard Shepherd '41 and his wife Virginia Jergens.

"It is wonderful that the department has the Shepherd lectureship that allows us to bring economic scholars to campus," said Himmelright Associate

Professor of Economics Kathy Krynski. "Professor Engerman is a world-class expert on the economics of slavery, and he was able to offer us many insights into how slavery affected institutions in the Americas."

According to Engerman, slavery has been "ubiquitous" in all human society. He pointed out that slavery could be traced back to Biblical times, existing in forms like indentured servitude and convict labors. It is present even today, in places such as Sudan and North Africa.

"There are few, if any, periods of time in history where slavery has not endured," he said.

In the United States and South America, unlike slavery in ancient

Greek or Roman societies, slavery was based upon racial considerations or people who were "inferior."

"That was the only way you can get away with treating [slaves] the way you do," he added. "Although to us it seems obvious that slave owners were evil, that's not how people at the time looked at it."

Engerman's lecture also addressed the long-held belief that the South was "evil" and the North held "firmly better racial attitudes." The opposition "shouldn't been understood as a great moral statement," he said. "In economic terms, the demand curve for morality is downward-sloping. Emancipation was done

cheaply." Engerman added that the North, with a lack of crops such as cotton or sugar, had little need for slaves.

"I thought it was a presentation on an interesting topic that could apply to students in a lot of different subjects," said Economics major Kate Whitcomb '06. She noted that Engerman "presented lots of little known information on slavery outside the U.S."

Engerman has been at the helm of many publications, including co-authoring "Time on the Cross: The Economics of American Negro Slavery," with Robert Fogel, which won the Bancroft Prize in American History in 1974.

Random Moments

What would you do to take advantage of the kind of weather we had last week?



"Skip to class and sing."
—Jeremy Lawson '08



"Play soccer in the valley by Gund Commons."
—Lindsey Fritz '08 and Emily Feleen '08



"Hide in a bunker from nuclear attack."
—Sean Lyons '07



"Hide in the basement of Hayes and study nuclear fission."
—Craig Karpinski '08

BY MARA ALPERIN

Exit monkeys, enter the rooster

Chinese New Year brings music, martial arts to Gambier

BY JENNY LU
Features Assistant

Last Friday, a performing group from the Ohio Chinese Artists entertained Kenyon students and faculty with dance, music and martial arts performances on the Rosse Hall stage. Following the performance, the audience enjoyed free Chinese food.

Xiaocao "Sally" Liu '07, a native of Beijing, China, helped to organize the event. "We brought them here to increase understanding of the Chinese culture," said Liu. According to Liu, Kenyon brings a group of performers each year to celebrate the Chinese New Year.

The evening began with a Chinese percussion ensemble performance titled "Celebrating the Spring." Master of Ceremonies Xudong Jin explained that Chinese celebrations and festivals traditionally start off with a percussion performance to alert the audience that the program is starting.

Yan Zhao, a professional dancer who has performed in both the United States and China treated the audience to two Chinese folk dances: one of the Sani people and one of the Wa people. For both dances, Zhao wore the traditional clothing of the respec-

tive minority groups.

Chinese martial arts are an important part of Chinese culture, and the audience was able to enjoy watching Tiranrong An, a martial arts instructor to Jet Li from 1969 to 1970 and a retired professor from the Shangyou University Physical Education Department in China performed two martial arts acts. The first act was a demonstration of tai chi, and the second was a sword performance called "Dragon Sword." Matthew Sach, a junior at the Columbus College of Art and Design who has studied martial arts with An for five years, performed a kind of martial arts called baguazhang.

Two Beijing opera pieces were also performed. "Beijing opera is one of the most cherished art forms of the Chinese culture heritage," Jin told the audience. One of the singers explained that, while the words might be difficult to understand, the music was universal.

One of the most impressive artists of the night was Huiming Zhang, who showed himself to be a true Chinese music connoisseur with performances on three different traditional Chinese instruments. Two songs, "The Herdsman's New Song" on the bamboo flute and "The Spring in

North Country" on a two-stringed bowed instrument called the erhu, captured the audience's attention with their unique melodies. As Zhang came on stage a third time to give the final performance of the night, he smiled at the audience and said "It's me again," causing the audience to erupt in laughter. He then played an instrument made of bamboo squares fastened together called the Chinese kuai-bar. In the final performance of the night, Zhang clapped out beats on the kuai-bar as he chanted the "The Five Little Monkeys" with the substitution of "Four Little Roosters," as 2005 is the Year of the Rooster.

According to Professor of Chinese Jianhua Bai, the event was organized "to let people know about Chinese New Year, and also to create another opportunity for faculty and student interaction outside the classroom."

"It was cool that all the performances were so different," said Julia Rowny '08.

Adam Teplitz '08 agreed that he enjoyed the event, especially the kuai-bar performance at the end. "I've never seen anything like it," said Teplitz.

The event was sponsored by KCCDF, Asian Studies, MLLA-SIA and the Chinese Club.

THE KENYON COLLEGIAN

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The promise and peril of greater draw

Record-breaking numbers have become common for Kenyon's Department of Admissions. This year, 3,893 applications have been received from high school students around the globe. Kenyon has clearly risen to prominence.

But there is a danger implicit in these ever increasing numbers: Without caution, Kenyon's pristine "small-college" environment could be easily overrun with teeming masses of freshmen. Class sizes, which have skyrocketed for the past several years, must return towards the 435 ideal.

Of course, there are no easy answers to this problem. As Dean of Admissions Jennifer Britz noted, the game of admissions is a barely-controlled crap shoot. There is no certain way to prevent severe over-enrollment.

With Kenyon's recent boost in fame, however, serious considerations must be made about the future of our college. Should we grow our population permanently? Or should we work to bring the surplus population under control through more stringent academic standards? The influx of applicants shows no sign of decreasing.

There are some places where admissions practices should be reconsidered. One such area is that of diversity. "Numbers for the sake of numbers" is a questionable value; one which many can argue is disrespectful to the very populations it intends to bring to the College. Kenyon should not pride itself for balanced gender ratios or large quantities of international or minority students, but instead for the large quantities of intelligent, competent students; a standard people of all backgrounds can surely meet.

Kenyon deserves much credit for addressing socioeconomic disadvantage with a generous financial aid and scholarship policy. The College can also be proud of a history of putting overall applicant character first and ACT scores second, or third. But both the "quality" and the "justice" of Kenyon admissions might be improved by increasing the guard at the gates.

Dean Britz readily admits that the current volume of applications is overwhelming the evaluators' ability to process them. If there are not enough evaluators to carefully look at each potential student, truly good candidates will be missed. Investments in other key areas would help as well. The College must also adapt to accommodate whatever enrollment admissions efforts produce. With all four classes now required to complete QR and foreign language courses, adequate faculty must be hired in order to provide sufficient courses for the growing student body. Dormitory and parking spaces, which do not increase in quantity under the Master Plan, must be augmented to fulfill these needs.

Overall, Kenyon's drawing power presents promise and opportunity. In order to take advantage of this demand to the fullest, Kenyon needs to pay several investments to infrastructure. What Kenyon means for the classes 2009 and onwards, depends on it.

REACHING THE COLLEGIAN

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E.B. DeBruin

More religious tolerance needed

BY ERIN ELLINGWOOD
 Staff Columnist

For some, February is nothing but a month of snow and small holidays but certainly not an extraordinary or unusual 28 days. For practicing Christians, however, February represents the beginning of a period of remembrance for the 40 solitary days Christ spent fasting in the desert. It is the time of Lent—the season of penitence and contemplation in the Christian faith.

