
The Kenyon Collegian

11-4-1976

Kenyon Collegian - November 4, 1976

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A Fine And Private Festival

By GAIL MATTHEWS and PAUL MICHEL

Despite dreary weather and a dimly small student turnout, the 1976 Gambier Folk Festival left its organizers and participants tired but refreshed, after an active three-day vacation from the rigors of academia. In the words of a smiling David Cohen, submerged in Sunday's post-crafts fair cleanup: "I'm pretty much flogged out — now I guess it's time to go back to Kenyon."

The festivities began Sunday night with a concert by Ralph Stanley and the Clinch Mountain Boys. Despite Stanley's fame as a master in the bluegrass tradition, the first half of the band's performance was somewhat disappointing. The tedious antics of fiddler Curly Ray Kline exceeded the patience of even the most fanatic bluegrass devotees, who are accustomed to a certain amount of comedy in any bluegrass stage show. The band returned in the second half to partially redeem themselves with excellent, straight forward picking, but they had unfortunately alienated a good part of the audience that had come more for good music than Curly's buffoonery.

The Saturday afternoon workshops, though sparsely attended, gave campus musicians an opportunity to observe and compare the personal styles of the visiting artists. Those who lingered after the formal workshop presentation (skillfully handled by Professor Robert Cantwell) were treated by the appearance of Jeff Goehring, a fine Columbus folk musician who has won numerous fiddle contests in the



Collegian photo by Spencer Sloan

Tasty Licks flinging their "Flashy Folk" Saturday Night

area. The impromptu jam session with Goehring, J. P. Fraley, and others provided welcome entertainment in the Gund Commons game room. Judy McCulloh's lecture offered fascinating insight into the evolution of a lyric folksong, as well as a glimpse of methods used by modern folklorists.

The Saturday night concert by J. P. and Annadeene Fraley was a fine show of Eastern Kentucky fiddling by one of its masters. J. P. is a seasoned, relaxed performer, frequently amusing his audience with mountain humor. He and his wife presented a pleasing blend of traditional fiddle tunes and songs of their childhood, tastefully sung by Annadeene with guitar accompaniment.

"Tasty Licks," a contemporary bluegrass band from Boston, followed the Fraleys with tight, fast-paced bluegrass. Their performance was flashy (at times even explosive), and while their program often strayed far from the realm of "folk" music, the concert was enjoyable. The individual band members are accomplished musicians (particularly the dobro player), and natural and amusing performers.

Sunday brought an end to the festivities with a craft sale and exhibit

in Gund Commons. This was perhaps the best attended of the weekend activities, and a good time for both craftsmen and their prospective customers. The show was at least audibly dominated by Charlie Steinman, an instrument maker from Danville, Ohio, who, along with a crowd of family, students, and faculty, kept the show lively with the unceasing din of instruments ranging from fiddles and guitars to jew's-harp and washtub bass — jovial, if sometimes overwhelming, entertainment for onlookers and artisans.

DKE's Meet Ford

Rubbing Shoulders With The Mighty and the High

Special from Our Man in Old Kenyon

As the presidential motorcade neared the state capital grounds in Columbus, Ohio, one of the final stops of the 1976 campaign, probably the farthest thing from Gerald Ford's mind were his relatively carefree days as an undergraduate student at the University of Michigan.

However, twelve Kenyon students aided by a baseball cap transported the President back in time to the years he spent as an active member of Omicron chapter of Delta Kappa Epsilon in Ann Arbor; back to a time when politics meant the "New Deal" and peanuts were a snack rather than a nightmare.

The saga began to unfold three days before the crucial Columbus rally was to take place on November 1. A telephone call from the Ford Campaign Headquarters in Columbus (requesting ushers from the President's fraternity) to Kenyon Delta Kappa Epsilon president Jeff Spear summoned DKE members Loring Bowen, Charlie Kingery, John Parsons, Mark Jacoby, Danny Martin, Dewey Clinton, Scott Taylor, Bruce Thompson and Richard Snowden to the rally to be held on the state capital grounds. In addition to their enthusiastic support, the DKE delegation brought along a fraternity baseball cap inscribed: "To brother Ford — Omicron '35 from the Brothers of Lambda 1976" to be presented to the President as a token of their esteem. The only problem that remained was getting past 40,000 enthusiastic supporters, the senior senator from Ohio, the governor, various dignitaries, smiling advance men and dozens of scowling armed secret service agents in order to present the cap to "brother" Jerry.

However, the problem appeared to evaporate the morning of the rally as the DKE contingent was assigned to various strategic positions surrounding the podium where the President was to speak. Put in charge of crowd control and told to generate

Two Suspended Following Saturday Night Spree

By CYNTHIA SAVAGE

A spree of destruction and disturbance which allegedly culminated in confrontation with AD President Marty Wagner led to the suspension of two Hill residents Saturday night. According to Dean Thomas Edwards, "both students have been charged with . . . violating the college conduct rule. . . . It was best for all persons that the students were off campus until determination could be made as to how the college should proceed."

"I have referred [the case] to the Judicial Board," Edwards continued. He refused to comment when asked the details of the incident.

The students, whose identity was confirmed by Independents John Henry and John Dryak, reportedly "threw a chair out of the dorm, went through drawers, ripped out phones, and turned the power switch off" as they accosted residents of Old Kenyon's third floor Independent wing.

At "about 4:30 a.m.," Henry said, he awakened to find "two guys standing over my roommate's desk. I

said, 'What the hell are you doing?' . . . They left . . . and I chased them . . . up the stairwell." One of the suspects carried a quart of orange juice which he threatened to pour on Henry when he was asked why he had entered Henry's room.

Dryak called the occurrence "quite shocking." A student's room is his "last sanctuary," he maintained, and his "privacy should be protected. If the incident is treated with lenience, then that means you tolerate it . . . It makes you wonder whether students go to Kenyon to have an education or to act like drunken slob."

Wagner, who allegedly was attacked when the suspects entered his room, offered "no comment" about the mishap. Joe Gioia, President of the Peeps, one of the suspects' fraternities, declined to comment as did IFC President Kurt Meyers.

Contacted for his statement in regard to Saturday night's chain of events, Professor Shawn Austin, who heads the Judicial Board, said, "until something has been adjudicated, I don't feel comfortable talking about it." The case will be reviewed by the Judicial Board on Monday.

Saga: Essential To (Student) Life

By CYNTHIA SAVAGE

"Having a food service on campus is like buying an automobile; you can buy whatever you want, but it'll cost you," Dean Thomas Edwards said last week when asked college policy on student participation in the Saga Food meal plan. "The college does the best it can for all of the students that are here." Were Bexley apartment and new apartment residents allowed to go off the meal plan "the concept of what the college believes in" as well as overall prices would be affected.



Collegian photo by Peter Hartman

Dean Thomas Edwards

Lauren Rosenbloom, who lives in the new apartments, expressed student feeling that "it's stupid if the college provides cooking facilities that people aren't allowed to use them more." Edwards maintained that once apartment students can choose or reject the Saga plan, claims will be made that students in other

housing arrangements are being discriminated against.

Edwards refuted apartment resident David McDonough's statement that "students could save a lot of money" if they could forgo Saga expenses. For the apartment student "the argument makes sense," he said, but if "the privilege of going off the plan" existed, the price of Saga food for the bulk of the student body would rise.

"The cost isn't just food, it's personnel," Edwards continued. Saga now serves the college at "the least expensive rate" possible. The dean sees Saga's limited flexibility to accommodate special student requests and the enforcement of regulations to insure that those who benefit from Saga are only those who pay for it as possible problems arising from a less "rigid" meal system.

Kenyon, Edwards said, "believes strongly . . . in a residential college campus. . . . The dining hall, if not actually, then certainly symbolically, brings students together." Over a period of time, if students were not required to pay for and use their \$875 yearly allowance of Saga food, the dining hall might cease to be "an integral part of college life." A more adaptable system might serve to "fragment and even isolate students from the college," Edwards feels.

