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## Kenyon Collegian - December 8, 1977

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## 'The Best' Theater On Schedule

BY R. GEOFFREY DONELAN

Anyone who considers his sense of the obvious exceptionally keen has noticed the construction of the new theater on the South Campus. When asked about his expectations for Kenyon's future pride and joy, President Jordan quoted George White, a prominent member of the Eugene O'Neill Theater Foundation who said "this could be one of the best if not the best college theatrical arts center in the country." The President also said that work is right on schedule and should be done by September 1, 1978. Approximately one quarter of the estimated 2 million dollars construction cost is still needed but the President is "confident that the funds will be provided." The lucky benefactor receives the privilege of giving his name to the new theater as well.

Robert Fairfield, the renowned designer of the Stratford Festival Theater is the "big name" among the building's architects. Another is the award winning Richard Echlinman who designed the "gracefully elegant" Marconi building just off

Interstate 71 in nearby Columbus. The architects included every possible advantage a good theater requires. The audience's seating capacity is twice that of the old theater but because of its semi-circle arrangement around a "thrust" stage, no person must watch from a relative distance greater than that of the stage to the middle row of the old theater, even if one sits in the special seats provided for the handicapped.

The absence of a Proscenium arch on a "thrust" stage means that only one "basic scenic unit is necessary rather than an entirely new and different one with every production" said Professor Daniel O. Parr, theater consultant for the Kenyon Drama department. Teeming and frenzied costume makers, technicians and actors, the three levels of the building aside from the theater will include; dressing rooms with showers, a costume shop, a scene shop, a seminar/green room and a laundry/dyeing room. The old Hill Theater must fulfill its role as the new Drama Annex, so renovation is necessary. It will become a classroom/auditorium building.



Paul Newman

Yes it is true. Paul Newman's agreement to direct Kenyon's first major 1978 production is in its final stages. As of yet, it is undetermined if Mr. Newman will use exclusively Kenyon undergraduates or not. However, he will most likely teach in various drama classes.

The new theater, Paul Newman, possibly an original script and New York Times coverage, promise to make the 1978, late fall semester production one of the biggest extravaganzas in Kenyon's history.

## 'State Of Emergency'

## Council Faces Money Squeeze

BY LINDSAY C. BROOKS and MATT O'FARRELL

"A state of emergency" was declared by the Student Council regarding Finance Committee procedures for second semester allocations at its meeting, Sunday night, December 4. Council also instructed the Buildings and Grounds Committee to come to a compromise solution concerning the campus pet policy.

"We're performing the impossible right now," said Council Treasurer and Finance Committee Chairman Brian O'Connor, as the Finance Committee tries to allocate \$35,250 — the amount available for the second semester from the Student's Activities Fee — to some 30 clubs whose requests total \$72,000. Council President Jeremy Foy declared "a state of emergency," as required by the campus constitution, before allowing the Finance Committee to liquidate the Restricted Assets fund to help meet the club allocations. According to constitutional procedure, the Student Affairs Committee of Student Council must decide whether liquidation of the monies in Restricted Assets is warranted by this particular situation.

Resorting to the emergency reserves of Student Council would still leave the Finance Committee approximately 25 thousand dollars below the total budget requests. "We're going to be butchers, to say the least. We'll have to cut some requests by at least 50 percent," said O'Connor. The problem is that "thousands of dollars of mistakes were made in years past, especially last year," he stated. Clubs and

organizations will have an opportunity to appeal the Finance Committee decisions at the meeting of Student Council next Wednesday, December 14.

A proposal in favor of the new campus pet policy, which would restrict authorized pets to turtles, birds, and fish was voted down by Council. Discussion on the issue centered around a petition presented to Council bearing the signatures of 666 students endorsing pet ownership on campus. "We feel that the petition alone should justify working out the hassles" of the proposal, said Jon Holasek, a leading proponent of



the "Save the Dogs" movement. The matter was referred back to the Buildings and Grounds Committee with the request that it "form an acceptable compromise," as phrased by Kevin Foy, Council Secretary.

In other Council business, appointments to student delegations and student, faculty, and trustee committees were conducted. For a list of appointments see page 5.



Hill Theater Under Construction

## Pre-Coed Town & Campus Relations Strained

BY MARGARET MELVIN

Excerpt from May 4, 1949 Collegian article entitled "Good Night, Sweet Prince," a brief autobiographical Encomium written by Paul Newman.

"Suddenly I found myself a Junior, much to the surprise of my father whose only report of me in two years had been when a Cleveland Plain Dealer reporter called up home to tell him that I was in jail with five other Gambierians, one of whom had kicked a local constable."

"Before Kenyon went co-ed in 1972 relations between the Mount Vernon people and Kenyon students were sometimes tense and strained — especially during the post war era," said Dean Edwards who was dean during this time. "Because of a lack of things to do, Kenyon men often used Mount Vernon as a playground and went there to hell-raise," he said. "But when girls came to Kenyon the atmosphere calmed down and relations between Kenyon students and Mount Vernon people improved."

Edwards recalls those late nights when he'd receive a call from Mount Vernon police reporting incidents

that students were involved in. "There were a few bar room brawls. I can remember a student getting thrown in jail for drunkenness, a guy getting hit over the head with a beer bottle; one time someone was even thrown through a plate glass window."

"In 1953 there was a killing; a Kenyon student shot and killed a Mount Vernon boy in one of the bars," Edwards said. He quickly pointed out that "These kind of incidents were in no way a representation of the overall

behavior of Kenyon's student body in the late 40's and early 50's."

Stuart McGowan graduated from Kenyon in '28, returned to teach history in 1930 and retired in 1971 referred to the 'Town and Gown' situation — meaning the relationship between the townspeople and the students — as being somewhat "on edge" during the post war era. He said, "I do recall Mount Vernon parents who had daughters of high school age were anxious about the presence of Kenyon men in Mount Vernon."

Continued on page five



Dean Thomas Edwards

## Kenyon Grads: After The Hill

The After Kenyon Library has recently released a report which reveals some of the post graduate plans of last year's seniors. According to the report, of a class of three hundred and thirty, over a third planned to work soon after, if not immediately following their graduation. Seventy-six were undecided about their future.

Both the graduate and professional school contingents were fairly large. The report shows that fifty-one Kenyon students planned to attend graduate schools, followed by forty who elected to go to professional schools. Of these, twenty-five planned to attend law school, five medical school; five business school; three nursing school; and two, art school. A considerable number of these planned to be either working or doing special projects as they attend school.

Several students distinguished themselves at Kenyon enough to merit entering advanced programs. For example: one Biology major has begun work on her Ph.D. in Genetics at Cornell University. Another was awarded a Watson Fellowship to India to study stone sculpture.

The outlook for those seniors who entered the job market is also bright. A number of these were selected to participate in extremely competitive training programs for companies such as Aetna Life Insurance, General Foods Corporation, and The

Chase Manhattan Bank.

The College tends to play a back-seat role as far as graduate and professional school admissions are concerned. There is no attempt by the college to coerce an individual to continue his or her education, but it is clear that it strives to provide the type of liberal education which is the foundation to a continuing education. Barbara Gensmer, coordinator of the After Kenyon Library is quick to point out the need for contemplation prior to electing to continue one's education. She expressed concern that sometimes students arrive at graduate school unsure of the direction they want to take with their careers.

The AKL's report offers some data on the departmental stratification as well. The percent of majors continuing their education ranges from a high of fifty-seven percent in chemistry, to a lowest rating of twenty-seven percent in psychology. However, a larger percentage of psychology majors are job oriented following graduation than are majors of any other department.

There are not as yet any clear indications as to the plans of this year's senior class. However, the turnout for the graduate and professional school tests (LSAT, MCAT, GRE, and others) was very encouraging; over three hundred and sixty of these tests have been administered since April of last year.



# The Kenyon Collegian

—Established 1856—

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 Gambier, Ohio 43022

## Letters Encouraged

It is evident that clarification of the *Collegian's* editorial policy would be helpful to some of our readers. As is stated in the heading at right, the *Collegian* encourages letters to the Editor with the promise that, if edited, "the original intentions of the particular submission" will be maintained. We recognize, however, that no matter how cautious we may try to be, any changes beyond mere spelling corrections imposed upon a letter will inevitably alter its form, thus corrupting the *precise message* conceived by its author. Those words offered up for public scrutiny were, we presume, carefully chosen with good reason, even if that reason is not readily apparent. Thus, to excise, or even politely "edit out" portions of a letter would smack of censorship; this certainly would be no way to *encourage* letters to the Editor.

Furthermore, the *Collegian* does not presume to make judgements regarding the subjective content of a letter. Our obligation to objectivity adheres only to the news. A letter is, therefore, published fully intact, except for offensive language and obvious errors in spelling and grammar, to allow our readers to come to their own conclusions regarding a letter's content and perhaps even its author. More often than not, letters submitted to the *Collegian* are of a constructive nature. When a letter falls short of this, we determine its suitability for print on the basis of its "enlightening" implications, which we expect our readers to discover for themselves. Letters that we anticipate will be of interest to the entire Kenyon community will, of course, have precedence over pet peeves, last week's "Save the Dogs" notwithstanding.

We hope this elucidates the appearance of the letter, "Dictatorship Affirmed," in last week's *Collegian*. The Editors of the *Collegian* found Mr. Weiss' letter far from innocuous, yet we felt our readers were entitled to a closer glimpse, outside the darkness of the projection booth, of the person directing the second most costly student organization on the Kenyon campus. It pained us to print the viciousness that prevailed the Weiss letter, and the publication of "Dictatorship Affirmed" was not intended to be construed as an endorsement of "cheap shots."

It should also be noted that the *Collegian* reserves the right to limit the frequency with which an individual or group can avail itself of the Letters page. When a debate has exhausted its potential of interest to our readership, the argument can be carried on elsewhere.

Our Letters page makes no pretension of being representative of the prevailing attitudes of the Kenyon community. From a practical standpoint and in absolute numbers, it can only reflect the views of a vocal few. If a certain attitude is in fact not shared by a majority of the Kenyon community, it's up to our readership to expose it as such by active participation with our Letters page.

Finally, some words about the *Collegian's* policy regarding editorials may also help avoid future confusion. A signed editorial, is of course, primarily the work of that individual, and it generally has met with the approval of the *Collegian's* Editorial Board, which is comprised of the nine persons listed on the masthead with the title and dubious distinction of Editor. An unsigned editorial is something we try to avoid, but in theory it indicates no single individual can claim credit for its composition; this, too, generally reflects the Board's consensus of opinion.

As a closing note, our readers are reminded that this is the last *Collegian* for this semester; we will resume publication with our January 12th issue. The *Collegian* staff wishes all our readers a joyous holiday.

—MPO

## Baby Steps

When Mom and Dad shell out the bucks to send their little baby off to college to learn lots of new things, as well as learn "how to be a grownup," they should be warned that evidently they may be aiming a bit too high.

So it would seem, if the behavior of members of certain campus organizations is any indication.

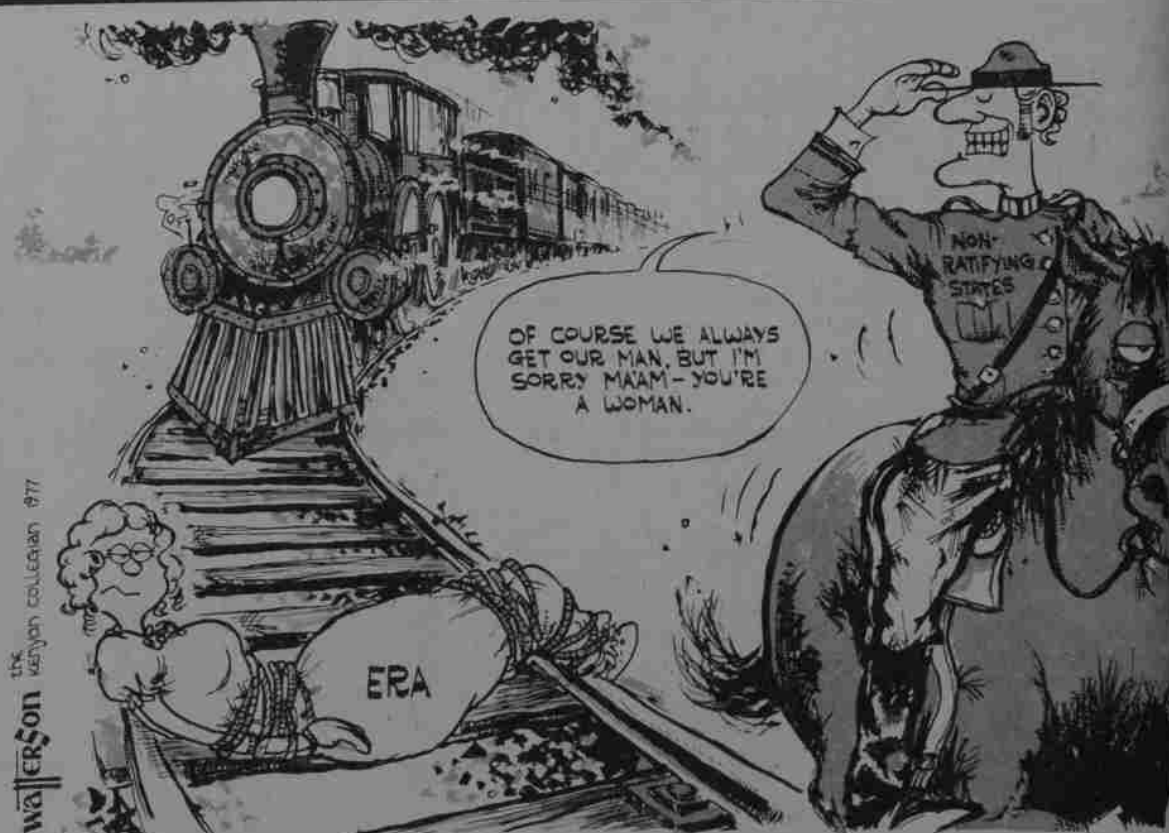
When a member, or more specifically, a director of such an organization behaves irresponsibly, a closer look is needed. The attitude of "I'm up here and you're down there and I'm the boss and you're not, ha-ha" has no place whatever in a student organization.

