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Tracing Kenyon's Coat of Arms



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Moments in Sports

photo essay

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SPORTS

Lords break 1,000 en route to 30th straight OAC title

18 men advance to Nationals

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Volume CX, Number 19

The Kenyon

Thursday, March 3, 1983



Collegian

Established 1856

Deans eye disciplinary problems

By Brian Kearney

Due to College policy regarding confidentiality, Assistant Dean of Students Robert Reading has been unable to release information concerning what Dean Kathryn Adkins has termed "a wave" of disciplinary problems.

According to Reading, the administration is bound by a clause on page 64 of the Student Handbook which states that "All personally identifiable information is held in confidence by the College and is not released to others except on the written authorization of the student." The Dean did note, however, that the Senate is presently considering a motion to make judgments and actions taken against students made public without using specific names.

The students involved in the damage to the KC that resulted from a party in that building on Friday, February 18, have said that they are paying for damages and are also being disciplined. They said that Dean Reading called their behavior "a lack of judgment," and that the Dean would send them a letter detailing what will happen next. They also said that they were told that they could appeal the content of the letter if they wished. In return for information, the students wished to remain anonymous.

Chukar Miller, the student who signed the Activity Registration Form for the use of the KC that night, has said that "the damage was a result of rough horseplay, and was not malicious. The two events that were not a result of this horseplay we really know nothing about." The two incidents referred to involved a beer bottle being thrown from the window, and a garbage can being kicked out of the door of the KC.

Early last Wednesday morning, someone broke the Storm Cellar



The Storm Cellar display case

display case window, adjacent to the Village Inn. Jean Wyatt, who owns the Storm Cellar and the Weather Vane, said that no one has come to her with information about the incident. Wyatt said she has not removed the broken glass, and has left her "\$100 Reward" sign in the case because, "I wanted whoever did it to see it for a week or so. They just did it to see the glass break. I think it's disgusting and immature." Wyatt said none of the merchandise on display was stolen. Noting that her "Weather Vane" sign was stolen a few weeks ago, Wyatt said, "I don't bother to report these things anymore. It's not worth the bother to waste the Deans' time or mine."

Concerning another recent incident of misbehavior on campus this month, Phi Kappa Sigma President John Spira stated that he received a letter from the administration informing him that the "officers and

see MISBEHAVIOR page 8

Campus to become more accessible to handicapped

By J. Welsh

This year Kenyon will spend over \$60,000 in an effort to make the campus more accessible to the physically handicapped. A chairlift has already been installed in Bexley at a cost of \$27,800, and a similar one will be installed in Philip Mather by early summer, costing \$33,978. The Mather lift will enable a person in a wheelchair to reach every floor in Philip and Samuel Mather, except for the top floor of the latter.

Installed by Garventa, Co. these chairlifts can take a person in a wheelchair up flights of stairs, and can make 180 degree turns in the stairwell. According to John Kurella, Manager of Business Services, Garventa is the only company that markets such a device. Several companies sell a product which can take somebody up one flight of stairs, but cannot make turns or hold a wheelchair. Said Sam Lord, Vice-President for Finance, "The chairlifts are the most economical way to get a wheelchair between floors in a building. The only other way is an elevator, which is much more expensive."

Over the past few years, the College—students and administrators alike—have become concerned about the lack of accessibility for handicapped people at Kenyon. Two things prompted this concern: first, the presence of a handicapped person, Art Professor Terry Schubach; second, section 504 of the Rehabilitation Act of 1973, issued by HEW in 1977. Effective June 3, 1977, section 504 provides that "no otherwise qualified handicapped individual shall, solely by reason of his handicap, be excluded from participation in, denied the benefits of, or be subjected to discrimination under any program or

activity receiving federal financial assistance."

The regulation affects all recipients of federal assistance from HEW. "As providers of services," recipients of federal aid such as Kenyon, "are required to make programs operated in existing facilities accessible to handicapped persons, to ensure that new facilities are constructed so as to be readily accessible to handicapped persons, and to operate their programs in a nondiscriminatory manner."

Failure to comply with this law could result in the loss of federal aid, which for Kenyon, means federal student aid. The likelihood of that happening appears negligible.



Bexley's new chairlift

Private colleges around the country, including Kenyon, have yet to fulfill the requirements of the law. According to President Philip Jordan, this is largely due to the fact that no funds were given to these private institutions to help them become handicapped accessible. "Funds ought to be available from public sources, federal and state, which they are not," said Jordan.

As of today, no schools have lost federal aid because of failure to meet the June, 1977 deadline. Said Sam Lord, "It's a law; we aren't winking at it, but we can't do what it says yet, and I don't know any other schools that have. We're trying to do what we can." President Jordan said that Kenyon's motive behind becoming accessible is not a desire to simply comply with federal law, "but because we think it is a good thing to do which expresses the values of the College."

According to Jordan, the school's long-term policy for becoming handicapped accessible is "to achieve program accessibility for handicapped persons. This is to be distinguished from making all the College buildings handicapped accessible." Program accessibility means that a student could major in any department with full access to all facilities necessary for that program. The incentive behind making Bexley and the Mather buildings accessible first lies in the fact that many art and science classes

see CHAIRLIFT page 8

Edwards presents new party rules to Student Council

By Jenny Russell

Dean Thomas Edwards attended Sunday's Student Council meeting to explain the College's new guidelines for parties. These guidelines were drawn up in response to the increasing number of incidents of vandalism to College property.

Edwards feared that if incidents such as damage to the KC and the throwing of pieces of a ping-pong table out of a window were not isolated events, then they "reflect our way of life."

"One of the things I value," he added, "is the degree of freedom we enjoy here." Edwards stressed that "vandalism and theft will have to be curtailed."

One of the guidelines for the use of dining halls for parties states that after the event "there will be an assessment of damage by ARA." If those responsible for the damage cannot be identified, "sponsors of the event are required to pay for any damage incurred."

Council member Harvey Stephens pointed out that sponsors of such a party may inadvertently be held responsible for damage that occurred before the party. Edwards agreed that this could be a problem, but said he did not think ARA would try to cheat the students.

Council Secretary Martha Lorenz

questioned a new rule requiring a \$50 deposit by any person(s) sponsoring an event, who are not representing a recognized College organization. She said that this could be a financial burden for students.

Edwards responded that the reason for the regulation was to "instill a sense of responsibility" in students sponsoring parties.

These changes, which include an end to open parties in the KC, will take place immediately. In addition, Edwards said, there can be no more Coffeehouses in the KC unless some sort of agreement is reached.

In his report, Council President Paul McCartney expressed displeasure at the recent incidents of vandalism and the fact that restrictions have had to be placed on the entire student body. Speaking of the freshman who was injured by pieces of a ping-pong table thrown out of a window at Hanna, McCartney said, "It appalls me that no one is coming forward. Someone could have been killed."

In other business, Council members asked if, as the Kenyon flag which used to hang in Peirce "has been borrowed," the American flag could be moved to a safer place. Dean Edwards responded that moving the flag would be a sign of

see COUNCIL page 8

Bookstore in the black despite higher costs

By Craig Richardson

Despite a 10% rise in operating costs, the College Bookstore is still solidly in the black—as it has been for the last 20 years—according to Vice-President for Finance Sam Lord.

Business volume has risen to cover greater costs incurred by the Bookstore's remodeling, expansion and extended hours, he said earlier this month in a letter to College faculty and staff members.

If the Bookstore were to lose money, it would have to be financed through higher tuition costs, Lord said, adding, "Our objective is to have the finest bookstore possible and not end the year at a loss."

Normally a small profit is generated to allow some cushion against an unexpected drop in business volume. For example, in 1982 the profit was \$38,000 on a total sales volume of \$550,000, or a profit margin of 6.9%, Lord noted. The profits are ordinarily funneled into

Kenyon's scholarship program, Lord said. A total of \$1,165,000 was awarded under the program last year.

The Bookstore's remodeling costs were paid by a depreciation reserve set aside for such projects. Each year a little money is put into the reserve to facilitate future revision and/or general repairs of the College.

Jack Finefrock, manager of the Bookstore, is largely responsible for the changes. He noted that the number of hours the Bookstore is open has doubled since last year. In addition, the Bookstore is open 75 more days a year. Operating costs have risen 10%, Finefrock added.

One way to make up for increased operating costs might have been to raise prices; both Finefrock and Lord emphasize that this has not been done. Instead, Finefrock said, in addition to increased business volume, he is now dealing with distributors offering lower prices.

see FINEFROCK page 8



Jack Finefrock, manager of the Bookstore

Taking the rap for a few

Several individuals on this campus have shown an increasing unwillingness to take responsibility for their actions. Paint splattered on Leonard, pieces of a ping-pong table thrown from Hanna, vandalism of the KC, and brawls at a party last weekend are the most public manifestations of the trend to commit anonymous crimes. Most disheartening about these incidents, beyond the fact that they happened at all, is the fact that the original perpetrators of the violence are allowing other students to take the rap for their irresponsibility.

As a result of the abnormally frequent incidence of anti-social behavior this semester, Deans Edwards, Reading, and Adkins have drawn up a set of stricter guidelines for parties and dances that will be in effect for the rest of the semester. Most of these new rules merely re-emphasize past regulations. But the tone that runs through the new guidelines is that students or organizations who give parties will actually be held responsible for how their fellow students conduct themselves as guests.