Despite what some may say and do, Lent is not a thing to be taken lightly. For Christians, it is a time of self-sacrifice and discipline, of prayer and reflection. Beginning with Ash Wednesday, Lent provides Christians a time in their hectic, fast-paced lives to remember who and what is really important. For some, such as Anthony Fischer '07, it's "a time of guilt and misery strategically placed during what is already the most miserable time of the year". But while some people, Christian and otherwise, think of Lent as an opportunity to demonstrate one's willpower and flout one's devotion publicly, there is much, much more to these 40 days than just giving up chocolate so you can fit into your Spring break swimsuit.

I consider myself a practicing Episcopalian which means I observe Lent and all that it entails. However, I do things a little differently than most other Christians that I know. Instead of giving up something, I instead make a vow to do something every day of Lent. During a sermon a few years ago, the rector at my church in Cincinnati proposed an interesting idea to me. Lent is a time to concentrate on furthering one's relationship with God, and if you feel you can do that by giving up soda for forty days, then more power to you.

After all, Jesus gave up food for 40 days so he could focus on prayer and being filled with the food of the Holy Spirit. But if you feel like giving something up has just become an arbitrary ritual that never lasts more than a week, you can vow

instead to do something positive rather than deny yourself worldly goods, like pray every day in private or read a chapter in the Bible daily. Some may feel this is a cop out way of observing Lent, but part of being a Christian means finding your own personal way of having a relationship with God—in short, to each his own.

There is, however, a different side to Lent and religious life in general at Kenyon. This also happens to be the time of year when Christians get questioned the most about their faith, usually in a condescending but playful manner. Some people pretend those returning from Ash Wednesday services have a dirt smudge on their foreheads and jokingly try to wipe it off.

Some Christians get asked slightly mocking questions—Does Lent really mean anything to you or do you just give something up because it is what you are supposed to do? Basically, this is the time of year when practicing Christians get the most stares from and engage in frequent debates with their non-Christian friends. This rarely seems to happen with people who consider themselves religious, no matter what the religion or the degree of practice; in fact, quite a few "respect and admire people who participate in Lent for expressing their faith in a very visible way" according to Kaelin Alexander '07.

This pseudo-ostracizing behavior, however lighthearted, happens mostly with people that do not consider themselves part of an organized religion or simply do not believe in God.

According to an anonymous survey I conducted online, 48% of respondents did not consider themselves religious, 45% of those surveyed claimed to be agnostic, atheist, something else, or nothing at all. In the words of Fritz Clauson '07, Lent and the practice of giving something up is seen by some non-religious people as "ultimately hollow, in that if you really had self-discipline, you'd quit doing whatever stupid thing" you give up. This, in my experience, is the general

trend at Kenyon. I do not mean to sound discriminating—whatever keeps you going, keep doing it. It seems like not being part of an organized religion or not believing in God has become fashionable at Kenyon. Conversations can be heard all the time in and out of class regarding people's opinions of religious followers, especially Christians. There have been times when I've wondered if people consider religious individuals to be naive or childish for having faith in an ultimate being. Sadly, this often does seem to be the case.

Kenyon began as an Episcopal seminary for men and has since moved away from religious affiliation of any kind. Despite this change, however, 57% of those surveyed felt that Kenyon still provides them with enough opportunities to express and practice their faith—a remarkable feat for so small a place.

This is encouraging to those of us who consider ourselves religious, until it's recalled that the general attitude of the campus seems to be an intellectual denial of God and or organized religion. This is not meant to denote negative connotations for those who are not religious; on the contrary, I think it is wonderful to have such a diversity of opinions. The problem comes when those who are religious feel marginalized by those who are not—when they are made to feel that religion and God are the defenses of those weak in mind and spirit.

I love Kenyon. I love that I can celebrate my faith without having to worry about being relegated to a certain, labeled clique of people. However, it is about time that those who do not consider themselves religious stop giving those who are strange, amused, and even condescending looks when practicing Christians show up with a cross of ash on their foreheads one Wednesday in February. Kenyon already has enough problems being mature and tolerant when it comes to differing political views, so please: let's not add another fight to the line-up.

No more anonymous reviews

BY JESSICA FREEMAN-SLADE
Guest Columnist

At a small college like Kenyon, one occasionally bumps into what is known as the Kenyon rumor mill. It is petty, unnecessary and something we have learned to live with. However, recent reviews of drama productions, and the *Collegian's* policy of anonymous critiques have caused many to question just how much mud-slinging we are willing to take. While opinions vary throughout the Dance and Drama Department, most agree that standing by while students' performances are hacked to pieces simply for the sake of journalism is no longer an option.

The *Collegian* has stated its policy as such: "Reviews of Kenyon Drama productions are anonymous because we all live in a small community where the writers have worked with, or hope to work with, participants in productions under review." Certainly this policy statement makes sense; within a small community, where theatre plays an important role, no writer wants to throw away their chance at working with other students. However, the implicit message of the policy is that the theatre community, particularly directors, would not behave professionally if they knew who the authors of the reviews were. Hopeful actors, directors, and techies would inevitably be blacklisted, guilty of the crime of holding an opinion.

How immature are we? Do the directors under review have no professional attitude at all? Do we simply exercise our personal vendettas at every new round of auditions? On a personal level, as a member of this community, I have to protest. As a director, I cast the best person for the role. About 99% of

directors do this, no matter what people say. The absurdity of the suggestion that the theatre community at Kenyon behaves so badly is as offensive as the suggestion that writers refuse to be accountable for their own opinions.

I understand the desire to feature reviews in *The Collegian*: it represents the paper's move toward more professional journalistic standards. "Real-world" papers feature critiques, op-ed pieces and reviews, and budding journalists at *The Collegian* should have a chance to develop these skills. However, how can you really be a good journalist if you refuse to take the credit for your own ideas? Must you hide behind the banner of a paper that asks you to write not for journalistic integrity, but for sheer muckraking?

These less-than-professional practices revealed themselves in the most recent theatre reviews, which seem to confuse selective bashing with theatrical analysis and evaluation. The reviews of *The Seagull* and *Measure for Measure* spent more time blasting the performances of two specific actors than on actually examining the dramatic choices made in each production. What did these reviews accomplish and why would anyone take such poor writing and clear bias for real artistic scrutiny? It seems the only point of these reviews is to tear down one or two egos after a show and call it a review instead of what it really is: blatant targeting for the sake of sensationalism.

Student reviews do serve a positive, important function, in the few instances where they are written well. Emily Peters' review of the GREAT-sponsored production of *Bent* was the ideal review — while she did not overly laud or criticize the production, she expressed her real, informed opinion of

the show. Best of all, she had the good common sense and integrity to put her name on it.

The director of the show, Lara Cox, feels no animosity towards Peters, mainly due to the fact that she acknowledges Peters' right to hold her own opinion, and that she "would not hesitate to cast her because she is a good actor." The fact that she has written a review makes no difference. Perhaps the *Collegian* staff is too Hobbesian for the Kenyon community; the editors seem to trust the theatre community about as much as they trust their staff writers. If both communities set a standard of mutual professionalism, then what might result? Perhaps, authorial responsibility, acclaim and even prestige. Wouldn't it be nice to turn out a great, well-informed drama critic from this oh-so literary institution of ours? Could we turn out the next great theatre critic, rather than a whole slew of Jayson Blairs?

A final note: I myself have a production going up the last week of February, one of which I am extremely proud. If someone wants to review this show, expressing any type of opinion, I am glad to hear it. I would personally love to have feedback, to see my work from another set of eyes; it is why art exists in the public sphere, to mean different things to different people.

Finally, I would hope and desire that the review's author would put their name on the article — not because I would hope to throw rocks at their window, but simply because it is the courageous, responsible thing to do. Come on Kenyon, find your spine, and put your name to your own opinions. You gain everyone's respect in the process, or at the very least, mine.