A member or director of a student-funded organization — be it Student Council or the Kenyon Film Society — is charged with handling other people's money. Along with this goes the responsibility that demands an accountability to the student body at large.

We find it deplorable, therefore, when a director of such an organization sees fit to treat constructive criticism as a joke and childishly insult the critic. Wit and humor are one thing; vicious sarcasm and condescension as a means to color over accountability is another.

Mom and Dad might just be surprised to learn how little growing up their baby has done at college.

—RAR



## 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.

### Weiss Cracks

To the Editor:

As a freshman at Kenyon I am unfamiliar with the situation concerning the KFS. I do feel, however, after reading the article and the two letters by Tom Daniel and Louis Weiss in the *Collegian*, that Mr. Weiss has done a rather poor job in defending himself against the accusations made by Daniel. Instead of answering these charges, Weiss chose to personally insult Daniel. I find this slander to be not only immature and childish, but, a clear indication of the pompous egotist Louis Weiss really is. I find his "cute" antics far from what one would expect from a senior at an institution such as Kenyon. I am not saying Weiss is right or wrong in his operation of the Film Society, I just feel that the president of such an organization should be able to reply to any charges in a mature adult-like manner.

Sincerely,

Clarence R. Gregbey III

To the Editor:

I was going to write a letter of mild opposition to the current "Save the Dogs" campaign. I was going to point out the danger that lenient pet policies could spur a "pet for a year" syndrome in which more and more animals would be abandoned every June, leaving the cats to fend for themselves and the dogs at the mercy of the local "shelter" — which sells its charges to laboratories. I was going to write a letter about cruelty to animals — but after reading last week's *Collegian* it's clear that at least one member of the Kenyon community has more regard for animals than he does for other human beings.

When Tom Daniel wrote a letter to the editor expressing dismay at a certain... flamboyance Louis Weiss had displayed in a recent *Collegian* article on the Kenyon Film Society, Tom managed to make his point courteously. He was neither questioning Louis' artistic judgement nor his financial integrity; he was simply objecting to Louis' cavalier attitude toward Student Council. When Louis responded with a Louis Weiss bombardment in the following week's "Films at Rosse," he trod nominally within the bounds of taste. But his letter to the editor passed the realm of decency.

I seriously question the judgement of a director of a campus organization who cannot separate his ego from his office. There was absolutely no reason for Louis to have

launched so concerted a personal attack on a member of the community his organization supposedly serves... nor was there any reason for the community to have to read it. The *Collegian* has a right to edit letters; I wish that right had been exercised.

Ultimately I suppose Louis' letter was more an indictment of Louis Weiss than of Tom Daniel. But I still don't know which makes me feel more ill: that Louis could have written that at all, or that the *Collegian* could have printed it.

Sincerely,  
 Vicki Barker

### Cliche Cartoon

To the Editor:

While I admire Mr. Watterson's skill as a cartoonist, I must take exception to his reactionary perspective on the Mideast problem (cf. his two cartoons in the December 1 issue). Regrettably this kind of cliché portrayal of "the Arabs" has been allowed to dominate our thinking for too long.

Is it possible that Mr. Watterson failed to discern the uniqueness of President Sadat's recent peace initiative?

Very truly yours,  
 Edmund P. Hecht

Editor's note: In fairness to Mr. Watterson, it should be pointed out that the *Collegian's* Editorial Cartoonist is responsible for only one of the two cartoons cited by Mr. Hecht — the one in the lower right hand corner; the other cartoon, appearing in the upper right portion of the same page, was drawn by the *Collegian's* newly named Feature Artist, K.C. Chartrand.

### Kenyon Quiz

To the Editor:

Q. How many Kenyon students does it take to pass the salt?

A. Five. One to pass, and four to glare.

Q. How many Kenyon students does it take to have a love affair?

A. 25; two to have it, and 23 to watch them come to breakfast.

Q. How many Kenyon students does it take to rip out all the phones in Old Kenyon?

A. One.

Q. How many Kenyon students does it take to have a concert?

A. 1452; 1450 to pay for it, and two to decide on the performer.

Q. How many colleges does it take to make a Kenyon student?

A. Four; Three to reject him, and Kenyon.

Q. How many Kenyon students does it take to remain aloof?

A. Five.

Q. How many Kenyon students does it take to have a party?

A. Thirteen; one over the room limit.

Q. How many Gambier residents does it take to say 'Hi' to a stranger on Middle Path?

A. Three; One to say 'Hi,' one to smile back kindly, and Dr. Shephard.

Q. How many Kenyon students does it take to get an exam back?

A. Four; One to get the exam, and three to ask him how he did.

Q. How many Kenyon students does it take to rip out a lamp post?

A. The Judicial Board, plus one.

Q. How many Kenyon seniors does it take to pass comps?

A. Five; One to pass, and four to get drunk with him in the VI afterwards.

Q. How many Kenyon seniors does it take to fail comps?

A. Five; One to fail, and four to get drunk with him in the VI afterwards.

Sincerely,

Sam Yoder  
 Jim Franchek

### Exeter Pleas

To the Editor:

We are pleased that *The Collegian* has followed up last year's articles dealing with off-campus study and reported an improvement on the administrative side in the current situation. Given the vocal student concern and interest in what happens with off-campus study, it is surprising that Kenyon's one and only program, the Kenyon/Exeter Program, finds so little support within the student body.

With only twelve applicants for next year, the program itself may be in jeopardy. The program is eminently suitable for all students who have a serious interest in English literature, whether or not they are English majors. Except for the sciences, one-third of a student's work may be taken in the major field (other than English). We hope that within the next week persons who are interested in study in Britain during the 1978-79 academic year will make themselves known so that we may continue a program which past and present participants, both student and faculty, have found to be very worthwhile.

Sincerely,

Gerald A. Duff  
 Chair, English Department  
 Sharon Dwyer  
 Director, Off-Campus Study



# LETTERS

## Exeter Experience

Dear Fellow Kenyonites:

Last year I was sitting in the off-campus studies office as you are now, reading various appraisals of 'Life at Exeter.' I feel very honored to inform you of what Exeter is like, now that my roles have been switched.

The academic program is very good. I think. The Exeter program is designed primarily for English majors. However, if you are majoring in any other field in the Arts and Humanities, the program is flexible enough to allow for this. I am currently studying in the U.S. one-year English/Theology program. My major at Kenyon is Religion, and I have found the Theology department here very good. I am currently taking a course on Arabic Civilization to fulfill my requirements for a religion major. The instructor, Dr. Ian R. Netton, is a very good lecturer who has an excellent command of his subject.

In addition to the course in Theology, I am also taking two courses on Shakespeare. The structure of the course is very similar to History 11-12, for example. Lectures are given (in the first-year course only) by various members of the English Dept., week by week. The course is challenging, probably more so for me since I am not an English major. Therefore, a little added effort is required on my part to grasp the material.

The third-year Shakespeare is taught by Prof. Salgado, who is among the most comical, entertaining as well as informative lecturers I have yet seen in my 3 years at University. I do hope Prof. Salgado is lecturing in Shakespeare 3 next year, because if he is, those of you who take the course will be in for a treat.

I have a few passing comments about the British Academic System. It will appear to most U.S. students as much less structured. Lectures for many courses, as in my case, are held only once (one session) per week. Tutorials are conducted with Prof. Calbraith Crump of the Kenyon English Department. In one week's time, I have completed 6½ hours of classes. This compares to my schedule at Kenyon where I had 13 hours of classes per week. The student is expected to do much more reading on his or her own. The extra free time that one gains by not having as many lectures per week is supposed to be spent, in part, preparing for the courses. It goes without saying that with the privilege of more free time comes the responsibility of spending some of that time doing outside reading. In some courses, you will be given a syllabus. These can be obtained either from the instructor or from the Dept. Office. Some courses do not provide a syllabus — you will be given a list of assigned readings for each of the 3 (the schedule in Britain runs on three 10-week terms, rather than two semesters). In addition to the assigned work, you will be required to do some additional reading.

Despite the added responsibility, there is a lot of less pressure on the

student to do his own work. I find that 4 hours a day is plenty of time, unless I have an exam or a paper due. There is usually only one exam in each course: the final. The final will be comprehensive and difficult. However, if you keep up with the reading throughout the year, attend all of the lectures and take good notes, and prepare for it, there shouldn't be too much of a problem. In summary the British system is a lot less structured than at Kenyon. You have to divide your time between work and recreation. If you should find yourself in any type of academic bind or have any questions about academic matters, the best person to see would be the Kenyon Professor who goes over with you next year.

Probably the most vivid thing that stuck out in my mind as I sat where you are now, reading the letters of those who were here last year (1976-77) was that the food was worse than Saga. I arrived here to find it absolutely true. It is generally erratic in quality ranging from passable to inedible. . . . I know that in Hope Hall, where I eat, seconds are not automatic as in Gund or Peirce. If you are on good terms with the servers, you may get seconds if they're in a good mood. Usually the food will discourage this.

There are other ways of beating the system. You can live in a "Dig" (private student house) and cook yourself, as at least one Kenyon student is doing.

The social life here is quite a change from Kenyon. One caution, however: don't let it distract you to the extent that your work suffers. As far as not socializing enough, I'm sure you'll easily work that problem out. In Gambier, there is the V.I. In Exeter there is Cornwall House (CH) Devonshire House (DH), and the pubs too numerous to mention. There is a pub for every day of the week for 3 weeks, at least. The booze here is much better than at home. I don't like beer, but I am told it is better. I tend towards wine, sherry, and mixed drinks, which are very good. I will leave it up to the others to give you their say on the quality of booze. There are discos at CH every Saturday. There are concerts ranging from Classical to Jazz to Contemporary Rock every weekend. The Northcott Theater is an excellent playing company, in my opinion. Plays at Northcott (which is on campus) are done by professional companies. There are also many other theaters and cinemas in town. Kenyon has Rosse Hall, Exeter has the Great Hall, which I estimate as somewhat larger than Rosse. The Kenyon Film Society shows its films for free. The Exeter CINSOC shows films for a nominal fee, which is less if you are a member.

I could go on and on. There is so much to say and so little space and time. I would strongly encourage anyone interested to apply for the program.

Your academic advisor and Mrs. Dwyer will be ready to assist you. Cheers!

Evan Chang  
Class of 1979

## To the Kenyon Student Body:

On Sunday evening the Student Council referred the proposed revision of the College pet policy back to the Student Council Buildings and Ground Committee for further consideration. The members of the 1976-1977 and 1977-1978 committees will meet with the members of the Save the Dogs group to discuss further revisions in the current policy.

In the meantime, however, the pet policy specified on page 99 of the Student Handbook is still in effect, i.e., "Animals and pets are not allowed in any College buildings for reasons of health and cleanliness."

If you have a pet here that has not been detected, please take it home with you when you leave for vacation. If you are considering bringing a pet back with you, please don't.

Thank you for your cooperation.

Sincerely,  
Ross Fraser  
Director of Student Housing

BY MICHAEL BRWNSTEIN  
[with apologies to Thurber]

It was indeed a very sad day when the Music Department had to close.

Many members of the community attributed the loss to Jordon's coerced relinquishment of his position as President of the College. Barry Hayman, a former inmate of Belview Hospital, now reigned in supreme command of the campus.