The Deans now intend to uphold the policy which states that wherever a party is given—dining hall, public building, lounge or private apartment—its sponsors will be charged for any damage that occurs. If it is a "closed" party, specific people must stand at the exits to bar uninvited persons.

These fortified guidelines can be justified in light of the recent disturbances on campus. Unfortunately, they do not really address the problem with the old rules: they were not carried out. Kenyon students have always been "required" to card minors, exclude uninvited persons from their parties, and prevent alcohol abuse and violence among invited guests at their parties. The reason they have rarely done so is because most students are reluctant to adopt an attitude of authority against their peers at a party.

How can this problem be solved? In last week's *Collegian*, Chukar Miller wrote, "I am quite angry at those, whomever they might be, who committed the actual vandalism, and it is their actions along with others' who have abused the building in the past which will demand a change in the policy regarding the use of the KC." His protest indicates that the student body as a whole is unwilling to put up with the irresponsible acts of a few individual members, especially when those acts have repercussions on all of us.

Perhaps what we need is a policy which would strengthen public channels of disapproval for vandalism, rather than one which makes individual party sponsors responsible for preventing it. One way to take the burden of crime prevention off of specific individuals is to place that responsibility on the community as a whole.

We suggest that the Judicial Committee on Social Infractions open its proceedings to the public. If it is unwilling to release the names of student offenders, it can at least reveal the type of punishment that accompanies a certain infraction. Kenyon's confidentiality rule has no equivalent in society. Outside of college, punishment sometimes serves to deter (our apologies to Walter Berns) would-be criminals from breaking the law.

Besides the fact that these new guidelines do not really address the fundamental weakness of the older ones, they punish the entire community for the irresponsibility of a few students. The new guidelines make it increasingly difficult for private individuals to hold parties, independent of any recognized College organization such as a fraternity or club. Party sponsors who are not members of a recognized College group must submit, in advance, a \$50 damage deposit. While this policy is reasonable with regard to parties held in the KC or other public lounges or buildings, it is too harsh on the private individual who wants to hold a party at a non-public location.

The \$50 deposit would reserve small social gatherings for the few who could afford the charge. We suggest, therefore, that this fine be waived for an individual who wants to give a party in his/her room or apartment unless he or she has a history of extensive damage charges.

The *Collegian* believes Kenyon students are not entirely inconsiderate. This community is one of security and peacefulness. What it needs is not a party policy which discourages social gatherings, or provokes antagonism among students by making them police one another. Rather, we need to promote an overall awareness both of what constitutes irresponsible behavior and the extent of its consequences.



The Kenyon Collegian

Established 1856

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SOME THINGS NEVER CHANGE...

THE READERS WRITE

The *Kenyon Collegian* encourages letters to the editor. All submissions must be typed, double spaced. The Editor reserves the right to edit all material while maintaining the original intentions of the submission.

Nursery head sends thanks

To the Editor:

On Saturday, February 19, the Kenyon College Drama Club presented "An Afternoon of Kid-stuff" for the benefit of the Gambier Cooperative Nursery School. As the hundreds of children (of all ages) who attended can attest, the performance was entertaining and well done. Over \$600 was raised for the Nursery School. We will use it for our expansion into a full-day program.

We'd like to extend our most sincere gratitude to the many Kenyon folks who made the show possible. Thanks are especially due to Pat Lagalo, Maggie Patton and her dancers, the KCDC, Ann Mundell, Mary Roth and the Children's Theater, Mark Berghold and Katie Bentman, Mary Beebe, Jean Sykes, and, of course, the Drama Department itself. We'd also like to thank Martha Finan of WMVO and Jean Fulleman for their help.

Again, thanks to everyone. We hope all in attendance enjoyed themselves.

Sincerely,
Linda Smolak
President
Gambier Co-op Nursery

Author defends poem

To the Editor:

Mr. Peterson's letter on racism in the media was more than "superficial" as he had admitted; it was erroneous and evidence of his seeming inability to read and criticize poetry. The labeling of my poem as pretentious was marvelously ironic. He should have spoken to me with regard to the authenticity of the persona of "Riding That Vapid Train..." and its relationship to that all too often mentioned, but rarely acted upon, racism at Kenyon, before writing to the *Collegian*.

The use of "nigger" may on one hand be very sophomoric in the writing of poetry as it easily elicits attention from the reader, and on the other hand it can, like many powerful words, be an integral part of a poem's persona, idiom, and artistic merit.

Peterson's decision to voice his opinion rather than embark on a literary discussion is quite significant. To take the poems which he cites out of their contexts entirely and relate them to the racism he

senses so strongly illustrates an inconsiderable and retrogressive view. The solicitude of Peterson and others like him will continue to be just that, if it is even temporarily lessened or vented by such thoughtless conclusions.

Sincerely,
Chukar Miller

Reader misinterpreted

To the Editor:

I am writing in response to Victor Peterson's letter of Feb. 24 concerning racism in Gambier. Peterson has confused his concern for the lack of representative minorities in the student population at the College with what appears to him to be a trend of racism in the literature being produced by Kenyon students.

Peterson declares that he does not want to get in a literary discussion because it "would only trivialize the subject." But that is precisely what Peterson has raised, a literary question. First of all, Peterson has grossly misinterpreted the poetry he mentions. Far from advocating racial bigotry, "The Nigger is Dead" expresses one man's bewilderment and inherent disgust at the inhumanity of racism. Peterson seems to think that "Riding the Vapid Train..." is a direct reflection of attitudes held by the Kenyon community. On the contrary, Miller's poem allows the reader to experience a world far removed from life in Gambier.

What does Peterson expect in return for the \$10,000 per annum that he is "shelling out?" Is a liberal arts education something, for him, that can be reduced to a purely economic relationship in which he expects so much in return for each dollar? I, for one, hope that an education here at Kenyon will go beyond the acquisition of knowledge in the classroom to serious reflection upon the ideas and issues raised there, and to creative involvement in the arts and sciences. "How can we take such poetry seriously?" Mr. Peterson, we must take it seriously as a vital part of the liberal arts experience.

I can sympathize with Peterson's concern for the imbalance in the student population at Kenyon, but I urge him not to confuse this issue with some supposed racist trend he detects in the literature being produced at Kenyon. His charge of "pretention" on the part of the poetry he refers to is totally unjustified. His criticisms of these

works are shallow and simply invalid. I had hoped we could evaluate our fellow students' attempts at the creative process with more insight and respect.

Sincerely,
Anne Vance

Finds "humor" distasteful

To the Editor:

I never considered myself the type of person to write hate mail to a newspaper columnist. But after having had the great misfortune of reading Mr. Smay's most recent article (*The Kenyon Collegian*, February 24) I was so offended that I thought it time something be done about such vile "journalism." Never have I been so perturbed in all my life.

Mr. Smay ("Rock" to his friends) has finally gone too far. In his last column, entitled "Psyched Out," he not only portrays all members of the male gender as insensitive, sex-starved idiots, but he also ridicules the very prospect of establishing a meaningful, loving relationship between two people by depicting an honest encounter of boy and girl in the base and dehumanizing angle of psychosexual desires. No wonder such sexism abounds! By characterizing men as lewd and wanton sex-maniacs, Mr. Smay has reduced the beauty of love to the inherent ugliness of sexual instinct and raw passion. As a man, I find Mr. Smay's "humor" both distasteful and utterly stereotypical.

Sincerely,
Alex Veylupek

Confused column offends

To the Editor:

Here is a second round of applause for the author of *Between a Rock and a Hard Spot* for successfully offending his readers once again. I refer to "Psyched Out" of February 24. The column in general reflected a basic misunderstanding of Freudian and Jungian concepts and their functions within their respective theories. Specifically, the concepts of id, ego, and superego are not components of Freud's psychosexual model; they are the three components of his structural model of the per-

Lord Kenyon "Bears the Cross" of the College Coat of Arms

By G. Taylor Johnson

The history of the Kenyon College Coat of Arms is, of course, closely tied to the history of the Kenyon family's Coat of Arms. Little information exists in Gambier concerning the Coat of Arms, but a letter to Lloyd, Lord Kenyon, 5th Baron of Gredington, (the great-great-grandson of our patron, George,

heraldic terms and practices might prove useful before examining the history of our Coat of Arms. A charge is any object which appears upon the field (background) of a shield. The Kenyon charges are a Chevron of gold (officially known as "or") and three Cross fleury argent (silver). The Crest is the small decoration appearing at the top of

supporters in his Arms. To obtain official permission to bear arms one needed to receive a *Grant of Arms* from the Crown.

Lord Kenyon states that, "the exact history of the Kenyon Coat of Arms is not known. In a manuscript volume on the family's history (1782) . . . it is stated that these arms were borne in William Kenyon, a Baron of the Excheques in the early 16th century." The earliest relevant document the family has is a *Grant of Arms* by the Norroy King of Arms (given the territory north of the river Trent) to Roger Kenyon of Parkhead dated 1656. "It will be noted that this grant was during the Commonwealth and such grants have at times been considered suspect . . ." A full description of this Coat follows in the letter, but the part relevant to the grant reads: "Sable, (black), a Chevron engrailed Or between three Crosses fleury Argent . . ." Therefore, the present charges of the shield were used as early as 1656 and probably earlier.