Freedom requires maturity

BY AMANDA LEWIS
News editor

There are few new novels about which I have heard such fervent and mixed opinions as Tom Wolfe's latest novel, *I Am Charlotte Simmons*. After reading the book over Christmas break, I read a *New York Times* review of it from October 29, 2004, by Michika Kakutani. Kakutani is hardly able to find a single aspect of Wolfe's book to praise. While perhaps sections of the book are "tiresomely generic," and Wolfe does leave out his descriptions of college life the "slackers...Goths...bloggers...[and] ravers," there is one crime of which Wolfe is not guilty. Near the beginning of the review Kakutani claims that Wolfe does not "tackle...the great American zeitgeist," which should be the goal of modern fiction.

To Kakutani, *I Am Charlotte Simmons* is nothing more than what it appears to be on the surface — an account of debauchery, cheating, and corruption in America's elite private schools. While Wolfe is indeed exaggerating in some of his descriptions, perhaps he does this to force us to ask ourselves why these events happen. Why is it that when kids leave home for college, they seem to lose their sense of moderation? Why is it

that these semi-adults seem to lose all sense of the morals with which they were supposedly raised? These are the questions Wolfe wants us to ask, and, to make his point clear, he purposely leaves the reader with an unsatisfying ending and no questions answered.

The easiest answer for why these inexplicable transformations occur is the broad influence of the media. But this does not explain why innocent, naive, sheltered Charlotte Simmons meets the same fate. Perhaps she was too sheltered by her evangelical Appalachian family. Having never had any exposure to the opulent and free-from-care lives of her classmates, she mistakenly believes that the only way to survive is to assimilate. While this is a plausible explanation, it fails to give reason to the other students' behaviors.

I believe that the most accurate explanation can be found in the self-fulfilling prophecy. Ask any student in an introductory psychology class what this means, and she will tell you that expectations can create outcomes. If professors and coaches expect that athletes are not capable of being intellectually stimulated, that handsome, charming frat boys will do nothing but party and that beautiful, wealthy girls will go to any extremes

to sleep with the athlete or frat boy they find attractive, then this is all that will happen.

Kakutani notes that "most of [Wolfe's] observations will be overwhelmingly familiar to anyone who has been to college, sent children to college or gone to the movies." Without knowing it, she has hit the nail squarely on the head. American society expects college students to be incapable of dealing with the overwhelming freedom they are suddenly granted and college students willingly oblige the public by fitting into this preconception.

What is the answer, then? Simple — wiping this destructive mentality from the brains of all Americans. I suppose that is a tad bit impractical. What recourse do we have then? The first step is to realize that Wolfe's book is satire, and hence, riddled with hyperbole. The second step is to realize that under the layers of exaggeration are kernels of truth. The third and final step is for adults to try to eradicate these notions of the debauched lifestyles of the young elite and for us college students to remember that in each generation that first gulp of freedom is a heady draught and to handle it maturely and yet make as much of it as possible.

LETTER TO THE EDITOR

Anonymity is unnecessary

Dear Editor,

It is a tremendous disappointment that you have chosen to publish anonymous theatrical reviews that show such disrespect for the practice of critical journalism and for the enterprise of academic theater. While hiding behind this policy is understandable for the misguided reviewer of *Measure for Measure*, you needlessly doubt the values of our close community when you proclaim in postscript that a respectful presentation of opinion will surely result in punishment. The situation is even more appalling because the anonymous reviews show a blatant lack of understanding for writing effective, informed reviews of theater. I defy the reviewer to tell me how he or she can criticize a performance for being too "theatrical" (what does that mean?) or how a carefully measured performance in disguise, built moment-by-moment over three hard months of work, can be so hastily declared ineffective because it removed "reality" from the character.

Reviews in any reputable publication are always attributed because the reviewers build credibility, authority, and respect over time — making their opinions valuable to their readers because they are willing to stand behind them. *The Collegian* reviews, on the other hand, seem to have no purpose other than to print unfounded criticism of work they proudly presume to understand better than those who have spent months producing it. Still worse is the fact that these hollow reviews are published after the productions close, where they serve as the lasting and only source of information for those who did not see the show.

Let's instead write honest, informed reviews that don't embarrass the reviewer and *The Collegian*, thereby making the anonymity unnecessary and the later publication date irrelevant. It's your obligation as journalists when you write for the public record.

—William Adashek '05

Critics must take a byline

Dear Editor,

I find the *Collegian's* recent series of anonymous theatre reviews to be highly irresponsible. A position at the newspaper should not confer the dual privilege of soapbox and secret identity. Defending anonymity in last week's *Collegian*, the editors claimed, "we all live in a small community where the writers have worked with, or hope to work with, participants in productions under review." This is a cowardly rationale. By now, the anonymous critiques have named many names, detailing students' shortcomings for the entire campus. Why should the reviewers have better protection than their fellow students? The *Collegian* cannot be a serious newspaper if it exchanges responsibility for the social lives of its reporters. Rather than protecting the Kenyon community, anonymity hurts it. It sets a poor journalistic example, and it promotes gossip and unease, as we search the audience for double agents. As our newspaper-of-record, the *Collegian* needs to promote honest discourse. For a critical enterprise to appear serious rather than pernicious, it requires dedicated reviewers. Critics must take a byline and stand up for their opinions. If no one takes credit, a review is just a printed rumor.

—Andrew Ferrett '06

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John Legend — what's in an artist's name?

BY JOE FREEMAN
Music Critic

Ever since the appearance and subsequent disappearance of that cool crooner D'Angelo, who sang his sweaty sweetness on "Brown Sugar" and belted his brew on "Voodoo," R&B has heard few voices worthy of note. There is a temptation to say that what has been coming out isn't R&B at all. Indeed, with the emergence of "neo-soul," a movement which D'Angelo is credited with creating, artists such as Jill Scott and Musiq Soulchild have brought out a sound resembling jazz more than the blues. R&B giants Jodeci are nowhere to be found, and some artists have leaned towards hip-hop, such as R. Kelly, who, a few years back, began wearing throwback jerseys, flashing quarter-sized diamond earrings, getting arrested and penning thug-ballads alongside Jay-Z. All this might lead one to inquire: is R&B dead?

The singer John Legend, with the release of his debut album *Get Lifted* (Columbia Records), would respond to this question with a resounding "No." Legend began performing at a young age in his choir at the El-Bethel Temple in Springfield, Ohio. He ended up attending the University of Pennsylvania, and, in a manner suitable to his alma mater, he has brought back R&B's elite Ivy League era. His vocal style sounds like a spruced-up Sam Cooke, with a strong, bursting



John Legend, Kanye West's protege and a soulful singer with a love song in his heart and big plans in his mind.

register that can explode and expand powerfully and at will. The opening title track, "Get Lifted," contains a prophecy of what we should expect for the next thirteen compositions, as Legend predicts smoothly that he's "got something new for you."

The album, like many R&B albums, is about relationships and everything that always painfully, beautifully and annoyingly accompanies them. On "I Just Don't Love You," Legend comes to the realization that someone with a little more money or star power might suit his significant other, suggesting, "Baby/Maybe Puffy, or Jay-Z/Would all be better for you, cause all I can do is love you."

On "She Don't Have to Know," Legend describes having an affair. While conscious of his immoral behavior, he doesn't see the point of

confessing his unfaithfulness, because he doesn't want either relationship to end. His indecision about how to resolve the situation culminates in the last chorus as he guiltily wails again and again, "I'm sorry baby, so sorry baby." Legend captures perfectly the complexity involved once a mistake has turned into a routine, a fling into a genuine feeling, and the powerful reluctance and eventual acknowledgement that you must admit it all.

However, the next track, "#1," seems to contradict "She Don't Have to Know," by arguing that no matter what he does behind closed doors, it shouldn't affect a meaningful relationship. Perhaps this is Legend's stubborn response to his indiscretions, as he opens the song by almost demanding to his woman that "You can't say I don't love you just because I cheat on you."