Hayman had recently been released by the doctors of the institution who stated that they finally felt "he was ready to face the real world." Hayman immediately took up residence in Gambier. Disenchanted by the policies of the community, he formed his own militia and surrounded the President's house ordering Jordon's resignation. Jordon unhappily abdicated his rule.

Hayman's first decree, as new chief legislator, was to ban the use of the letter "o," in shape, as a letter, and sound, on campus. Hayman's rationale behind the extinction of "o" was deep-rooted. His father had once been a cannon-cleaner. One day while working on one he lost a quarter down the nose of the gun and climbed in to find it. He did retrieve the quarter, but got stuck in the cannon. Because the other cannon personnel were not able to pull him out, they had to blast him free,

occasioning his death. Hayman had gone to work with his father that day and saw him die. All he could see was the "o" shape of the cannon's nose which he now bitterly resented. His fetish with "o" grew into an obsession and his compulsion led him to his commitment at Belview.

Chaos ran rampant throughout the college. Class discussion was next to nil. Although everyone was able to talk, they could use no words, because letters like "b," "d," "g," "p," "q," as well as "o" were outlawed, thus greatly limiting conversation. Even for those professors who really tried to continue teaching, sign language became too taxing for serious arguments.

However, the proclamation had its most devastating impact upon the Music Department. Music cannot function without notes. Notes carry the essence of the sounds, tones and voices of people's sentiments. Songs were no longer sung, sn's were. To sing was now to sin. With the exception of a harp and a triangle, there was no orchestra. Because of the limitations imposed on the Music Department, it was regrettably decided by the administration to stop offering this discipline in the school's curriculum. Student morale was at a low because of the administration's verdict. It is a well-known fact that a school without songs is a school without spirit.

## Opinion

It seems to me that the College's policy on architecture, as reported on in an article in this issue, must be reviewed for, as of yet, its results have been more than discouraging. The modern buildings on campus are characteristically mediocre. What is worse, many of the buildings conceived in this century have tried to capitalize on the style so successful in the preceding century, with often dismal outcomes. Peirce Hall is a fine building but never will it achieve the ranks of innovative Old Kenyon. Dorms Lewis, Norton, and Watson, built in the 50's pathetically try to retain the style of the south end of campus. They have been described as "bargain basement Gothic."

Fortunately the College has strayed from this dead-end policy, but the road they have chosen seems to be as lackluster. As was quoted the Biology Building looks like a warehouse. The red brick structures of the "coordinate college" are fine, functional buildings, but they are not what they could very well be: beautiful, eye-catching, works of art. Bexley Apartments is a suburbia of the sixties, the New Apartments, a contemporary one.

I believe that yes, good design is essential for the buildings of a college as was upheld by Thomas Jefferson. And good design does not only mean that a building serves its basic function well — it must look good. An ugly building is one that is not to be seen. Structures at a college have a unique opportunity — they can be a living embodiment of what occurs within their walls — the process of learning. Such an opportunity cannot be passed up!

And we know that this is not an unjust demand for a Kenyon building, for several do offer just that opportunity. Old Kenyon, the Church of the Holy Spirit, Ascension, Rosse Hall, are education in stone. We should be incensed when we realize that they were all built before the turn of the century. It is not that Collegiate Gothic is the unsurpassed architecture of the college campus, as we might have come to believe at Kenyon, viewing the sorry examples of modern architecture around us. The modern buildings can continue the saga.

"Expense," one might argue. Of course one must pay more for good innovative design. But let us look to the example of Columbus, Indiana — a decaying city ultimately restored

by no less than forty modern structures built by world-renowned architects. That city has become a virtual pilgrimage place for lovers of architecture nationwide. Bustling anew, Columbus owes its well-being to its new architecture designed by "distinguished" architects.

As well as offering educational benefits, architecture can provide a college with invaluable prestige. A notable building attracts notice; famous buildings can render a college, as well as a city, famous. And it is a very true statement that says the quality of architecture at an institution is most likely to be directly related to its academic quality — good schools build good buildings, or should.

Happily, good reputation is often followed by money. And as well, it seems that donors will only be more generous when they realize that their money is going towards buildings of architectural merit. Exeter Academy of New Hampshire, for example, commissioned the famous Louis Kahn to design their new library several years back. The structure quickly won wide acclaim, for the school as well as Kahn. But what is more, the architect died shortly after finishing the Exeter building — it was one of his last and best pieces of work. The result? Even increased prestige for the already prestigious Exeter . . . why cannot Kenyon have a Kahn Library, I ask?

So, let us adopt a new policy. Let us see if we can begin to build buildings that equal Kenyon's good name — buildings which are able to stand without shame next to Old Kenyon, not hide behind it. Again, Old Philander has offered us a sterling example. It certainly was not easy for him to build his first building, the College's first structure, the nation's first example of Collegiate Gothic; and it will not be easy for us to build ours. Every building should be planned and constructed so as to educate its viewers and inhabitants, to enhance and actually create history for the College, to be built with pride and fervor or not at all. The only construction of architectural worth in the past fifty years has taken in the growth of our beloved trees. I sincerely hope that I am proved wrong with the dedication of the new theater next fall, but I will not hold my breath.

—Bill Corey

One day, on top of his tenth floor penthouse at Caples, Super K, alias Irving Poindexter, notable scholar, former KoKosinger (now Kksiner), an all-around nice guy, pondered this perplexing problem while slurping on his banna daiquiri. Although impervious to many mortal impasses, Hayman's ruling had a surprising direct impact on his life as well as the community. He had been scheduled to give his first solo at Rosse (now a sl at Rsse) the day after Jordon's resignation, but all plans for the concert had been cancelled in keeping with Hayman's ordinance. He was very upset with the cancellation of his singing debut. For the first time in his magnificent career as super good-doer, he was powerless to stop Hayman's tyrannical control.

As the months passed by, the morale of the school weakened more and more. Classroom work had totally stagnated. In February, Peirce Tower was booked solid in terms of suicide attempts. Even Super K appeared haggard by the experience. Hayman's health was getting worse and worse. As his health began to falter, the rules of Gambier became stricter. Soon many people were not able to eat the middle of a "re" cookie anymore. The health service attributed the general degeneration of Hayman's physical characteristics to the fact that his mental illness had extended to his body. Students, however, knew that it was SAGA food. In any case, a special cuisine was needed in order to keep Hayman at ease.

This was Super K's solution: He realized that the best way "to get to a man's heart is through his stomach" and worked diligently on preparing a super cuisine. He hoped that his meal could be used as a bargaining device. Hayman, who in his weekend condition, when sipping Super K's cnsme (consomme) stated in exasperation, "Mmmm, OOOOOohh, this stuff is much . . ." He stopped himself, but it was too late. His exclamation had cost him his reign. The sound of his "o" had traveled like wildfire across the campus. His control over the community had been broken. As a unified mass, students revolted against Hayman, who barely escaped by running for his life.

Harmony (literally and figuratively) was restored to Kenyon. Jordon was reinstalled as President of the College. His first proclamation was to cancel all classes and have a song fest instead. Cheers reverberated throughout the campus — it was the first time in memory that classes had been cancelled! Super K was carried to a podium by anxious fans who encouraged him to lead the first song. Pleased, a little embarrassed, but restrained in full composure, he yelled, "Let's hear it for Philander!"

## Line Up!

BY JERRY KING

Being first could ruin you. And who cares if you are first? What are you in line for anyway? Tomorrow and Saturday nights at 8:00 P.M. in the Drama Annex, these questions will come to life in the Senior Thesis Production of Israel Horvitz's *Line*.

The five characters, portrayed by Nancy De Long, Mark Belden, Josh Parker, Hugh Scott, and John Weir, stop at nothing to advance themselves one step closer to first place. Senior Michael McSherry directs this unusual and powerful show.

Tickets are available at the Hill Theater Box Office from 2:00 to 4:00 P.M. free with student I.D. or \$1.00 general admission.



Voices

## Panama: Outpost of Progress

BY BOB WILLIS

Panama as a national entity is like a person with a hard foreign element pressured into, and extended through his digestive tract. This situation would make it very difficult for any human being to function. For a modern nation to be in such straits before the eyes of the world is humiliating. Panama is trying to remove this foreign element as softly as possible. But the offending nation may prove intractable.

The new treaty is in the Senate; to stop its ratification the nationalistic senators need only five more votes against. If they can gather these votes, the gradual phasing out of American bases and facilities will be halted. The Canal Zone will remain, with its military bases and its extraterritoriality. For like the divided pie of turn-of-the-century China, Panamanians who so much as speed-drive through the American Canal Zone are subject to American courts. And of all the last bastions of colonial apartheid, the U.S. Canal Zone is one of the most prominent. A youthful Panamanian, perhaps with long hair, stands little chance in an American court if he indicates nationalistic sympathies.

"Well we bought it, fair and square," one might say. "So why can't we try Panamanians who come over onto our soil?" This is a popular misconception which should be dispelled. We never bought the

canal zone. And nothing about the deal was "fair and square." We did pay money. It was paid for the use of the zone, and we were given rights over it, "as if sovereign." We were given the privilege, back in 1903, to act "as if sovereign," which gave us the right to protect and administer the zone. Never were we given the right to call it American soil. It was a sort of mandate given to us, like the British mandate over Palestine after the First World War. They controlled what is now Israel and Israeli occupied territory from 1918 until 1948. Never did they think of regarding it as British soil. They knew better. Colonialism was dying and they were mature enough to accept it. For they knew that they would be driven out of their colonies if they did not accept it.

The terms of the 1903 Hay-Bunau-Varilla treaty were kept vague purposely so that we, as the dominant power, could reap benefits from the ambiguity. We had wanted to build a canal through Panama, then a province of Colombia. When the treaty negotiated was not ratified in the Colombian legislature, we gave tacit approval to a group of Panamanian doctors and lawyers with secessionist aspirations. When they staged the coup in Panama City, an American warship was on hand to block the passage of a Colombian battalion across the isthmus to put down the insurrection. After a Mexican stand-off between the Colombian troops and U.S. sailors,

the Colombian commander was convinced to remove his troops. Eight thousand U.S. dollars and two cases of champagne prompted the decision; the Colombians withdrew. We now had a regime in Panama more susceptible to our interests. We put a regime of doctors and lawyers into power because an associate nation would not bend to our will.

But even this faction of a government protested when it realized that its poor and hasty relegation of authority upon a Frenchman in Washington was to have far-reaching effects upon Panamanian sovereignty. Bunau-Varilla had a personal stake in seeing the canal completed. He had been closely involved in the first French attempt to build a canal. Seeing that the Americans were more likely to continue the project, he turned his attention upon Washington. He lobbied to have the Panama route approved over the Nicaragua route. When it became apparent that the Colombian government would prove obstinate, he turned his attentions toward promoting Panamanian independence. In fact he made it a hobby, drawing up strategic military plans, creating the outlines of a Panamanian constitution, and having his wife sew a Panamanian flag. The Frenchman offered the group of insurgents one hundred thousand dollars of his own funds. In return he was appointed diplomatic agent in Washington, with the right to sign a treaty but not to draw up its

The Peirce Shoppes will be offering a restaurant type dining experience on Fridays and Saturdays from 5:00 p.m. to 7:00 p.m.

This is being done in order to offer the students, faculty, and general public, a change of pace from the traditional cafeteria service.

A waited meal will be offered as well as the opportunity to purchase beverages from the bar. Students with I.D.s will receive a reduced rate on dinners. The general public is also encouraged to attend the meals.

By offering this service we hope to provide an inexpensive dining experience to the students and the public.

terms. He went ahead and drew up the treaty, negotiated its poorly defined points, signed it, and handed over effective Panamanian control over an invaluable resource to Teddy Roosevelt and the USA. When the Panamanians protested, Roosevelt threatened to withdraw the military protection that defended the newly-spawned regime from Colombian reaction. The United States created a puppet government and the extracted concessions from it with the help of a Frenchman. The United States gave Panama her independence from Colombia, and a Frenchman insured that the single most meaningful asset of the new nation would belong to the United States.

These events were more easily justified back before the First World War. It was common and accepted practice to step upon the rights of undeveloped peoples. But now colonialism is defunct and Panama is a viable nation with a right to its greatest natural resource and national symbol. The symbol will become blood drenched if we are not broad minded enough to correct the historical injustice that was perpetrated upon Panama. If the treaty before Congress is not ratified, the Panamanians threaten to react

violently. The canal will be subject to acts of sabotage, and the lives of Americans will be threatened. The canal is very vulnerable to attack. One well placed bomb in Gatun Lock could drain much of the water from the canal and make it inoperable for up to two years. Hundreds of thousands of troops would be needed to secure the canal. Even the Pentagon realizes the ugly possibility of another counter-insurgency war in the region. Once again, Americans could get locked into a bloody guerrilla war of attrition because of a snowballed national misconception. This misconception, easily dispelled by a perusal of the history books and the terms of the Bunau-Varilla treaty of 1903. If we are not capable of acting magnanimously toward a weaker neighbor, we may find ourselves backed into a meaningless war (that you nineteen year olds would be the first to witness) and in an international position much similar to that of the present day South African pariah. Thinking Americans would realize our error, but we would fight on, over the years and the lives, adding tragedy to injustice for the sake of an overblown national ego.