In 1784 the great grandson of Roger Kenyon of Parkhead became Master of the Rolls and was made a Baronet. (A Baronet is referred to as "Sir," Sir Kenyon for example, and his wife Lady Kenyon. His children are simply Mister or Miss Kenyon.) He was granted a certificate from the College of Arms on October 12, 1784, saying that his Arms and Pedigree had been duly registered. He later became Lord Chief Justice of the King's Bench, and in June 1788, he was created a Baron and as such was entitled to use Supporters. Those used were truth and fortitude. His son, George married Margaret Emma Hanmer, and adopted a Coat of Arms with the Arms of Kenyon impaling those of Hanmer. George, Lord Kenyon, is the patron who gave

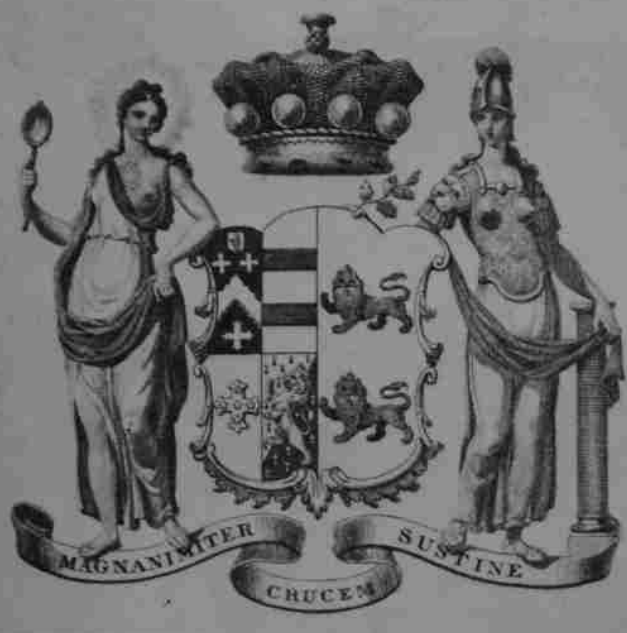
money to Philander Chase to found an Episcopal Seminary in Ohio.

The father of the present Lord Kenyon used the same Arms as those used by the present Lord Kenyon. "In 1912, following the death of the son of the eldest daughter of Sir John Tyssen Tyrell of Boreham, Baronet, my father, as the only grandson of Sarah, his youngest daughter, became entitled to the Tyrell estate provided he added the name of Tyrell before that of Kenyon—for which he sought a Royal License which was granted." In 1912 he was granted Arms quartering those of Kenyon with those of Tyrell. "A further Grant was made 11 October, 1912, substituting the supporters formerly borne by Tyrell Baronet (an unusual distinction for a Baronet) for the Supporters granted in 1788 to the first Baron Kenyon. These are,

therefore, the Arms borne by me today . . ."

Typical of the 16th century, there seems to be no reason for the Chevron or the Cross fleury. The Kenyon family motto and the College motto are also the same; "*Magnanimitur Crucem Sustine*" (Valiantly Bear the Cross). Lord Kenyon knows of no "tradition attached to the motto." There is a memorial inscription dated 1636 in a parish church which seems to refer to the shield. At any rate, it must have been in use before 1788 because the Grant of Arms of that date was inscribed with that motto.

As for the book and key in the top portion of the College Coat of Arms, there is no information available. One can only suppose that they signify something of the College's educational and theological goals.



The Arms borne by George, Lord Kenyon, 2nd Baron of Gredington at the date of the founding of Kenyon College

Lord Kenyon), yielded an informative reply, much of which shall be quoted here. The history of the College Seal was more difficult to trace, and resulted in few revelations: the present seal with the Kenyon Coat of Arms encircled in the motto, "*Sigillum Collegii Kenyonensis*," was adopted by the Board of Trustees in 1937.

A brief explanation of some

the Coat of Arms, above the Helm (helmet). Therefore, what many call a school crest is not an entirely correct usage. The Coat of Arms is officially known as an Achievement because it is a complete display of all the heraldic decorations achieved by the family. Supporters appear on either side of a shield to "hold it up." Usually, only a member of the Peerage (Baron or higher) uses

Elie Wiesel relates Jewish, human experience

By Lisa Neuville

Elie Wiesel's lecture entitled "A Few Today: The Jewish and Human Conditions," packed Bolton Theater on Wednesday, February 23, at 8:00 p.m. For slightly over an hour the author enthralled his audience with Hasidic stories and insightful comments about the condition of human existence today.

The lecture began with a consideration of the first question ever asked. The first question, Wiesel reminded the audience, belonged to God, who asked Adam "Where art thou?" But God knew where Adam was and Adam did not. This, concludes Wiesel, is the human condition; people running around trying to find out where they are.

"We know so much, but our knowledge is so little," Wiesel said. He pointed out that we know all about the moon, but not the human face. Wiesel recalled staying awake the night the first astronaut walked on the moon because he thought the astronaut would say something deep and meaningful. That night the astronaut said nothing. But a few years later he had something to say. "Do you know me? That is why I carry the American Express Card." Wiesel used this as an example of the irony of human knowledge today.

There is a gap between words and their meaning that leads people to abuse them, Wiesel explained. As an author Wiesel takes words very seriously. He writes in French because he says he doesn't have a full enough command of the English language. But Wiesel also takes the silence between words very seriously. His book *Night*, was originally 1800 pages long; he cut it down to 180, he said, because it is the words that are not written that are most important.

Wiesel told an Hasidic story to illustrate this point. "A great Rabbi one day received one of his disciples who was suffering from amnesia. He was a kind of absent-minded Hasid. And he said Rebbe, I don't know what to do. I spend three to four hours a day looking for things that aren't there. So the Rabbi, not being

a psychoanalyst, gave him practical advice. Why don't you take a piece of paper in the evening, and a pencil, and write down everything so the next day you will remember. And the



Author Elie Wiesel during his visit to Kenyon last week.

Hasid said 'perfect!' So when he went to bed he took a pen and wrote 'my jacket, on the chair, my trousers, under the bed, my shirt on the chair, and I, I am in bed.' The next morning he woke up and took the paper. My shirt is on the chair; it was. My trousers under the bed; they were. My jacket on the chair; it was. But then he looked into the bed. So he came to the Rabbi and said, 'Rebbe, Rebbe, Master, Master: Where am I?'

Wiesel tells so many Hasidic stories because he feels that they are human stories. He said "At the center of all our endeavors humanity must be found." Wiesel explained that if a person sins against another human being, then he sins against God. This, claims Wiesel, is God's way of saying "Don't worry about me—worry about yourself."

When questioned about Israeli involvement in the massacre in the Palestinian refugee camps, Wiesel first responded, "I have never

criticized Israel outside of Israel. Because of my love for that nation, that country, which is my nation, my people, and my history, I did set some restrictions on myself." Wiesel did say that he was hurt very much by the idea that even 10 or 12 people may have known about the massacre yet did not try to prevent it. But he also said that the relish and jubilation with which so many people attacked Israel was repulsive. "That doesn't mean I condone it; I don't. I would rather say that I am proud of the 400,000 people who went to Tel Aviv to protest and demonstrate."

Wiesel spoke very briefly about the Holocaust. "It was a Jewish event with universal implications and the whole world is no longer the same," Wiesel said. But the suffering the survivors felt is something they can't transmit to anyone who wasn't there. Of the 22 books Wiesel has written, only 4 have been on the Holocaust. "Only those who were there can know what it is like being there. Those who weren't will never know," Wiesel explained. This doesn't mean that people should ignore what happened. Wiesel wrote *Night*, which is the autobiographical account of his experience in German concentration camps, because he felt he had to tell people what happened. People must remember the atrocities of the Holocaust; otherwise, Wiesel warned, Hiroshima won't be the world of our past but our future.

Somewhere Near A Cow Pasture...



Terrorists in a Tiny Town

Gambier—Violence erupted again in the tiny town of Gambier this weekend. The terrorist organization, Obnoxious Party Dudes (OPD) led a two-pronged attack which created havoc in this once peaceful community of academe. Working under the cover of night, the OPD shattered the display case of a prominent local merchant. Some have interpreted this gesture as the symbolic destruction of a bourgeois icon. A spokesman from the OPD however, put it in a different light: "Hey man, it's just some glass. We had a little brew and things got a little out of control." That same night OPD subversives infiltrated the McBride Mardi Gras Party and kept local authorities scurrying to minimize the damage. The final toll: One display window, two broken bathroom lights, three towel racks and four fights. His torn shirt giving silent testimony to the evening's violence, one R.A. exclaimed, "It's crazy, I simply don't understand why people want to act like this."