But then his anger turns to pleading by the time we get to the chorus, which has him promising that "You know that I love you/There's no one above you/I said it the last time/But this is the last time/Don't leave me over Cause I can be faithful/Baby you're my number one."

The beauty of Legend's album is captured in these two songs, which provide just the right amount of contradiction and confusion to make them at once both real and saddening. Relationships are painfully complex, and the album goes to amazing lengths to display this fact. After "#1," Legend proves this point by shifting the mood of the album from one of guilt to one of hope. On "I Can Change," he imagines giving up his fast-paced lifestyle to settle down. "Ordinary People," the most

beautiful ballad on the album, has only Legend's voice alongside his piano, pledging that, though the relationship is "past the infatuation stage," he is still in love.

The song is terrifyingly moving, as if Legend is trying to save his relationship in one song. We bear witness to the incredible range of captured emotion, climaxing when Legend smoothly screams "Maybe we'll live and learn/Maybe we'll crash and burn/Maybe you'll stay/Maybe you'll leave/Maybe you'll return/Maybe another fight/Maybe we won't survive/Maybe we'll grow/We'll never know, baby you and I."

From then on, the album remains positive with the songs "I'll Stay with You," and "Cloud Nine." The album ends in nostalgia, with "Do You Remember," a tune dedicated not only to lost love, but to a lost era of community and family, and it ends with Legend wishfully singing that it will "remain the same."

"Get Lifted" is not only incredible for the quality of its tracks, but for the album as a whole package. If one song were taken out, you would feel it missing. Perhaps Legend's genius lies in that fact that he has made an album that, as a whole, is a total reflection of a relationship, with all its ups, downs, horizontals and freefalls. It is obvious from listening to this album that R&B is not dead, and, as Legend would remind us, neither is love.

KENYON FILM SOCIETY WEEKLY PREVIEW

Shaun of the Dead
Friday, 8:00 PM
Higley Auditorium

Single-handedly inventing a new genre of film, the zombie romantic comedy, *Shaun of the Dead* is easily one of the funniest films of 2004. Shaun's (Simon Pegg) girlfriend Liz has just broken up with him because she's sick of spending all their time together at the local pub with Shaun's moronic buddies. When he realizes how much she means to him, he tries to win her back, but his efforts are delayed by zombies that have suddenly taken over London. Now he must protect Liz — and his mother — from the undead and, in the process, win her heart.

Shaun of the Dead is the film directing debut for Edgar Wright, and the screenplay was written by Wright and Pegg. Their lack of experience makes it all the more impressive that the film succeeds to the extent it does. Armed with a cast of relative unknowns, save for Bill Nighy as Shaun's father-in-law, Wright and Pegg turned the film into a modest hit, well on its way to becoming a cult classic.

The actors all do their jobs well. Pegg and Nick Frost (as

Shaun's dimwitted best friend Ed) are especially funny. The script is consistently funny and manages to work in some surprisingly potent satire as well. The romantic aspect of the film is also handled well. It wasn't simply tacked on as an excuse to have a pretty woman in the film, as it is in most films that aren't explicitly romances — and even some that are. You may even find yourself a little misty-eyed by the end. Wright's ability to balance horror, romance and slapstick comedy so well would be impressive even from an experienced director, and he is destined for a great career in comedy if this is any indication of his talent.

Of course, the main focus here is the comedy. Horror films have been spoofed before, but never so effectively as in this film. The filmmakers' clear respect for the films they are satirizing allows them to do more than simply rip them off, as others have done. Comedy is a genre that tends to be underappreciated by critics, but *Shaun of the Dead* is one of the most intelligent and original films of any genre to come along in quite some time. You've never seen anything quite like it.

Bubba Ho-Tep
Saturday, 8:00 PM

Higley Auditorium

What's not to love about a movie that features an aged Elvis and an African-American JFK joining forces to combat an ancient mummy that is terrorizing their nursing home? That, in a nutshell, is the plot of Don Coscarelli's bizarrely original and downright hilarious *Bubba Ho-Tep*. The film stars cult icon Bruce Campbell (*Army of Darkness*) as the King, who switches places with an Elvis impersonator years before his "death," but loses his chance to switch back. Ossie Davis (*Do the Right Thing*) portrays Kennedy, a bitter old man who claims to have been dyed black by Lyndon Johnson.

By now, this probably sounds completely incoherent. Despite the flippant subject matter, the film actually handles its characters with a surprising amount of thought and respect. The filmmakers even manage to work in a couple of thoughtful ideas about the way we view the elderly — nobody thinks much of it when residents of the nursing home start dying — and how we deal with our regrets. The emotion and feeling are all very subtle, of course, and nothing gets in the way of the film's humor, which includes some of the best one-liners in recent memory.

Also worth noting is Campbell's performance. Much like the film itself, what could have been silly and shallow is actually a carefully measured and nuanced piece of work, making it much funnier. Campbell does a dead on impression of Elvis, but also does a fantastic job of showing us an old man filled with regret who sees one last chance at glory. Certainly, films like that have been made before, but the "glory" typically doesn't involve fighting an ancient monster. Davis is fantastic as well. That one almost believes his story is testament enough to his talent.

All seriousness aside, this is a very funny film. Coscarelli avoids hitting the audience over the head with his themes, instead letting us focus our attention on the ridiculous situation at hand. The constraints of a low budget are, at times, apparent — it appears they spent most of their money on Campbell's Elvis makeup, leaving little for anything else — but this only adds to the experience. Such an obviously absurd situation really need not be that realistic. However, all the absurdity belies the amount of careful thought that went into it, and *Bubba Ho-Tep* is ultimately a superbly crafted, pitch-perfect comedy.

-Jason Smith

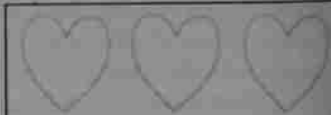
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Mike Leigh asks tough questions

Vera Drake presents abortion controversy in bold new light - emphasizes humanity

BY BRIAN SCHILLER

Movie Critic

Starring Imelda Staunton,
Phil Davis, Peter Wight and
Jim Broadbent

Directed by Mike Leigh

***1/2 (out of ***)

Does it amuse anyone else that, under an administration so closely linked to conservative Christianity, a woman playing a 1950s street abortionist can emerge with one of the most decorated acting performances of the year?

Joking aside, *Vera Drake* and its lead actress are more than deserving of their award season run. Combining spot-on performances with an unbiased slant on classist life in post-WWII London, writer-director Mike Leigh explores a family still feeling the aftershocks of war. At its head are Vera (Staunton) and her husband Stan (Davis), who are still housing their two adult children and working as a maid and a mechanic, respectively. In spite of its lower-class status, the family unit is strong and happy until unfortunate events draw Vera's secret life into the open.

Vera is portrayed throughout as one of the kindest, most gentle women in all of England. By the time she performs her first abortion on a lonely, scared woman, Leigh has Vera painted as an absolute saint, though Vera's side-job clearly makes her a monster in the eyes of her own society. Her generosity and morality in the face of an illegal (at the time)



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Imelda Staunton is the sweetest little abortionist you ever did see.

and debatably unethical act make her one of the most intricate characters in recent memory, and Staunton's performance is certainly worthy of the role. Staunton gives Vera a simple graciousness and steadfast disposition that remain strong and constant despite her clients' emotions and fears, but it's the small window of that genteel demeanor sneaks through in Vera's toughest trials make Staunton's portrayal of this character so vivid.

But the question of whether Vera is "right" or "moral" is never fully brought to light. *Vera Drake* does not preach, it does not pander and it does not intend to sway you one way

or another on the issue of abortion. The film is not an issues piece but a character sketch, and the quality of the film does not stem from one take on abortion or the other. Leigh does well to dangle such a heated topic in front of all his viewers only to make that said topic not necessarily the main issue in the context of his story — Vera's ultimate fall is not a moral one but a legal matter. If the film drags a little bit once Vera's secret is out, one of the few noticeable flaws of the film, the blame falls on Leigh. Understandably, though — his weighty material requires tidying up at the tail end of a film that is otherwise well-paced and perfectly nuanced.