# Ringwalt's

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### Shop early at Mt. Vernon's finest

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Sylvester Williams

# New Saga Staff Adjusts

BY LAURENCE O'CONNELL

Kenyon's food service, SAGA, has three new managers this year working under last year's general manager Bob Dempsey. The *Collegian* talked to them about how they feel about Kenyon.



Collegian photo by Lori Gallo

Bob Dempsey

## Paul Lynde Saluted

Usually, the great personages of the world are immortalized in stone or in museums only after their death. True worth is only recognized in retrospect. In Mount Vernon, Beverly Mitchell thinks otherwise. Ms. Mitchell has taken it upon herself to immortalize a living luminary by collecting anecdotes and artifacts and housing them in her home for benefit of all who care to see. On 302½ Hamtramck Street in Mount Vernon is The Paul Lynde Memorabilia Museum — a testimony to the greatness of Paul Lynde, best known to us for his performance in the popular daytime gameshow, *The Hollywood Squares*, who is, in the words of Ms. Mitchell, "a superstar."

Paul Lynde was born and raised in Mount Vernon and resided on McKenzie Street. His father wanted him to attend Kenyon, but Paul decided rather to join the Drama

department of Northwestern University. Paul's sister, Grace Rice, still lives in Mount Vernon, and at the time of my visit to the museum Ms. Mitchell and her dog, "Paul Lynde of Mount Vernon," were all a-bustle with preparation for Paul's homecoming on Thanksgiving.

The museum itself has been in existence for six years, during which time Ms. Mitchell has been collecting various artifacts connected with the life of Paul Lynde. There is a sweatshirt with the words, "First Comes God, then Paul Lynde" emblazoned across the front, newspaper clippings galore, and an eye-catching arrangement, covering an entire wall, of 8 x 10 glossies. The avid fan will also find the wine and other glasses from which Mr. Lynde imbibed on some memorable occasions, and even the cracker crumbs he left behind have been preserved for posterity.

Ms. Mitchell had been living in Dayton, Ohio and first met Paul Lynde after attending one of his performances. She "took a personal interest in Paul and stood in his autograph line." They have since become regular correspondents, and Ms. Mitchell moved from her residence in Dayton to the birthplace of Paul Lynde — Mount Vernon. Ms. Mitchell is currently an elementary school teacher at the Pleasant Street School. She tells her schoolchildren about Paul, and each year the little ones look forward to that autographed picture he sends them from where he now resides in California.

The Paul Lynde Memorabilia Museum is open from September to May from 1 p.m. to 5 p.m. Ms. Mitchell requests a telephone call from anyone planning to visit.

Sylvester Williams is the new manager of Gund Dining Hall. Williams came up through the SAGA organization starting as a cook and working his way up to manager at Bryn Mawr College. He said of SAGA that he, "liked the company. The have strict purchasing precedures and you can't buy garbage."

Williams has found no real problems at Kenyon other than the deliveries which don't always come through due to the isolation of the school. "It's hard to get what you want," he said. Williams considers the facilities at Gund as good as those anywhere else he has worked. The only problem he noted was that the dining room area is not large enough. With his chef's experience, Williams said most of the changes he plans are along the lines of, "trying to improve the food."

As for student response, Williams said people complain but they're not leaving suggestions. He said to use the suggestion box or come see him. "If there's any way I can do it we'll use them," said Williams.

Phil Sinroll, the new Peirce manager, has been in the SAGA organization for nine years and four years before that as a student worker. Phil worked in the Cleveland area before coming to Kenyon.

Of the Peirce facilities Sinroll "diplomatically" stated that his facilities were "adequate but antiquated." He added "I certainly hope we can make changes, but the cost would be very high." In the kitchen, Sinroll states he has had to, "totally revamp my staff," because of losses, but it's mostly a case of rearranging the old help. He has

found that the student help is usually good though a few are, "not very dependable." He has also noticed, "that they don't like the pit."

Concerning the food he puts out Sinroll said, "you're going to get repetition, sometimes I get tired of it too." However, as far as quality is concerned he said, "its as good as you can get" at any school. When asked what he thought of the students, Sinroll said they were, "a good bunch for the most part." However he added, "Kenyon is the first school where I've ever had a food fight." He did not feel the food was to blame, but rather that "it's the thing to do at Kenyon — which is bull!" For the most part though, said Sinroll, "Kenyon kids are understanding. Once they know a reason for something they accept it." Sinroll said he welcomes suggestions.

Dennis Schuler is the new manager who covers the snack shops and does general duty in the dining halls. Schuler has been innovative with the changes at the snack shops. Gund Snack Shop has begun serving health food items; they run continous Big Bargain Specials and are considering selling loaves of homemade bread. Schuler had the T.V. in the Shoppes restored to working order to institute the Monday Night Football specials. He has just begun serving dinners on Friday and Saturday nights and also served a dinner after the last play. He hopes to hold a Christmas dance on the last day of classes with a night club-like atmosphere.

Schuler came from an institutional management school where the conditions were ideal but he is still pleased with the conditions here. He

calls the Shoppes the, "nicest pub in the area, nicer than the V.E." "One thing," he says, "that irks me is the fallacy about 3.2 beer." He claims that high, 6%, beer is really much closer to 3.2 than people think. "They figure 3.2 beer is really just yellow water, but I've seen enough people stagger out to know differently." Schuler said he welcomes suggestions from the students and wants to see a lot more people at the Shoppes.

Bob Dempsey, SAGA's general manager at Kenyon, gave a general rundown of the changes that have been made. Examples are: the new "deli line" in Dempsey, allowing people to bring their trays up to the Gund Snack Shop to alleviate crowding, glass cereal containers, and several new entrees. Dempsey stated that, "All the new guys notice we seem to do a lot more for the students at Kenyon."

Dempsey noted that Kenyon's facilities are usually good, though some of the older Peirce equipment occasionally breaks. However, when something breaks, Dempsey said, Kenyon has, "the best maintenance staff we've ever dealt with." On the whole Dempsey stated that all the new managers are, "excellent, they have a lot of experience," he concluded that they're adjusting to the new facilities well.

## Town & Campus

Continued from page one

McGowan commented, "Another factor that most likely caused the Mount Vernon people to be nervous about the Kenyon visitors in their town was what they believed to be loose and easy attitudes towards alcohol at Kenyon."

"There were little or no rules at Kenyon which limited alcohol consumption and as a result the students drank frequently," McGowan said. This is exemplified in the same article by Newman.

"In one way or another my lofty intellectual goal was thwarted. My first contact was not with Aristotle's *Poetics* or even a reasonable facsimile, but with a roommate who was cleverly disguised by the Dean's Office as a cocktail shaker. Introducing myself as an old fashioned glass we poured through many interesting things together, none of which I presently recall. And so it continued nip and nip."

Since girls were at the college the men found less reasons to go into Mount Vernon and raise hell," said Edwards. "The school has grown in population, there are many more available activities for students to become involved in; more energy outlets."

Edwards continued, "The Mount Vernon community has been utilized by many of Kenyon's service clubs. This has encouraged the people of Mount Vernon to look favorably upon Kenyon students. And the Village Inn has, in the last six years become more frequented by Kenyon students so there is less need to go in town to find a bar."

Greenslade commented, "The fact that women have come to Kenyon has definitely calmed the men down and as a result relations with the Mount Vernon people have improved, but I also want to say that students overall have become much more concerned with their fellow man. In the past students have been known to be much crueler than they are today, ostracizing those who were handicapped or ugly. Peoples' attitudes are changing with the times and becoming much more sympathetic than they were in the past."



Phil Sinroll

Collegian photo by Lori Gallo

## Student Council

Continued from page one

### SOCIAL BOARD

Vice-president Dan Reagan (chair)

sub-committees:

All College Events: Brad Thorpe (chair), Michael Brownstein, Doug Gertner, Bill Cook, Fred Perivier

Residences and Organizations: Leah Stewart (chair), Robin Riggs, Laura French, Barb Hostetler, Jenny McKinstry

Scheduling and Allocations: Jeff Epstein (chair), Graham Robb

Inter-Fraternity Council representative: Tom Beech.

### STUDENT AFFAIRS COMMITTEE

Secretary Kevin Foy (chair)

Brenda Pearson, Elizabeth Fletcher, Maureen Corcoran, Joel Kaplan, Curtis Ching.

### JUDICIAL BOARD

Two year terms: Brenda Pearson, Christine Gould

One year terms (alternates): Lee Hershfield, Michael Sarap

### MEDIA BOARD

Tom Daniel (chair), Sue Jones, Mark Hallinan, Ed Kist, Ted France

### FOOD COMMITTEE

Pat Schoenle, Rob Weinberg, Mike Kauffman, Graham Robb, Debby Economou

### BUILDINGS AND GROUNDS

Dave Bucey (chair), Joan Linden, Jenny McKinstry, Graham Robb, Bill Corey, Dave Borosh

### SPECIAL PROJECTS

Cathy Hazlett, Brian O'Connor, Linda Arnsbarger

### DELEGATIONS

to the President of the College: Jeremy Foy, Tom Queen, Paul Bardos, Rob Fisher, Dave Borosh

to the Provost: Daniel Reagan, Paul Lukacs, Richard Rosengarten, Nancy Feder, Jenny McKinstry

to the Vice-president for Finance: Brian O'Connor, Edmund Hart, Mona Koh, Mike Sawyer

to the Vice-president for Development: Kevin Foy, Bill Lipscomb, Andy Cohen

### TRUSTEE COMMITTEES

on Curriculum and Faculty: Andy Cohen, Susan Lammers, Greg Jacoby, Mark Rhein

on Long-Term Planning and Resources: Fred Perivier, Matthew Smith, Morris Thorpe, Bill Soukup

on Finance/Budget: Joel Kaplan, Bill Lipscomb, Mona Koh

### FACULTY COMMITTEE ON ADMISSIONS

Michael Weng, Andrew Rosecrans, Linda Arnsbarger, Morris Thorpe

## Holidays Bring Joy - And Depression

The Christmas and New Year's holidays are peak periods of depression, according to the Mental Health Association of Knox County. The association reports that many of the estimated 15 million to 30 million Americans who suffer from depression find the holidays to be particularly trying times.

"Although a source of happiness for many," said Norma Fladen, President of the Mental Health Association in Knox County, "Christmas and New Year's are also times of reflection and self-evaluation. To the person prone to depression, this often means looking back with disappointment at supposed failure, and looking ahead with fear. Guilt over being inconsiderate to the family and an inability to share other people's joy at the holiday time add to the depression."

The symptoms of depression, she added, make it increasingly difficult to keep up with holiday activities. Those symptoms, include anxiety, loss of interest in activities and friends, fears, inability to concentrate, an exaggeration of minor obstacles, indecisiveness and feelings of hopelessness and helplessness. Sleep disturbances, headaches, loss

of appetite and general aches and pains are also common.

"These symptoms can go on day after day, week after week, until the person is unable to keep up with the demands of daily living. The level of misery that this leads to is hard to understand for someone who is caught up in the happiness and energy of the holiday spirit."

Mrs. Fladen added that the suffering from depression is largely unnecessary, because the condition usually responds well to treatment. However, only five to 10 percent of people who suffer from depression are receiving care. "The rest go about their daily lives, convinced that nothing can help them and sapped of the initiative they would need to seek treatment." She urged those who feel that they are suffering from depression to get help, and that their friends and relatives encourage them to do so. "Often it is the concern of a good friend that starts a depressed person on the road to recovery. It is this kind of friendship that personifies the holiday spirit."

For more information, contact the Mental Health Association located at 3 W. Hamtramck St. in Mt. Vernon at 397-3088 on Tuesdays or Thursdays.



## College Architecture

# Myriad of Styles Reflects Kenyon's Growth

Second of a two-part feature

BY BILL COREY

The predominant style of architecture used throughout the College's early years is called Collegiate Gothic. This a style that was the result of a Gothic Revival which occurred in the nineteenth century in the United States as well as in Europe that tried to recapture the architectural design of the Europe of the 1300's. Even some of Kenyon's most recent buildings are Gothic in flavor. But in the early sixties, there was a definite attempt to break from this mode with the construction of the library and the new buildings for the women's coordinate college, McBride, Mather, Caples, and Gund Commons.