This is the third attack by the OPD in as many weeks. Last week several members of the OPD trashed the KC, and successfully cut off a major entertainment outlet for the whole student body. The previous week a freshman was wounded by a piece of ping-pong table shrapnel that came hurtling out of Hanna. A spokesman for the OPD justified the attacks saying "We're just trying to have some fun. Why's everybody making a big deal out of it?" Another favorite intimidation tactic is to knock innocent partiers around on the dance floor under the pretext of "slam dancing." One expert noted however, that "OPD's don't understand the fundamental premise of slam dancing. These guys are just a bunch of boors who think they're outlaws. They don't know how to do the shimmy either."

Despite appearances to the contrary, the OPD is not tightly organized. While some have claimed that members have identified themselves by their battle-cry ("Collars Up!"), the truth is that OPD's aren't limited to any particular group affiliation. In fact, the only requirement to join this less-than-exclusive club is an obnoxious and irresponsible disrespect of other's rights to have fun.

Emotions run high when it comes to proposed solutions. Some have called for retributive justice, shouting "Death by beer-bong." Others claim "Death's too good for 'em! Tie their tongues to the conveyer belt and run them through the Pit" or "They deserve slow torture. Make them take Statistics." Even the most kind-hearted reformists have suggested that total personality reconstruction may be in order (although scientific evidence suggests that Obnoxious Party Dudes may simply be without any personality to speak of). There are signs that the OPD has gone too far. Vigilante's are being organized and at least one group has put out a pamphlet: "How to neutralize the OPD." Some suggestions include:

- 1) When removing the OPD from the dance floor be polite but firm. Patiently explain to him how he is being offensive. Ask him diplomatically to leave. If he persists, show him your crowbar. Casually mention that hospital costs have skyrocketed in recent years.
- 2) Make the community's anger known. Hang an OPD in effigy from Peirce tower. Or if you feel reasonably sure, just hang a real OPD in a public execution (Common Hour would be a good time). Pass around the hat to cover costs.
- 3) Force the OPD to pay for the damage he has done. If he breaks a window, take a window from his room (preferably in February). If he totals a bathroom by dumping out all the shampoo, remove his toiletries (not that he'd probably notice). If he ruins a party, make a reference of his name and Social Security number. Keep track of him and show up at his wedding with your Uncle Vito's friends.

The College is of course alarmed at these desperate measures and urges students to refrain from any such blatantly illegal action. Still, the time is coming when such a confrontation may be unavoidable.

Swimmers total 1,000 points and coast to 30th straight OAC crown

By Alex Veylupek

Veylupek's not. Faulty predictions or what? As it was, the Kenyon Lords did indeed win their 30th consecutive OAC swimming Championship, edging runner-up Denison by a mere 300 points, 1007-707. But alas, the *Collegian's* picks of winners in the individual events were only slightly better than 50% accurate (8 for 15). Here, then, is a quick summary of the studs' accomplishments, as determined only by fate:

Hiel ("Hitler!") from Denison won the 50 free (breaking Gregg Parini's OAC record not), but Jack Emens placed second, qualifying for Nationals with the time of 21:82. Sam Taylor came in third at 22:14, but went 21:76 in a solo time trial effort, thus making cuts once and for all. Rob Worsfold took fourth in 22:22 and John Callinan sixth in 22:30. In the 100 free, Emens and Taylor took first and second (as predicted) and both made cuts, while Hodding Carter and Worsfold placed 5th and 6th. Joe Pegues, Steve Neri, and Carter swept the 200, each making national cut-off times; Emens 5th, cuts not - Andy Regrut 7th, denied. Neri, Pegues, and Art Henahan took 1-2-3 in the 500, Neri breaking his old OAC record with a 4:40.2 clocking and winning this event for his third consecutive year. Regrut got 6th and Jeff Prosswimmer 7th, thus qualifying 5 Kenyon 'mers in this event. Todd Perrett (Hair Wasted) and Dave Kiefer placed 8th and 12th, respectively; cuts not. In the 1650, Neri, Regrut, Perrett, Henahan, and Pegues all made cuts by taking all top six places except third, respectively. Taylor won the 100 fly (for the second year) as predicted, and

solomon took 3rd; both - cuts or what? Kiefer 4th, Worsfold 7th, denied cuts, Kiefer placed 2nd in the 200 fly, Mike Solomon 3rd (although his time in prelims would have placed him first), and Prosswimmer 4th, all making cuts, while Carter came in 8th. Hiel (DU) won the 100 breast but broke John Robrock's OAC record not, while Robes took 2nd this year and Stuart Gutsche 6th, both qualifying. Robes also took second in the 200, but maintains OAC record much. In backstroke action, Callinan, Brian Horgan, and Karel Starek swept the 100 (as predicted) and the 200 (Starek, Callinan, Horgan). Starek set a new OAC record in the latter event with 1:58.06, and all three qualified in both events.

In the 200 IM, Danielson from Denison broke Gutsche's old OAC record, but Gutsche-goo and Starek placed 2nd and 3rd, both making cuts; Horgan, Solomon, and Robes took 7th, 13th, and 15th, respectively. In the 400 IM, Gutsche bettered his OAC record with a 4:13.3, Henahan took 2nd, and Prosswimmer 5th, thus making cuts; Perrett placed 8th, cuts not. Rob Bridges won both diving events, qualifying for Nationals in the OAC-meter, and Branam took 3rd (three-meter) and 8th (one-meter). Kenyon won all three relays, as predicted, and made cuts in each; the 400 Medley Relay set a new OAC record with 3:32.23. When all had been said and done, junior stud Steve Neri was the only triple winner at the meet, counting his awesome relay performance. And as a face to me, I predicted him winning a single event not. Las Vegas not.

With all the cuts made at Conference, and those already made by Chris Shedd, Chris Cunningham,

Peter Loomis, Todd Clark, and Jim Born (conference meet not), the Lords have a total of 22 National qualifying 'mers. Alas, as an NCAA rule, only 18 members can represent one team at Nationals; thus, four studs must be denied—the sad price to pay for swimming on such an awesome team. As it stands, Carter, Regrut, Perrett, and diver Bridges will apparently be the four unfortunate lads who, regrettably, must forgo their berths to Nationals, a worthy sacrifice to their idol, Jim Steen. I feel for these guys, but these fellows are tough and will only swim (and dive) better next year for it.

What next for our beloved Lords? Nationals or what? Come watch Kenyon win its fourth consecutive

National title; at C.T. Branin Pool in Canton, Ohio on the weekend of March 17-20. Coach and prominent entertainment figure Jim Steen guarantees "a good time to be had for all," and there will be plenty of excitement and action-packed suspense to keep the blood flowing. Come experience the awesomeness of the continuation of Kenyon's dominance of Division III swimming.

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No break in sight for swimmers

The men's swimming team got their 30 last week. Now, what about the four?

Head coach Jim Steen must now get his Lords in top gear for the 1983 NCAA Division III Championship competition. Steen and the Kenyon swimmers have won the Nationals the last three years, now they will compete in search of a record. No Division III team (in any sport) has ever won four national championships in a row.

But barring Kenyon's road to the record book is a formidable challenge from California's own Claremont-Mudd College. Steen has acknowledged Claremont as the team to beat. This small western college will bring a small group of swimmers who have been smashing records and rolling over opponents on the way to Canton, Ohio's C.T. Branin Natatorium for the Nationals. The meet is scheduled for March 17-19, and it will be no spring vacation for the Kenyon squad.

Mike Sutton, Claremont's head coach, commented on the future battle. "There's little question in my mind the championship fight will come down to the two of us. I have a lot of respect for the Kenyon swim program. We'll have to get top performances from our kids..."

Sutton said he expected to bring 12 Claremont swimmers to Nationals. Kenyon's Steen has more numbers on his side. The Lords have qualified 22 swimmers this season, but since NCAA rules limit the team size to 18, Steen will have to leave some swimmers behind. So, as in the last three years, Kenyon will depend upon team depth.

"We have excellent team balance this year," Steen commented. "We are strong across the board and are led by three of the best seniors in Division III swimming—Jack Emens, Chris Shedd, and John Robrock, all four-year All-Americans. This year, though, we are relying on each of our classes to put a lot of points on the board."

When Steen talks about team depth, he remembers to put emphasis on the freshman swimmers. Spectacular results were harvested from this season's crop of Kenyon newcomers. Five freshman—Karel Starek, Rob Bridges, Jim Born, Todd Clark, and Jeff Prosswimmer—all made National cuts this year.

"The reason we've done so well in the past NCAA meets is our freshmen. They've consistently outperformed any other group of freshmen at the meet. They seem to forget about the learning year and get right into it."