The film walks such a precarious line with its main character that one might easily miss all that is in the undercurrent. *Vera Drake* teems with brief snapshots that make up a fascinating study of women's life in 1950s London. The most obvious opportunity lies within Vera's clients, who vary from teenagers to prostitutes to middle-aged mothers, but the film makes use of all its female characters. Susan, the daughter of one of Vera's employers, finds herself in a situation much like these clients but, as a wealthy woman, can afford a "safer" procedure within a hospital. Vera's agent, Lily, is an opportunistic woman who makes a good deal of side money off of Vera's dangerous enterprise. In all, the female characters in the film could operate London all on their own, and one of the film's major strengths lies in its honest and complex view of their lives.

All things told, the performance of Vera's unsuspecting husband Stan is easy to gloss over in a film that so dedicates itself to women's issues. Stan is a marvelous husband who loves and provides for his wife and family and is faithful to them through every possible obstacle. Davis comes off as compassionate, and the relationship and chemistry produces some of the most touching scenes of the film. Their marriage and family are at the center of *Vera Drake*, a moving character drama that does not depend solely on its exploration of a hot-button issue.

Chenette tickles the ivories

BY SARAH FRAIMAN
Staff Writer

In the eerily quiet music computer lab, Tim Chenette '05, a polite and soft-spoken music student at Kenyon College, talks about his upcoming senior piano recital.

"[You can expect] a couple of pieces with sets of variations," he says. Having played piano since the age of five, Chenette came to Kenyon from Grinnell, Iowa not knowing that he wanted to be a music major. Instead, he came wanting to try out other fields before making his decision.

Encouraged at an early age, he began playing music because his parents are both musicians.

His mother has influenced him musically over the years as well as two instructors who taught at Grinnell College and Kenyon's own adjunct instructor of music, John Reitz.

"Mr. Reitz has been really encouraging and generous with time and has gotten me excited about piano," says Chenette.

It has been Reitz's guidance that has helped to further his musical exposure and immersed him more deeply into it, allowing him to appreciate the diversity of it.

Chenette has also participated in band, orchestra and singing groups at Kenyon.

It is his love and enthusiasm for music that drives Chenette to continue his musical career. Applying to College-Conservatory of Music, a branch of University of Cincinnati; Indiana University, Bloomington; and University of Michigan, Ann Arbor, he "would really like to go to grad school for piano."

As a "culmination of recent study," the recital includes a piece he has been working on since last year.

The program includes two pieces by Chopin, which Chenette says for this recital are "the most fun [to play]," as well as a sonata by Domenico Scarlatti and a set of 32 variations by Beethoven.

These songs were chosen "mostly for balance of the program," explained Chenette. "Big pieces, little pieces — a balance of the moods."

The recital will take place on Sunday, Feb. 20, at 2 P.M. in Brandi Recital Hall.

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Grammy Trouble

An awards show even the winners don't want to watch

BY GEOFF NELSON
Humor Columnist

This week, we tackle the Grammy Awards. I will preface all of this by telling you I couldn't watch the whole show because after a little while I felt like my time could be better spent finding a bear trap to put my face into. In fact, I didn't just "not watch the whole show," I barely watched twenty minutes. You might ask why I am qualified to write an article on a show of which I only watched a small percentage. Enough bad things happened in those twenty minutes to make the entire show a failure regardless of any subsequent events.

What made those twenty minutes so terrible? Gretchen Wilson, for starters, who performed a "Tribute to Southern Rock." Who is Gretchen Wilson? Ten days ago I couldn't have picked her out of a crowd and then she invaded my Super Bowl pre-game coverage, performing "Devil Went Down to Georgia" with a bearded, completely delirious Charlie Daniels who looked like he had just been released from three weeks of captivity. Then this Gretchen Wilson character took over my Thursday afternoon with an awkward cameo on the *Ashlee Simpson Show*. Is this what happens when your agent can't get you booked on *TRL*? Finally she showed up in the Grammy "Tribute to Southern Rock." Who is this woman and where did she come from?

As the "Tribute to Southern Rock" is ending and I'm trying to forget that Dickey Betts looks like the illegitimate offspring of Burt Reynolds and Willie Nelson, the announcer for the Grammys sets the world record for using the word "unforgettable" 800 times in a thirty second span while describing a Jamie Foxx duet with Alicia Keys. You guessed right; Jamie Foxx will be singing a Ray Charles song. If you watch carefully you can see the exact moment when Foxx crosses the border between tasteful tribute and shameless self-

promotion: "Don't forget Ray is out on DVD at fine retailers everywhere."

In between these two horrific events, Maroon 5 won Best New Artist. While this is a travesty in itself because the band's record is almost three years old, I was more concerned by the three shots of Ricky Martin in the crowd during their speech. The only thing that I could think was that there was a gambling spread on the Grammys and the producers bet Pete Rose that they could throw the show. I think just publishing this article makes me more famous than Ricky Martin. How do you let that man in the building? It's the award show equivalent of making a movie with Matthew Lillard: nothing good can happen. I mean nothing.

The whole twenty minutes is sort of a blur, but at one point Los Lonely Boys won an award for Best Song Written by Someone Who Looks Like an Extra From *Next Friday*. I considered taking my own life instead of watching their acceptance speech but I held myself back. If you start the title of your band with "Los" shouldn't you finish it with something in Spanish? Maybe "Lonely Boys" just didn't translate quite as well as "the" did.

There were some other priceless moments such as when Hoobastank — who also won the Chumbawumba Memorial Award for unnecessary pronunciation in a band name — presented a lifetime achievement award and Kanye West, in his acceptance speech, thanked the car accident that almost took his life. He literally thanked a car accident. I cannot make this stuff up.

What did I learn during my twenty minutes of watching the Grammys? I don't think anyone likes this show. Even the celebrities looked like they wanted to run but had been told their chairs would shock them if they moved. I think Gwen Stefani actually mouthed the words "get help" into the camera at least once. The only conclusion I could come to was that the Grammys is the only show on television trying to get people *not* to watch. I can't wait for the Oscars.



<http://www.grammy.com>

Jamie Foxx may win an Oscar for *Ray*, but there's a reason he's an actor.

A poet with a mind to speak

Poet Honoree Jeffers is back to show students her skills

BY ELIZABETH SEIGLE
Guest Writer

Yes, she's finally here! Just one year ago, a broken ankle kept poet Honoree Jeffers from gracing Kenyon's student body with her presence. Now, after conducting a series of workshops as part of her commitment to her title as visiting artist, Jeffers is eagerly awaiting her upcoming poetry preview scheduled for Tuesday, February 22.

As one who "lights up any room she enters," according to Professor of English and Editor of the *Kenyon Review* David Lynn, this Alabama native possesses a rare passion, humor and energy that gives her a voice existing to be heard. And hear her we will. A group of individuals she calls "intellectually hungry" Kenyon students have more than impressed Jeffers with their artistic merit.

Jeffers has published two collections of poetry. For her first, *The Gospel of Barbecue* (published in 2000) she received the 1999 Stan and Tom Wick Prize for Poetry. Her second, *Outlandish Blues*, from which she will be reading, was published in 2003.

Jeffers tries to be open to poems when they come to her. She feels that with poetry as her vocation, she has been called to speak certain truths. A high school dropout without a GED, Jeffers didn't know a hidden part of her needed to be released until she entered graduate school. The moment she found that out though, poetry became

her calling.

"It wasn't until I decided to be a poet that I worked for it," she says. "You know what you have been called to do in cases like this." Her strong belief in God has guided her in her pursuit of passion, and it continues to do so today. Alongside this belief in a higher power stand the figures of Audreya Woods and Lucille Clifton, two profound influences on her career as a poet.