Saga, one of many nationwide catering services that serves colleges, has been on campus since 1960.



The backfire that didn't

excitement among the supporters, the delegation escorted various dignitaries and VIP's to their seats while arranging the crowd so as to take best advantage of television camera angles.

When the President arrived DKE's Snowden and Clinton were stationed to the left of the podium; Kingery, Bowen and Taylor (wearing DKE caps) were directly behind; Parsons and Jacoby were strategically placed at the President's right. Smiling and waving to the crowd of 45,000 supporters, Ford turned, winked and gave the high sign to Loring Bowen upon catching sight of his DKE cap.

Following the 25 minutes of speeches by Ford and the various dignitaries present, the chief executive plunged into the crowd to greet the throngs of supporters. Ringed by Secret Service agents, the President's route through the crowd back to the motorcade was changed at the last minute so that Bowen (who was assigned to the task of presenting the cap) was cut off. As Ford pressed through the crowd kissing babies and

shaking hands with front row early-comers (including the Kenyon College Republican Club) hopes of presenting him with the hat dimmed. In the fourth down air that prevailed, the DKE's decided on an end-run handing the hat off to Rich Snowden who squeezed through the crowd, past the security men coming up directly behind Ford. Snowden gave the hat to the President, shook his hand and then was stared down by a miffed agent. Within seconds, Ford (DKE cap in coat pocket) was wooshed through the crowd, into a waiting limousine then off to his final appearance of the campaign in Michigan.

What went through the President's mind when he reached in to his jacket pocket for the cap is for the speculators to decide; but perhaps the cap momentarily slipped away the last 6,000 miles of campaign fatigue, while soothing the sting from Jimmy Carter's acerbic down-home wit, proof of just how far Jerry Ford, Omicron '35, had come.

The Kenyon Collegian

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Thou Shalt Not Trash Thy Neighbor

Even after all the rumors had been run to the ground, Saturday night's debacle was a bit out of the ordinary. Not that students never barge into others' rooms in the middle of the night; or that someone, in the heat of the moment and fortified by an evening's libation, doesn't occasionally take a swing at someone else. But such actions are usually confined within a fraternity or independent division, and are settled within those bounds.

A few people on campus fail to make such a fine distinction. They are surprised, and more than a little outraged, that two overly enthusiastic revelers are being penalized for doing something that differs only in degree from what is fairly common practice.

We too fail to make such a fine distinction. Assault is assault, even among brothers. It seems to be a given at Kenyon that people get drunk, and people get rowdy — but somewhere the line has to be drawn. When matters reach the point where another person's only sanctuary — his/her room — is violated, and another person is battered, that line has long been crossed.

Unfortunately, it is futile to attempt to prevent these incidents, because their roots seem to lie in the very fabric of Hill dormitory living, where frustration and exuberance, more often than not, find physical outlet. Since groups cannot always regulate themselves, the administration occasionally finds itself playing the role of Dad.

We are not about to argue whether, in cases of administrative interventions, invasions of privacy have or have not ensued. But this case was fairly straightforward: two people went on a rampage, invaded some privacy themselves, and did some damage. They were shuttled off campus before they could do any more, and now wait for a Judicial Board composed of peers and professors to judge their case.

The real crime is not that acts of barbarism took place Saturday night. Rather, it is that barbarism has any place at all in campus life.

Rush Nabs Half Of Freshman Males

By JOHN MCGARRY

The 1976 fraternity rush went "very, very well," according to IFC President Kurt Meyers. Fraternities attracted 122 pledges into their midst, approximately 55% of male freshman class.

Of nationally affiliated fraternities, Phi Kappa Sigma and Delta Kappa Epsilon each received 20 pledges. Further breakdown of figures shows Delta Tau Delta with 17 pledges, Delta Phi with 16, Alpha Delta Phi with 13, Beta Theta Pi receiving 12, and Psi Upsilon with 10.

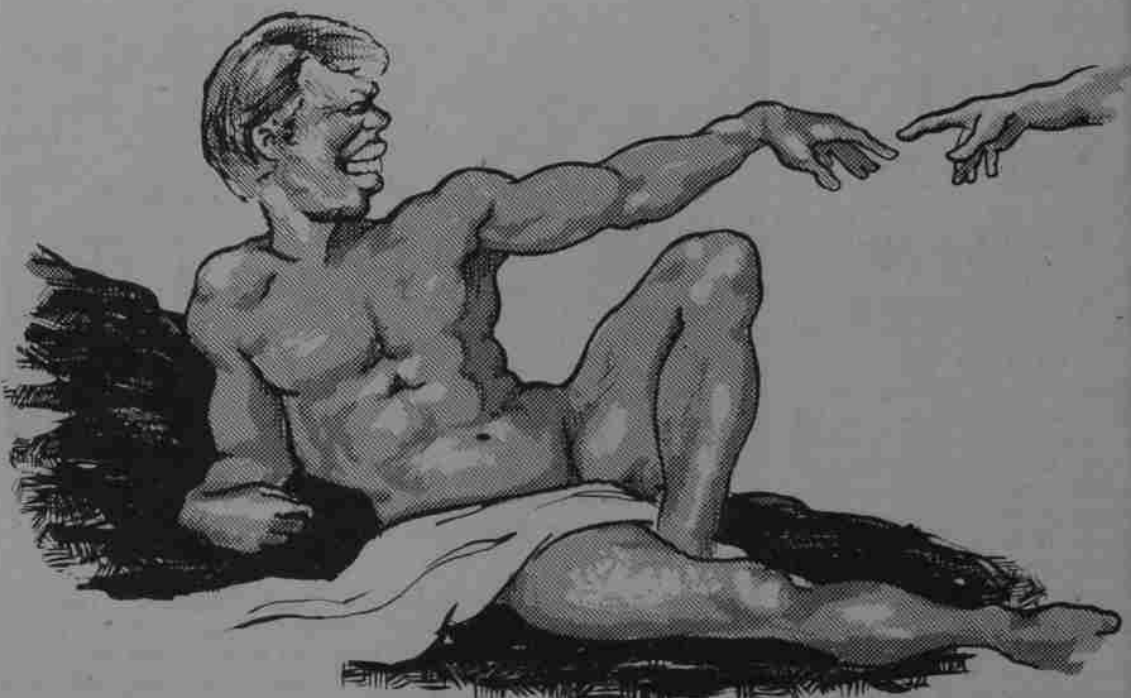
Non-affiliated fraternal groups Alpha Lambda Omega and the Peeps got nine and five pledges respectively.

Heather Thomas, one of the only females to pledge a fraternity, joined the Psi U's. Her reasons for pledging, she says, are "because I thought it'd be fun. It's good for people to relate to each other as close friends," such as are found in fraternities. Both Thomas's father and grandfather are Psi U's which, she admitted, influenced her fraternity choice.

Asked whether she expects to live on the Hill next year since being a member of Psi U gives her that prerogative, Thomas replied, "not unless there is a whole floor of women."

Thomas will undergo the same initiation into the fraternity as will male Psi U pledges.

Watterson
 the Kenyon Collegian



Letters To The Editor

THE KENYON COLLEGIAN encourages letters to the Editor. All submissions must be typed. The Editor reserves the right to edit all material while maintaining the original intentions of the particular submission.

Support Your Local Vampires

To the Editor:

There is a vital need in the Central Ohio Regional Blood area for a constant supply of fresh whole blood. This need for blood is increasing annually at a rate of ten percent. At the present time, over six million pints of blood are needed in this area each year (300 pints of fresh blood are required daily). One person in eighty will receive a blood transfusion during the next twelve months. The Red Cross policy in the past was to provide, free-of-charge, blood for a donor and his family for a full twelve-month period after the donation of one pint of blood. However, the Red Cross now tries to provide blood for anyone in need of a transfusion.

