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A Taste of Tenure at Kenyon

By ORION CRONIN

Tenure is a delicate matter, surrounded by confidentiality.

A tenure decision determines whether a professor is assured a continued job with the College, or is once again cast into the job market. How much say do students have in this crucial decision? Potentially a large amount, although the final action is left to members of the professor's department, the president, and the provost.

In an interview Monday, Provost Bruce Haywood explained the six year process that leads to a decision. Haywood, who handles all tenure cases, said that student opinions are an "enormous" part of tenure proceedings; students must know how to play that part to its maximum potential. He stressed the importance of "particular and comprehensive comment" from students in "an evaluation of professing and profession."

"Routine praise or blame is not very helpful" to the College as it considers tenure candidates, Haywood said. "The extent of one's acquaintance with a professor's teaching abilities" is taken into account as student comments are noted, he continued, but all student contributions to the evaluation of faculty members are encouraged and appreciated.

Evaluation of professors for tenure is not publicly announced because it might lead to "parades, petitions, and speeches which might

disrupt real evaluations which must be dispassionate and not concerned with personality," Haywood said.

Haywood called the faculty vote in tenure proceedings important as well. He was emphatic in stating that "not only we in the administration, but the academic community in general consider the prime evidence in evaluation to be that which comes from those teaching in the same subject." An average tenure dossier, the provost said, contains between 12-20 student letters, 4-8 by fellow department members, and 4-8 from other sources.

Haywood noted that, during his fifteen years here, there has never been a case where the administration has made a tenure decision over the objection of the voted consensus of faculty department members.

Although names of professors under consideration for tenure are supposed to be confidential, Haywood did say that seven are currently in the process of being reviewed.

The Tenure Process

Professors are usually first hired for two years. The preliminary evaluation begins at the end of the third semester of teaching, with a second evaluation to follow during the third year.

Evaluation for tenure which assures unlimited employment at Kenyon (on the condition that the department in which the professor teaches is not dropped from the curriculum, or severely curtailed for financial reasons) begins during the sixth year of a professor's career at Kenyon. "A large part of the process," Haywood said, "is to build up a large enough volume of information on the faculty member in question to make a fair decision."

A tenure candidate's department members are requested to submit a written evaluation of their colleague's teaching abilities in keeping criteria described in the faculty handbook. These criteria come under four headings. The first considers "the quality of the member's teaching in the classroom, the laboratory, and the office," which is described as "requiring

(Continued on page 4)

Energy Outlook Brightens

By JEROME MINDES

On Wednesday, February 9, Samuel Lord, Vice President for Finance, announced that the College was informed by the Columbia Gas Company that it could return to an 85% maintenance level. This raised

level of curtailment, effective immediately, is identical to the level under which the College was operating on February 2. At that date cutbacks were imposed on Rosse Hall, the Chapel, the swimming pool, and the fieldhouse.

In addition, Dick Ralston, maintenance head, announced the arrival and installation of a third oil burner. Of the College's eight furnaces, three, rather than two, now operate on oil. Oil, though more expensive, minimizes the College's reliance on the availability of gas resources.

Due to this improved situation, the level of heat has been increased in Rosse Hall, the Chapel, and the swimming pool. By early next week, the College should be able to determine whether it can afford any heating increase in the fieldhouse. Dormitories, according to Ralston,

New Week-end Respite

By JOHN WEIR

At last students climbing the walls from February in Gambier can escape to February in Columbus, thanks to a weekend bus service organized by sophomore Robbie Fisher.

"I talked to students, and it seemed to me that the desire existed for such a program," Fisher said. "It seems possible that the whole thing could work..." The first shuttle buses will make four runs each way, leaving this Saturday from Gambier at 11:00 a.m., and returning from Columbus as late as 1:30 a.m. Round trip cost is \$3.00 — a significant saving over public transportation — and will be charged to students' accounts.



Feminist Germaine Greer To Address Kenyonites

By CORY KARKOW

This Monday, Faculty Lectureships will sponsor what promises to be a most unusual lecture, delivered by feminist spokeswoman Germaine Greer. The subject of

abundant praise and criticism, and one of the feminist movement's most spirited advocates, Greer is as colorful as her writings are controversial.

Born in Melbourne, Australia, she pursued her academic career with an almost fanatic determination, winning a Junior Government Scholarship at age 12, at her Melbourne convent school.

She left home at age 18, graduating two years later from Melbourne University with a combined English and French degree. From there, she went on to teach at a girls' high school and tutor in English at Sydney University. In 1964 she entered Cambridge as a Commonwealth Scholar, earning her Ph.D. in Shakespeare three years later. She has since worked as both an actress and journalist, as well as a teacher at Warwick University. She is best known however, as the author of the best seller, *The Female Eunuch*.

Greer has been described as a woman who takes every opportunity to defy convention. Yet she has also been termed "a good old-fashioned idealist and humanist who wants a world where children need not fear adults; where men and women do not take each other for granted, but adopt a new set of values and joyful ways of living to produce a true human liberation."

The lecture will be in Rosse Hall, at 8:30 p.m. Admission is free.

Gas Seeping Back to Kenyon

will not be curtailed at all.

For the past week, in compliance with Columbia Gas Company's demands that the College operate at maintenance level, the gas burners were burning no more than an average of 150,000 cubic feet of gas per day. Under present curtailment, the college is burning between 180,000 and 200,000 cubic feet of gas per day. Only four of the five gas burners are now in use. Due to warmer weather, the one gas burner is not in use because it is not needed. Ralston considers these "to be excellent conditions."

According to Vice President McKean, "The present conditions look bright. If things continue as they are now, it is highly unlikely that the College will be forced to close" prior to the scheduled spring vacation.



By MICHAEL KAUFMAN

Rosse will resound with a heavenly sound this Sunday, when Oberlin Music Conservatory freshmen Nancy Lendrim and Cindi Mowery will present a concert of music for two harps.

For Lendrim, the journey to Kenyon will be a homecoming. Daughter of Frank Lendrim, a former professor in Kenyon's Music Department, the freshman harp major now lives in Williamsburg, where her father is currently chairman of the Department of Music at the College of William and Mary. Before she arrived at Oberlin, Lendrim attended the Salzedo Harp Colony in Camden, Maine.

Mowery, on the other hand, received most of her instruction from the National Music Camp at Interlochen, Michigan. Originally from Lafayette, Indiana, she also studied at Ball State University in nearby Muncie.

The girls, who are already accomplished harpists, recently performed in Indiana and Virginia for their winter term projects. Their musical brilliance needn't be harped on, however, as the recital itself should be sublime.

The concert is at 4:00 p.m. Admission is free.

Columbus Shuttles Launched



Robbie Fisher

Fisher's plan will allow you to spend an entire day in Columbus, or

take a couple of trips back and forth. However, the three dollar fare covers only one round-trip, not a whole day of back and forth travel. Sign up for the buses in the SAC, by Friday afternoon. Be warned that reservations are on a first come, first serve basis.

So shake off the Gambierium Tremors and bop off to Columbus. It may not be any warmer there, but it is livelier. Take a Saturday off and go see a movie or dine at a French (or Columbian?) restaurant. Or just "hang out." "That's what I'm going to do," remarked a prospective Columbus commuter; "find myself a decent lamppost and hang out. There just are no lampposts in Gambier, to speak of."

Collegian photo by Spencer Sloan

The Kenyon Collegian

—Established 1856—

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A Cry in the Wilderness

Everybody talks about tenure, but nobody seems to know anything about it.

Occasionally, a favorite professor Comes Up. Whispers are exchanged, people shuffle in and out of the Provost's office, rumors circulate about back-stage back-stabbing. Finally, the whole mess is fed into the administrative slot machine. If it comes up oranges, it's tenure.