Jeffers's second book of poetry is full of what she calls vision poems. She says that she is "one of those people that have visions—dreams or waking." In her third book, she focuses on interior and exterior landscape. "I'm a black southern feminist," she says. "All of my work deals with gender, region, race, history and violation." She explores the struggles of African-Americans and women, with religion serving as the root of racial and sexual prejudice. This belief in a higher power inspires her to speak the truth that is most dear to her.

Jeffers sees teaching as the most important part of her role here as a visiting artist at Kenyon. Sharing ideas with others is the key to artistic development. "It's very important to fellowship with young people who are trying to find their way as artists," she says. "It's important to listen to them and guide them at the same time."

Jeffers understands the young poet's plight to be heard. "I do believe in respect and humanity," says Jeffers. "It's important to hear young people's voices cause they often feel they're not

being heard."

Jeffers is very adamant about the future of young artists. As a teacher she says, "you want to impart knowledge but at the same time if you are trying to be on the path towards wisdom, you will learn something from your students as well. It's an exchange."

Jeffers looks forward to the exchange that awaits her during her time here at Kenyon. To be surrounded by a body of students thirsting for knowledge is an honor for her. Kenyon students, in turn, should return the compliment and attend what should be a remarkable poetry preview from quite a remarkable woman.

On Tuesday, February 22, Jeffers plans to read from her new collection of poetry. She currently serves as assistant professor of English at the University of Oklahoma where she teaches poetry and creative writing. She has also taught at Talladega College, the University of Alabama, Cleveland State University, and Knox College.

In addition to the *Kenyon Review*, Jeffers's work has been featured in *Black Issues Book Review*, *Black Warrior Review*, *Indiana Review*, *Ploughshares* and several other journals. Her poetry has appeared in anthologies such as *Bum Rush the Page: A Def Poetry Jam*, *Dark Matter: A Century of Speculative Fiction from the African Diaspora*, *Roll Call: A Generational Anthology of Social and Political Black Literature and Art*, and *These Hands I Know: Writing About the African-American Family*.

PREMIERE THEATRES MOVIE TIMES

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Hitch

Sat, Sun and Monday at 1:20, 4:30, 7:10 and 9:30
Fri, Tues—Thursday at 4:50, 7:10 and 9:30

The Aviator

Sat, Sun and Monday at 1:30, 4:45 and 8:00
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Boogeyman

Monday—Sunday at 9:00 (LAST WEEK!)

Pooh's Heffalump Movie

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Fri, Tues—Thursday at 5:00 and 7:00

Hide and Seek

Monday—Sunday at 9:00 (LAST WEEK!)

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The art of being a successful Kenyon art major

BY KATIE WEISS
Arts and Entertainment Co-Editor

Pablo Picasso once said, "Art washes away from the soul the dust of everyday life." Beautiful words indeed, but what truth do they hold for a senior art major struggling to complete his or her comps?

An unexpected fact about Kenyon is that the Art Department drives its students harder than almost any other department does — barring, of course, the Natural Science Division, which has its own mission and fervor in this liberal arts institution. Art majors are expected to spend hours upon hours outside of class working on their paintings, drawings and sculptures. The Bexley Art Building is a near-hermitage almost every night of the week, full of artists holed-up in corners mixing paints and sharpening pencils.

The work only gets more intense senior year. Art majors are required to create enough work for a gallery show, which goes up in March and April in the Olin Art Gallery — a space normally used to display the modern masterpieces of renowned artists from all over the country. "It's a big deal to have produced a themed body of work," says Nike Desis '05, an art major focusing on

sculpture and drawing, "and just as big a deal to figure out how to properly display it in a gallery setting."

It is a big deal indeed, and a big deal of time, money and responsibility, too. Artists at Kenyon see their role here as going beyond that of the recluse painter; instead, these students hope to use their art to excite and influence the rest of the campus. As an art major focusing on wood sculpture and oil painting, Amanda Carpenter '05, describes being an art major as "a fanatical mind, body, and soul immersion into what makes me me, why I want to be that way, and how on Earth I might get others to see this or, more importantly, spark their own immersion."

This intense combination of introspection and communal revelation drives these seniors to display their art. It doesn't hurt that, as a community, Kenyon students in general are a decently supportive and creative bunch. "It's so much easier to complete projects when there are people around you who care to listen about them and who have their own ideas brewing," comments Desis.

A definite sense of community exists on campus — a community, it seems, that comes not just out of a mutual love for art, but also from a mutual fear of gradu-

ating with a — debatably useless — liberal arts degree. Though art students by now are used to the fact that, by comparison, they make even English majors feel secure about future employment, these artists see a bigger picture, one where they're all wandering and lost together.

"A couple friends like to joke about how I'm going to be homeless," says David Livingston '05, an art major focusing on portrait painting. "They're usually history majors. What are they going to do when they graduate? Become a history teacher? Everywhere you look something is designed by an artist... Do I have any idea what I'm doing when I get out of here? No. We're all in the same boat."

However, even in spite of this feeling of inter-departmental commonality on campus, senior art majors often feel that their work is "underappreciated," to quote Carpenter. Megan Thomas '05, an art major focusing on drawing, describes the artist community at Kenyon as "kind of limited, especially in the visual arts, but this is a really creative place and there's a lot of potential. It would be really great to see a larger number of people taking an interest in arts events."

A few of the upcoming senior art exhibits include Megan Thomas's show on March 21, an exhibit

of drawings that "concentrates on how difficult it can be for me to communicate effectively with other people." Thomas's show will go up alongside the work of fellow art majors Nara Cho '05 and Rachel Esslinger '05.

On March 28, Amanda Carpenter, Becca Don, and David Livingston will show their work. Carpenter's show includes wood sculpture and oil paintings that use "minimalism, abstraction and spherical forms to create evidences that there are things we cannot see, yet we still feel are there and we must question to uncover the truth about who we are as created beings and where we come from."

Don's show features a combination of installation, sculpture and digital media. An amalgamation of her two majors, art and psychology, Don's work explores "the sentimental and physiological significance of memory." Don also promises that her exhibit will feature many familiar faces; "Everyone should come see it because there is a good chance they are in it."

Livingston's show features many 4' by 6' portraits of his "slacker friends," evoking the restless ennui of 20-somethings self-destructively passing the time until adulthood kicks in.

On April 4, Nike Desis

will display her sculptures and drawings. "The project," Desis explains, "is about the idea that mass culture treats us consumers like we are children. I use childish tropes — coloring books, paper dolls, bubblegum, sugar cookies, crayons — to exaggerate that idea." Desis's show will go up alongside the work of fellow art majors Nick Westervelt '05 and Angie Arahood '05.

Finally, on April 11, Dabney West's show of "narrative watercolor paintings that are whimsical and fun" takes over the Olin Gallery. Her paintings "sort of take the self-importance out of art," says West. "I'm really interested in the art of children's books, and I am incorporating that into my show." West's show will go up alongside the work of fellow art majors Alexis Arnold '05 and Amanda Block '05.

The process of creation is a frightening one, cleansing the soul as Picasso suggests, but also stressing out a bunch on senior Art majors. While the final goal is peace and clarity, a sense of greater unity and humanity on the canvas, in a sculpture, on the screen, or on the page, in the end, West sums up the prevailing feeling of these senior artists, and perhaps of us all in general: "I sort of like to fly by the seat of my pants."

Men's basketball falls short in final home game

BY JON PRATT
Staff Reporter

To wrap up their season of losing performances, the Lords ended their two game winning run on Saturday by losing to Earlham 66-57 in the last home game of the season.