With this ever-growing need for blood the American Red Cross depends highly on donations. The Bloodmobile will be on campus on Monday, November 15 from 10:00-3:45 p.m. in the Gund Commons Recreation Room. All persons 18-65 can donate a pint of blood during this time, provided they meet the eligibility requirements. (Persons under 18 years of age may now give with written permission from parents.) One must be at least 110 lbs. and it must be eight weeks since your last donation. To arrange for an appointment there will be recruiters in both dining halls on Thursday, Nov. 4 and Friday, Nov. 5 at lunch and dinner. Appointments may also be made through fraternities, Resident Advisors, the Activities Secretary or Denese Fink and Karen McCormick. Securing an appointment will reduce the waiting time for the donor as well as facilitate our operations. Donors should allow 1½ hours for blood donations. The morning is usually lightly scheduled and if you are pressed for time this may be the quickest and best time for you. Prior to giving, donors are asked not to fast and its suggested that donors eat a light, non-fatty meal. Persons with anemia, heart trouble, hepatitis, polycythemia and pregnant women cannot give. In

most other cases, persons with a history of illness can give after a specified period. People can normally give following a maximum of two weeks after immunizations. If there is any question, recruiters will have donor criteria sheets which may be consulted when you make your appointment. Blood will not be taken from anyone if there is any question of his capability to donate. Your body replaces the blood within 2-4 hours. There is little pain involved. Few donors have any effects from the donation. A physician is always on duty, just to be sure.

In the past the Kenyon community has been very cooperative with the Red Cross Bloodmobile. In April, we donated 200 units of whole blood. No blood is ever wasted. It can be stored for 21 days, after which it is processed into blood derivatives. This year we hope to pass the 200 mark and reach 230 units. Appointments are scheduled on a first come-first serve basis so make your appointment as soon as possible. Your appointment cards will be returned to you on Nov. 11. If you make an appointment please try to keep it. Anyone interested in assisting the Red Cross on the day of the Blood Drive please call me.

Denese Fink
 Bushnell 115, PBX 508

Shears Blasts Big Brotherhood

To the Editor:

Events of the last week have prompted me to write this letter which might have otherwise gone unwritten. It also gives us something to talk about at what might be an otherwise uneventful Thursday night Saga meal.

Last Sunday two people were asked to leave the school indefinitely. It is not to defend their innocence, however, that I write this letter. Rather, it is in response to the way in which they were dismissed that I write this letter. Within fifteen hours of their offense (if you don't know the offense get it from the grapevine) they were dismissed. They were

allowed a gracious 4 hours to leave the campus.

The thing that struck me from this whole affair is the power that is afforded to one member of the administration to govern our lives here at Kenyon. This man sits in on numerous councils and his presence is felt either implicitly or explicitly in just about everything we do here. An analogy between him and "Big Nurse" Ratched could be made without stretching the imagination (we were, however, allowed to watch the World Series this year). I guess that would make us inmates in an asylum.

Another thing that comes to mind is the use of the word "community" around this campus. In a community we should be regarded as brothers and sisters. As brothers and sisters we should try to work out our disagreements among ourselves. In my own family, it was my little sister who went crying to mommy when her older brothers were mean to her. It was only when she grew up that she declined to resort to parental shelter for help, it's about time some people on this campus grew up — because when you leave here there is no authority to settle your petty grievances, only you.

Well, I've said my piece. You can finish dinner now, content in the knowledge that the machine is back in working order, thanks to our ace mechanic. You can sleep (or whatever) tonight, secure in the fact that you won't be disturbed by the sound of damaged machine parts.

William Shears
 P.S. Could apathy on this campus be due to the stifling effect of some members of the hierarchy?

Edward C. Campbell
 Luthier

Will present two lectures on "Violin Making" and "The Acoustics of the Violin Family"

Friday, November 5

Boys will be boys, will be . . .

The Anarchic Hilarity of If . . .

By DONALD ROGAN

"If . . ." from 1969, is a very funny movie with a momentarily stunning ending that made it seem very serious to a lot of people. The fun comes in the juxtaposition of earnest recalcitrant seniors in a British boys' boarding school and their stuffy ridiculous elders. Led by Malcolm McDowell (later of *Clockwork Orange* and *O Lucky Man*) the seniors are humorlessly cynical and embittered from and at their education, outraged at the irrelevant cruelty of it, and either dashing off to mindless and illegal recreations or, as the story develops, plotting the overthrow of the school. Among their elders, the Headmaster, the chaplain, the history instructor, the master's wife and the Brigadier-trustee are all played with familiar British film whimsy, puncturable pomposities that nobody could take seriously, except that their underling students have to. There is no recourse but revolution and so, stealing weapons from the ROTC-like school armory, McDowell's little guerrilla band takes to a real battlefield and turns a hilarious "honors" day ceremony into Armageddon.

Here is where the seriousness came

in. Lots of people thought the film a cautionary tale on student unrest. Students taking their unreal world so very seriously and by their conspiratorial bitching escalating their attitudes toward violence, real trouble could result. But in fact Lindsay Anderson's direction mixes fantasy and reality so completely that the only serious point in the film is that they are very hard to separate in the kind of close-woven and intense institutional life depicted.

The view might well be a *voyeur* at the rituals of a strange society, unable to decide what to take seriously and what to laugh at. The school's chaplain is kept in a morgue's file drawer, in full vestments, but appears quite normal and functioning appropriately later. A master's wife is the essence of propriety, the model of the adult matron for the school boys to see, but once when they are out of the dorm at games, she is shown strolling pensively and nude among their beds, fingering their effects. A girl the students pick up for an afternoon romp with a stolen car rolls them about on the floor of the coffee shop as surprising music comes off the juke box. And if these and many

other scenes in the episodic portrayal of life in the deferred-humanity setting of a religious school don't fuzz up the distinction between what goes on and what someone wishes would go on, there is a mixture of black-and-white footage along with the color to keep you guessing — though no clue as to which of them is real — and titles to signify development.

The details of the school's routine are all too real. The hazing of a new boy and the homosexual admirations, the pecking order and the corporal punishment, the solemn piety of chapel services and the inanity of the classroom scenes, though all are absurdly overplayed are yet very close to the believable. But, as often in schools, what they add up to for the students is the essence of the unreal. "When do we live, that's what I'd like to know," says Mick with exasperated finality. At last when the military overtones of the system, shown both in the school's deployment of its boys on "maneuvers" and in the military uprightness and stolidity of the final ceremony, give way to the realities of warfare, the real world gives way, as the school is doing, of its own



Malcolm McDowell, the schoolboy's Che

weight, and the "If . . ." world of the aging students takes over. Justice triumphs and "our side" wins, but the grisliness of the victory is the most obvious fantasy of all.

I saw "If . . ." three or four times some years ago, going back, I think, chiefly to savor the performances and the way they show the lighter

side of the lives I've led. As I look forward to seeing it again this year, I wonder if much has changed, or if hilarious anarchy isn't still the underside of our communal pretenses.

Donald Rogan is a professor in Kenyon's Religion Department.

Inside Senate

Vacation Changes Pondered

By ROGER FILLION

Of main concern at Senate's October 27 meeting was a possible change in next year's first semester schedule. Also discussed were certain parts of the Student Bill of Rights, which has been a dormant issue at Kenyon over the past five years.

Instead of proposing any radical changes in next year's school calendar, Senate limited discussion to the possibility of a four-day weekend towards the end of October to alleviate some of the pressures that plague both faculty and students during the eleven-week stretch between Labor Day and Thanksgiving break.

Senator Dick Ohanesian, who made the proposal, commented that faculty and students need "some sort of safety valve" that enables a person to ease the tension that builds up during this time.

John Lentz, another Senate member, proposed the possibility of non-class days that would coincide with the national holidays. But this would cut deeply into Monday-Wednesday-Friday courses because

the national holidays are celebrated on Monday.

The main reason for faculty opposition to major changes in next year's calendar, as stated by Visiting Assistant Biology Professor Linda Lochner, is that they would require the teachers to make a major change in their curriculum.