That's how the process appears to students here. Too often, the decision seems, if not arbitrary, then certainly the work of parties who never sit on the receiving side of the classroom. Even when the decision reflects student sentiment (which it most often does), it is never clear just how active a part students have played in the review. The whole matter is cloaked in such mystery that details of the process are indecipherable — only the outcome is clear, and virtually irrevocable.

Much of the uncertainty surrounding tenure is caused purely by ignorance on the subject. Haywood's interview should dispense much confusion: Students *do* have a voice, if they know how to use it.

Yet in the same interview, Haywood says that, in his fifteen years at Kenyon, he has never seen a verdict inconsistent with a departmental decision. There is an inconsistency here, or may be — we have no way of knowing, because we have no way of knowing just what goes on in a given tenure review. Have departmental votes ever contradicted student feeling?

Everything crucial in a tenure case happens behind closed doors. But how can we know that the office involved is always the Provost's? This is not to denigrate the professors and administrators who have taken part in tenure reviews; but if they *have* granted or denied tenure against student wishes, don't students have a right to some say in the matter? Confidentiality is for individuals' protection — but it can cause harm, as well.

Yes, students have a voice. So what? Without an answering access to information, there is no proof of impact: that voice can be heeded or ignored, as expedience dictates.

VAB

Fair Fares

The Council on International Exchange has just announced the publication of *The 1977 Charter Flights Guide* listing over 150 flights to Paris, Amsterdam and London.

This unique guide includes charters designed and operated by CIEE especially for students, teachers and university staff — enabling them to travel abroad for part or all of their summer vacation or to spend a full semester or sabbatical year abroad. Summer round trips range in length from 4 to 12 weeks, while the academic year flights extend from 4 to 12 months.

Prices for these flights are hard to beat. They start at \$330 for New York departures, \$399 for Chicago departures and \$459 for Los Angeles

and San Francisco departures.

CIEE's advance booking charter (ABC) program has been authorized by the Civil Aeronautics Board, which requires all bookings to be made at least 45 days in advance. The airlines operating the flights are Trans International Airlines, World Airways, Capitol Airways, Martinair and American Airlines. CIEE is a membership organization of nearly 200 colleges and universities and has been active in the field of student travel for over 25 years.

The 1977 Charter Flights Guide is free from CIEE, Department PR2, 777 United Nations Plaza, New York, New York 10017; or at the Off-Campus Studies Office in the SAC.



LETTERS, LETTERS, LETTERS

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.

A Fresh Draft

To the Editor:

The draft is a problem that has plagued America for years. Recently this was manifested in the violently anti-military sentiment that was prevalent; a just response to a ridiculous escapade in South East Asia. The solution to this problem eventually led to the evolution of the all volunteer Army. Although many of the Nation's military leaders were hopeful that this would establish a highly professional military in America, the experiment is unfortunately failing.

The time has now come for America to reassess its position on the service. The truth is that our forces are pitifully weak, especially in light of the continuing Soviet military expansion. One solution that seems to be gaining support is the possibility of a mandatory two year service requirement for all able-bodied men (and with the passage of the ERA possibly women). The logistics on exemptions for college and graduate students would of necessity have to be carefully examined before the system could be implemented.

Yet, this is not to say this system would not work. Many of our fathers did not start college until they were in their twenties because of the military service, and in most cases I would doubt that this has hampered any career goals. A mandatory service requirement would also provide technical training for many people who might otherwise be unable to obtain professional skills.

This has not been to suggest that we should build up a large military so it will be easier to march into war, but rather a large well trained force would act as a deterrent to any nation that might oppose our National Interests. As it stands the majority of Americans probably find it comforting to know that military service is optional, but in this world of growing militarism a large army may be the only means available to insure peace.

Peter Kendrick

Musical S.O.S.

To the Editor:

Have you ever wished that there was a greater variety of concert

offerings on campus? Would you be interested in going on a trip to hear the Cleveland Symphony Orchestra, or to see an opera or ballet? Have you ever wanted to become involved in the organization and the "behind the scenes" activity of a concert, meet performers, etc.?

In past years, the Music Club has augmented the Music Department concert calendar with concerts ranging from a recorder virtuoso to a ragtime pianist to Ars Musica of Ann Arbor (which was recently on campus for a return visit). Trips have also been made to hear the Cleveland Symphony perform in Severance Hall.

Recently however, there has been a marked decrease of student interest in the activities of the Music Club, such that it is difficult to sponsor and

coordinate concerts featuring a variety of quality performers.

Membership requirements for the club are small. All that is needed is an interest in musical activities either on or off campus. Everyone in the Club has a say about which concerts are presented, and everyone has a chance to become involved in some aspect of the concert, be it organization of the concert, publicity, or hospitality extended to the performers.

There will be a meeting of the club at 8:15 p.m., Tuesday, February 15, in Lower Rosse 17, at which time the future of the Music Club will be decided. If you have any interest in participating in events sponsored by the club, please feel free to attend; if not...

H. Craig McCarter
 Elsa Hale

Attic Premieres in Annex

By CORY KARKOW

What do people do in an attic in the wee hours of the morning? Find out when Katherine Long's senior thesis production, *The Attic*, premieres in the Drama Annex tonight. According to the author and to director Mark Holub, the answer is very complex and meant "for the audience to figure out as it goes along."

The action takes place in a contemporary attic in a Missouri town at 4 o'clock in the morning. The time elapsed during the action is the same as that of the performance and hence, no set or time changes occur.

When asked her reasons for writing the play, Long stated that it was due in part to her interest in "why nobody likes themselves, why they pretend to be other people." Long hopes that both the action and the setting will show this.

According to Long, the attic setting was chosen because of her fascination with the various things with which people play and because it gives the characters a lot to do. In addition, this setting is easily adaptable to both the mood and the architectural composition of the Drama Annex which Long thinks will add to the play's "naturalism."

The cast consists of three characters, Fay, Lonnie, and Will, played by Stacy Moseley, Robert Fahs and John Rogan, respectively. None of the three have acted in a production of this sort before. Similarly, this will be the first full-length production for director/designer Holub. In directing the show, Holub stated, his primary interest was in "evoking the changing moods given by the script." As for the actual plot, in Holub's words, "It will be a surprise."

The play is running tonight through Saturday; tickets can be obtained at the box office in the Hill Theater.

Feel Bad?
 Feel Better!

Coming soon:

Feeling Good

The Kenyon Review: An Informal History (Part VII)

From Gambier To The World (II)

By RICHARD S. WEST

Throughout the history of *The Kenyon Review*, the rumor of the magazine's suspension was heard almost as frequently as the quarterly itself was issued; and without too much effort, the rumor probably attained a larger circulation. In many instances the rumor was near truth: *KR* on several occasions almost shut down — but it always made it through the storm, discrediting the sayers of doom in the final hour. In the late fifties, however, the rumor had a particular ring of credibility: John Crowe Ransom himself was convinced that *KR*'s days were numbered.

The Review's continued financial instability in combination with two other factors made suspension look like the probable, indeed, reasonable, course. While *KR* was still a prominent member of the literary community, it had gotten a bit dusty after two decades of publication. Since Ransom planned to retire both from teaching and editing in 1958, it was thought appropriate to retire his brain-child with him. So uncertain was *KR*'s future that following Associate Editor Rice's death in 1956 no apparent effort was made to fill his position.

Shifting Focus

Instead of condemning *KR* to suspension, however, these reasons were employed to support its continuation. Clearly, what was needed was a new editor, full of fresh ideas and the aggressiveness necessary for carrying them out. Robie Macauley, class of '41, *KR* contributor, and Ransom's successor, proved to be just such a man.