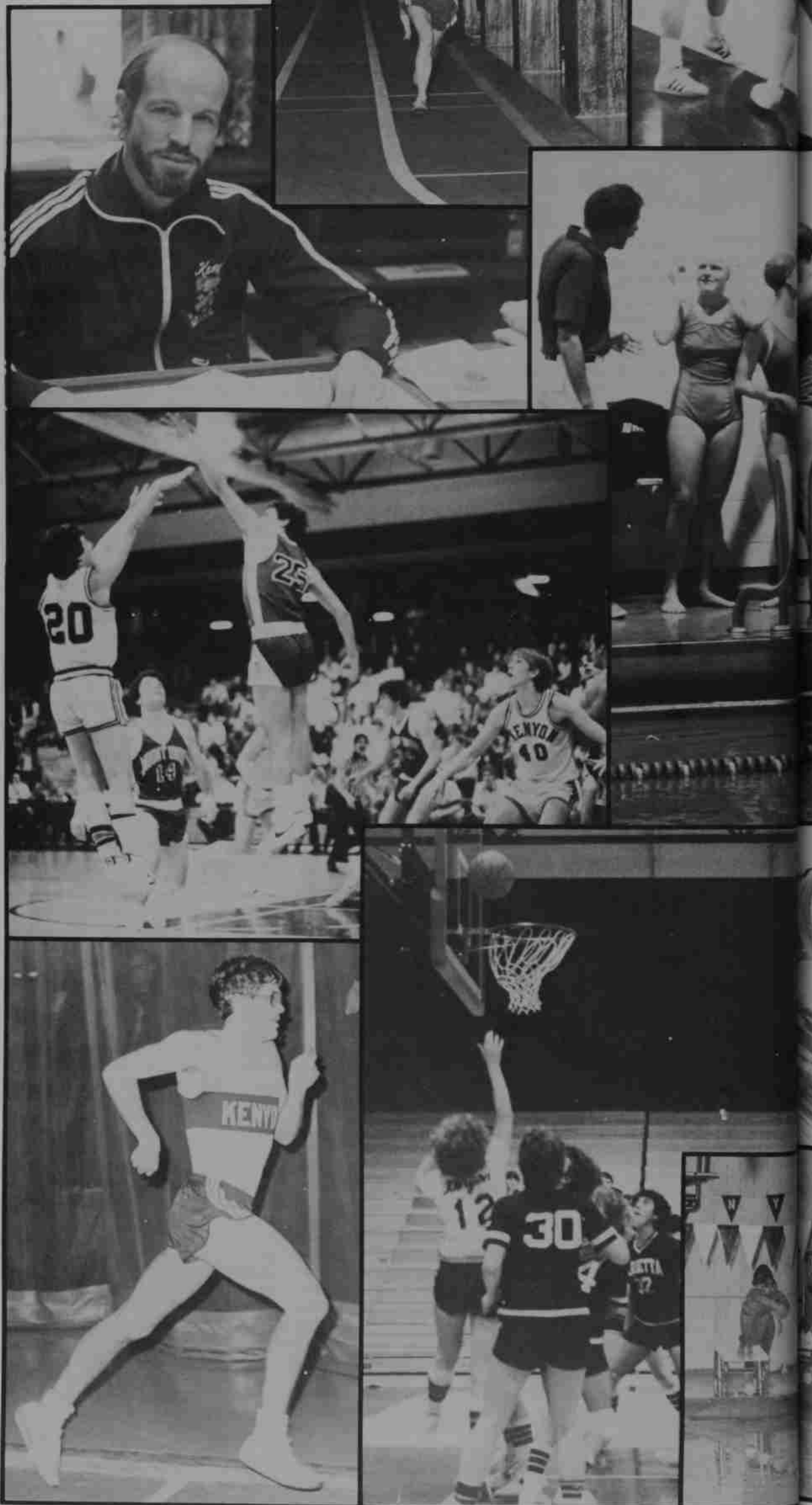
Tickets available for Nationals

Tickets are still available for the NCAA Swimming (men's and women's) Championship meet. The site for the 1983 Nationals is the C.T. Branin Natatorium in Canton, Ohio.

Both the men's and the women's squads from Kenyon have qualified to compete. The swimmin' women go for their first title (they placed second last year) and their tournament takes place March 10-12. Individual session tickets can be purchased at the door, \$2 for preliminary events and \$3 for finals.

A week later (March 17-20) the mighty Lords will attempt to win their fourth straight NCAA Division III championship. All-session and individual session tickets are also available for the men's competition at the same prices. March 7 is the last day that ticket orders will be accepted.

Make all checks payable to: NCAA Division III Swimming. Mail all requests for tickets to: NCAA Men's/Women's Swimming, C.T. Branin Natatorium, 1715 Harrison Ave. N.W., Canton, Ohio 44708.



SPORTS

Kindbom hired by College to fill head baseball and football posts

By Bob Warburton

Larry Kindbom has been hired to succeed Tom McHugh (effective July 1) as head football and baseball coach. Kindbom, 30, has spent the last four years as an assistant football coach at Akron University.

The decision was announced yesterday by Athletic Director Jeff Vennell. In a prepared statement,

Vennell said, "Larry Kindbom has all of the qualities Kenyon was seeking in our appointment. He is an outstanding coach and teacher, and I look forward to having him as a member of our staff."

Kindbom himself commented, "I'm extremely pleased to have been selected to join the athletic staff of a college which has great academic traditions, as well as a successful athletic tradition."

Before being named to the post, Kindbom travelled to Kenyon twice for job interviews. On his second visit, he spoke about his coaching philosophies in front of a large gathering of players. Speaking about both football and baseball, Kindbom said, "The goal of the game is to win, not to have fun. Having fun is a benefit of winning. Naturally, you hope you can have fun."

Kindbom, who hails from Bangor, Maine, was a three-sport athlete at Michigan's Kalamazoo College. He coached for one season at Kalamazoo while working for his Master's degree, then moved on to Ohio State University, where he coached the receivers as a graduate assistant to Woody Hayes.

Next, he moved on to Akron, a Division IAA school. Kindbom

coached the defensive backfield this season, and he has formerly coached the offensive backs at Akron. In the Spring season, Kindbom was an assistant coach of the baseball squad.

When Kindbom addressed the group of Kenyon athletes, he tried to impress upon them the commitment he (as coach) has to one slogan: "Win with a positive mental attitude." At the meeting, Kindbom proclaimed that "when we win, we'll win with attitude."

Kindbom explained this idea further during a telephone interview on Tuesday night. "Success itself is an attitude," he said. And in turn, "the success of all programs at Kenyon will be based on attitude. I believe that success in any field of endeavor is relative to the quality of the dedication of the people involved."

The new coach was asked about the personal offensive and defensive theories he will use to shape his football program. "I've always believed that the defense must be very strong. The teams that have been winners have always won games with their defense."

Ball control on offense, Kindbom asserts, is the way to counter a strong defense. "I believe in using motion and misdirection and shifting on

offense. This way you are putting the opposing defense at a disadvantage and you can try to exploit it. The bottom line is ball control on offense. We're willing to throw the ball or run the ball, whatever it takes to control the ball."

Kindbom calls the kicking game "one-third" of every contest and always a very important factor. This aspect is one of the "controllable factors" that Kindbom talks about. "The successful people," he says, "are the ones that make the most out of the controllable factors." Turnovers, physical strength and preparation are listed by Kindbom as "controllable."

Coaching under Woody Hayes was a profound experience for Kindbom. "I loved Woody," he told the Kenyon athletes. And on Tuesday, he said, "He did teach me a lot about myself. I learned that whatever you do, it's always important to be sincere and genuine to yourself. Woody was an educator first. He always tried to control the factors he could control and he put academics first. This is what I try to do now."

Kindbom described himself as "good friends with Tom McHugh" and said that "there had to be a good reason why Tom McHugh isn't coaching here anymore."

Ladies shatter school record

By Tom Matthews

This past Saturday, Kenyon's women's track team proved once again that it is one of the top Division III teams in the state. The Ladies scored a school record 106 points to take second to Ohio Wesleyan in the Ohio State Invitational at OWU, which served as the indoor state championship.

The meet was a testimony to the Ladies' penchant for competing in multiple events. Sophomore Kris Ann Mueller, for example, took fourths in the long jump, and 440 yard dash, fifths in the 60-yard and 65-yard hurdles, and competed on both spring relays as well, for an official total of six events. Her exhibition triple jump made it an amazing seven for the day. Senior Co-Captain Wendy Eld also put in a grueling day, finishing fourth in the 600 and third in both the 1000- and 880-yard runs.

The distance events all proved to be strong Kenyon events. In the mile, the other senior captain, Chris Galinat, ran second for the Ladies in a quick 5:37, followed in fourth by sophomore Jennifer Ash and in sixth by senior Mary Sorenson. In addition to Eld's third in the 1000, Galinat ran another strong race to grab fourth place, while Lynn Riemer rounded out the individual scoring by finishing sixth.

Finally, in the mile, the field was choked with Kenyon purple. Ash, Galinat, and Sorenson swept second through fourth place, and junior Dale Slavin added another point with her sixth.

The spring duo of Bea Huste and Marguerite Bruce also had a busy day. After strong efforts in the 880-yard relay (joined there by Lynn Crozier and Mueller), Bruce and

Huste took second and third place in the 440 respectively. The order was the same in the 300-yard dash, but this time they went one-two, with times of 39.3 and 39.8. In the mile relay, the meet's last event, they combined once again running the third and fourth positions, with Huste running a strong comeback 440, putting Bruce in position to outlean OWU for the second place spot. The meet was by far the best showing of the team this year, and a creditable highlight at the track season's halfway point.

The men's meet on Friday night against Oberlin and Capital was a quieter affair. It produced some extraordinary performances nonetheless.

The most dramatic had to be freshman John Watson's surprise win in the high jump. With three competitors having cleared 6'2" and Watson facing 6'4", he was in an all or nothing position. Should he miss, he would finish in third; should he make it, the win was his. He made it, however, much to the delight of the small but vocal Wertheimer cheering contingent.