One major change the school is considering is the 4-1-4 curriculum. The plan consists of two four-month terms punctuated by a one-month term, in which students normally take one course.

Dick Ohanesian reported that after a meeting of the Student Affairs Committee, the Board of Trustees and the school Attorney Mr. Chadeayne, it was agreed that the sections of the Student Bill of Rights, which are now scattered throughout the *Student Handbook*, would be compiled and put under the heading of "Students' Rights."

Dean Edwards recommended that the title of this be changed to "Students' Rights and Responsibilities" because, he stated, "None of us can have rights without responsibilities."

Hertzberg, Noted Zionist, To Lecture on Peace Possibilities In the Middle East

By STEVE LEBOW

Since the seventh and eight centuries B.C., when Assyria, Egypt and Babylonia began vying for power, the Middle East has been a place of uncertain future.

During the centuries that followed ignorant armies would often clash by night as Palestine became an unwelcome host to a succession of foreign rulers, including Greeks, Romans, Crusaders, Turks and finally the British after the First World War. There have been four Arab-Israeli wars and a civil war in Lebanon since the Second World War; 2,562 years after the destruction of Jerusalem by Nebuchadnezzar's armies the Middle East is still a land of uncertain and perilous future. On Monday, November 8, at 8:00 p.m. in the Biology Auditorium Rabbi Arthur Hertzberg, adjunct professor of History at Columbia University, will address himself to the question, "Is a Middle Eastern Settlement Possible?"

Hertzberg, an ardent Zionist and president of the American Jewish Congress, has written frequently on the importance of Israel for the Jewish religion and Jewish survival.

"For the continuity of Judaism and Jews," he wrote in *Judaism* (Fall 1970), "the State of Israel is today a prime necessity for all men who care that the Jewish ethos should flourish and make its own kind of contribution to all mankind."

Hertzberg attended Johns Hopkins University, where he majored in History and Oriental languages, and did graduate work at Jewish Theological Seminary in New York City. His commitment to Zionism was formed by 1943, the year he was ordained a rabbi.

"When I began to know that the disaster to European Jewry (during World War II) was enormous, I also

knew, without ever saying it in words, that the community which involved so many of my emotions could not possibly be anything near the same when the war ended," he wrote in *Midstream* (June-July 1970).

"I could never go home again, not because I had become radically different, as I had, but because home would at best be a semi-habitable ruin. And so there began a curious, but I suspect not atypical, inner dialogue between myself and Tel Aviv."

In 1966 Hertzberg received the

Ph.D. from Columbia University for his dissertation, "The Jews in France before the Revolution: Prelude to Emancipation." He was a visiting associate professor of Jewish studies at Rutgers from 1966-1968 and the following year served as a lecturer in religion at Princeton.

Hertzberg, brought to Kenyon by Faculty Lectureships, is, in addition to his duties at Columbia, a rabbi at Temple Emanu-El in Englewood, New Jersey. His writings include *The Zionist Idea* and *French Enlightenment and the Jews*, and he is a regular columnist for the *National Catholic Reporter*.

Garhart's Images Capering in Colburn

A one-man show by Kenyon art professor Martin Garhart is currently on exhibit in the Colburn Gallery.

The pieces displayed encompass a year of development with a group of visual images, primarily birds, fish, and mammals. By exploring the subjects through the different media of printmaking, drawing, painting, and ceramics, Garhart demonstrates a means of visual investigation that places emphasis on the concept behind the work, rather than the technique involved in the work itself.

Art students often change their concepts as they change media, and they therefore limit their growth. The show visually demonstrates that a particular medium does not dictate conceptual possibilities.

Asked about the subject of the works in the show, Garhart said, "The idea is a continuing process; in fact, it is still continuing. I could discuss individual pieces, but the show should have an overriding statement beyond the significance of one piece. If I put a theme directly,

the viewer will look for that theme, and that takes away from his opportunity to deal with the show on his own terms. The works themselves should be catalytic."

Garhart was born in Deadwood, South Dakota. He received his B.A. at South Dakota State University, his M.A. at West Virginia State University, and his M.F.A. at Southern Illinois University. He has been teaching art at Kenyon since 1972 and is currently serving as department head. He has exhibited extensively throughout the United States, and his work can be found in such collections as the British Museum, the Library of Congress, and the Smithsonian Institution.

In the near future, Garhart will have a one-man show of prints, drawings, paintings, and ceramics at Findlay College, Jan. 2-28; an exhibit in an invitational show of contemporary American prints, opening Nov. 1 in Oneonta, N.Y.; and an exhibit in an invitational print show at the Utah Museum of Art, to be held in 1977. The current show, funded in part through a Kenyon Faculty Development Grant, runs till 14 November.

The Arts Journal

announces its annual

National Poetry Competition

Judging by John Beecher

Contest Rules

1. Entry fee of \$1.00 per poem (make checks payable to *The Arts Journal*); unlimited number of entries per individual.
2. Each poem must be typed and submitted on separate sheet; limit of 32 lines per poem.
3. Only unpublished and previously unsubmitted material may be entered.
4. All entries postmarked by Nov. 15, 1976.
5. All material becomes property of *The Arts Journal* and cannot be returned.

Prizes

1. Each entrant will receive a free copy of the January issue of *The Arts Journal* containing the twenty-five winning poems.
2. Twenty-five poems will be awarded, as follows:
First Prize: \$100 & one-year subscription to *The Arts Journal*.
Second Prize: \$50 & subscription.
Third Prize: \$30 & subscription.
Fourth Prize: \$20 & subscription.
Fifth Prize: \$10 & subscription.
Sixth-Twenty Fifth Prizes: one-year subscription to *The Arts Journal*.
3. All prizes will be awarded.
4. Winners will be notified by Dec. 15, 1976.

Twelfth Night

Wit, Whimsy, and a Little Wisdom

By MICHAEL MOFFAT

In January of 1663 Samuel Pepys entered in his famous diary that he "saw *Twelfth Night* acted well, though it be but a silly play, and not related at all to the time or day." This description adequately describes the K.C.D.C. production of *Twelfth Night* in the Hill Theater last Saturday.

Indeed the play has no connection to the twelfth day of Christmas, the feast of Epiphany, except to epitomize the traditional gaiety and merriment of the season. Nor does the play have any connection with reality as one character aptly says in the original script, "If this were played upon a stage now, I would condemn it as improbable fiction."

But if the play is not realistic, neither is its plot original or exceptional, having roots not only in other Shakespeare pieces but in earlier Italian Renaissance works as well. In Shakespeare we see the mistaken identity of twins in *A Comedy of Errors*; a disguised girl in *Two Gentlemen of Verona*; Sir Toby in *Twelfth Night* seems but a redefinition of Falstaff, and the singing fool seems to be a combination of a fool and a singer in *As You Like It*.

But similarities and silliness aside, *Twelfth Night*, considered by some to be Shakespeare's greatest romantic comedy, is an extremely funny play. The entire piece is a combination of different themes of love and music, each lending itself well to the fairytale land of Illyria, a world enhanced by a lack of authority, and void of old age.

A Plot of Confusion

A play about love, *Twelfth Night* centers around the courtship of the countess Olivia by Orsino, Duke of Illyria. Shipwrecked and separated from her brother Sebastian, believed to have been drowned, Viola, in the guise of the eunuch Cesario, plays the go-between in what becomes a one-sided love affair.

The situation is complicated by Viola falling in love with the love-sick Duke but unable to reveal her feelings in the mask of Cesario.

Further complicating things, Olivia falls in love with Cesario. When Sebastian arrives on the scene, Olivia, confusing him for Cesario, immediately calls a priest and marries the bewildered young man.

The ensuing confusion is eliminated when Sebastian and Viola meet and recognize each other. And, although losing Olivia to Sebastian, Orsino decides to marry Viola, who has confessed her love of him, and all live happily ever after.

The subplot of the play deals with the attempts of Maria, Olivia's servant, Sir Toby Belch and Sir Andrew Aguecheek to undermine the pretentious Malvolio, obsessed with self-love and a desire to have the hand of Olivia. The efforts of the threesome provide some of the finest low comedy in Shakespeare.