Dean of Students Thomas Edwards explained that the "freshness and newness" achieved by the buildings for the women was symbolic in many ways. For one, it was felt that the new college should have its own style of architecture to set it apart from the old. Also, they were built specially for women, designed to promote and enhance social experience.

concerned themselves with more than acquiring the "functional aspects" of a building.

He went back to the theories of the renowned architect Thomas Jefferson for the basis of his thoughts. Jefferson had believed, and his University of Virginia is a living example of this, that the student can learn greatly from everyday exposure to good architecture. It is thus essential for a college to obtain buildings of good design in order to meet this need.

Kenyon College, he went on, has provided for no more than "the basic essentials of what living with and among good design can do for the human condition. They think that the way you create a college is by hiring teachers. . . . In the old days we did build pieces of architecture that really involve themselves with education."

The later buildings, however, have not done this, he said. The Biology Building, for example, "is warehouse architecture." He concluded,



The Biology Building



Collegian photo by Doug Bradstock

New Apartments

"It seems to me," said Edwards, "that on a campus, the architecture of the buildings helps students form a certain awareness. The buildings in themselves are a sign of the times. The styles can be visual models for the student — this was to be achieved by the new buildings."

And, according to one who wished to remain known only as an "authority on the subject of architecture," this is just where the College has failed with its twentieth century construction. In no case, he believes, has the "modern College" ever succeeded in building structures that offer the all-important experience of good design to the student. There are many things that one can learn "in the experience of good design, in which function, economy, and beauty are molded into one," he said.

In the past, he conceded, this has been true, with the building of several examples of excellent architecture. But recently, he feels, those running the College have never

"Architecture creates machines for living and living demands more than warehouse architecture."

Art History Professor Eugene Dwyer stated that "the quality of newer buildings is not comparable to that of the older buildings in terms of architectural style. But the principle advantage of the newer buildings is that they function more efficiently."

The division of the old and the new, Dwyer said "reflects a change in policy of the College. If the College wants to change policy, the architecture should show that." In addition, there has been "a change in this general theory of the nature of a building. . . . Buildings aren't generally built to last forever nowadays . . . they are built for utility and allow for change, for remodeling, for ideas of versatility."

Edwards believes that the College has not achieved the variety of architecture necessary for a campus. This, he explained, is very difficult to do — to harmonize the new with the

old so that they complement, rather than take away from each other. An example of this difficulty is shown in the building of the Manning and Bushnell dorms, he said. Problems were posed because of the "symmetry caused by Middle Path and the lack of space" in the area of Old Kenyon. The decision was made to build two dorms instead of one, so as to maintain symmetry and not to interfere with Old Kenyon's profile. It was a "wedding of the old and the new," he said, by using the "texture of the old but not the old lines."

Edwards agrees that there has been a stress on the "functional, utilitarian" value of buildings. "We have always tried to build a building that is an honest expression of the period in which it was built," he said, but in later years, things were partly "dictated by finance." This is shown in the structures of Lewis, Norton, Gund, Manning, and Bushnell Halls, he explained.

We have made no attempt to simply duplicate buildings for the sake of unification," he stated and feels that the problem with the architecture of some of the newer

buildings was that too much was placed on the architect himself when a community effort was needed. The result was that some buildings are not "distinct."

Still, he maintained, the College has several times commissioned well-known architects with "fair good" results, especially in the building of McBride, Mather, Caples, and Gund Commons.

Thus the College's policy concerning architecture is one of accentuating the function of a building rather than its beauty. This can be seen even in the not yet completed Theater. Edwards says that he is certain that it will be a very good theater, but he is not so sure how it will look from the outside.

And this policy is not one that characterized the administration of the early College. Dwyer said that when buildings such as Old Kenyon, Rosse, Ascension, and the Commons were built they were among the leading examples of American architecture. This is not true, he feels, of the College's newer buildings.



Jessica Roessler Gund Commons

# BORGMAN

## Cartoonist

caricatures of famous Kenyon alumni. My first political cartoon was in the last issue of the *Collegian* my junior year.

BY ROBERT RUBIN

"So... what are you going to do once you get out of Kenyon?"  
"Um... er... I'm going to be an artist."  
"Yeah? But what are you going to do?"  
Most art majors have to answer the question at one time or other. For Kenyon graduate Jim Borgman the answer was "political cartoons."

Borgman, who went out into the real world in the summer of 1976, was a fine arts major at Kenyon before he took the job as the regular political cartoonist at *The Cincinnati Enquirer*.



*Enquirer*. Since his graduation he has not only established his own "following," but has had cartoons published in national publications such as *Time* magazine. He is currently exhibiting his cartoons from the past year in a one-man-show at the KC student center.

Borgman's ambition was not always to be a cartoonist. "I didn't really start cartooning until my senior year here," he said prior to the opening of his show. "I majored in printmaking and drawing, which is a lot different from cartooning. My junior year I did a series of

"I was very lucky getting the job I have now," Borgman said. "I noticed that the *Cincinnati Enquirer*, my hometown newspaper, was no longer running cartoons by their own cartoonist, but were running syndicated cartoons instead." Borgman then took in copies of some of his drawings. The drawings, along with recommendations of a friend, convinced the *Enquirer* to offer him the job upon the completion of his senior year.

Borgman went back to school and began concentrating for the first time on political cartoons. "I had never had many strong political feelings," he said. "I hadn't followed the news very closely until then."

"When I look back now on what I was doing then," Borgman said,

have become more concrete. As I've followed the news more closely, I've begun to develop opinions of my own," he added.

Political cartooning, though not often a particularly lucrative job (unless of course one becomes nationally syndicated, in which case earnings in excess of \$100,000 are not unheard of), is nevertheless a very competitive and crowded field. "Of all the papers in the country that offer a staff cartoonist position," Borgman explained, "there are probably only two right now who have jobs that are open. I was incredibly lucky to find a paper that had an open position, much less one in my home town on my first try."

Part of the challenge of being a good political cartoonist is being able to come up with cartoon ideas, day in, day out. The cartoonist works in the newspaper's office, generally in his own little room or cubicle surrounded by paper and inks. On a daily morning paper like the *Enquirer* most of the work, be it writing or cartooning, is done in the afternoon and evening of the day before.

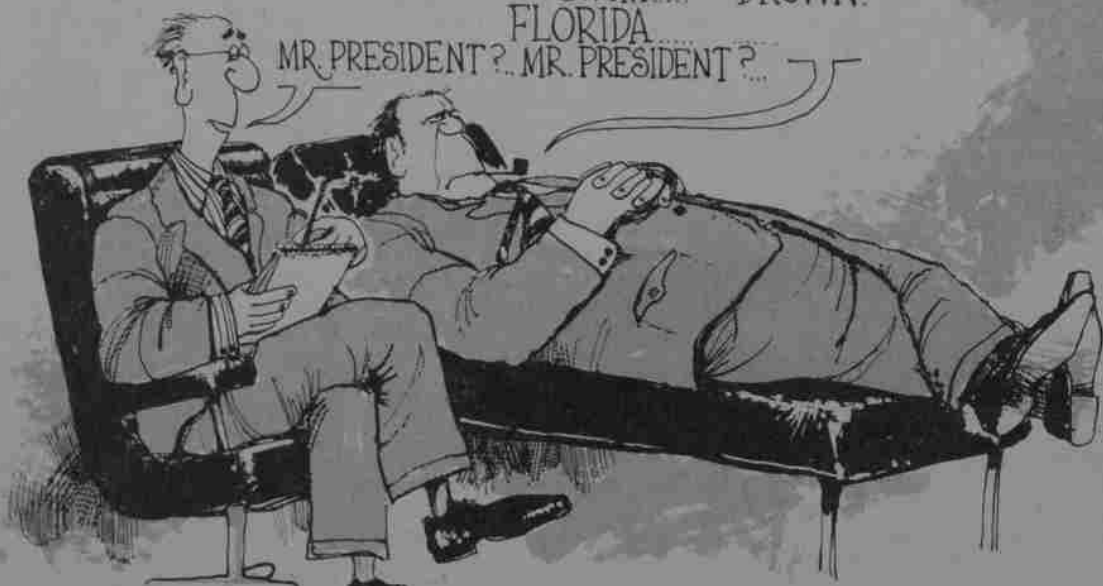
"I usually come into work at about 11:00 in the morning," Borgman said. "At that time I go through the day's news for ideas to use in cartoons. Then I rough out two or three or four sketches — sometimes they're no more than stick figures — to present to the editor. Usually I have to write an explanation to go along with them. The editor then decides which one he thinks should be run. Then I go back and sketch it again, a little more carefully, over which I ink it in."

"One of the classic complaints about any kind of newspaper work is

NOW, MR. PRESIDENT, LET'S TRY SOME WORD ASSOCIATIONS... I'LL SAY A WORD, THEN YOU SAY WHATEVER POPS INTO YOUR MIND, OK...?

CAR... WRECK.  
WALK... FALL.  
SNOW... SLIP.  
SWIM... DROWN.

FLORIDA... MR. PRESIDENT?  
MR. PRESIDENT?



that you aren't working for yourself," Borgman said. "There's always the editor who may take out what you thought was the essence of your story or cartoon. The *Enquirer* is a very conservative paper. They had had problems with their previous cartoonist adhering to editorial policy, and wanted to mold me to fit their design. I didn't have real strong views, but the last thing I want is to be a lackey to those boring editorial writers."

"There are some issues, like abortion, or gay rights, which I can't express my own opinion, but most of the time they give me a free hand," Borgman said.



"Sometimes," Borgman grinned, "sometimes I pull one over on them. One such time was during the Florida anti-gay campaign. I made a cartoon showing a haglike Anita Bryant hanging a homosexual over an orange tree limb. I captioned it 'come

to the Florida sunshine tree.' Believe it or not, they took it! Several days later the editor called me in and said that they'd been getting some mail about the cartoon. I told him I had kind of figured he would. So he said he still didn't see what was wrong with a cartoon of Anita stringing up some gays."

Borgman's next goal is syndication. The *Time* publications, though not big money-makers, do give him the national exposure he needs for this. Borgman is happy with his position in *Cincinnati*. "Still," he said, "I always leave the possibility of moving open. Maybe if I could find a paper that would let me





## Beat OD For Split

# "Regal Eagles" Top Lords

BY TODD HOLZMAN

What makes a team a winner?  
"I rank scheduling first, because that includes not just whom you play but when and where. . . . You're supposed to play your first game against East Cupcake."

Those were the words, voiced in a recent issue of *Sports Illustrated*, of former Marquette basketball coach Al McGuire. The issue was too recent, unfortunately, for the good of Kenyon's basketball team. Though the Lords went for a bit of "pastry" themselves in opening with Ohio Dominican eight days ago, they ran into a big, balanced buzzsaw Saturday evening at Ashland College. McGuire would not have approved of the selection of the opponent.

Ashland was highly ranked in the pre-season Division II polls, and the Eagles lived up to expectations as they bounced the now 1-1 Lords, 73-55. The towering Ashland front line of Tom Krumb, Monty Wicks and Rob Van Essen scored 18, 17 and 14 points respectively, and hauled down 11, 10 and 9 rebounds, also in that order. Kenyon showed little of that balance, playing in spurts and shooting poorly from the field, especially in the first half.

A three minute scoreless spell by Kenyon late in the initial twenty minutes gave Ashland its 33-22 halftime edge. Aside from that brief burst the Lords stayed close to the Eagles most of the period. Size and depth were beginning to take their toll late in the period as Lord center Dan Martin picked up his third foul

trying to stop a Krumb tip-in.

Scott Rogers led all scorers with 12 points at halftime, but the Ashland front line contributed 28 of the Eagles' 33 markers between them, as well as 14 rebounds. Martin, his hands full with the big men on defense, had a poor shooting half, connecting on just 1 of 8 fielders for 2 points, though he led the Lords with 5 caroms. Kenyon shot just 28% from the field in the stanza, while Ashland's shooters hit a much more temperate 48%.

The shooting percentages reversed themselves in the second half, but everything else stayed about the same. The Eagle front line played just as steadily, while the Lords were hot and cold. Another Kenyon scoring lull, this one 2½ minutes long, put Ashland 18 points ahead, and for all intents and purposes, home free. Martin drew his fourth personal minutes into the half, and wound up fouling out with just 9 points and 7 rebounds. Rogers finished with 19 points to take game honors, but Garry Bolton was the only other Kenyon man in double figures with 10.

Encouraging in the second half was the presence of Kenyon freshman Gerald Campbell, who netted 7 rebounds in the last twenty minutes and worked into the offense quite well. He too shot rather badly from the field, but he exhibited the aggressiveness that Coach Jim Zak had alluded to in his pre-season prospectus, and he seems to be the most important new face on the Kenyon hardcourt.