Against Earlham, Kenyon cut the opposition's lead to three points with ten minutes left in the game. The key play came from first-year Chris Willoughby. Junior Matt Formato dribbled to the inside and threatened to shoot before he quickly tossed the ball back out to Willoughby, who was standing wide open in three point land. Willoughby's shot swooshed through the net, making the score 45-42.

Immediately afterwards, Earlham player Nick Welsh could not handle the rising heat of the battle, so he punched senior Tyler New-

man in the back and was charged with a technical foul. Welsh immediately headed for the door without questioning the referee's decision to eject him.

However, Kenyon could not maintain its momentum due to a low shooting percentage. The Lords' average field goal shooting percentage in the first half dwindled to 25 percent and they went 0-9 from the three point arc. In the second half, the Lords could only convert 50 percent of their three pointers.

The other part of the Lords' problem was that they had no control over Earlham's incredible 80 percent free throw shooting percentage. In the second half, the Quakers earned a total of 27 points from free throws alone.

"We have shot the ball poorly all season long," said Head Coach

Matt Croci. "I wish I knew what the reason was so we could fix it. At this point it is more mental than anything."

"We expected to win this season and the results have been very disappointing," said Willoughby. "Our inability to hit shots has plagued us all year long. Throughout the year we have competed hard and tried to perform up to [our high] expectations."

Do not count out Kenyon just yet. The Lords are currently 4-10 and ranked eighth in the NCAC out of ten, not including the game against Denison last night. The Lords play their last regular season game at Wabash on Feb. 19. On Feb. 22, it is likely that Kenyon will face top seeded Wooster (13-1) in the first round of playoffs.



Elena Fernandez

Junior Matt Formato makes a grab for the ball last Saturday afternoon against Earlham. The Quakers beat the Lords 66-57, but remain in contention for the NCAC playoffs.

Aquatic Lords break records, win NCACs again

Team looks to continue unmatched championship streak at Division III NCAAs Championships in March

BY SARA KAPLOW
Sports Editor

In an unsurprising, but not unimpressive outcome, the Kenyon Lords swimmers once again claimed the NCAC title. The Lords led the field throughout the three-day event, finishing with a 1,640 point total over second-place Denison University's 1,492 points. By taking first place in twelve events, the Lords' won their twentieth NCAC Championship and will compete at the NCAA Division III Championships in Holland, Mich.

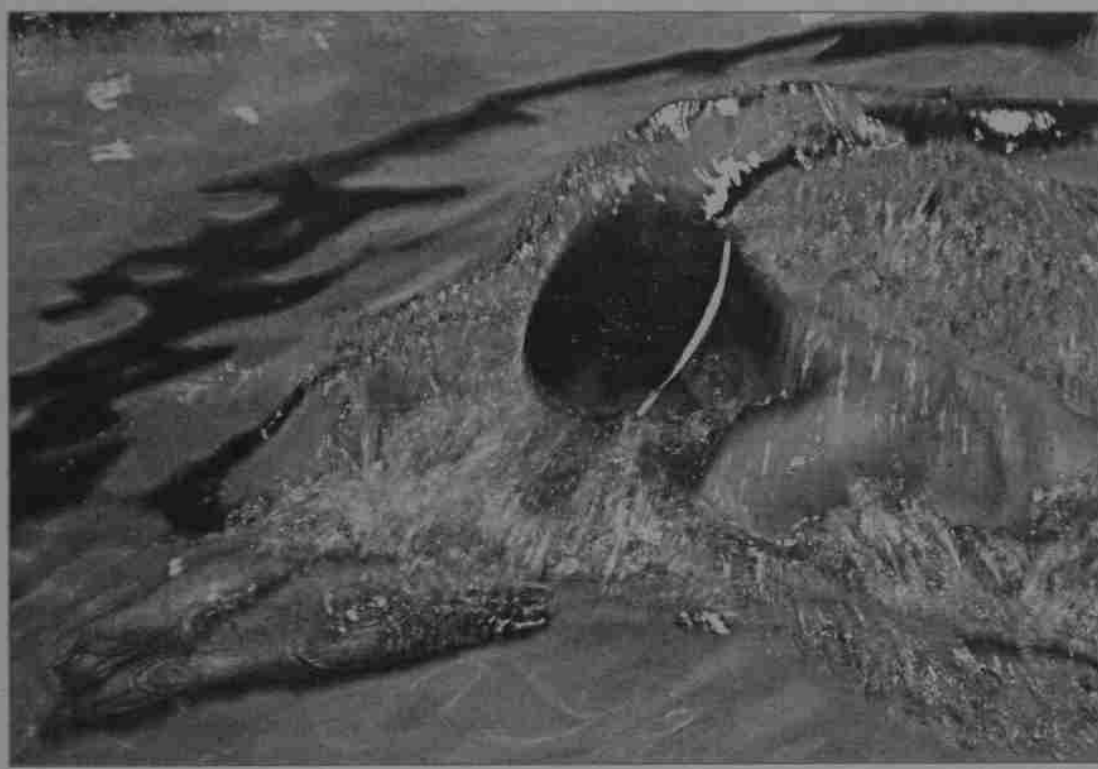
The event was marked by both the team success and the achievement of individual swimmers. Two Lords and a relay team set new NCAC records, and many team members qualified for the NCAA meet. Senior Elliot Rushton, who has amazed spectators with his consistently speedy times throughout the season, first broke the standing record in the 500-yard freestyle in the preliminary. That record did not stand long, as he broke it again in the final event with a time of 4:25.32.

Rushton finished off the meet with another record-breaking time in the 1,650-yard freestyle, in a time of 15:20.94. Both times earned him a place at the NCAAs, as did his win in the 400-yard individual medley, which also allowed him the boast of winning every individual event in which he competed.

"Setting the NCAC records was a great way to go out," said Rushton. "I've had a great season so far and it was a fun way to finish up the conference season."

Junior Andrejs Duda racked up another record in the 200-yard backstroke, canceling out '01 Kenyon alum Tom Rushton's previous time with a swim of 1:49.87. Duda also qualified for the NCAA event in the 200-yard individual medley.

"Once you have trained very hard during the season, you are ready to go whenever and however



Kevin Gucken

A Lord in preparation for post-season activity. The men's team continued their NCAC winning streak this past weekend, defeating annual foes Denison in Canton, Ohio.

many times you want," said Duda. "Setting a new NCAC record is like beating your own best time. ... It feels awesome."

The Lords' 800-yard freestyle relay team of senior David DeHart, senior Tom Ashby, senior Gabe Rodriguez, and Rushton also broke an NCAC record and qualified them for the championship race.

However, the meet was not about individual swimmers. The entire team contributed to the success, beginning with the first race of the competition, the 200-yard freestyle relay, in which Duda, senior Russell Hunt, junior Paul Kaminsky, and first-year Andrew Berger took second place to number one rival Denison.

In the finals of every event in which they competed, no Lord finished below tenth place, and there were 35 top-five finishes for the team. On the first day of

competition, the Lords particularly dominated the 200-yard individual medley, with DeHart finishing in second behind Duda. Rodriguez in third, junior Travis Brennon in fourth, senior Will Wakefield in fifth, first-year Perry Bullock in seventh and sophomore Eduardo Rodriguez in tenth. The relay team of Hunt, Alex Stoyel, Berger, and Duda finished off day one with a win in the 400-yard relay medley in a time of 3:25.76.

Another relay team started off the second day in the same fashion, with a top finish in the 200-yard medley. The second event was the 400-yard individual medley, in which Rushton's first place finish was followed up by teammates Rodriguez, Brennon, Rodriguez, Perry Bullock, and Wakefield in second, third, sixth, seventh, and eighth places respectively.

The rest of the day went

smoothly, with the record-breaking relay swim in the 800-yard freestyle and two more wins for individuals. Duda won the 100-yard butterfly, just ahead of teammate Hunt and with Carroll Bullock, Ashby, DeHart and senior Lain Shakespeare all finishing in the top ten. Hunt went on to win the 100-yard backstroke and qualify for the NCAA championships.