Junior Matt Miller came away with two strong wins in the 55- and 300-meter dashes, as well as his second place in the long jump. The most exciting running event was the 800, though, where sophomores Chris Northrup and Dave Breg battled their way to a one-two finish in 2:00.34 and 2:00.44 respectively. Earlier, both had just missed school records—Breg in the 500, with his 1:09.68, and Northrup in the 1000, finishing in 2:36.12.

The men's indoor championship is this Friday and Saturday at OWU. The first outdoor meet for both the men and women is on Thursday, March 24, at Ashland College.

SCORES AND MORE

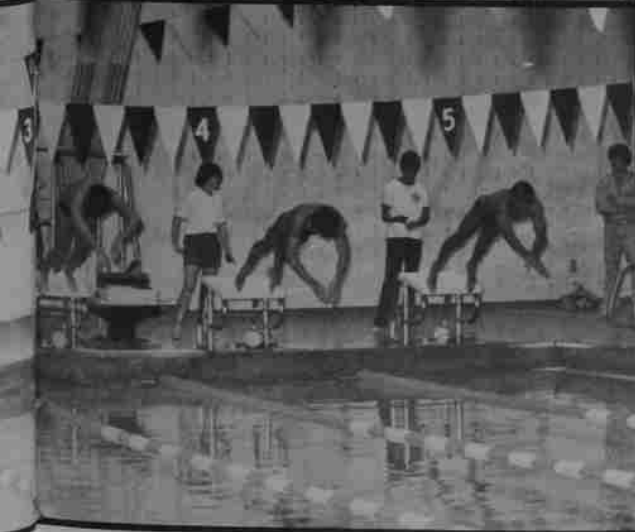
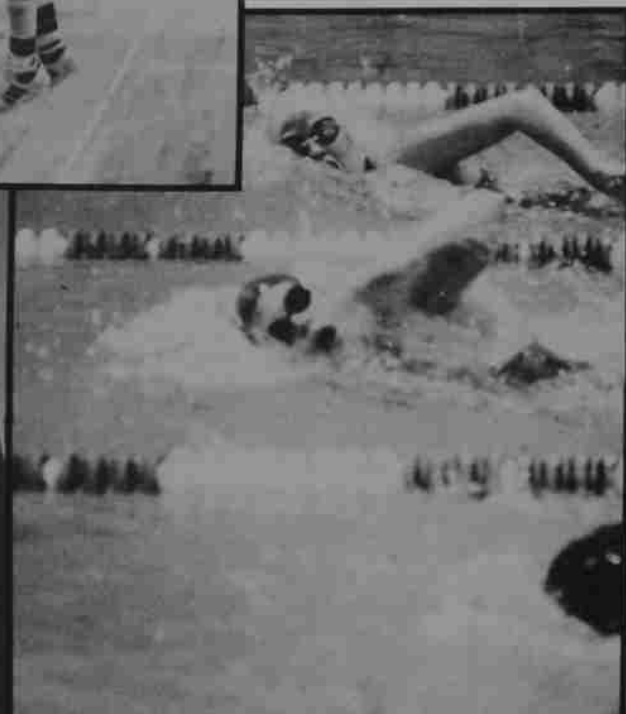
Men's Swimming: Lords dominate OAC competition to win 30th straight league title
Women's Indoor Track: Ladies score Kenyon record 106 points and finish second at Ohio State Invitational

UPCOMING GAMES

Men's Swimming: 3/17-3/19-NCAA Championships at Canton, Ohio
Women's Swimming: 3/10-3/12-NCAA Championships at Canton, Ohio
Men's Indoor Track: 3/4-3/5 at OWU, OAC Championships

TEAM RECORDS

Men's Swimming: 8-2
Women's Swimming: 5-6



"Two for the Seesaw" teeters at Hill

By Kelly Doyle

Produced by Evelyn Pesaresi and directed by Julie Lyon, "Two For The Seesaw" lighted the Hill Theater stage on February 25 and 26 as a partial fulfillment of the requirements for Deborah Cooperman's senior thesis in the Department of Drama. "Two For The Seesaw" is a two person play written in the 1950s. Appearing in the play were Deborah Cooperman as Gittel Mosca, and Morris Thorpe—a new face on the Kenyon stage—as Jerry Ryan. The action takes place in the two apartments of Gittel and Jerry in New York in the year 1956.

Jerry Ryan, played by Morris Thorpe, is an unsuccessful lawyer who is afraid to take his bar exams and is running away from a failing marriage in Omaha, Nebraska (or is it Nevada?), only to be stopped by the tides of the Atlantic Ocean and a three and a half dollar-a-day budget. His diet of Nilla Wafers and Campbell's soup doesn't satisfy his appetite for corned beef and cabbage and hungry, sympathetic women. In his sexist 1950s manner, Jerry is never able to control the situation for which he is supposed to be desperate. We never get the feeling that he is going somewhere—his future is always behind him, and we don't even feel sorry for the guy. This is the sad thing. He should have stayed in Nebraska.

Gittel appears to be a frustrated young woman who wants to be a dancer and is unable to express her feelings. Cooperman played her well in this way and expressed a fundamental understanding of her character. However, she failed to build up to the rare climactic moments and thus added to the

monotonous quality of the script. In one of the final scenes of the play, Gittel sits on the couch where there is a full glass of water, in plain view, on the coffee table directly in front of her. Out of concern for her ailing condition, Jerry (Thorpe) asks Gittel if she needs a glass of water and when she replies "yes", he runs all the way back to the kitchen for one when we know he should have noticed the glass on the table. Perhaps this is what we should call beginner's bad luck. But problems like this should have been avoided.

The play is loaded with rambling, disposable dialogue and cheap catch-all phrases which may have been appropriate in the 1950s but failed to speak to our modern audience. The characters engage in unnecessary and monotonous conversation that never leads to a confrontation which would define the nature of their relationship. This lack of definition is an obvious weakness in the script which could at times have been avoided. There are moments of dramatic tension, however, that the actors could have taken advantage of. For example, in the first scene when Jerry brings Gittel home from their first date there appears to be an uncomfortable situation regarding whose bed Jerry will sleep in. This scene could have been very tense and exciting but it just wasn't played up to potential. In a play like this, every such moment should be taken to its full advantage.

In one of the more successful scenes, Gittel lay in her sick-bed while Jerry tried to persuade her to get up on her feet again. It was successful because it was performed, and we felt like the actors cared about what they were doing.

Some scenes were terribly slow. But by the second half of the play, things began to pick up. What was most important was the obvious awareness of limitations on the part of both the actors and the director, Julie Lyon. There are certain things that cannot be changed, and in this case it was the play itself. Because there were moments when something was created that drew the audience into the circumstances, the performance was saved. The costuming was tasteful and the props crew managed to pull off some complicated scene changes which were occasionally untimely but unavoidable unless the whole structure of the play was altered.

Scene Designers Chris DosRemedios, David Edwards and Julie Lyon should be commended for a job well done. With the help of a hardworking crew, the set was constructed in four days and provided the most interesting element of the whole production. Props such as a box of Matzo bread in Gittel's grocery bag and the dance posters on the wall of her apartment defined most of what we knew about her character. Such was the case with Jerry, who had an apartment that looked like the waiting room of an inner-city bus station. Attention paid to minor details in the set was effective and made up for the lack of characterization on the part of the actors and the playwright.

As it begins, the play ends on the phone. Jerry is going back to Nebraska and Gittel thinks she has come out of the affair with something gained. But the only reason we know this is because she says so in her last speech. So what is she going to do now? They can finally say that they love each other because they'll never see each other again, and the play just ends because it seems to have nothing else better to do.

But because of moments of general carelessness on the part of the actors—like breaking position at the end of a scene before the lights went down in Friday night's performance—the play took on an amateurish and unprofessional quality. This quality showed a lack of respect for the audience, and more seriously, a lack of respect for the theatre. Granted, there was not much to work with as the play is very out of date and has an inconclusive quality that leads us to believe that most of the action takes place after the final curtain. Like a bottle of cheap wine, "Two For The Seesaw" does not improve with age and should have been tossed out with bomb shelters and bobby socks.



Morris Thorpe and Deb Cooperman in "Two for the Seesaw"

Columbus Festival Theater premieres with Mamet play

By Don Gest

Until recently, Columbus was the largest city in the United States without a resident professional theater. The need for such a cultural asset was recognized in 1981 by the Greater Columbus Arts Council. A study was soon conducted of the various theater groups in the city and its environs. The Council then selected the Festival Theater Foundation as its choice to become the city's theater.

This Foundation is a non-profit organization which has presented three very successful seasons of theater, mime, dance, and cabarets here at Kenyon. The quality of Kenyon Festival Theater productions, the remarkable participation of Columbus residents in the Festival's summer season, and the feasibility of the organization's long-term plan for basing its operations in the city were all reasons for the Council's choice. A Steering Committee of Columbus corporate and arts leaders and the Festival staff was then formed and awarded a \$15,000 grant for the planning of the project.