Against Ohio Dominican the Lords looked like a defensive clinic in the first half, letting OD has just 18 points, and then coasting to a 68-56 victory. Rogers had 20 points in the opener, and Martin chipped in with 17. Mark Thomay had one of his best games as a Lord, scoring 12 points, on 6 of 8 field goals, and taking down 7 rebounds. Martin had 11 rebounds to lead the Lords, and guards Bolton and Rogers contributed 8 and 5 respectively, an unusual number out of that spot. The Lords shot 49% from the field against OD, probably a more indicative showing than the Ashland contest.

Kenyon opens its home schedule tonight against Mount Vernon Nazarene in the Fieldhouse. Tip-off is 7:30 for the intra-county rivalry. The Lords then travel to Michigan for a Saturday afternoon game against Albion as the pre-season slate continues. Alas, East cupcake is unavailable for competition this year.

### Men's Swimming

12/10—at Denison 2:00

### Men's Basketball

12/3—Ashland 73,

KENYON 55

12/8—Mt. Vernon

Nazarene

12/10—at Albion

12/13—Tiffin

12/17—Rose-Hulman

12/28-29—Colonial City

Classic at Mt. Vernon

(Adrian/Mt. Vernon

Nazarene/Kenyon/Ott-

erbein)

1/4—at Ohio Northern

1/5—at Xavier

1/7—at Urbana

1/11—at Wooster

## Swimmers Seek Silver Gold

BY MATT O'FARRELL

Where were you in 1954? All the members of the 1977-78 Swimming Lords weren't so much as a gleam in their fathers' eyes in the year 1954. That was the year that saw the start of the Kenyon dynasty in men's swimming, now drawing fast upon "a quarter century of excellence."

The Lords' current string of 24 is an NCAA record for consecutive conference swimming championships, a claim established in 1974 when Kenyon obliterated a record first set by Yale during the years, 1916 to 1935.

Last February, Kenyon won its 24th straight crown by a commanding margin over runner-up Wooster, 598-359, and subsequently moved up in the national rankings with third place in the Division III title meet, steadily improving upon the fifth and fifteenth place finishes, respectively, of 1976 and 1975. The 1977 OAC Championships total of 598 was short of the meet record 622 set by Kenyon in 1976, yet last year's score was quite an impressive feat in light of the fact that the top two Lords were withheld from competition in the OAC's to prime them for Nationals. Thus, the Lords continuing mastery of the OAC has been applicable not only to the span of years, but also to the championship event itself, making the chances for a silver anniversary a predictable certainty.

Heading this year's list of Kenyon swimmers is Tim Bridgman, a junior and the defending Division III champion in the 100-yard backstroke, as well as the number three finisher in the 200-yard backstroke. Sophomore Tim Glasser who last year joined Bridgman in abstaining from the OAC Championship meet, won himself national recognition by placing second in the 100 breast, and sixth in the 500 freestyle.

In addition to Bridgman and Glasser, Kenyon boasts eight



Swim Team Tri-captains; Kevin Driscoll, Pete Zimmerman, and Jim Robrock

returning conference champions: sophomore Steve Penn (freestyle champ at three distances — 200, 400, and 800 yards); sophomore Peter Dolan (50 freestyle, and 400 medley and freestyle relays); junior Doug Hoffer (400 medley relay & 400 freestyle relay); senior tri-captain Jim Robrock (400 and 800 yard freestyle relays); senior tri-captain Kevin Driscoll (800 freestyle relay); and seniors Dave McGue (400 medley relay) and Chris Barr (800 freestyle relay).

Other returning upperclassmen on the 28-man roster include senior tri-captain Pete Zimmerman; seniors Dave Mitchell, Todd Ruppert, and Charlie Tighe; and sophomores Chris Borgert, Karl Sheffelman, and Scott Evans.

Of the freshmen, the most promising appear to be Steve Counsell, a distance specialist and an All-American from Ann Arbor Pioneer High School, the 1977 Michigan state champions; Barney Zeng, a High School All-American sprinter from Bound Brook, New Jersey; Conrad Kohrs, a distance man who hails from Pacific Palisades, California; and Bill Fullmer, a butterflyer out of Shaker Heights, Ohio.

With the graduation of Jake Layton, Kenyon's only diver in 1977, the Lords boardwork for this year was a big question mark. An unexpected bonus came Kenyon's way in the person and eligibility of Tom Taylor, a sophomore transfer from Ohio State, whom Kenyon swimming coach Jim Steen has described as "the finest thing to ever grace a board at Kenyon."

The Lords' 1977-78 schedule will present some tough opposition. Of the 11 dual-meets scheduled, five are with Division I schools Miami, Eastern Kentucky, Cleveland State, Cincinnati, and Ohio State; one with Division II Wright State; and the remaining six are with familiar OAC rivals.

After the OAC Championships, which will be held at Oberlin again this year, February 23-25, Steen looks to Nationals with the observation, "We've got a much stronger team than last year, and a much stronger team nationally in terms of points — we have more national caliber swimmers this year — and yet we could finish fourth," as compared to last year's third place finish. The Kenyon mentor an-

Continued on page eleven



## Hindsight

By Todd Holzman

Okay, quit laughing behind my back. Two issues ago I predicted the Cleveland Browns (remember them?) would win the Central Division of the AFC and that Pittsburgh would lose to the Dallas Cowboys. Well, two out of two isn't bad, but unfortunately I came up empty. That was two weeks ago. This week I'm ready for some fearless holiday prognostications. Hopefully Santa sent me the right picks this time.

Denver owns the best record in professional football right now, and they're two games ahead of defending Super Bowl Champion Oakland in the AFC West. I don't think they'll get out of the AFL playoffs, however, and I think that they might even lose their opening post-season contest. I'm remembering a Baltimore club two years ago that tore through the regular season virtually unscathed and immediately fell to Pittsburgh in the first playoff. Denver is the same type of club, with a young, tough defense and an explosive attack, but the playoffs are for playoff-tested teams.

In the NFC, I look for the Dallas Cowboys to win, almost by default. The Central Division of the NFC, a quagmire of old men and inconsistent quarterbacks, is no threat. The Chicago Bears are somewhat dangerous if they make the playoffs, since their conservative style of play is well suited to the general post-season psychology employed by pro teams, but the Bears have little offense outside of Walter Payton. I don't think the Rams have the gum to get into a shoot-out with Dallas, and I can't see them stopping the Cowboys for very long. If bionics were used in the NFL the Minnesota Vikings would have the technology to reconstruct their title hopes, but Fran Tarkenton's broken leg effectively ended them mid-way through the year, though the Norsemen will probably still make the playoffs.

On the college scene, all the bowls are coming up soon, and though fans will have to wait until January 2 to see Woody Hayes' next fight (they say he's sparring with his defensive tackles in preparation for this one), there should be plenty of action available beforehand.

Of the big four on the second day of 1978, the best match-up will be Notre Dame-Texas, a contest I see as an Irish upset in the making. Michigan and Washington shouldn't cause anyone to miss his 6:00 o'clock news show, but at least the Big 10 will win one for a change. Ohio State should beat Alabama in the Sugar Bowl, but Rod Gerald is the key for the Buckeyes, as usual. I think the OSU defense will contain the Crimson Tide. If Ohio State plays calling, so horribly constructed against Michigan, improves, the Bucks will go out an easy winner. The Orange Bowl should be interesting this season, especially if Texas does lose to ND. A really impressive showing by Oklahoma against Arkansas, coupled with an upset of the Longhorns might sway enough minds to land the Sooners a national crown. It would take quite a performance to wrestle the mythical title away from Notre Dame, however, if the Irish do start '78 a winner.

I was reminded by many people that my appraisal of All-American quarterback candidates last week failed to include Doug Williams of Grambling. Williams is by all accounts the finest pure passer in college ball, and he will probably be a first-round pro selection. His competition has been erratic, however, and though he certainly deserves more credit than he has enjoyed, I feel he is not a viable All-American quarterback. Grambling All-Americans have been few and far between, and I've got to believe the competition is a big factor in the voting. Still, my apologies for not being thorough, and thanks for noticing the omission.

Christmas spirit in my case is at least two papers and two finals away. Just the same, this is my last chance to write something suitably seasonal before the God of Finals consumes the *Collegian* until 1978. Therefore, a very Merry Christmas to all of Kenyon's athletes, coaches and fans, and Happy New Year. Let's hope we all make it to next semester.

## Fall Athletes Feted

BY THOMAS R. PARKER

The Fall Sports Banquet. It is one of those events ignored by the majority of the students and all of the academic faculty for various and sundry reasons. It reflects to a fair degree the position sports play on the Gambier campus for the most part. A minority enclave of athletic (and non-athletic athletes too), students and the various sport mentors gather to pay homage and otherwise honor the brave souls, male and female, who for a myriad of reasons venture beyond the world of academia to varsity team pursuits.

Inevitably, the coaches attempt to break up the silence with efforts at what is supposed to be humor. This year, the emcee Philip Morse heeded requests to avoid that tactic. Morse led off this year's parade with a short address by President Philip Jordan. Jordan spoke about "a new era of collegiate life." He praised the increased number of people involved in sports this fall because they "are lovers of sport and the college makes no concessions to them." He called the athletes "genuinely amateur" and promised to start work towards funding the proposed additions to Wertheimer Fieldhouse once the theatre fund drive had been completed. Jordan added jokingly that he "didn't want to spoil" Coach Morse with a sports palace.

Once President Jordan finished his

opening address, soccer coach Jim Zak was introduced to lead off the team presentations. Despite the 5-5-1 record, which Zak admitted was not that good, even by Kenyon's standard, he hastened to add that it was "a truly fine season because of some of the outstanding games this fall." He cited the Ohio Wesleyan, Denison, and Wooster contests to support that contention. Zak noted that in the 24 Wooster loss, "Both (goals) were scored bouncing off our players," not clean shots. He predicted the possibility of "a big era in Kenyon soccer," on account of the J.V. team which finished above .500 for the first time in their four or five year history. The three tri-captains this year were all four-year stalwarts. Tom Beech had a history of injuries in his career and had some "tough breaks this past year," but was important to the team and as well as the other captains, was responsible for the good outlook on next season. Zak stressed how good it is to have people give four years to a program and Mike Manhart illustrated this very well. Manhart led the team in scoring with seven goals and two assists, winning the MVP award in the process. Jim Pierce was, Zak quipped, "closest to my heart because he complained a lot." Pierce started every game since his sophomore year and was awarded the Kearney Prize for sportsmanship.

Continued on page eleven



# A Gift of Christmas Music

The Kenyon College Choir will present a concert titled "A Gift of Christmas Music" Saturday, December 10, in Mansfield, Ohio. W. Vladimir Morosan will conduct.

The public performance is scheduled at 7:30 p.m. at the First Lutheran Church, where Deborah Catlet is music director. The church is located at the corner of Park Avenue West and Mulberry Street. There will be a free gift offering.

The program will include sacred Christmas music from the Renaissance, Baroque, Classical, and Contemporary periods, featuring works by Tomas Luis de Victoria, and Kirke Mechem.

This religious music will be followed by Christmas carols from Germany, England, France, and Colonial America. The audience will be invited to participate in the singing of selected traditional carols.

Since 1905 Kenyon's choral groups have established a tradition of touring Ohio and nearby states. In 1968 and 1972 the choir toured Europe, performing in such places as Westminster Abbey, The Tower of London, and Cambridge University.

This year's group consists of 47 singers — 29 women and 18 men — representing 17 different states and one foreign country.

Morosan comes to Kenyon from the University of Illinois in Urbana-Champaign, where he was the conductor of the Illini; Women's Choir and the University of Illinois Russian Choir, a group which he helped to establish. Presently, he is a candidate for the Doctor of Musical Arts degree, also at the University of Illinois.

Morosan's special interest is Russian Orthodox liturgical music.

The traditional Service of Advent Music, featuring the Kenyon College Choir and the Kenyon Brass Ensemble, will be presented this Sunday, December 11, at 8:00 p.m. in the Church of the Holy Spirit on campus. Using a format which originates from the Kings College Chapel in Cambridge, England, the service consists of seasonal music interspersed with scriptural readings related to the Nativity of Christ. This year's musical selections related to the Nativity of Christ. This year's musical selections include choral compositions by Healey Willan, Tomas Luis de Victoria, Peter Philips, Michael Praetorius, Dmitry Bortniansky, and others, and brass music by Samuel Scheidt, Johann Pachelbel, J.S. Bach and Camille Saint-Saens.

In view of the limited seating in the Church of the Holy Spirit those wishing to get a seat should plan to arrive early. Following the service there will be an open reception in Peirce Hall Lounge.