The Lords finished up day two with a total score of 1,099 to Denison's 993. In the final day of competition, the team broke records and racked up wins. Both Duda and Rushton broke records on Saturday, and the Lords took the number one spot in two other events, namely the 200-yard butterfly and the 400-yard relay, won by Rodriguez and the team of Duda, Hunt, Ashby, and Berger respectively.

The Lords also shone in the other events that day, with Berger taking third-place in the 100-yard

free and Stoyel also taking third place in the 200-yard breaststroke. While Rushton gathered all the attention in the 1,650-yard freestyle, teammate Northcutt also contributed to the point total in that event, taking fourth place with a time of 16:09.28.

"It was a bit sad for the whole class of seniors, I think," said Rushton. "We all really love that meet, it's fun having the whole team there and the meet always has a great atmosphere."

Following the event, awards were given to individual swimmers and coaches, with Rushton taking the honor of Men's Swimmer of the Year. Head Coach Jim Stein went home with the Coach of the Year Award, albeit for the women's side of the team.

Though no male divers competed in the NCAC event, Head Coach Andrew Campbell won the award for Best Male Diving Coach of the Year. For the qualified swimmers, the weeks leading up to the NCAA Championships on March 17-19 will be filled with preparation.

"The team is definitely not ready for the NCAAs yet," said Rushton, who went on to say that "if we were ready now we probably wouldn't be by the time the meet starts. Come March 17, I suspect we will have a team of eighteen guys ready to prove themselves."

The Lords have not walked away without a title since the 1979-1980 season, a streak which, as the College likes to boast, is unprecedented and unequalled in any NCAA sport or division. The second longest streak, although no longer active, is in fact that of the Lady swimmers with twenty consecutive titles.

Without Denison as their main rival, the Lords look to stiff competition from Emory University, which Duda said "claims that they will beat us this year. I don't think that will happen though."

Women b-ballers clinch top conference seed

BY MARC STEINER
Staff Reporter

What a week. Three thrilling games and one NCAC conference title for the Ladies. The team captured just the second conference championship in the Ladies' history. Chants of "NCAC!" echoed through Tom-sich arena after the Ladies' dramatic comeback to defeat Ohio Wesleyan 48-46.

The Ladies scratched and clawed for the duration, leaving it all on the floor to earn the victory. Trailing for almost the entirety of the game, the Ladies made a 9-0 run with just 5:33 left in the game. The crunch-time push was led by first-year Alisha Moreno, who had seven of the nine points in the run. Moreno tied the game at forty-all with a key three-point shot from the corner. She followed that with two lay-ups, the second off of a strong drive to the hoop.

Moreno sunk her last shot with 1:36 left in the game, pushing Kenyon to a 47-43

lead. Kenyon held on to that lead with the Kenyon fans on their feet, stomping and chanting, cheering the team fervently. With their stomachs in knots, Kenyon fans watched as Kenyon clung to its small lead.

After pressuring the Wesleyan Bishops star player Kelly Heil into a desperation shot that was rebounded by first-year Hilary Gowins, the crowd and the team erupted in joy. The Ladies relied heavily on senior Alison Lebar, who gave the Ladies an inside presence with fourteen points and six rebounds.

The two games prior to the climatic clinching of the conference title were no less stirring. On February 5th, the Ladies were upset by Wooster 61-68. The Ladies defense, ranked fifth in the country coming into the game with a defensive scoring average of 46.9 points per game, was torched by the Scots. Trailing for most of the game, and down 12 points in the

second half, the Ladies stormed back behind a flurry of three-point shots. Three came by the hands of senior Dana Halicki, who was the high scorer for the game with twenty points. For her efforts, she was awarded NCAC player of the week. With the loss, the Ladies six-game winning streak was halted. The loss gave the Ladies an added sense of urgency to win their following two games.

That urgency translated into a 68-58 victory over the red-hot Allegheny Gators. Allegheny came into the game riding a nine-game winning streak. The Ladies started off slowly, but made a pivotal 18-2 run late in the first half from which the Gators never recovered. Kenyon had four players that scored more than ten points, and were led by Junior Katy Zeanah's 10 points and 13 rebounds.

The Ladies' final game before the conference playoffs is at Hiram on the 19th. The Ladies will then enter the NCAC tournament as the top seed.



Elena Fernandez

First-year Hilary Gowins surveys the court in a recent game in the Ernst Center. The Ladies have now secured the first-place seed for the upcoming NCAC tournament.

Ladies swim to twentieth NCAC Championship

MARIO NUNO-WHELAN
Sports Reporter

In a satisfying triumph over long-time rival Denison, the Kenyon women's swim team went home with their twentieth NCAC Championship this past weekend. While last year Denison managed to steal the conference title from Kenyon, ending their nineteen-year streak, this year the Ladies made sure to hold nothing back as they fought to reclaim their legacy.

"Our goal for this meet was

to regain our conference title," says senior captain Ariel Nonberg candidly. "We assembled the fastest team possible and were successful."

On the third and last day of events the Ladies brought their total points to an impressive 1651.50, while second place Denison ended up with 1522, and Wooster came in third at 948. In years past some of the swimmers who had already qualified for the NCAA meet sat out the Conference Champi-

onships, but this year the Ladies brought the entire arsenal, sure to prevent any surprise upsets from the competitive Denison squad.

"The quality that came out in our swims was fueled by the competitiveness between our two teams," says junior Rachel Smith. "Without that desire the quality and energy of the meet would go down."

Smith was first to set the pace on the last day of competition, grabbing a second-place

win for the Ladies in the 1,650-yard freestyle event. While she fell just short of snagging the win, she swam a season-best time of 17:25.67.

Aiming to quicken the pace, sophomore Rebecca Allison followed with a 2:04.76 win in the 200-yard backstroke, and helped pave the way for some record-breaking swims to follow.

Sophomore Jessica Connors continued her regular domination of the breaststroke events as she owned the 200-yard in

swimmer, now assistant coach, Amy Heasley Williams '88.

Finally, making sure to end things in the team-oriented fashion the Ladies pride themselves on, the 400-freestyle relay claimed a 3:29.47 victory in the day's last event. The relay team is composed of sophomore Katie Randall, senior Meilyn Chan, senior Emmie Dengler and junior Jennie Miller.

"We've been swimming fast all semester," says Dengler, "and I think that all the ladies were



Kevin Guckes

One of the victorious Lady swimmers practices for the NCAA Championship meet in March. If Kenyon wins the meet, which will be held in Holland, Mich., it will be for the 21st time.

"The goal for the next coming weeks is to... keep our eyes on the prize."

Senior Meilyn Chan

an NCAC record-breaking time of 2:20.02. With this, she now holds both conference records in both the breaststroke events.

"It is impossible not to get pumped up with all the teams there and the competitiveness of it all," says Connors. "There were especially a lot of Kenyon fans, so we had a lot of support making everything more exciting."

Not to be outdone, junior Danielle Korman followed Connors' intensity with a record-breaking swim of her own. Swimming a 2:05.35 in the 200-yard butterfly, Korman wiped away the oldest record in the NCAC books, and posted another first-place win for the Ladies. The previous record was 2:06.10 set in 1988 by none other than former Kenyon

looking forward to seeing what they and their teammates could do in a big meet like this."

As a cherry-on-top close to the day's competition, head coach Jim Stein was selected NCAC Swimming Coach of the Year, and Andrew Campbell was named Diving Coach of the Year.

After about a week more of tough practice, the Ladies will begin tapering down for the big National meet, and on March 11th the Ladies will head up to Holland, Michigan in hopes of nabbing their 21st NCAA Division III Championship.

"The goal for the next coming weeks," says senior Meilyn Chan, "is to refine our strokes, continue building our confidence in one another, and keep our eyes on the prize."