Depending on the availability of a permanent home in winter, 1984, the season will be expanded the following year to a two-play season in the temporary home, or a full season of plays in a permanent home in the downtown area. Once established in downtown Columbus, the Festival will offer a four-month season in 1985, with a total of 144 performances.

The result of this planning from

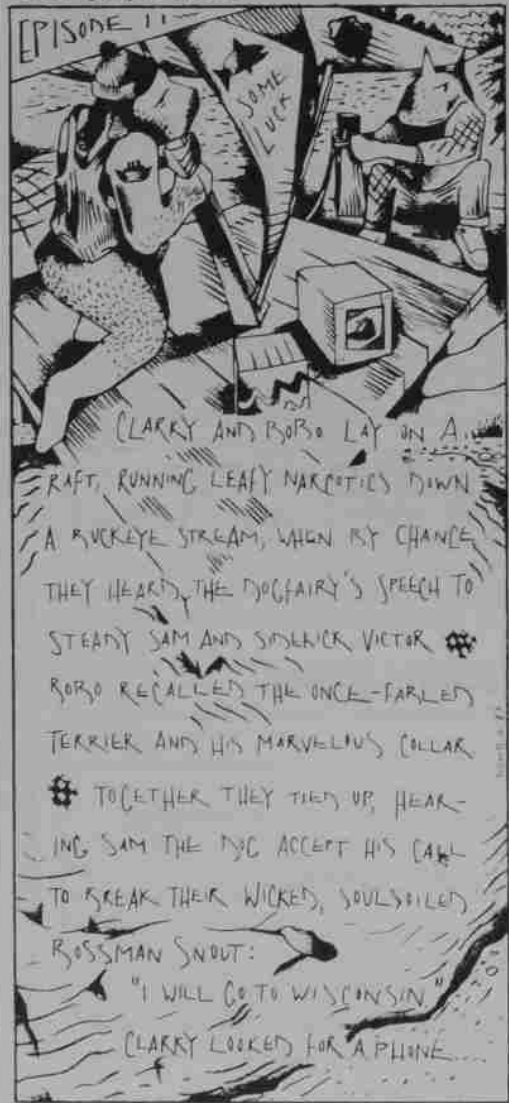
October, 1981 through March, 1982 is a three-year projection to establish the Festival Theater permanently in downtown Columbus. The first step in establishing this resident theater begins on March 5, 1983 with the presentation of David Mamet's "A Life in the Theater" at the Columbus Academy's Schoedinger Theater. The production will be directed by Tony Award-winner Warren Enters and will run for a total of 31 performances. Orson Bean, who has starred in Broadway shows such as "Never on Sunday", and Keith McDermott, who played opposite Richard Burton in "Equus", are the leads of the play. As a service to the Academy and its students, a pilot education program will be offered during the Festival's residency. The purpose of this program—consisting of lecture assemblies, smaller classroom discussions, and internships for a few students—is to expose the students to the artistic and technical process of mounting a professional theater production.

The benefits stemming from the presence of such a professional theater to a downtown community are many. In major regional theaters across the country, such as the American Shakespeare Festival in Stratford, Connecticut, the audience drawn to the downtown area has had an amazingly beneficial effect on surrounding retail, restaurant, and hotel concerns. The city is even more directly benefited by the expenditures of the theater, through salaries, taxes, and production purchases. The

see THEATER page 7

Sam the Dog

LAST WEEK—Sam the Dog is revealed along the banks of the Miami, sunning and peddling cashews. A dogfairy appears before him asking him in the name of the gods to journey forth into Wisconsin, where lives a great evil—Coldstone Snout. Snout, however, is nowhere near Dr. X-plump's diet camp, having left adopted Abbot (Sam's boy, in truth) behind there. It is toward X-plump's camp that Sam may travel, should he accept his charge. He knows not that Abbot yet lives, nor that his estranged wife Eileen is among the obese at said camp. She too is unaware that her left-for-dead son is A) alive and B) living in her company of fatties.



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Alegrias' plays prove delightful entertainment

By Peter Whelan

This is a ticklish job for a reviewer. Can I really bring myself to make the kind of invidious comparison which might sow dissent and strife in the Alegria household? In a home where the children are of such tender years? Of course not. On the other hand, honesty compels me to admit that I much preferred "El Viejo Zeloso," the play Marta Alegria directed, to "La Guarda Cuidadosa," directed by Alonso Alegria.

In fact, the plays are very different. "La Guarda Cuidadosa" is a picaresque episode in which a tattered and grimy discharged soldier mounts guard outside the house where the object of his love works as a kitchen maid. The soldier (Jerry Witschger) lays stern-faced siege, turning away beggars and cobblers and even the current possessor of the girl's affections, a rather too dashing undersacristan (Dan Kopman). The undersacristan brings up reinforcements in the person of the village idiot (the large Richard Woulfe), accounted like John the Baptist. Much-appreciated slapstick ensues, which ends with the disreputable soldier discomfited, and the undersacristan in permanent and self-satisfied possession. The soldier's last words are excusably embittered, if sadly sexist:

A good man's love is always lost;

He'll never win his bride,

For woman's utter lack of taste

His merit must deride.

The second play "El Viejo Zeloso," is of the perennial jealous-old-husband-of-a-young-and-lusty-wife theme, which has received such illustrious treatment in Europe over the centuries. The play's opening scene might have presented a problem because, although it is eventually perfectly plain what is going on, for several minutes the oppressed wife (Sue Baker), her lusty little cousin (Alison Trofater), and her confidante-and-accessory-in-adultery (Eliza Garrels), do nothing but talk rather fast in old-fashioned Spanish. In fact they were able to carry it off by good acting and sheer

liveliness. There is great delight in this play's dialogue, which seems to



Steve O'Brien as Old Canizares

draw its flavor from the peculiarly rich and complex subjunctive mood which was available to Cervantes. Old Canizares (splendidly played by Stephen O'Brien), grumbles: "No querria que tuviessedes algun soliloquio con vos misma, que redundase en mi perjuicio." Literally: "I would not want that you should have had any soliloquy with yourself, which might have redounded to my prejudice." There are the marvelous, highly compressed colloquial con-

structions also found in modern Spanish. The wife sighs "Diomele quien pudo"—Gavemehim who might—or, I was given to him by someone who had the power to do so.

Of course, Sue Baker gets her *galan*, and deceives the old man by that most effective device of telling him the truth in such a manner that he doesn't believe it. Actually, she shouts through her bolted bedroom door that she is at this very moment in the arms of a delicious lover, and while the husband is only angry that he is being teased in this disrespectful style, the lusty little cousin is practically in hysterics. Only poor Alison Trofater is left unsatisfied at the end, wondering when their neighbor is going to smuggle in a *fralleco*, a little friar, for herself. Perhaps she was calmed by the power of music, for, following the play, she accompanied on her flute the songs with which Mary Firth rounded off the performance.

The performance does credit to all concerned. The acting was more than competent, the musical accompaniment was lively, and the standard of the spoken Spanish extraordinarily good. It's a pity that there are no more performances, because, though Philo Hall was full, I'm afraid I shall just be telling most of you what you shouldn't have missed.

Theater debuts this weekend

from page 6

city's image is even enhanced by media attention, both local and national, to theater presentations. The Festival already comes to Columbus with an established base of 12,000 patrons from the seasons here at Kenyon, a widening base of contributors, and a renowned high standard of artistic achievement. This step towards the founding of a major regional theater will open up wide horizons in the cultural development of Columbus.

The play itself is a masterful comedy about the profession of acting. The brilliance of David

Mamet is revealed as he portrays the realities and illusions of acting and the theater through the relationship of two oddly paired actors—a seasoned professional and an eager novice. In clever backstage repartee and onstage dialogue between the actors, in a cycle of roles and wardrobes, the changing roles of teacher and student and the rites of passage are depicted. Orson Bean and Keith McDermott, as directed by Enters, make the play well worth seeing as it plays from March 2 through March 26. Tickets and information are available by calling Select-a-Seat at 221-5500.

Vinyl in review

In the course of his nearly 20 years in the jazz world, pianist Chick Corea has played in a wide range of styles. "Trio Music," his most recent album, a double record set, highlights two modes that he has rarely recorded in, but over which he has total mastery. The result is some of the most absorbing progressive music in recent memory.

Each record is a separate entity, yet they are highly complementary. The first album is, as the title "Trio Improvisations" suggests, an avant-garde excursion into atonality and collective spontaneous composition. Much of this music is spiky and violent, but it never becomes abrasive. Bassist Miroslav Vitous, a founding member of the fusion group Weather Report, is particularly effective on this album with his bow-work, and drummer Roy Haynes fills in aptly with a variety of tonal colorings. Corea himself runs a progressive spectrum from the Cecil Taylor-ish emphasis of "4" to the impressionistic treatments of the piano's interior in "5."

The second album is the trio's rendition of music written by the late Thelonious Monk, perhaps the greatest of modern jazz composers.

Here Corea's ability to bop is brought to the fore on such classics as "Rhythm-A-Ning," "Round Midnight," and "Little Roffie Tootie." Because he can retain Monk's sense of humor while exploring the more complex tonalities of his writing, these are truly great interpretations. Haynes, a man who after all played with Bud Powell in Bebop's heyday, is much more

the more traditional mode. From the standpoint of group interaction, as well, this music is pure joy from start to finish.