The entire play is based on misconceptions which provide the moving force of the plot. The disguised Viola, Orsino's idea that Olivia may love him, the mistaken identity of Sebastian, Malvolio's false letter and a host of others take the action from a peaceful, uninterrupted society to the most confused and complicated situation conceivable and then back again.

Technically Sound

Thomas Turgeon's direction of the play was generally quite good. With few exceptions the blocking was precise and represented a good use of space and focus. The sword fight in the second act, highlighted by the versatile Antonio (Scott Klavan), was precisely executed and well planned, employing the entire forestage and the air above it as well.

Probably the most notable aspect of Turgeon's direction is his use of visual humor, as he pulls out all the stops in *Twelfth Night*. In fact, the drooping flowers, the trap door with people falling through, a collapsible stretcher, a bungled duel and many other gags often overshadowed the literary humor. In general, the audience, attuned to seeing the jokes rather than hearing them, overlooked some of Shakespeare's finest lines.

Technically the show was unexceptional. The set was simple in design and could have easily lent itself to a dozen other shows. Indeed it was attractive and seemed well constructed but it indicated neither place nor period and even seemed to work against the magical image of Illyria.

Possibly the singularly most impressive aspect of the production was the costuming. Well conceived and beautifully made, they gave the only true indication of period other than the action itself. It was pleasingly evident that designer Marilyn Renaud spent long hours designing and developing the exceptional costumes.

The musical accompaniment to *Twelfth Night*, composed and directed by William Ferrara, was superb. Essential to an appreciation of the idyllic life of Illyria, the music, with few exceptions, flowed smoothly and provided a fine complement to the action and overall mood of the play.

Pleasing Performances

In the role of Orsino, the performance of Alan Wylde was rather uneven. While able to well illustrate the Duke's love-sickness and yearning for Olivia, Wylde was unable to effectively transform his character when his only love was stolen by his favorite page, Cesario. He was unable to achieve the necessary mixture of sadness and anger that is associated with such a rejection.

Kathleen Kirk, in her portrayal of the countess Olivia, presented one of the finest performances of the show. Kirk displayed excellent control and understanding of her character. Her style was graceful and her rhythm was nearly perfect. Kirk's only problem was not her own: she was often overlooked by the audience as she was usually upstaged by the more humorous and flamboyant characters. But noticed or not, Kirk's performance was exceptional and displayed the qualities of a fine actress.

In the role of Viola, Margrit Polak also gave a fine performance. She,



Stan Merrel and Rod O'Connor in *Twelfth Night*

too, had a good understanding of the character of a girl who is continually a victim of circumstance. She seemed to display a true feeling of sorrow for the misled Olivia; real fright as she was challenged by Sir Andrew for loving a woman she did not love; and a deep affection for the Duke to whom she could not reveal her love.

The relationship between Sebastian and Antonio, played by John Wier and Scott Klavan respectively, is an important one as it is Antonio who, because of his love for Sebastian, mistakenly connects himself and Sebastian with the society of Illyria, culminating in the meeting of Viola and her brother. Although both actors did justice to both their roles, this feeling of deep affection between them is not brought forth. There was no apparent reason for this. It just wasn't there.

Maria, mistress of the subplot, was enthusiastically played by Audrey Bullar. Bullar played the mischievous Maria as one might expect; she perfectly displayed the character's lower class qualities and humor. In Maria we see a woman who was probably a very real aspect of a large Elizabethan household. She is sometimes crude, sometimes sexy, but always mischievous and fun-loving, typifying life in Illyria. In Bullar's performance we saw this character quite clearly and her realism and energy was both refreshing and exciting.

Jonathon Trumper as Feste, the singing fool, could neither sing nor dance and this truly marred a generally good performance. Feste is the only character capable of commenting on the happenings around him without fear of reprisal as he is behind the mask of a fool. To be able to do this well the fool must seem totally professional and unmistakably smooth, which Trumper not always was. When a fool is unable to effectively employ the main tool of his trade, singing, people tend not to believe in his ability to fool people. Had this problem been omitted, however, Trumper's performance would have been fine.

In the role of the pompous Malvolio, Mitch Webb was magnificent. Webb was very successful in illustrating his character's self-love, his conceit and his aspirations for power, as well as effectively alienating the audience. Though by no means a villain, Malvolio is the sole character who does not receive our good feelings. In fact, Malvolio suffers from pride and rebels against his society and his place within it very much like a traditional tragic hero. However, we send our sympathy to those who rebel against a cruel society and lose, not those who rebel against a gay society such as Illyria. Furthermore, since Malvolio's plight is not only unheroic but unworthy as well, our support goes naturally to his antagonists. Webb's Malvolio was perfect; his movements, facial and vocal qualities, and rhythm heightened his character's significance in the play.

As Sir Toby Belch, Stan Merrell was good while he remained in character, but too often he did not. Occasionally he delivered his lines perfectly and then immediately fell out of character. This presented problems as far as believing his character, which is an important reflection of the society around him. Generally, however, when he stayed in character his portrayal of the robust drunkard was quite good.

Rod O'Connor, as Sir Andrew Aguecheek, suffered a similar problem. Although he was too good to fall from character, O'Connor often overdid his role. Granted, his character calls for an excess of bumbles, mistakes and especially running, jumping and carrying on, but it became tiresome very quickly. Because he did not start off slowly and build the character, we knew what to expect from Aguecheek and when it came it was no longer funny because we had accepted it. This is not to say that O'Connor's performance was not good because at times it was very good and extremely humorous. O'Connor mastered the facial expressions and vocal tone of the confused knight, but because he did not allow himself to build his character and sometimes lacked control, his performance was not what it could have been.

The *Twelfth Night* of the K.C.D.C. is indeed a fine production and well worth seeing. It is running tonight through Saturday and admission is free to students.

Bromberg and Waits Share Kenyon Gig

By DAVID McDONOUGH

Winter Dance Weekend will bring to Kenyon two artists of different styles who comprise a remarkably compatible double bill. Tom Waits and David Bromberg, who will appear in Wertheimer Field House Friday, November 12, can both reach out to an audience with their music, but their effect is less like sweeping the crowd off its feet than knocking it silly with talent.

David Bromberg's current band is six men who play a variety of instruments ranging from clarinet to mandolin to pennywhistle. This versatility lets them slip from one musical form to another without ever getting in over their heads. Led on by Bromberg, who plays guitar, fiddle, and mandolin, they can seem as natural playing an Irish jig as they can doing an old style blues tune, a wild ragtime number, or some inspired bluegrass picking. For the *coup de grace*, they can rock and roll like it wasn't going out of style.

Bromberg gives a new spirit and vitality to the much maligned word "funk." In front of his pounding rhythm section, he comes off not a countryfied, rehashed James Brown, but a good ol' boy who likes to boogie. His song "Sharon," about an electrifying dancing girl, is at once



David Bromberg

the most soulful, erotic, and humorous number imaginable that can be described only as marvelously funky.

Bromberg and band have a new double album out, *How Late Do Ya Play Till?*, on Columbia, half of which was recorded live on stage.

Music critic Robert Cristgau once said "Tom Waits is so full of shit Port-o-San ought to name a model

after him." Waits' songs are attempts to recreate the desperate sense of survival, barely, at the end of a long, hard night on the town or on the road. Self-described as a "pedestrian piano player with poor technique but a good sense of melody," Waits sings about loneliness, despair, and having a good time in places that make the V.I. look like the Copacabana.

Waits was a fairly obscure singer-songwriter until the Eagles recorded his "01 55" on their *On the Border* album, and brought him more wide spread notoriety. But their version of the tune, replete with perfect, lilting harmonies, didn't do justice to raw spirit Waits gives to watching sunrise on the highway after driving all night. He sounds as genuinely world-weary as the Eagles do saccharine. His two asylum albums, *Closing Time* and *The Heart of Saturday Night*, weren't destined to produce hit singles, but gave the listener a taste of the ragged edge of life.