The retiring editor fully appreciated that the situation demanded that *KR* shift its focus. "Macauley has been well assured," wrote Ransom at the time of Macauley's appointment, "that he is

under no obligations to continue the periodical in the same literary pattern it has had for twenty years. It is our understanding rather that he will direct it along the lines that seem best to him at this new time, so that very possibly it will show some differences." Those differences were initially mirrored in the disciplines of the old and new editors; critic Ransom and philosopher Rice were being replaced by novelist Macauley and poet Ted Bogardus.

Predictably Macauley's primary interest was the study of fiction. He saw the late fifties as a particularly vital time in American fiction. Many emerging talents, in his opinion, were producing some very exciting material. While Ransom had regarded fiction as a pedestrian art suitable for the pages of the *Saturday Evening Post*, Macauley planned to make fiction an integral part of the revitalized *KR*. His game plan in brief was: more fiction, more critics of fiction, more fiction writers as critics.

No Longer Sedate

In conjunction with this change in focus Macauley also changed the character of the editor's responsibilities. Ransom tended to rely on a relatively small circle of writers for *KR*'s material. Macauley felt it was imperative to develop a multitude of contacts and serve as a visible spokesman for *KR*. As a result he traveled extensively to writers' conferences and frequented the campus circuit as a lecturer.

In 1960 Macauley and his staff wrote: "A few years ago *The London Times Literary Supplement*, looking down its nose, described us as 'Important . . . sedate . . . respectable . . . a professional outlet for Ph.D.'s and budding professor. . . . Shocking bad show, we thought. To Hell with George III, we added.

"Now there is a new *KR* which even the *Times* can't mistake for a dose of literary tranquilizer. It

promises to be one of the most keenly interesting of American magazines, no outlet for Ph.D.'s, and written in an English even cats and dogs can read."

The figures bear out their predictions. After three years of the new editorship *KR* doubled its circulation and while it published only 95 manuscripts a year it received approximately 75 a week! When the *Review* celebrated its twenty-fifth anniversary in 1964, a double issue was produced. It stands as a minor compendium of modern literature.

As *KR*'s flame continued to burn brightly, so continued the intra-college sniping which had caused headaches for Ransom during his editorship. Denny Sutcliffe, chairman of the English department, who vigorously discouraged the Liberal Arts professor from publishing, resented the whole concept of the *Review*. Hand in hand with this complaint was the anomalous protest from many members of the faculty that they were being unjustly excluded from the pages of their home publication. President Lund, powerless in mitigating the complaints, gave tacit support to *KR* and, despite everything, assured its independence.

Macauley's success as editor inevitably attracted attention, in particular the attention of one man, A. C. Spector, editor of *Playboy* magazine. He was currently seeking someone to fill the newly-created post of fiction editor on the magazine, and since he felt *KR* was printing the best fiction in the country, he asked Macauley to take a leave of absence and come to *Playboy*. If the job suited Macauley, he could stay; if not, he could return to *KR*.

George Lanning, assistant editor of *KR* since 1960 had filled in as acting editor of the *Review* when Macauley took leave in '64 and he filled in again when Macauley left for *Playboy* in the summer of '66. Lanning, class of '52, was, like Macauley, a novelist. Since

graduating from Kenyon he had served as PR Director for the College, establishing the *Alumni Bulletin*.

Aside from going to five issues a year in '66, the *Review* was in a holding pattern while Macauley decided his future. After six months at *Playboy*, Macauley, though initially disposed to returning to Kenyon, was persuaded to stay in Chicago. The search was again on for a new *KR* editor.

Only Ideas

Carl Miller, who was currently serving as editor of the British magazine *Listener*, was Macauley's choice for the position and he tried to persuade Lund similarly. Appointing Acting Editor Lanning to the position, however, had a convenient appeal to Lund. Ultimately he took that route. While Macauley had the greatest respect for Lanning as a production man, as a mechanical editor, he didn't feel George was dynamic enough to vitalize new objectives. Lanning, in any case, had no lack of ideas.

At the outset of his ill-fated editorship he considered producing the *Review* six times a year. "The *Review*," he reasoned, "could be more topical in literary and general cultural matters. For instance, at present we can seldom chime in when a lively and controversial topic comes along, because by the time we've got to press the issue is a dead one."

Moreover he wanted to expand coverage in the arts — "painting, sculpture, the performing arts" — and cut back on exhaustive reviews. Significantly, Lanning wanted to direct *KR* away from the "more fashionable writers. Bellow, Malamud, Styron, and Roth," he observed, "don't need the *Review*'s help in order to find an appreciative audience. Nor do Eliot and Joyce, or Proust and Kafka. I should rather devote our space to essays about good writers who have not had much notice in recent years — or have had no notice at all."

Whether Lanning's aims could have succeeded — whether it was the *Review* that needed Bellow, Malamud, Styron and Roth and not the other way around — was never adequately tested. Lanning suffered several severe personal reverses which handicapped his editorship in its early stages. He was not happy in the post. R. Ellington White, Lanning's Kenyon classmate, came in to assist Lanning in late 1967 but White was too much like Lanning in disposition to take decisive action in *KR*'s behalf.

For the next two years *KR* sputtered along. When William Caples took over the presidency of the College in 1969, the life-long businessman began planning Kenyon's future — a future determined early on to be absent of the *Review*.

Lanning hoped to have the summer of '70 to try and find a new home for the *Review*. But at the December meeting of the Board of Trustees it was voted to prohibit the use of Kenyon's name on anything not directly associated with the College. The next step was predictable: the Board voted *The Kenyon Review*'s suspension with the January 1970 issue. While technically suspension allowed for *KR*'s resuscitation, for all intents and purposes, it signaled *KR*'s end.

The English department, which had jealously fought with *KR* during most of its history, as an afterthought generously suggested that the College "consider the possibility of continuing the *Review* under the auspices of the Department of English with a greatly reduced budget."

Lanning could not contain his bitterness. Without the *Review*, he said, Kenyon would become "just one more dumb little mid-western college." Whether his prediction has come true is up to debate. But it isn't debatable that *KR* gave to Kenyon a name and reputation it never had in its first hundred years and has rested on for the past forty.

The Editors of the Kenyon Review



John Crowe Ransom (1939-1959)



Robie MacCauley (1959-1966)



George Lanning (1966-1970)

Kenyon Philosophy Prof. Victim of Bizarre

By VICKI BARKER

Last November, Gambier was the scene of a crime involving theft, a respected member of the Philosophy department, and ransom notes. Until last week, the matter lay shrouded in secret.

At last the story can be told.

5:48 p.m. Thursday, February 3: The clanging of a phone shatters the bucolic silence of Peirce Hall. The caller, who identifies himself as Ronald McLaren, Professor of Philosophy, is audibly distraught.

"Do you have a good investigative reporter?" he asked.

The Editor answered in the affirmative, and volunteered to send someone down immediately.

"No — no," McLaren answered. There was a pause, as he apparently looked over both shoulders. "Look," he continued in a low voice, "Now's a bad time for me. Can you be in my office tomorrow morning?"

Again the Editor answered in the affirmative.

"Good!" he cried. "Till then!" Click.

Heart racing, the Editor ran through possible tales McLaren could tell. Was it a post-mortem scandal involving the Schermer case? Was sedition brewing among faculty factions? Had free philosophical enquiry ended in fisticuffs?

At 10:15 a.m., February 4, the Editor was at McLaren's Ascension office.

After carefully shutting the door behind him, McLaren drew a brown manila envelope from his desk, and announced: "I would like to report a kidnapping."

The Editor began scrambling for notebook, pencil, and questions. McLaren continued:

"My hat has been kidnapped."

There are many thrilling moments in the world of journalism. There are even a few thrilling moments in college journalism. Learning about a skein's worth of pilloined polyester is not one of them.

But the story did not end there.