## College Choir On Tour

Reviving a long-established tradition of touring, the Kenyon College Choir is planning a tour of Ohio and neighboring states during the first four days of spring break. Thus far, concert bookings have been made in Warren and Canfield, Ohio, and at Syracuse University in New York, with further bookings expected in Buffalo or Rochester. Other concerts during the semester are planned in Columbus, Loudonville, and Mount Union College in Alliance, Ohio, as well as

on campus during Parents' Weekend.

The tour program will include sacred and secular music by William Billings, Charles Ives, Jean Berger, William Schuman, and Kenyon's own Composer in Residence, Dr. Paul Schwartz, as well as folk songs, spirituals, and George Gershwin's selections from *Porgy and Bess*.

At the present time auditions are being held to fill some openings in each of the voice sections. Those wishing to audition should sign up with Mr. Morosan in Lower Rosse 21 at their earliest convenience.

## A Winter's Eve Ball

This Saturday, December 10th, nine until one, is the date for the all-school holiday dance, "A Winter's Eve Ball." The student organized function is to provide a friendly, pre-vacation party for students, faculty, and administration to get together and enjoy the refreshments and entertainment. A "Swing" band will perform, and wassail punch, spice tea, and Christmas breads and cookies will be served. To provide atmosphere the Great Hall will have a fire in the fireplace with chairs for people to just sit and relax, and a huge Christmas tree in the alcove with the band around it. The organizers want to stress that dates are not important; come by yourself or with a group of friends. Even though the dress will be semi-formal, the atmosphere will be one of a casual holiday gathering. Tickets are one dollar, and available now at dinner, the Faculty Secretary's Office and the Student Activities Office.

# WKCO

## Thursday

"The Morning Journal." Every weekday morning at 8:15 a.m. News, sports and weather with John Giardino and meteorologist Ronald Heyduk.

"The World At Five." A news summary presented every weekday at 5:00 p.m., with Scott Klavan and Peter Bianchi.

7:45-8:15 p.m.—"The International Literary Report."—A British veterinarian has become a hero to animal lovers in many parts of the world through his books, *If Only They Could Talk*, and his latest, *Vet In A Spin*. Writing under the pen name of James Herriot, he talks about his writing and continuing work as a veterinarian surgeon. Also, Professor E. Knirk, a specialist in the old Nordic sagas, discusses this ancient literature and its importance both historically and as a literary heritage.

10:00 p.m.—"Lowdown." A summary of events around town.

"News Summary." A summary of the day's news every weeknight at 11:00 p.m.

**Friday**

8:15 a.m.—"Morning Journal."

5:00 p.m.—"The World At Five."

11:00 p.m.—"News Summary."

**Saturday**

4:00 p.m.—"Options." Career planning with Ms. Barb Gensemer of the After Kenyon Library. This week: opportunities for careers in social work.

**Sunday**

10:30 a.m.—"Focus." "Energy Imperatives and the Environment," with Robert W. Frye, the first deputy administrator of the Environmental Protection Agency.

1:00-2:00 p.m.—"The Studs Terkel Show." This week, philosopher Mortimer J. Adler discusses his new autobiography, *Philosopher at Large*.

8:00-9:00 p.m.—"Public Policy Forum." The subject this week: "Social Security—Universal or Selective."

9:00-9:30 p.m.—"The Sunday Night Journal." The news of the week in review, with Bill Lipscomb and Cheryl Ririe.

9:30-10:30 p.m.—"Virgin Vinyl." An hour of new music, with Joan Friedman. The featured album this week: Emerson, Lake, and Palmer's *Works, Volume 2*.

10:30-11:30 p.m.—"Spotlight." Each week, a focus on a particular artist or group. This week, Kathy Hitchcock features the music of Bonnie Raitt.

**Monday**

8:15 a.m.—"Morning Journal."

5:00 p.m.—"The World At Five."

7:45-8:15 p.m.—"Concerts From the Accademia Monteverdiana." Theatre music by Henry Purcell is performed by the string orchestra of the Accademia Monteverdiana, conducted by Dennis Stevens.

11:00 p.m.—"News Summary."

**Tuesday**

8:15 a.m.—"Morning Journal."

5:00 p.m.—"The World At Five."

7:45-8:15 p.m.—"Radio Smithsonian." *Kin and Communities*, part 2. This week, Senator Hubert Humphrey reminisces about growing up in small, Midwestern towns. Also, a look at reunions — why people go, and why they don't.

11:00 p.m.—"News Summary."

**Wednesday**

8:15 a.m.—"Morning Journal."

4:00 p.m.—"Options." "Opportunities for careers in social work."

5:00 p.m.—"The World At Five."

7:45-8:15 p.m.—"Talking About Music." Sir Anthony Lewis discusses Musica Britannica, the national collection of British music, with host John Amis.

10:00 p.m.—"Lowdown."

11:00 p.m.—"News Summary."

A special program this week on "Spirits Known and Unknown" (Thursday, 8:15-10:00). "What is this Thing Called Love?" the music of Billie Holiday, Ella Fitzgerald, Lena Horne, Carmen McCrae, and others.

"The Kenyon Forum" will continue after next week.

You, too, can lead the life of a radio personality — WKCO will soon be forming its programming schedule for the second semester; if you are interested in participating in any way (as D.J., Engineer, etc.), let us know!

WKCO — the radio station in Gambier, Ohio.

AN EXHIBITION OF EDITORIAL CARTOONS BY JIM BROWN DECEMBER 5th - 11th AT THE KC

## Along Middle Path

Compiled by JOHN KILYK, JR.

### Thursday, Dec. 8

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

3:00-5:00 p.m. & 7:00-9:00 p.m.—3rd Annual Borgman Cartoon Show, KC.

4:15-7:30 p.m.—Dance Class, Philo.

7:30 p.m.—Post Party for Season ticket holders, Weaver Cottage.

**Friday, Dec. 9**

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

3:00-5:00 p.m. & 7:00-9:00 p.m.—3rd Annual Borgman Cartoon Show, KC.

4:00 p.m.—"Business School — A View from the Inside," Floyd Fishleigh '77, Univ. of Chicago Business School, Peirce Lounge.

4:30 p.m.—Dinner sponsored by the Friends of the Mentally Retarded for MVSII patients, Gund Large Private Dining Room.

8:00 p.m.—Play: *Line* by Israel Horowitz, Thesis Production, (free with I.D.), Drama Annex.

8:00 p.m.—*Enter the Dragon* (film), Rosse.

9:00 p.m.—IPHS Christmas Party, Weaver Cottage.

10:00 p.m.—*The Informer* (film), Rosse.

**Saturday, Dec. 10**

8:00 a.m.—GRE Test, Bio. Aud.

10:00 a.m.-4:00 p.m.—3rd Annual Borgman Cartoon Show, KC.

1:00-8:30 p.m.—Annual Mini Art Show, Colburn.

2:00 p.m.—Swimming vs. Denison at Denison.

3:00 p.m.—Basketball vs. Albion at Albion.

8:00 p.m.—Play: *Line* by Israel Horowitz, Thesis Production, (free with I.D.), Drama Annex.

8:00 p.m.—*Dear John* (film), Rosse.

9:00 p.m.—KC Coffee House, KC.

9:00 p.m.—All College Dance (A Winter's Eve Ball), semi-formal, \$1/person, Peirce Hall and Lounge.

10:00 p.m.—*The Three Musketeers* (film), Rosse.

**Sunday, Dec. 11**

10:00 a.m.-4:00 p.m.—3rd Annual Borgman Cartoon Show, KC.

1:00-8:30 p.m.—Annual Mini Art Show, Colburn.

1:00 p.m.—Friends of the Mentally Retarded, McBride.

2:00 p.m.—Voice Studio Recital, Rosse.

8:00 p.m.—Advent Concert, Chapel.

8:00 p.m.—*The Informer* (film), Rosse.

9:00-11:00 p.m.—Social Evening for Kenyon Choir, Peirce Lounge.

10:00 p.m.—*Dear John* (film), Rosse.

**Monday, Dec. 12**

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

4:00 p.m.—Maintenance Party, KC.

7:00 p.m.—Self Help Health Care Workshop, Women's Center.

7:30 p.m.—Collegian writers and photographers meeting, Peirce Tower.

8:00 p.m.—Woodwind Quintet Concert, Rosse.

**Tuesday, Dec. 13**

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

2:30 p.m.—Self Help Health Care Workshop, Women's Center.

4:15-7:30 p.m.—Dance Class, Philo.

7:30 p.m.—Basketball vs. Tiffin at Tiffin.

8:00 p.m.—Film: *North Carolina Outward Bound*, sponsored by the Outing Club, Bio. Aud.

### Wednesday, Dec. 14

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

12:15 p.m.—Faculty Lunch, Peirce Shoppes.

8:00 p.m.—Orchestra Rehearsal, Rosse.

10:00 p.m.—*Lady from Shanghai* (film), Rosse.

**Thursday, Dec. 15**

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

4:15-7:30 p.m.—Dance Class, Philo.

7:30 p.m.—SAGA Part-Time Help Christmas Party, Lower Dempsey.

8:00 p.m.—Dramatic Club Party, Weaver Cottage.

**Friday, Dec. 16**

8:30 a.m.-8:30 p.m.—Annual Mini Art Show, Colburn.

8:00 p.m.—Christmas Party for English Dept. Majors and Staff, Weaver Cottage.

8:00 p.m.—Chasers Christmas Concert, Peirce Lounge.

8:00 p.m.—*The Confession* (film), Rosse.

10:00 p.m.—*Last Holiday* (film), Rosse.

**Saturday, Dec. 17**

1:00-8:30 p.m.—Annual Mini Art Show, Colburn.

7:30 p.m.—Basketball vs. Rose Hulman at home.

8:00 p.m.—*The Set Up* (film), Rosse.

10:00 p.m.—*The Confession* (film), Rosse.

**Sunday, Dec. 18**

1:00-8:30 p.m.—Annual Mini Art Show, Colburn.

8:00 p.m.—*Last Holiday* (film), Rosse.

10:00 p.m.—*The Set Up* (film), Rosse.

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# FILMS at ROSSE

Submitted by the  
Kenyon Film Society

## ●●● The Informer ●●●

*The Informer*. Directed by John Ford. Screenplay by Dudley Nichols. With Victor McLaglen, Heather Angel, and Preston Foster. 1935, B & W, USA, 91 min.

*The Informer* is the one film, more than any other, which established John Ford's reputation in Hollywood and the world. Set in Dublin during the Irish Revolution, the central theme of the film deals not with the rights and wrongs of the Revolution, but is concerned entirely with its protagonist, Gypo Nolan (Victor McLaglen); a pitiful giant doomed from the start to an endless night of need, shame, guilt, fear, and a maudlin sense of drunken self-deception. The theme is the humanity of weakness and the futility of betrayal.

The hulking McLaglen, who won the Academy Award for his performance, betrays his best friend McPhillip, informing the police where the revolutionist and murderer can be found. With the twenty pound reward, McLaglen hopes to satiate his gnawing hunger for money. Ford seems drenched with the damp despair of the on-going Depression. Dublin is a city of soup lines, not people. The American public quickly took the character of Gypo into their hearts. Gypo was a lower-class character with a empty belly, making him a worthy protagonist of the Depression era. One cannot help but agonize with Gypo's entrance into the church at the confessional climax of the movie. The scene is treated with such overwhelming subjectivity that the audience itself partakes in the emotional absolution through Gypo's confession. When I saw the movie with my Aunt in Greenwich Village, I cried. Yes, even we lovers of horror are sentimental.

*The Informer* provided John Ford with an individuality without which he could never have received any substantial recognition. McLaglen's forceful personality creates such a stellar performance that it doesn't truly matter what the situation was, the audience sympathizes with him. Una O'Connor (*Bride of Frankenstein*) lends a commanding performance as Mrs. McPhillip, both the mourning mother as well as a ritualized figurine of forgiveness for her son's betrayer. Max Setiner's score highlights the film. A classic and a must. —J.S.

## ●●● Three Musketeers ●●●

*The Three Musketeers*. Directed by Richard Lester. Screenplay by George MacDonald Fraser, based on the novel by Alexandre Dumas. With Michael York, Oliver Reed, Richard Chamberlain, Frank Finlay, Raquel Welch, Charlton Heston, Faye Dunaway, Christopher Lee, Geraldine Chaplin, and Spike Milligan. 1974, Color, England, 107 min.

"Swashbuckling adventure at its Bawdy best!"

The above is taken from no particular source. The Quotation marks are there merely to divorce myself from such B movie advertising jargon. Yet it is a wholly applicable statement. Far from being the spoof it might be mistaken for, this most recent of the myriad productions of *The Three Musketeers* stands as a "romantic and ribald riot" within its own context.