Tickets for the show will be priced at \$2.50 in advance, \$3.00 at the door, and will be on sale at Peirce and Gund dining halls.

Social Committee has prepared especially dazzling posters for concert publicity, and they ask that no one take them for room decoration until after the show.



"No thanks, I'd rather have an apple."

American Cancer Society

FILMS at ROSSE

Submitted by the Kenyon Film Society

After the Fox

After the Fox. Directed by Vittorio de Sica. Original screenplay by Neil Simon. With Peter Sellers, Victor Mature, Britt Ekland, Martin Balsam and Akim Tamiroff. 1965, Color, 102 min., USA.

Neil Simon's first go at screenwriting, *After the Fox*, is a full-blown, sometimes garish, parody of Italian crime, Italian filmmaking and Italians in general. Undisciplined, sloppy and rambunctious, the film is brought off magnificently by the juvenile energy and virtuosity of Peter Sellers, who is seen here in his prime and at full tilt.

Sellers plays a blundering if ingenious master criminal, whose plan to smuggle gold bullion into Italy hinges on his ludicrous impersonation of renowned Italian filmmaker, Federico Fabrizi. Along for the ride are Victor Mature as an aging American actor, and Martin Balsam as his frustrated agent. Under the embarrassed direction of Vittorio de Sica and to the great disgruntlement of playwright Simon, Sellers and company threw caution (and the script) to the wind, and came up grinning with two hilarious hours of formless merit. Ah well, for the manic joys of Sellers unleashed, form ain't a bad price to pay.

—R.H.

Stolen Kisses

Stolen Kisses. Directed by Francois Truffaut. Original screenplay by Francois Truffaut. With Jean-Pierre Leaud, Delphine Seyria, and Michael

Lonsdale. 1968, Color, 90 min., France, subtitled.

Perhaps no filmmaker brings to the screen a greater sense of love for his craft than Francois Truffaut. *Stolen Kisses*, which he produced in 1968, is oft considered his most tender and intimate work. With co-writers Claude de Givray and Bernard Revon, he resumes the story of the adolescent hero of *The 400 Blows* ten years later, after the young man's discharge from the army.

Jean-Pierre Leaud, as the hero, and Delphine Seyria as the woman who seduces him, deliver superb characterizations. Their humorous love affair and his crazy antics are the focus of this moving romance, and the warm color and sensitive camerawork bring it to life. At first, the film seems to lack depth, but shortly one sees that Truffaut's apparently silly love story is as complexly emotional and human as *The Soft Skin* or *Shoot the Piano Player*. As in these other films, Truffaut's affectionate subtleties — the delicate score, the amusing incidental action, the curious ending — make *Stolen Kisses* a joy to experience.

—D.W.

If . . .

If . . . Directed by Lindsay Anderson. Screenplay by David Sherwin from an original script, "Crusaders," by Mr. Sherwin and John Howlett. With Malcolm McDowell, David Wood, and

Richard Warwick. 1968, Color, 110 min., Great Britain.

Elements of satire and the surreal mingle fluidly in this richly unorthodox film about survival and rebellion in an upper-class British boarding school. *If . . .* as the conditional tense of the title suggests, is a visual exploration/proposition into the future of today's structured education and society. Malcom McDowell, in his first major role, performs knowingly as one of three non-conformist seniors whose mock-defiance edges impulsively toward final violence — whether it be real or imagined.

Director Lindsay Anderson, who graduated from the early sixties school of British "Kitchen sink" realism, empowers his filmic fantasy with an awesome visual temperament that uses the interspersed of black & white, color and sepia toned footage to embrace his unique synthesis of real and fantasized moments. Stunning in the detail of its realization, and in the mystery of its implications, *If . . .* is a modern masterwork, and a significant excursion into new realms of film grammar. —R.H.

The Misfits

The Misfits. Directed by John Huston. Original screenplay by Arthur Miller. With Clark Gable, Marilyn Monroe, Montgomery Clift, Thelma Ritter and Eli Wallach. 1961, B & W, 125 min., USA.

The legends of the Old West, and the pioneering spirit they represent



The Misfits

linger on, but the gross emasculation of that heritage during the fifties led American filmmakers to bitter examinations of the Western ethos. John Huston's *The Misfits* is among the first and finest of this genre (*Hud*, *The Midnight Cowboy*). The taut screenplay, penned by Arthur Miller for his ex-wife Marilyn Monroe, focuses on three jobless cowboys and the lonely woman who keeps house for them.

Huston's direction is as deft as ever (the scenes of the mustang roundup are particularly good), but his cast draws most of the attention.

Monroe delivers the most dramatic performance of her career as the confused and childlike housekeeper. Clark Gable, Eli Wallach, and Montgomery Clift, the trio of men living out their antiquated stereotypes, are excellent, evocatively conveying the hollow virility of their existence. This is both Monroe and Gable's last movie. When first released, the film's advance publicity dwarfed the final product, but time has done it justice and it is now cited as one of Huston's best. *The Misfits* brings to a close the KFS' "five by Huston" series.

—D.W.

Night and Fog: Grim Depiction of the Holocaust

By STEVEN LEBOW

In 1923 a failed painter and would-be political leader, languishing in a German jail, wrote, "If at the beginning of the War and during the War, twelve or fifteen thousand of these Hebrew corrupters of the people had been held under poison gas, as happened to hundreds of thousands of our own best German workers in the field, the sacrifice of millions at the front would not have been in vain."

Ten years later, on January 30, 1933, Adolf Hitler went on to realize his political ambitions when he became Chancellor of Germany and was given the chance to see if others agreed with his "philosophy" of hatred.

From that day on the future of the European Jewish community was marked for destruction. The community which included all classes, doctors and farmers, businessmen and peasants, and had produced Kafka, Einstein, Spinoza, and Martin Buber — was at the end of its thousand year history.

During the next five years, from 1933-1938, the German state would succumb to the sickness of racism and would categorically deny human rights to any they declared "racially inferior." The Jews were the special victim of this arrangement. In time, no Jews were allowed to be doctors, lawyers, teachers, or to serve in political office. Jewish children were driven from public schools and spat upon, Jewish businesses confiscated and their owners forced to wash streets while crowds jeered at them for their "offenses."

If the story ended here these incidents might not be worth recounting for they are like a dozen others in history. But the story does not have its end in 1939, for already in that year construction was begun on what has euphemistically been called concentration camps. The annihilation camps, built in Germany and her conquered territories, would operate from 1939 until the collapse of Nazi Germany in 1945. Through the gates of Auschwitz, Bergen-


Belsen, Treblinka, and Maidanek would pass Jews, Gypsies, Communists, Catholic and Protestant dissidents, and any others unfortunate enough to be branded different.

Those who came to these camps were beaten, tortured, medically experimented on, gassed and burned in crematoria. Once, it was fashionable to criticize these victims for having accepted their death without rebellion. Many were children, elderly or too sick to offer effective resistance. And while many did resist, they were unarmed, untrained and in the midst of people that wished for their destruction. Time has taught us not to criticize the victims, but to give them the dignity of our silence.

In 1939 there were 3,300,000 Jews in Poland. By 1945 2,800,000 had been gassed, shot, or starved to death. There had been 2,100,000 Jews in occupied Russia. By 1945, 1,500,000 had been murdered. The figures are mute observers; they can not convey the horror of history.

Almost all people, at one time or another, have been oppressed and slaughtered. The American Indians by the colonists, the Irish by the British, the Armenians by the Turks, the Palestinians in Lebanon, is an abbreviated list of the victims. But the calculated mass murder by the Germans against an innocent and helpless civilian population remains an unmatched series of atrocities.