Last November, McLaren continued, his hat, which is dark blue and of no discernible style, disappeared. Little realizing that this loss was to touch off a four month ordeal of silence, McLaren merely used another hat, and thought nothing more of his lost one.

Until the first ransom note was hoveled under his door.

Written on yellow and white stationery which heralded the merits of an obscure antacid/antiflatulent, the note read:

ANTACID/ANTIPLATULENT

Mr. McLaren —

I have the child's Togagen cap — don't call the Police or I'll shoot — await instructions

Mad Tumb

"I myself have often napped in this hat," McLaren said. "But this is the first time that the hat itself has been napped."

McLaren was, of course, disturbed, but elected not to call in the authorities. Thinking perhaps that the kidnapper would tire of hiding the cap (in a remote Pennsylvania farmhouse, no doubt), and relent and return it, he maintained silence. But the second message, received shortly before Christmas



Woolly come home — Prof. Ronald McLaren

vacation, gave him a better idea of the type of mind he was up against. Affixed to the note was a curl of wool which McLaren confirmed as having belonged to his hat. The note said: (See reproduction, right)

The Collegian has conducted an exhaustive investigation, and has come up with the following list of suspects:

All students currently in McLaren's classes: Cluff, John; Bright, Christopher; Cook, Noel; Corry, Marcia; Coulter, Andrew; Cowherd, Douglas; Crom, Lucy; Dell, Heather; Hardy, Quentin; McCutcheon, Daniel; Messner, Susan; Phelps, Alan; Poorbaugh, Cindy; Sachs, Steven; Shorey, Jay; Standard, Robert; Upchurch, Kramer; Usdan, Mary-Anne; Way, Margie; Wenner, Peter; Wiggins, Jim; Barkacs, Craig; Barker, Susan; Bowman, Meg; Chadwell, Steele; Dolan, Carl; Hitchcock, Kathy; Konigsberg, Charles; Luker, Jennifer; McIntosh, John; Murphy, Jim; Rothschild, Jonathan; Goldfarb, Diana; Minnicks, Susan.

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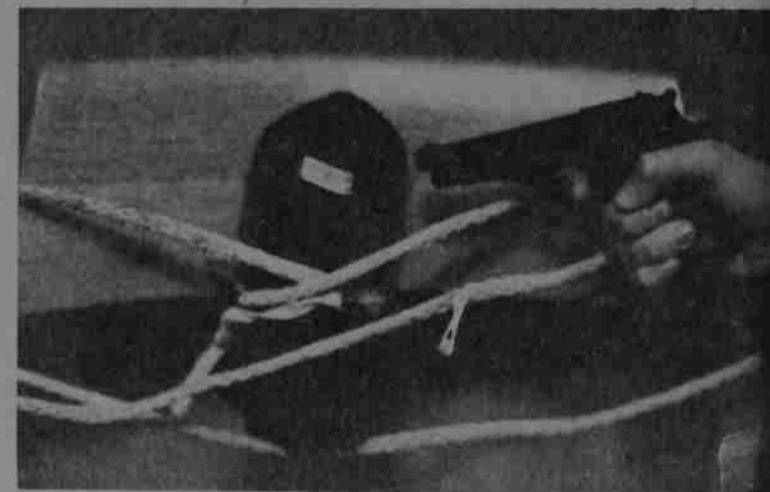
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WILLIAM H. RORER, INC.

The intricate nature of the note, and the fact that it was written in the first person plural, strongly indicated that a gang was at work.

McLaren is a calm man, a philosophy professor. "But," he said, "I really got a little worried when I got the third note. The matter had obviously reached a critical point."

He was referring, of course, to the photograph enclosed with the ransom message, reproduced below:



Tenure at Kenyon (Continued from page 1)

scholarly competence, acquaintance with developments in the teacher's field, thoroughness of preparation, and the ability to gain the interest and respect of students."

The second, "availability and responsiveness to students" states that "faculty members are expected to be available to advise students regarding their academic progress and to help them in their development as persons and as scholars."

The third heading, "participation in the general life of the College . . . includes service on committees, contributions to the cultural and intellectual life of the community, sharing in the work of the department, attendance at faculty meetings, presence at official functions, responsible participation in campus life outside the classroom, and fulfilling the normal administrative duties as a teacher."

Finally, under the heading of "contributions to scholarly and educational activities," are included "research and publications, creative work, public appearances on the campus and elsewhere, and participation in professional organizations."

Recommendations

Haywood explained, "Candidates are invited to submit the names of any faculty at Kenyon or authoritative spokesmen in the candidate's field of study off-campus that he or she believes competent to evaluate them." Haywood in turn contacts these people and adds their written evaluations to the dossier.

Department chairmen solicit written comment from students studying within that department. The confidentiality of all evaluations in a candidate's dossier is ensured as much as possible in order to "avoid making people chary of criticizing, and to protect the candidate," Haywood said. Letters of solicitation attempt to assure the recipient of the privacy of his correspondence with the College without overlooking the fact that, "in the event of a grievance hearing at the College or a suit brought by the candidate, it is likely that evaluations will be seen by their subject and the identity of the evaluators revealed."

The candidate's dossier is completed with the addition of what is called the "member's vita," a "shorthand account" of the can-

didate's professional life, such as courses taught, public lectures, professional activities outside the College, etc., etc. Haywood described the "member's vita" as the core of his dossier for evaluation.

During the latter part of the month of March, or in early April, the provost meets with the chair of the candidate's department to discuss the contents of the dossier. Ordinarily, only Jordan and Haywood see the letters in the dossier, although the chairman of the department is familiar with the "member's vita." The provost summarizes the content of the dossier, quoting passages extensively to the chairman of the candidate's department, and discusses with him whether or not the dossier is representatively complete.

The Decision

When this has been determined satisfactorily, the provost writes his evaluation of the candidate. "Which of course, is rather different as it is not from first hand acquaintance," explained Haywood. "What I look for is evidence of consistency; occasionally it happens that there is substantial disagreement, and it is important to determine, if possible, the source of these inconsistencies."

When in turn the president comes to consider the dossier, he must take

into consideration a variety of questions in conjunction with the candidate's qualifications as a teacher, particularly whether or not the College can afford to sustain their position.

The final decision as to whether or not to grant tenure resides with the Board of Trustees, who, meeting in May, usually follow the recommendations of Provost Haywood and President Jordan, bearing in consideration "the corporate life of the institution." The faculty member being held in consideration for tenure is notified of the board's decision as soon as possible.

"If the decision is favorable," said Haywood, "one year later the member begins an 'appointment without limit'; if the board's action is unfavorable then the member must leave the College's employ within one year." During the extra year it is hoped the displaced faculty member may find work elsewhere.

The faculty member always has recourse to the Faculty Grievance Committee. Marsha Schermer, who was denied tenure last year, was the only professor in Kenyon's history to take her case to the Grievance Committee. However, Haywood said the Grievance Committee has only been in existence for 3 or 4 years.

Tenure Alternatives

"Many colleges and universities across the country are giving up the tenure system, in favor of renewable five year contracts," Haywood said. On the fourteenth of February a vote will be taken to approve what Provost Haywood described as "a clean text" of tenure procedure.

"The new format is not intended to change the emphasis, criteria, or processes; it is to ensure that there will be no uncertainties as to who's responsible for exactly what" in the process of evaluation for tenure.

The new text was originally drawn up by the Committee on Faculty Development chaired by Professor Williams of the psychology department, and constituted of Professor Gensemmer, Professor Hettlinger, Mr. Agresto, and Provost Haywood.

Seventy percent of Kenyon's faculty are presently tenured. Of these Ms. Marley of the drama department is the only woman, though Haywood said that the administration was making "special efforts to recruit women and minority candidates." Haywood noted that Kenyon's drama, chemistry and math departments were already completely tenured.