Thus while the Monk sides are, through familiarity, the more accessible of the two, they serve as an enlightening contrast for the more radical first record. Corea retains the heart of these classics, but in expanding upon the embellishments he draws a direct line between the precomposed pieces and the improvisatory ones. The song "Slippery When Wet," the final selection on the first album, is the pivotal point. Here the trio had a basic line to start with, yet the majority of the piece was formed as it was played. It is the capacity of these musicians which allows them to play on either of these levels, and even on both at once, that makes this an extraordinary album. The first classic of '83.—A. Meyer



The inside cover of the album, "Trio Music" by Chick Corea

comfortable on this album and his backing is particularly strong. Vitous, although his standout solo (on "Reflections") again uses the bow, shows that he is also adept in

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HAPPENINGS

Tonight

Social Board Referendum

Tonight at dinner in Gund and tomorrow at lunch in Peirce, the Social Board will be holding a student referendum regarding the choice of bands for Summer Send-Off. The referendum includes five bands, their type of music, where they are from, and the approximate cost.

The five bands consist of two rhythm and blues groups, a new wave group, a rock band, and a reggae band.

Monday, March 21

The Third Reich and the Holocaust

Monday, March 20 through Thursday, March 24, the Chaplain's Office will sponsor a series of movies and lectures dealing with the Third Reich and the Holocaust.

On Monday, the first two parts of the movie, *The Rise and Fall of the Third Reich* will be shown at 4 p.m. in the Biology Auditorium. Later that evening at 8 p.m., Dr. Frank Littell from Temple University in Philadelphia will speak on "The Role of Universities in the Holocaust." The lecture will take place in the Biology Auditorium, and a reception will follow in Peirce Lounge.

On Tuesday, the third and fourth segments of *The Rise and Fall of the Third Reich* will be shown at 4 p.m. in the Biology Auditorium. Following this film, the Reverend Charles Carroll will discuss "The Role of the Medical Profession in the Holocaust" at 8 p.m. This lecture will be held in Philomathesian Hall and there will be a reception in Peirce Lounge afterwards.

Wednesday afternoon at 4 p.m., the movie *Memorandum* will be shown in the Biology Auditorium, and on Thursday at 4 p.m., *The Last Nazi* will be shown at the same location.

Tuesday, March 22

Lecture

On Tuesday, March 22 at 8 p.m. in the Biology auditorium, Professor Kenneth Bourne will give a lecture entitled, "Palmerston at the Foreign Office."

Mr. Bourne received his B.A. from the Universities of Exeter and London, and gained his Ph.D. from the University of London also. In addition, he has held University Posts at London School of Economics, the University of London, and University of Reading.



Thursday, March 24

Lecture

On Thursday, March 24 at 11:10 a.m. Professor Cynthia H. Enloe will discuss, "Women in Militaries Past and Present: Camp Followers or Liberated Women?"

Enloe graduated *cum laude* from Connecticut College in New London in 1960 and gained her Ph.D. at the University of California (Berkeley) in 1967. She is the author of several books including *Women and Militarization*, and *Ethnic Soldiers: State Security in Divided Societies*.

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must be held in those locations, whereas other departments can hold classes in a number of already accessible locations. Jordan added that once the Mather chairlift is installed, "We'll be pretty far along to reaching that goal."

The President's Advisory Committee on Handicapped Accessibility, chaired by English Professor Karen Edwards, has been studying the Kenyon campus in order to assess what changes need to be made. The committee then makes recommendations to Jordan, who, if he accepts them, goes to the Trustees in order to get the necessary funds.

For the most part, handicapped accessibility projects are not provided for in the College's budget. The lesser architectural revisions being made are paid for out of the Buildings and Grounds budget, but funds for major projects such as the two chairlifts are paid for out of the end of the year budget surplus. Said Lord, "At the present time we have

been unable to put anything into the beginning budget for handicapped accessibility."

Jordan said that the lack of specific budgeting for projects is not an issue. "It is simply irrelevant to the issue of how important this is," he said. "When we identify problems we get at them with whatever funds are available." However, there seems to be some disagreement on this point. Said Schupbach, "The president's committee and student pressure are still necessary because of this lack of budgeting. There isn't much money left at the end of the year, and a thousand different people are vying for it. It's not a minor amount of money to make the campus accessible, and we have to have it budgeted in if we're going to get anything done."

No specific plans have been made beyond the installation of the chairlift in Philip Mather. A large number of minor architectural changes need to be made on things like doorways, curbs and bathrooms

all over campus. The President's Advisory Committee has suggested that these changes be implemented in conjunction with other changes being done to buildings. For example, when maintenance is doing routine repairs or modernizations on campus buildings, handicapped changes will be made as well. No date has been set or guessed at for when Kenyon will be fully accessible.

A major problem that the President's Advisory Committee will probably deal with in the future is Middle Path. Said Professor Edwards, "Middle Path is utterly inaccessible to people in wheelchairs. Our committee has considered this problem, and for now, we continue to consider it. For reasons of tradition it's not an easy thing to deal with."

No particular action has been recommended by the committee yet, but many people in the community feel that the gravel must go, and that Middle Path should be paved. Schupbach said that because of the gravel, "Middle Path and the South End paths are completely un-negotiable in a wheelchair. This situation is also a problem for people on crutches."

Though President Jordan will not predict when Kenyon will be adequately accessible to handicapped people, things do seem to be moving. Said Edwards, "The administration supports our (the committee's) efforts, but the financial realities are such that it will be slow."

"It's going to depend on how much people are able to keep it up on the front burner," said Schupbach. "As much as the administration cares about handicapped accessibility, they care about a lot of other things, as well they should. But we need to keep pressuring them with committees and student groups."

IFC clarifies concert stand

By Michael Cannizzaro

Interfraternity Council President Jim Peters announced Monday that the only agreement, commitment, or affiliation that IFC has with Summer Send-Off at this moment is to purchase the beer for the event, and help on road crews.

The question of IFC's role in the staging of a Summer Send-Off had become confused in the past few weeks in light of Social Board's depleted budget. However, all misunderstandings have been cleared up, according to Peters and Social Board Chair Soula Stefanoupolos. Stefanoupolos addressed the IFC meeting Monday, apologizing for any misunderstandings which had occurred, and stated that all Social Board ever expected of IFC was that it pay for beer at Summer Send-Off, as per a mutual agreement in the first semester. She added that IFC did not owe Social Board any money, and that she was sorry if anyone got that impression in the past few weeks.

Stefanoupolos added that Social Board raised "close to \$100" from the pie in the face raffle, and mentioned that it was possible that Social Board has more money, though problems with the computer make confirmation of the total impossible.



Dave Mosey ples Taylor Briggs

Council discusses letter drive

from page 1

distrust. He may, however, try to find a way to better secure the flags in the future. He added that a new Kenyon flag would have to be custom-made.

Social Board reported that they had made a profit of \$84 from the Pie-in-the-Face raffle.

Eric Hauser of the Financial Aid Committee reported that the letter-

writing drive to Congressman Oxley went well. The committee expects a total of 180-190 letters. Hauser said he was "surprised by the enthusiasm" of the students. He reminded Council that the deadline for filing the FAF (Financial Aid Form) is at the end of March.

The next meeting of Student Council will be Monday, March 21 at 6:30 p.m.

Finefrock explains price hike

from page 1

Also, the Bookstore now stocks more items with quicker turnover.

"I get paid for breaking even—there is no incentive for me to raise prices and make profits," Finefrock stated.

The Bookstore purchases texts directly from the publishers and charges only the list price to the students. Book prices tend to rise

faster than the rate of inflation. Considering the expected 4-5% inflation rate for 1983, Finefrock said, book prices should increase by 10%.

In addition, the Bookstore returns texts at the beginning of March in order to free a large amount of money borrowed from the College. The Bookstore must pay interest on this money.

THE READERS WRITE

from page 2

sonality. But the point of this letter is less concerned with the interpretation of these theories than with the fact that the column showed a lack of judgment regarding what is humorous on the one hand, and what may be perceived as crude and offensive on the other.

One thing implied (with humor intended, no doubt) was that all that the frustrated "hickey monster" (ha, ha) Ken had to do was spew some impressive-sounding b.s. in conversation in order to seduce the implied woman-object in question; supposedly for the id's benefit. Other comments such as "I'll bet she has herpes" (superego), "Maybe if I get her drunk" (ego), and "we'll get

her" (ego) are lame excuses for humor in themselves as well as illustrations of poor interpretation of the complexities involved in Freud's model of the human mind and how it functions.

I guess that the author feels that sex, especially with sexism implied, is a particularly humorous topic with Kenyon students, as is obvious considering comments in this and his previous columns.

In this case it is really too bad because the subject of "Psyched Out" could have been made humorous, had it been dealt with in a more mature, tasteful, not to mention witty, manner.

Sincerely,
Linda Pompa

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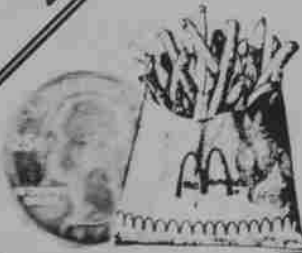
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