Books have been filled on this subject. Unfortunately, many have not read those books. Even some students of history are unaware of the events of that period. Tonight, Thursday, November 4, at 10:00 p.m. in Rosse Hall, the Union of Jewish Students will present *Night and Fog*, a French film about the Holocaust — the destruction previously described. It is a grim film with many scenes of torture and atrocity, those of a sensitive nature are forewarned. The words of this article could not hope to convey the effect of this film, for the period it describes is an ineffable one.



Along Middle Path

Compiled by
MARSHALL BURT

- Thursday, Nov. 4**
4:15 p.m.—Career Hour: Working in Poverty Health Care—Shelia Poor, Peirce Hall Lounge.
4:20 p.m.—Biology Lecture Series: "Experimental Embryology: Heart Development," Dr. O. C. Jaffi, University of Dayton.
5:30 p.m.—German Table, Gund Large Private Dining Room.
6:30 p.m.—Debate Union Meeting, Ascension 108.
8:00 p.m.—*Twelfth Night*, Hill Theater.
8:00 p.m.—Art Slide Lecture, "Slippery Rock" by Callen Kenyon, Bailey 25.
9:00 p.m.—Christian Fellowship Song and Prayer Meeting, Chapel.
10:00 p.m.—*Night and Fog* (film), presented by the Union of Jewish Students, Rosse Hall.
- Friday, Nov. 5**
4:00 p.m.—Illustrated Lecture: "The Art of Violin Making," Biology Aud.
4:10 p.m.—Lecture: "Eye Contact and the Communications of Emotions," Charles Kimbil, Professor of Psychology, University of Dayton, Philip Mather 207.
5:30 p.m.—International Students Forum meeting, Gund Large Private Dining Room.
8:00 p.m.—Illustrated Lecture: "The Acoustics of the Violin Family," Biology Aud.
8:00 p.m.—*Twelfth Night*, Hill Theater.
8:00 p.m.—*After the Fox* (film), Rosse Hall.
10:00 p.m.—*Stolen Kisses* (film), Rosse Hall.

- Saturday, Nov. 6**
10:30 a.m.—Volleyball vs. Capital at Capital.
11:00 a.m.—Women's Swimming vs. Muskingum at home.
1:30 p.m.—Football vs. Case Western Reserve at home.
8:00 p.m.—*Twelfth Night*, Hill Theater.
8:00 p.m.—*If . . .* (film), Rosse Hall.
9:00 p.m.—Freshmen Council Dance, Gund Commons.
10:00 p.m.—*After the Fox*, (film), Rosse Hall.
- Sunday, Nov. 7**
8:00 a.m.—Holy Communion, Chapel.
11:00 a.m.—Morning Worship, Chapel.
5:00 p.m.—Catholic Mass, Chapel.
5:00 p.m.—Kenyon Fellowship Meeting, Gund Large Private Dining Room.
6:15 p.m.—Student Council Meeting, Lower Dempsey Lounge.
8:00 p.m.—*Stolen Kisses*, (film), Rosse Hall.
10:00 p.m.—*If . . .* (film), Rosse Hall.
- Monday, Nov. 8**
9:30-3:30 p.m.—Saga Recruiter Interview, Peirce Hall Lounge.
5:30 p.m.—Modern Greek Table, Gund Small Private Dining Room.
5:30 p.m.—French Table, Gund Large Private Dining Room.
7:00 p.m.—InterFraternity Council Meeting, Lower Dempsey Lounge.
7:00 p.m.—*Collegian* Editorial Board Meeting, *Collegian* Office.

- 7:00 p.m.—Moundbuilders Meeting, Ascension 201.
7:30 p.m.—Chess Club Meeting, Gund Large Private Dining Room.
8:00 p.m.—Lecture: Rabbi Arthur Hertzberg, "Is a Middle Eastern Settlement Possible?", Bio, Aud.
9:00 p.m.—Reception for Rabbi Hertzberg, Peirce Hall Lounge.
9:00 p.m.—Christian Fellowship Song and Prayer Meeting, Chapel.
- Tuesday, Nov. 9**
3:30 p.m.—Pastoral Counseling Sessions, Student Affairs Center Conference Room.
5:30 p.m.—Spanish Table, Gund Large Private Dining Room.
7:00 p.m.—Debate Union, Philo.
7:00 p.m.—Volleyball vs. Otterbein/Denison, at Denison.
8:00 p.m.—Song Swap, K.C.
8:30 p.m.—Concert: Guitar Recital, Thomas Riffe, Classical Guitarist, Rosse Hall.
10:00 p.m.—Student Housing Meeting, Lower Dempsey Lounge.
- Wednesday, Nov. 10**
4:00 p.m.—Senate Meeting, Ascension 109.
5:00 p.m.—Italian Table, Gund Large Private Dining Room.
7:00 p.m.—Bridge Club Meeting, Gund Large Private Dining Room.
7:00 p.m.—French Club Meeting, K.C. Coffee House.
10:00 p.m.—*The Misfits*, (film), Rosse Hall.

Fifth Soccer Loss Ends Future Hopes

By MATT O'FARRELL

By a score of 3-0, the Kenyon soccer squad was shut out by Wooster on Wednesday, October 27. The game itself was not the ultimate stake of the afternoon, for with the loss to the Fighting Scots went any chance of post-season competition for Kenyon.

Although the Lords maintained a scoreless tie through the first half, Kenyon was outclassed in the match, managing just three shots to Wooster's twenty-five. The high point for the Lords was the exceptional performance of goalkeeper Pat Shanahan, who started in place of an injured Tom Beech; Shanahan yielded just three goals while corraling twenty-five saves. Scorers for Wooster were Key Akintunde with two goals, and Matt Lawrence.

The Lords regrouped and readied the heavy artillery last Saturday for their homecoming meeting with Heidelberg. The outcome had the Lord booters enjoying a 7-0 cake-walk over the student princes, with senior co-captain Tom Toch turning up three-of-a-kind for a "hat trick," and Bob O'Conner tabling an additional pair of goals.

The initial 42 minutes of the first half saw Kenyon knocking the ball about the Heidelberg penalty area in "pinball" fashion; the only shot to register during this time was an unassisted Bob O'Conner goal while the game was 6:36 young. Then, with 2:01 remaining in the half, the Lord offense exploded in what Coach Jim Zak described as "probably the

greatest all-time scoring spurt of Kenyon soccer history," tallying three goals in less than two minutes. Phil Abraham scored from a direct kick opportunity with an assist from Toch. Precisely one minute later, Bruce Atkinson raised the score to 3-0 with an unassisted goal; within 59 seconds, Toch had his first goal of the day, assisted by Atkinson.

After Toch had converted a penalty kick early in the second half, O'Conner scored with a charging header off a right-to-left cross from Guy Riegel. With 1:37 left in the game, Toch culminated his "hat trick," assisted by Bill Wadsworth, with a twenty-yard shot that ricocheted off the left goal-post and in for the score. The Lords left the field with a 7-0 victory to warm up to, in spite of the chilling weather that had limited the Alumni Day crowd to little more than a handful of spectators.

Kenyon's field day had yielded 28 shots and eight corner kick attempts, as compared to the seven and two, respectively, for Heidelberg. Shanahan, again playing in place of Beech, sealed the Kenyon shutout, as he occasionally flirted with the ball for four saves. The Heidelberg goalies, Jeff Davis and Steve Cork, teamed up for a total of 19 saves.

The victory over Heidelberg raised the Lords' overall record to 7-5, while evening their Northern Division mark at 2 and 2, with the November 2 night game at Baldwin-Wallace, the season's final contest, not accounted for at the time of this writing.

Harriers' Heads Bloody, but Unbowed

By STEVE ZEISER

The Kenyon cross-country team, winding up its first year of competition, achieved its goal of not finishing last in the Ohio Athletic Conference Championships last Saturday by nosing out Heidelberg for twelfth place.