Kidnapping — — — Students Suspected

The third, and so far final, note was explicit in its demands:

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SIMETHICONE — greater patient cooperation.
ANTACID/ANTIPLATULENT

Yes, we do have your hat. If you ever want to see it again alive, you'll meet our demand(s).

① Announce in all of your classes that you are willing to cooperate with the mad terrorist(s) and display this picture as proof.

If you want your hat you'd better comply... we are waiting.

The next move is yours,
The Mad Terrorist(s)

McLaren has no intention of complying with the terrorists. Nevertheless, he refuses to notify local and state authorities. "You know how it is with kidnappings," he said. "One doesn't want to bring in the authorities precipitously."

However, he insists that the hat "be returned unharmed," adding that "the perpetrators might be interested to know that my methods of detection are infallible," utilizing, as they do, a "moral inquiry approach."

McLaren feels he has a few clues to the miscreants' identity. "One of them obviously has a penchant for lemon swiss creme," he noted.

He stressed to the press that he was taking a tough line with the kidnappers. His mercy will be won only through compliance. "We know their identity," he said, "and will expose them if the hat is not returned."

The *Collegian*, too, is carrying on an investigation, and believes it has several leads. All evidence points to a gang member, or an accomplice, enrolled in one of McLaren's three classes. With the united might of

Philosophical Inquiry/Interrogation and investigative reporting, the maldosers may yet be brought to justice... or a just revenge.

....

Kidnapping is an ugly crime, a seed of menace that can grow and spread into a veritable swedish ivy of evil. Another professor, who was present at the interview, pointed out that "A person who would capnap today could be a head hunter tomorrow."

Indeed, how can we know that similar misdeeds, hushed up by the victims, have not occurred in the past? Dean Edwards has not been seen with hair for twenty-four years; has he ever furnished a convincing reason for this loss?

Barring a future twist to the story (i.e., the hat renouncing its owner as a capitalist pig and renaming itself, say, "Tanya-O'shanter"), what is to stop this group of Gambier terrorists from going on to new and more deplorable acts? Where will they strike next? Is the Shadow about to be cast on Dean Givens' bicycle, or the tasteful knick-knacks in Cromwell Cottage?

Only the Mad Terrorists know for sure. And they, suffice to say, are not telling.

The Collegian is working around the clock to see that the perpetrators of this evil act are apprehended in order to ensure the safety of our community's hats.

If you have any leads which might help us to achieve these ends, wrap them in plain brown paper and bring them to our office.

Will the forces of evil triumph in Gambier?

See next

week's *Collegian* for further developments.

Religion, Death, Personified in a Somber *Seventh Seal*

By PAUL LUKACS

And when he had opened the seventh seal, there was silence in heaven about the space of half an hour.

REVELATION

The Seventh Seal was Ingmar Bergman's second large-scale critical success. Upon release it was hailed as "a classic," "a film masterpiece," and even "the most beautiful poetry which has ever shone on a screen." One critic went so far as to call Bergman, "the Shakespeare of film." All of which is quite nice, if somewhat over-stated. Film critics seem to be so glad to find a *serious* film and a *serious* filmmaker that they often forget what their job is all about: one simple question — is the movie good or bad?

The Seventh Seal is very good. It is also very bad. With Bergman's films such a paradox is not unusual. Paradox is par for the course. Bergman has said that all dramatic art is worthless unless it deals with man's relationship to God. The problem is that it is difficult to fit God onto the screen. He's too big. God wasn't made for celluloid; he doesn't like being cut up and then left lying on the floor of the editor's studio. Still, Bergman tries. He tries very hard.

The Seventh Seal opens with the sound of a church choir in mid song. Then the choir stops and there is total silence. Absolute silence. Ear-shattering silence. The camera moves in on the Knight (who is just waking) and his squire (who is still asleep). The sky is gray. It is early morning. The Knight kneels and says his silent, morning prayers. He wades into the surf and washes his sunburnt face. His horse lifts its head and whinnies. The knight turns around. A man in black is standing on the beach. He has no eyebrows. His face is very pale, almost white, and his hands remain hidden in the deep folds of his black cloak. He does not look human. He is not human.

He is DEATH.

Here Bergman has the perfect vehicle for his philosophy. He finds the answer, falls in love: six letters, two syllables. *Symbol*.

Death is the ultimate symbol. Bergman's Great White Sperm Whale. The symbol of symbols, the human embodiment of itself.

The Knight asks: "Who are you?" Death answers: "I am Death." The Knight asks: "Have you come for me?" Death answers: "I have been walking by your side for a long time." The Knight says: "I know."

All of which is not meant to be funny. But it is funny. It's hilarious. The problem with symbols is that you can easily overdo them. The problem with "existential" themes is that they can turn around and snap back at you. Who cares anyway? As D. H. Lawrence says: "If life is a tragedy, or a farce, or a disaster, or anything else, what do I care! Let life be what it likes."

"Bergman has said that all dramatic art is worthless unless it deals with man's relationship to God. The problem is that it is difficult to fit God onto the screen. He's too big."

The Seventh Seal is one great heap of symbols. They're all over the place. Just when you think you're getting something plain and normal, here comes a group of monks, carrying a massive cross, chanting and beating each other.

The problem with every Bergman film I've ever seen is that it is overdone. He throws things in your face. It is as if he is afraid you won't get it, afraid you'll miss the point. So he grabs you by the throat and screams: "This character is symbolic of death. Got it? I'll make sure you'll remember. I won't name him Tom or Bill or Jerome. I'll name him Death!"

And yet Bergman is a master. He does more than make; he creates. He

uses the medium with a brilliance that is difficult, if not impossible, to describe. He is one of the few filmmakers alive who realizes what a movie really is.

A movie is, at bottom, a collection of pictures. Everything else is extra. Bergman understands this. He is explicit in *cinematic terms*; he tells his story through a series of pictures. Bergman's symbolism is, for the most part, visual. Some of the images in *The Seventh Seal* are brilliant: the Knight sitting down to play chess with Death, the first glimpse of the flagellants (with the cross swaying on the hillside), and the famous "dance of death," to name but a few.

Such artistry is not easy to accomplish. It is not a simple question of taking pretty pictures. The image is not the "mood"; the image is the thing itself. Give your eight-year-old nephew Rudolph \$11 million and a good crew and he too can take pretty pictures. The great thing, the sign of the great artist, is the combination of form and content, the telling of the story through the pictures. This Bergman can do, and he has never done it better than he does in *The Seventh Seal*. He achieves a mastery of technique that is breathtaking; the acting, the sound, the various montages — all are subordinated to the general composition. Each scene is complete in itself, yet each is an integral part of the whole.

The problem then is not in the technique. Nor is it in the "message" itself. I do not care if Ingmar Bergman believes in God and wants to tell me about it. What bothers me is that he feels forced to hammer away at my skull.

The Seventh Seal is an allegory. It is about The Quest, the Endless Human Quest.

The quest for what? For answers. Answers to the question why?

For what? Why we are here. Why we are alive. Why we exist. Why we aren't dead. It doesn't really matter. The important thing is that it is endless. You are a part of it. Me too. All of us.



Death

It is an allegory. Using figures from medieval religious paintings (the Holy Family, the Crusader, Death), Bergman gives us a film about the modern dilemma. The analogy is clear: the soldier back from war, his loss of belief, his sense that everything is "meaningless," etc. The film is really about us, you and I, and Bergman never allows us to forget it.

Indeed, he doesn't allow us to forget much. The fact is that *The Seventh Seal* doesn't have a message; it is message. I have no objections to the artist playing at philosopher; I only object to the artist philosophizing at the expense of his art. This is the central problem with *The Seventh Seal*. We are actually prevented from caring about the various characters. We cannot care. None of them are real. They are all symbols. The message is not unclear; on the contrary, it is all too explicit. Bergman hammers away, endlessly, and the terrible thing is that, after a while, it becomes boring.