The Harriers scored 362 points to Heidelberg's 374, both far behind Mt. Union's winning total of 36. Following the victors were Otterbein (79), Ohio Wesleyan (111), Ohio Northern (124), Wooster (148), Baldwin-Wallace (170), Oberlin (183), Muskingum (187), Marietta (190), Wittenberg (219), Denison (257), Kenyon and Heidelberg. Baldwin Wallace boasted the individual champ, Larry Coy, who ran the five mile course in a swift 24:53,

but Mt. Union used finishes of third, fifth, sixth, seventh, and fifteenth to out-distance the field. The top finisher for Kenyon was Captain John Kryder in 60th, with a time of 27:45. Robert Standard placed 69th, Mark Schott 71st, Peter Cini 79th, and Andy Rosencrans 83rd to score for the Lords. Dave Troup and Tim Hayes, the other Kenyon starters, placed 85th and 86th respectively out of 92 entrants.

Coach Don White was "quite proud" of the runners. Their goal was to stay out of last place, and they "really dedicated themselves and did it." He was pleased with his team's first season, and seeing that all the runners will return next year, is looking ahead to better times. "We got off to a good start, now it's up to them as to how far we can go towards the top."

Ladies Wind Up 5:7

By RICK ROSENGARTEN

The Ladies finished the season with a record of five wins and seven losses. What is impressive about the record is that the team managed to come close to an even mark after losing its first five matches; it won four in a row and five of their last seven, and all the victories were one-sided. The Otterbein match comes to mind, in which the Ladies so dominated play that their opponents did not get off a shot the entire game.

The team simply made great improvements in its overall performance during the course of the season. "We were having problems in the early part of the season, when we'd give up a goal and not get it back. We couldn't seem to coordinate the efforts of all our players,"

recalls Coach Karen Burke. "But overall, although it is tough to say that a losing season is a good one, we did win five of our last seven, and the team stuck together and worked very hard to do that."

The team had three starting seniors who Burke notes "we will miss very much." Jenny Clark, Ellen Griggs and Pam Zimmerman have all ended their careers in field hockey at Kenyon. Otherwise, the team is marked by its youth, and the experience gained this year will prove invaluable in the future. Burke notes that all the Ohio Athletic Conference teams have made great strides in recent years, and will probably continue to do so in the future. "We feel we have a real strong program," she says; "we're definitely holding our own."



By CAROL DIETRICH

The Kenyon Ladies won their first swim meet of the season last Saturday at Shaffer pool. Before a standing-room-only crowd of cheering fans, the Ladies sunk Capital University by the narrow margin of 66 to 57.

In the first event, the 200 yd. medley relay, the two teams swam neck-and-neck the entire race, which ended in a tie. Then Anne Griffin and Harriet Leard put Kenyon ahead when they captured first and second in the 200 yd. freestyle. After Barb Hostetler and Betty Doyle took second and third in the 200 yd. individual medley, the Ladies built a strong lead by winning the next three events. First Mary Van Doren won the 50 yd. backstroke by at least 5 seconds, with a time of 32.6. Next, Mary Boutsellis won the 50 yd. breaststroke with a time of 37.6. Then, boasting a time of 27.8,

Capital Capitulates; Ladies Lunge to First Win

Wendy Lauer took first in the 50 yd. freestyle.

The subsequent two events exposed Kenyon's one glaring weakness, the butterfly. In both the 50 and the 100 yd. events, the team swam poorly, Capital taking first and second places. But the Ladies fought back to regain control, as Doyle won the 100 yd. freestyle, Van Doren and Hostetler took first and second in the 100 yd. backstroke, and Griffin took the 500 yd. freestyle with a winning time of 6:27.4.

The Ladies lost the final two events, but by then their lead was insurmountable and they raised their overall record to 1-3.

Unfortunately, the team has been having a hard time getting into the water this year. An onslaught of injuries and illnesses has prevented Kenyon from competing at full strength so far. Van Doren, who swam for the first time last Saturday, had been out for a few weeks because of an ear infection. Her performance was a crucial part of Saturday's victory as she won both the 50 and the 100 yd. backstroke. Says Coach Jim Steen, "she had some really

good times for only having been to workouts for one week." But she had an accident this past week and will probably be out for the rest of the season with a broken wrist — the injury bugaboo strikes again. "Every time we seem to get a break, it's not the kind of break we need," noted Steen when he heard the bad news.

The missing girls will hurt the Ladies' chances of success for the rest of the season. Most importantly, it sets back their expectations for the championships, towards which their season is geared. Says Steen, "It's difficult to keep spirits up in the face of so many injuries. Yes, the people missing will weaken us, especially in the medley relay."

The Ladies have one more home meet, this Saturday against Muskingum and Ashland. Then their season climaxes at Denison with the Small College Championship on November 13.

Last Tuesday the swimmers beat Oberlin in a meet that came down to the last relay. Lisa Deems deserves credit for swimming three events with a sprained ankle, while Van Doren swam the 50 and 100 yd. backstroke with a fractured wrist. This victory gives them a 2 win, 3 loss status so far this season.

Lords Bow to a Vicious Canisius

By TODD HOLZMAN

Kenyon's football team absorbed a bitter and costly defeat on Homecoming Day at McBride Field, dropping an irritating 9-7 decision to Canisius College. The Jesuit school from New York won it with just 11 seconds left on a 35-yard field goal by Angelo Botticelli. Botticelli was the hero of the day, as he kicked two other three-pointers to account for all the Griffins' points.

The rest of the Griffins scored no points with a large and partisan crowd, including many alumni, who turned out for the defensive battle. The conduct of the Canisius players, on and off the field, was termed by Kenyon Coach Phil Morse, "the worst I've seen in twenty years of football coaching." Defensive coordinator Tom McHugh seconded Morse's comments, stating "I coached at a Jesuit college, so did Coach Morse, and we were embarrassed by Canisius." He wasn't referring to the caliber of play the Griffins exhibited.

Canisius put Kenyon quarterback Jack Forgrave out of the game in the second quarter when two defenders teamed up to open a 22-stitch cut on his chin. Following the injury to the scrappy junior who is probably lost for the remainder of the season the Canisius bench cheered, and many derogatory comments were hurled at Forgrave as he lay on the field, and later as he left for the hospital. It was the most serious of a number of incidents that drew the ire of Morse, McHugh and the rest of the Lords. It was to their credit that an all-out brawl did not abort the contest.

Canisius' conduct overshadowed the fine defensive efforts of both squads. The Griffins held the injury-plagued Kenyon offense scoreless until the final minutes while the Lords, led by Warren Martin's 14 solo tackles and 8 assists, limited the visitors to three Botticelli field goals. Defensive ends Jamie Northcutt and Alex Newton also turned in superior



The Lords going down on Saturday: A nasty bit of business

efforts.

Kenyon's touchdown came after a Brog-directed drive took the ball to the Canisius 7. Roger Schott sprinted for the flag from there, tying the score at six apiece. Tom Gibson then added the go-ahead point and the homecoming crowd went wild, anticipating what would have been a brilliant victory. But with only seconds remaining in the game, Canisius drove the length of the field on successive passes, ultimately getting within scoring range for Botticelli's last-second boot.

The Lords' record now stands at 4-3, which is not indicative of the team's performance this year. The campaign has seen them lose their leading rusher, Bob Jennings, their leading tackler, freshman Mike Svihra and now their starting quarterback for the remainder of the year. Second string tailback Bill Lominac missed two games with a pulled hamstring, though he may return this week against Case-Western Reserve. Yet the Lords have

dropped two games by a total of four points, and could just as easily be 6-1 as 4-3.

The loss on Saturday seemed somewhat anti-climactic, as if the Griffins had lost the war long before they won the battle. Morse summed it up by saying, "That type of behavior is not acceptable in college football. If that's the way it [football] is, then there isn't any place for it in college. Of course, that's not the way it is." It was that way on Saturday, however, and that's what makes it so tough for the Lords to take.

Gambier Fall Marathon 3rd Annual

Winner: Alan Batchelder, who ran the 5.2 mile course in 31 minutes, 33 seconds.

2nd Place: Nick Frost; 34 minutes, 22.5 seconds.

3rd Place: Tom Birch; 34 minutes, 48 seconds.