The technique is superb, the craftsmanship brilliant. No one scene lasts too long. The boredom comes not as a result of a lack of technical know-how, but because of a lack of discipline.

The ending is the worst. Death wins at chess and captures the Knight, but Jof and Mia, the two actors, the naive dreamer and the loving wife, escape. They are the only ones left. The rest of the company dances "away from dawn," with Death, "and it's a solemn dance toward the dark lands." But Jof and Mia and their little, chubby baby survive. Innocence wins. God is love. Have faith and you too will survive. How sweet.

But the ending is also the best. The image of the dance is almost unforgettable. The black figures are vividly juxtaposed against the gray sky, and a single bird cries out. It is a magnificent image.

Bergman's problem in *The Seventh Seal* is not the usual filmmaker's problem. He does not neglect his medium. Rather, he uses it in interesting and provocative ways, the result being a number of incredibly poignant pictures. And the pictures tell us everything. Which is right. But they tell us the same thing over and over again — and then one more time, just so we won't forget.

Death playing chess on the seashore. A beautiful picture. How meaningful! So what?

Paul Lukacs, a junior, is an Associate Editor of *Perspective*.



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The Lavender Hill Mob

The Lavender Hill Mob. Directed by Charles Crichton. Screenplay by T. E. B. Clarke. With Sir Alec Guinness, Stanley Holloway, Sidney James and Audrey Hepburn. 1951, B & W, 80 min., Great Britain.

The greatness of great film comedy is always attributable to single auteurs. One salutes Chaplin for his *Gold Rush*, Keaton for his *General*, Monty Python for his *Holy Grail*. Likewise, the immense and immediate success of *The Lavender Hill Mob* is owed entirely to Sir Alec Guinness whose Mr. Holland established a prototype of modern film humor.

Guinness called him a "fubsy type," this meek, unnoticeable little bank clerk who quietly engineers an ingenious gold heist with a group of fellow muffins. As such, he was a perfect hero for the emerging middle-brow sensibilities of post-war Britain — a nation shamefully cleft of its old aristo-imperialist pretensions. His triumph over that stuffy, outdated hierarchy, his dogged integrity, his deliberate cunning — these were, after all, the very myths of cold war England's sprawling middle-class. Still, there is nothing (except Australians) that Britons of all classes would rather laugh at than themselves and so we find Sir Alec's remarkable Galahad — bespectacled, lionhearted, fubsy.

With Guinness at the helm, *The Lavender Hill Mob* is a reckless and slyly mocking comedy that pokes fun at the very spirits it so knowingly embraces. —R.H.

Help!

Help! Directed by Richard Lester. Screenplay by Marc Behm and Charles Wood. Music by The Beatles; with The Beatles, Eleanor Bron, Leo McKern, Victor Spinetti. 1965, Color, 90 min.

I wonder, as I sit here, hunched ponderously over tea and Shakespeare, just who that wild creature was who, at twelve, was driven to near-beatific states of ecstasy by four mop-headed pop musicians. At the height of their popularity they drove many preadolescents nearly crackers; fortunately, their desperate, manic energy burned itself out before we all burst.

Help!, made in 1965, recalls those days when the Beatles were, though perhaps less so than in '64, still "more popular than Jesus Christ." But nostalgia aside, *Help!* stands on its own as a fun movie, a zany, epic chase featuring the Fab Four and a slew of exotic, slightly deranged savages and scientists. They scramble



The Lavendar Hill Mob

over tropical beaches and Austrian ski slopes to the strains of *Ticket to Ride*, et al. *Help!* represents the new musical genre of the 60s, replacing Astaire's carefree gentlemanliness and Kelly's inventive gimmickry with the Beatles' anarchic, irreverent, sensual rock and roll.

To help you regress and enjoy, the short *Braverman's Condensed Cream of Beatles*, a fast-moving collage of Beatles history, will also be shown. —K.S.

The Seventh Seal

The Seventh Seal. Written and directed by Ingmar Bergman. With Max von Sydow, Bibi Andersson, Gunnar Bjornstrand, and Bengt Ekerot as "Death." 1956, Sweden, B & W, 96 min., Subtitled.

Ingmar Bergman has made some forty films in his still very active career (*Face to Face*, *The Magic Flute*, and *Scenes From a Marriage*), but few of his films (or anyone else's) have approached such ambitious themes and presented them so passionately as does *The Seventh Seal*. Faith, man's destiny, good and evil; all pass under Bergman's perceptive eye.

In the form of an allegory, the action centers around Antonius Block (Max von Sydow), a disillusioned knight returning from the Crusades. He finds religion becoming fanaticism, society collapsing, and the Plague ravaging Europe. He keeps Death from clutching him by proposing a game of chess. Of course, Death takes his toll, one by one, but Block manages to stall him long enough that a young family of players escape. The idea of a game of chess with Death might seem a bit heavy-handed, but before one jumps to the conclusion that the film is a gloomy drama laden with obscurity, it should be realized that Bergman's distinctively exquisite

images and dramatic force make *The Seventh Seal* a fascinating masterpiece of cinematic art. —D.W.

Witness For The Prosecution

Witness For the Prosecution. Directed by Billy Wilder. Screenplay by Billy Wilder and Harry Kurnitz. With Tyrone Power, Marlene Dietrich, Charles Laughton and E. G. Marshall. 1958, B & W, U.S.A., 100 min.

Billy Wilder (*Some Like It Hot*, *Ace in the Hole*) brings Agatha Christie's stage courtroom-whodunnit to the screen extraordinarily well. *Witness For the Prosecution*, given with a typically sharp Wilder sensibility (co-written with Harry Kurnitz), splendid courtroom staging, and an array of polychromatic performances, kind of makes one want to run out and take the LSAT's. The man accused of murdering a woman, Tyrone Power is top-flight, and Marlene Dietrich is superb as a mysteriously hostile mistress. Charles Laughton's rich and amusing portrait of the trial judge steals most of the thunder, but it is this over-excellence which gives the film depth. In tension, in ambiance, in the three baffling twists of plot, the climax, *Witness For the Prosecution* is exceptionally affecting. And surprising. Perry Mason would have trouble figuring the murderer in this one. You'll never guess. —D.W.

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Along Middle Path

Compiled by
MARSHALL BURT

Thursday, Feb. 10

4:00 p.m.—Creative Dance Class, KC Theater.
4:00 p.m.—Buildings and Grounds Committee Meeting, KC #1.
4:15 p.m.—OAPP Movies, SM 201.
5:30 p.m.—German Table, Gund Large Private Dining Room.
7:00 p.m.—Debate, Ascension 108.
7:00 p.m.—Discussion: "What To Do Until Emergency Squad Arrives," Peirce Hall Lounge.
7:00 p.m.—Women's Basketball vs. Wooster at Wooster.
8:00 p.m.—*The Attic*, an original play by Sarah K. Long '77, Drama Annex.
8:00 p.m.—Lecture: "Problems and Opportunities for Jimmy Carter: China and Cuba," by William Watts, former advisor to Kissinger, Communist Affairs Expert, Philo.
9:00 p.m.—Christian Fellowship Song and Prayer Meeting, Chapel.

Friday, Feb. 11

1:00 p.m.—Student Health Service Committee Meeting, KC.
5:30 p.m.—International Students Forum Meeting, Gund Large Private Dining Room.
5:30 p.m.—Philosophy Dept. Dinner, Lower Dempsey Lounge.
8:00 p.m.—*The Attic*, Drama Annex.
8:00 p.m.—*The Lavendar Hill Mob* (film), Rosse Hall.
8:00 p.m.—Coffeehouse, KC.
10:00 p.m.—*The Seventh Seal* (film), Rosse Hall.

Saturday, Feb. 12

1:00 p.m.—Livingston Relays, Indoor Track, Denison.
2:00 p.m.—Men's Swimming vs. Ohio Wesleyan Univ., OWU.
5:00 p.m.—Women's Basketball vs. Marietta, Mt. Vernon High School.
7:30 p.m.—Men's Basketball vs. Oberlin College, Mt. Vernon High School.
8:00 p.m.—*The Attic*, Drama Annex.
8:00 p.m.—*Witness For The Prosecution* (film), Rosse Hall.
9:00 p.m.—Freshman Council Semi-formal Dance, Peirce Hall.
10:00 p.m.—*The Lavendar Hill Mob* (film), Rosse Hall.

Sunday, Feb. 13

8:00 a.m.—Holy Communion, Chapel.
11:00 a.m.—Morning Worship, Chapel.
2:00 p.m.—Self-Defense Lecture and Demonstration, KC.
5:00 p.m.—Catholic Mass, Chapel.
5:30 p.m.—Christian Fellowship Meeting, Gund Large Private Dining Room.
6:15 p.m.—Student Council Meeting, Peirce Hall Lounge.
7:00 p.m.—Panel Discussion on GLCA Women's Studies Conference, SM 108.
8:00 p.m.—*The Seventh Seal* (film), Rosse Hall.
10:00 p.m.—*Witness For The Prosecution* (film), Rosse Hall.

Monday, Feb. 14

4:00 p.m.—Social Committee Meeting, KC.
5:30 p.m.—French Table, Gund Large Private Dining Room.
5:30 p.m.—Modern Greek Table, Gund Small Private Dining Room.
6:30 p.m.—Lifesaving Class, Pool.
7:00 p.m.—Interfraternity Council Meeting, Lower Dempsey Lounge.
7:30 p.m.—Chess Club Meeting, Gund Large Private Dining Room.
8:00 p.m.—Lecture: "Feminism and Fertility," by Germaine Greer, Advocate of the Feminism Movement, author of the *Female Eunuch*.
9:00 p.m.—Christian Fellowship Song and Prayer Meeting, Chapel.
10:00 p.m.—Student Housing Committee Meeting, Lower Dempsey Lounge.

Tuesday, Feb. 15

3:30 p.m.—Catholic Student Discussion Group, SAC Conference Room.
4:30 p.m.—Children's Theater, KC.

Wednesday, Feb. 16

3:00-4:00 p.m.—ID's SAC Conference Room.

3:30 p.m.—Wrestling vs. Muskingum/Malone, Fieldhouse.
4:00 p.m.—Senate, Ascension 109.
5:30 p.m.—Student Affairs Committee Meeting, Gund Large Private Dining Room.
7:00 p.m.—Bridge, Gund Large Private Dining Room.
7:30 p.m.—Men's Basketball vs. Mt. Union College, Mt. Union College.

8:00 p.m.—Union of Jewish Students Lecture Series: "Baruch Spinoza (1632-1677)," by Dr. Eugen Kullman, Prof. of Religion and Classics at Kenyon, Philo.

10:00 p.m.—*Help* (film), Rosse Hall.



February 11

The Kinks, John Carroll Univ. Gym.

February 8-13

Victor Borge, "Comedy in Music," Front Row Theater, 6199 Wilson Mills Road, Highland Hts., Cleveland.

February 13

Melissa Manchester and Burton Cummings, Ohio Theater at 8:00 p.m.

February 13

Columbus Symphony Woodwind Quintet, at Columbus Gallery of Fine Arts, 2:30.

February 16

Bruce Springsteen, Veterans Memorial Aud., Columbus, 8:00 p.m.

Movie: *Rod Stewart and Faces*, featuring Keith Richards and Ron Wood, also *Fillmore*, both playing at the University Flick Cinema, 1980 N. High St., Columbus, 3:30, 7:30-10:30 for Rod Stewart; 1:30, 5-8:30 for *Fillmore*.

A Star Is Born, Great Western Theater, W. Broad St. at Wilson Road, Columbus, 2:00, 4:00, 7:15, 9:50.

The Seventh Per Cent Solution, Cinema North 1 & 2, 2260 Morse Rd., 1:45-3:45, 5:45-7:50, 10:00, Columbus.

Coming Soon: "The Marshall Tucker Band," Feb. 24 in Veterans Memorial Aud. at 8:00.

February 26

"Boston" and "Rick Derringer," Ohio Univ. at Athens, 10:00 p.m.

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Swimmers Soak Scots

By MATT O'FARRELL

In the first skirmish of the Kenyon-Wooster psychological war, the Lords advanced into enemy territory last Friday to dampen the aspirations of the Boasting Scots with a 63-50 shelling. The dual-meet had been advertised by Wooster propagandists as a "clash between OAC powers: undefeated Wooster versus nationally ranked Kenyon."

With several hundred spectators packing the Wooster Natatorium to capacity, the confrontation began with a waiting game behind closed locker room doors; intent on playing the home crowd advantage to the fullest, the Wooster swim team delayed its entrance so as to force Kenyon into the "humbled" position of being the first team on the deck. Wooster was merely delaying its inevitable doom; the Stubborn Scots were to find no spiritual solace in their belief that "the last shall be first."

Growing impatient with the delay, a smattering of courageous Kenyon fans stood up and began singing the National Anthem; the chorus was soon joined by the other factions of the standing-room-only audience. With the Wooster followers thereby taking their cues from the Kenyon fans up in the stands, the Lord swimmers were able to maintain the upper hand down in the water throughout the meet.

Kenyon won the first event, the 400-yard medley relay, abating the optimism of the heretofore enthusiastic Wooster fans; the Kenyon foursome of Phil Bousquet, Dave McGue, Tim Glasser, and Doug Hoffer timed 3:47.99, nearly three seconds ahead of the Wooster delegation of John Wilson, Don Haring, Stan McDonald and Mark Pruiss. Hoffer staved off the threatening kick of Pruiss in the freestyle leg, and it was apparent to the audience that the red-headed Wooster Wonder was not going to deliver the goods single-handed.

Kenyon's Tim Bridgham coasted to an easy victory ahead of Wooster's Kurt Muntzinger and Paul Lugg in the 1000 free by clocking 10:23.2. Steve Penn and Sam Lund added to Kenyon's score by placing first and third, respectively, in the 200-yard freestyle event. The Lords inflated their lead to 26-8 as Peter Dolan and Hoffer finished one-two in the 50-yard sprint with times of 23.293 and 23.380. Still trying to catch his breath from winning the 1000 free, Bridgham won the 200 IM in 2:05.324 while teammate Jim Robrock placed third to give the Lords a 21-point lead, 32-11, after

five events.

Co-captain Jake Layton scored a third place with his diving exercises off the one-meter board. Kenyon's other co-captain, Don Constantino, teamed up with Dave Mitchell to tack on second and third place in the 200 butterfly, advancing the score to 37-24.

In the 100-yard freestyle event, the defending OAC champion in that event, Wooster's Mark Pruiss found himself sandwiched in second place by the first and third place efforts of Glasser (49.6), and Peter Dolan (51.141). Bridgham did a 200-yard backstroke in 2:04.269, bettering his previous Nationals-qualifying mark, trailed by Wooster's John Wilson and Mark Horner. By this time Kenyon had the meet sewn up, precluding any literal miracles by Wooster's "miracle formula," and the size of the crowd dwindled in direct proportion to Wooster's chances of victory.

In the 500 free, Penn and Lund duplicated their respective first and third place finishes of the 200 free, with Wooster's freshman standout Eric Johnson finishing second in both events. In the 200 breaststroke, the Lords' trio of Constantino, Chris Borgert and McGue produced Kenyon's only 1-2-3 sweep of the afternoon, bolstering Kenyon's lead to 63-34.

Layton earned another third place, this time off the three-meter board. For the freestyle relay, Kenyon coach Jim Steen acknowledges, "we eased up a little," allowing the Wooster big guns to have a not-so-well-deserved victory in the final event.

Kenyon visited Oberlin on Saturday, February 5, and the Lords returned the graciousness of their hosts by not embarrassing them too terribly, 61-50. Three Kenyon swimmers made the cuts for the Division III Nationals in the pool that is to be the Nationals site (as well as the OAC Championships): Penn in the 1650 freestyle (17:15.423); Bridgham in the 400 IM (4:26.118); and Glasser in the 500 free (4:54.693).

Wooster should have been at least a little more formidable than they were willing to let on at Friday's meet. Perhaps in an attempt to catch the Lords off guard at the OAC Championships, Wooster coach Bryan Bateman may be cloaking the true potential of his team with psychological subversion and "misdirected" judgment in dual-meet strategy; Bateman created the impression that he gambled everything he had in Friday's meet to beat Kenyon's strong suit, the medley

and freestyle relay combinations. Perhaps Bateman is even employing a taper of his own, for some of his swimmers looked greatly fatigued, most notably Pruiss. This is not to say the Kenyon bid for a twenty-fourth consecutive OAC Championship is in any danger, for the local heroes possess more raw talent and depth than is embodied in the Wooster swim team. Nevertheless, the OAC Championship meet is likely to be a showdown between the Lords and the Fighting Scots, with even more excitement in store than was in the air at Wooster last Friday, so buy your tickets before Wooster fans make them unavailable!

The Lord swimmers will travel to Ohio Wesleyan University this Saturday, February 12, for a 2:00 p.m. meet that will be Kenyon's final competition before the OAC Championships of February 24-26. The Lords will be looking to close out their 1976-77 dual-meet record at five wins and three losses.

Athletes Annoyed

By TODD HOLZMAN

One of the first things on campus eliminated due to the energy shortage was the use of campus recreational areas such as the pool and the fieldhouse. The pool will remain closed until after spring break, and the interior of the fieldhouse registers a less than balmy 47 degrees, factors that have resulted in some strange and disconcerting procedures by Kenyon athletic teams.

The Lord trackmen have been training in the fieldhouse, and in actuality are not overly affected by the change in temperature. Spring track is often a lot more winterized than the indoor conditions faced by the runners. However, while the actual training is not hampered drastically, there are other considerations that can cause annoyance for the trackmen. On this subject, Reed Parker states, "The cold doesn't affect what I do, just how I do it. It isn't so bad when you get moving, but it would be nice to have not showers after the workout, and some warmth in the fieldhouse in between sets." The sports schedule has been confused by the unheated fieldhouse as well, with a recent home meet cancelled due to the cold interior. Further cancellations are a possibility as the season progresses.

While the trackmen labor in the chill, the basketball team has vacated

the home court for the warmer confines of Mt. Vernon gymnasium. Lord home games have been postponed and rescheduled several times, an irritating arrangement for both players and fans. The much awaited return of All-American Tim Appleton will have to be viewed from a distance, as the Lords play out their home season in Mt. Vernon. Senior co-captain Evan Eisner is not critical of the Lords' new arena. "We've played there before," he says. "It's not a bad place." Eisner expressed a hope that fans would still find some way to attend the games. Several Kenyon ballplayers are displeased with the time spent in travel, however, as well as the time lost in study, with the daily jaunts into town.

Inconvenient as the basketball situation seems, the Kenyon

swimmers are worse off. The closing of Shaffer Pool necessitates a day workout at Denison. The team leaves Gambier at 8:00 p.m. and does not return until at least 12:30, leaving several pairs of chlorinated eyes half shut at breakfast each morning. The heritage of swimming at Kenyon keeps the squad moving, as reasonably cheerful, and as yet there have been no serious problems with the setup, as the victory over Wooster displayed. With the OAC championships floating on horizon, however, care must be taken not to cripple the team's chances.

So the situation stands. It continues to be a long cold winter at Kenyon, and the athletic teams are just another group facing hardship as they wait for spring with the rest of the inhabitants of frostbitten Gambier.

Kenyon Captures Close Contest

By TODD HOLZMAN

A still-recuperating Tim Appleton and a well-adjusted Scott Rogers put some of the enthusiasm back into Kenyon basketball Monday night, with a much-needed 76-75 overtime win over Ohio Northern. Appleton logged an encouraging 30 minutes of playing time in his second game back from his period of inactivity due to a knee injury. The All-American center had 16 points and 6 rebounds on the night, and despite obvious mobility problems, his presence is very comforting.

Rogers, the aggressive freshman guard, took his post-Christmas scoring spree to a new high, toasting the nets with 34 points, including 18 of Kenyon's first 26. He also contributed 6 rebounds to the cause, and dished out 5 assists for a fine all-around performance.

The Lords led at the half 32-28, but Northern managed to knot things up again, and the game saw-sawed through the second half with neither team opening up a safe advantage. Kenyon had a chance to win in regulation time, but Dan Martin missed a short jump shot to send the game into an extra period.

A bit of steam heat provided by the Northern coach settled the issue in the final minute. The Polar Bear mentor got slapped with a technical foul after a Rogers basket had put the Lords up by three. Appleton hit the free throws and the Lords had their victory, and maybe a bit of momentum toward the OAC tournament action in two weeks.

Rogers talked about his big win in subdued terms, stressing importance of team play and return of Appleton. He did say, "I've adjusted to playing with Evan now, and since the holiday nament my confidence has been growing every game." Rogers feels that OAC teams are in trouble with Appleton back in the line. "Who are they going to key on? asks, and the question is not with merit. "They can't sag on because Evan will put it right between their eyes, not Timmy because of the guards. Then there's Martin, too."

The Northern victory erased a lot of the gloom caused by recent losses to Wittenberg and Heidelberg. Lords had shown that they were bouncing back throughout the games, however, and the defeat was not as hard to accept as previous string.

Wittenberg whipped Kenyon 73, but the Tigers are the number one ranked team in the NCAA Division III ratings. The Lords played well the setback, getting 26 and 22 points from Rogers and Eisner, respectively.

Coach Jim Zak termed the Heidelberg game "a scrimmage," it was the first game in nearly a month for Appleton. The Lord nearly pulled out a victory anyhow but the returning big man missed a shot that would have sent the ball into overtime, and Heidelberg hit on to win, 55-52. Martin and Rogers both tallied 16 points to lead Kenyon scorers for the evening.

Sports Schedule Solidified

A revised varsity athletics schedule has been released by Athletic Director Phil Morse. Four varsity programs have been in disarray at the College since last Monday's Columbia Gas curtailment forced the shut-off of heat in Wertheimer Fieldhouse and Shaffer Pool.

The revised schedule, Morse said, includes the playing of men's and women's home basketball games in the Mt. Vernon High School gymnasium, the swimming of all remaining meets on the road, and the running of home track meets in an unheated Wertheimer Fieldhouse.

For the past week, Kenyon's coaching staff has been conducting workouts in a variety of facilities in the vicinity. Morse said, "We want to extend a sincere word of gratitude to those who have come to our rescue this week. Especially, we want to mention those at Mt. Vernon and Danville High Schools, Denison University, Mt. Vernon Nazarene

College, Mt. Vernon Bible College and the Mt. Vernon YMCA."

Morse added, "We want to stress that officials at Mt. Vernon High School are not altering their heating level to accommodate our basketball games. The high school is being heated at a maintenance level only and fans attending the games there

should dress warmly."

For the first time in Kenyon history the men's and women's basketball teams will be playing in doubleheaders. Morse said on two occasions, Feb. 12 and 14, a women's game will be followed by a men's game.

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