The Alexandre Dumas story serves as an ideal vehicle for both Richard Lester, director, and George MacDonald Fraser, who wrote the screenplay. Lester is perhaps best known for his two Beatle movies, *A Hard Day's Night* and *Help!* Parallels between the Four Moptops — enough clichés already — and the Musketeers are fairly obvious. Indeed, what this film is lacking is



Preston Foster in *The Informer*

the Beatles themselves. However, using the same irreverent comedic devices he displayed in those two earlier films, Lester gets fine results from Richard Chamberlain, Oliver Reed, Frank Finlay — and Michael York as Ringe. "Richard Lester does for Dumas what he did for the Beatles." (That is an actual quote, but I will save Mitch Walker any ignominy he would suffer were I to give him credit for saying it.)

Even more than Lester, George MacDonald Fraser has made a career out of the reguish heroes of history and literature. Author of the Flashman series of novels (and the subsequent screenplay, *Royal Flash*) he is perhaps the ideal collaborator for Lester. The primary basis for the humor in his script, however, is not the use of unrestrained mockery of previous films in the genre, but a strict adherence to the Dumas classic itself. Actually the resulting movie is only the first half of the story; the film was so long upon its completion that it was cut down the middle with the second half being released as *The Four Musketeers*.

Together, what Lester and Fraser came up with is in no way innovative or even significant to the art of the film. It is instead a vehicle by which they could exhibit the comedy they had been perfecting over the courses of their separate careers. The result is as "Hollywood" as the English can get. And maybe — just maybe — Hollywood is as about entertaining as anyone can get. —L.D.

## ●●● Dear John ●●●

*Dear John*. Directed and written by Lars Magnus Lindgren. With Jarl Kulle, Christina Schollin. 1966, B & W, Swedish, with English subtitles, 115 min.

*Dear John* is a Swedish film that proves that all of the country's cinematic product is not totally comprised of Ingmar Bergman and wholesome pornography. That is not to say that the film is devoid of intellectual stimulation or even nudity. *Dear John* manages to portray emotional and physical love with an eroticism that remains profound instead of purient.

The story is of an affair between a previously cuckolded sea-captain and an unwed mother. Overcoming the cynicism of their situations, the two

begin a three day affair that progresses from physical attraction to an intimacy that can only accompany spiritual love.

The film makes use of flashbacks and montage en route to a visual statement that evokes the sublime potentialities as well as the domestic trivialities of a sexual encounter.

There is little doubt that few have heard of this film let alone the directors of the actors. There is equally small doubt that those who take the time to journey down this road of sensual delights and emotional pleasures will ever forget it.

## ●●● The Set-Up ●●●

*The Set-Up*. Directed by Robert Wise. Screenplay by Art Cohn. With Robert Ryan, Audrey Trotter, and Wallace Ford. 1949, B & W, USA, 72 min.

*The Set-Up* chronicles 24 hours in the life of an aging fighter, Stoker Thompson (Robert Ryan) is near the end of the line and knows it. Against the advice of his wife he agrees to fight a young boxer on the rise. Organized crime steps in, buys off his manager and fixes what will probably be his last fight. Thompson must then decide to finish his career using dirty tactics or to go out clean. His decision and the mobster's reaction to it is the crux of the film.

With this film, director Robert Wise (*West Side Story*, *The Sound of Music*) adds another fine film to an already impressive list. He directs the film with a hard-edged grittiness, dissecting the fighters and the brutal world they inhabit. The film is unsparing in its depiction of the pain, sweat, and blood inherent in professional boxing. The ambition and fierce sense of honor that encompasses all fighters is well represented by Thompson. He wants to win and win fairly but is thwarted by the corruption and deceit that surrounds him. The footage of the actual fight is among the best ever, making *Rocky* look like a fairy tale.

As Thompson, Robert Ryan gives an excellent and difficult performance. His character is violent, sympathetic and finally heroic in a world where heroes do not come easy. *The Set-Up* is a tough, unromantic study of a tough, unromantic sport. —S.K.

## ●●● Burn! ●●●

*Burn!* Directed by Gillo Pontecorvo. Screenplay by Franco Solinas and Giorgio Arlorio. With Marlon Brando, Evaristo Marques, and Renato Salvatori. 1970, Color, Italian, but with English dialogue, 112 min.

Gillo Pontecorvo's *Burn!* is an angry look at the nature of colonial exploitation and the resulting guerilla warfare. The film is set in the 1830's, and centered around the activities of Sir William Walker (Marlon Brando) a cynical adventurer. He is hired by the British government to dismantle the Portuguese sugar trade monopoly in its Caribbean island colony of Queimada. Acting as agent-



Sir Alec Guinness in *Last Holiday*

provocateur he successfully revives a suppressed liberation movement, which, supported by British capital, drives the Portuguese out and sets up an "independent" government. But ten years later the rebel leader who had opposed Portugal begins to balk at being forced to serve British interests, and Walker is again called on to preserve Britain's dominance in Queimada. He is faced with guerilla movement with a broad popular base, and responds by fighting the people themselves, resorting to indiscriminate torture, executions, the burning of crops and of villages. Pontecorvo clearly wishes to establish the notion that a battle against ideals cannot be won by force of arms.

The film seeks to draw an obvious parallel in the story recounted, with American activity in Viet-Nam, which made the film highly controversial when first released in this country in 1970; in fact little effort was made to distribute it here. Which is too bad, for it is an exciting piece of epic film-making, and although obviously political, it avoids being didactic. Pauline Kael summed up the appeal of this film well, "It is large-spirited and sometimes it really soars with the imaginative force of art." —M.W.

## ●●● Last Holiday ●●●

*Last Holiday*. Directed by Henry Cass. Screenplay by J. B. Priestly. With Alec Guinness, Kay Walsh, and Wilfred Hyde-White. 1950, B & W, Great Britain, 88 min.

There is something about the English cinema that distinguishes it from the American — which could all too easily deny it its own identity. Perhaps its unique quality comes from the classical stage training that the actors who dominate that country's film industry, those countless theatrical knights, brought to the screen. But that distinctive quality, whatever it may be, is most readily apparent in comedy. And for that credit must rest with Sir Alec Guinness and his work for Ealing Studios. Although his range extends far beyond the form (he won an Oscar for *Bridge on the River Kwai*) it is through comedy that Guinness has left an indelible mark on the medium. When watching a British comedy starring Guinness it is easy to

believe that he is British comedy.

*Last Holiday*, while admittedly one of the best of the Ealing comedies he started in around this time, allows him to exhibit his dry and ironic wit to its fullest. The screenplay, by J. B. Priestly, allows Guinness to develop a slightly different characterization than in such more renowned films as *Kind Hearts and Coronets* and *The Man in the White Suit*. In *Last Holiday* he plays a man who learns he has a limited time left to his life due to illness. He decides to spend whatever time and money he has left on one extravagant last vacation. While on this last holiday at an upper class resort his character is able to evoke an absolutely oppressive. But this is a beautiful and powerful movie, and among the most important works of a great film-maker. —M.W.

## ●●● Lady From Shanghai ●●●

*The Lady From Shanghai*. Directed and written by Orson Welles. With Orson Welles, Rita Hayworth, Everett Sloane. 1948, B & W, USA, 87 min.

*The Lady From Shanghai* is a murder melodrama transformed by the malevolent magic of Orson Welles's direction into a glittering study of love and corruption. Welles plays a swaggering, poetic Irish sailor who falls in love with a beautiful and enigmatic rich woman (Rita Hayworth), whose husband (Everett Sloane) is a crippled and malicious lawyer. This couple draw the sailor into a world of menace and murder, which ends violently in the desert Hall of Mirrors of an amusement park, in what is surely one of the most breathtaking scenes ever filmed.

Welles has never made films lighter heartedly, and the tempo psychological fantasy of *The Lady From Shanghai* is one of his darkest excursions. It is not a likeable movie, for the atmosphere of evil the picture grows out of and thus beyond the indifference and shyness that are the traits of his more usual characters.

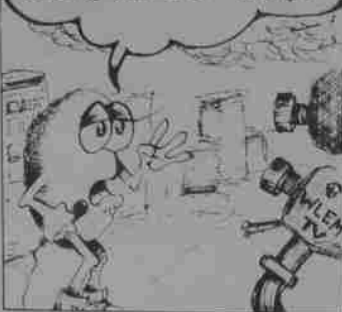
There have been people known to say, "British humor is just not a thing." Go anyway. And stick it to the end as well. As a movie that is the epitome of "British Humour" it saves its drollest and most ironic twist for the end. —L.D.

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LOOK AT THIS CHILD'S FACE! THERE'S YOUR ANSWER, PEOPLE! LOOK AT HIM, HOW SAD AND LONELY HE LOOKS AFTER NOT SEEING AN IDIOT FOR FOUR WEEKS!



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IN THE NAME OF COMMON DECENCY, THIS RIOT MUST END! SO BOYCOTT IDIOTS TODAY!





# Curling Up By A Fire With A Good Book

The last thing most Kenyon students want to do when they get home for Christmas break is open another book. But, believe it or not, other people like to read books — just for fun sho'nuff!

In case anyone is considering giving a book or books as Christmas presents, the Collegian has asked various professors for recommendations on books they think other people might find enjoyable.

What the heck, you might learn something!

This Christmas do yourself a favor and buy a friend a good cookbook. Some rules about choosing are obvious; don't waste your money on gimmicks (*The Complete Anthology of Peanut Butter Cookery*, or *A Thousand Ways to Cook With Catsup*), or on dull, insipid texts (*The New York Times Cookbook* is very dull), or on heavily pretentious tomes (some of the newest French cookbooks are here).

Still, there are great cookbooks available anywhere. Some, like *The Joy Of Cooking*, are classics. Others, like James Beard's recent *American Cookery*, will become classics. Both are superior, both as basic books to start with and as constant sources of inspiration for the future. In French cookery, Julia Child's old *The French Chef* is excellent; again a superb book both for beginners as well as for those who think they know everything (Save her two volume *Mastering the Art of French Cooking* for those who are already very good cooks — but they probably already have it.) Some of the best cookbooks even were those written by Michael Field: *Michael Field's Cooking School*, *Culinary Classics and Improvisation*, and *All Manners of Food*. Field was both a superb

teacher and the greatest of creative geniuses (That he used to write for the *New York Review of Books* was, I'm sure, his only affectation.)

In Chinese and Indian cookery the *Time-Life* books are very good. Among the various new books about bread are the *Tassajara Bread Book* (Flaky philosophy, but solid bread) and James Beard's *Bread on Bread* (honestly, that's the title). Both are excellent (The regular *Tassajara* cookbook is a good vegetarian cooking guide).

But all this could have been reduced into one simple rule: if the books looks like you'd enjoy sitting down to read it and then get up and try it, but it. Leave all the dull, plodding and unimaginative books to all the wretched philistines who think cooking is work.

—John C. Agresto

Here are my gift suggestions:

*Treasures of Irish Art*, the catalogue for the exhibit of the same name, that opened October 15, at the Metropolitan Museum of Art. Stunning crystal-clear color blowups of jeweled interlace in croziers, crosses, manuscripts. Only about \$7 in hard paper, but nevertheless sumptuous. (Knopf published a hardbound edition for \$25.)

*Coming into the Country*. John McPhee's journal on outback Alaska. Bears, Indians, wilderness men and women, and not at all as we might imagine them. McPhee ventures into Alaska's most inaccessible places where frontiersmen talk to him at times as if he were their father-confessor.

*Stocking stuffer*: Anything in paperback by Dick Francis, the

British ex-jockey turned suspense writer. His characters are hung-up on a lot of things besides horses, but it's horses that activate them. You don't have to like horses or thrillers to like Dick Francis.

—Joseph Slate

Morris Dickstein's *Gates of Eden* is a eulogy for the sixties, an explanation and celebration of the political and cultural revolution that the sixties reflected. His theme is that the seventies symbolize the end of that potential, but his book is never convincing or critical. Our doubts about the lasting effect of the sixties must be enhanced when we relate Dickstein to its product.

Simone Weil's *The Need For Roots*, new in paperback, stands up well as a work that asks profound questions. Worth reading carefully.

—William Shapiro

Loren Eiseley, *All the Strange Hours*; Eiseley, who died just a few weeks ago, published this autobiography in 1975 and it is now in paper. Fans have known of his gift for writing "with grace and precision" (as the English department says) from his popularizations of anthropology. This autobiography is a perfect gem of writing and of humane sensibility. Unwilling to let his academic career imprison him and refusing to forget the time he spent riding the rails during the Depression, nurturing an earthy regard for wisdom and intelligence wherever found, Eiseley enchants, whether with his observations of pack rats and wasps, or his strange friends over the years, or his sharing

the experience of having his mind wander while giving a public lecture (back to the rats). He tells the truth at many points where others nobly lie about the intellectual life and the limitations thereof. Anyone you pass it on to will be grateful; they will probably read most of it out loud; it's that good.

—Donald Rogan

Bernard Berenson was one of the great figures in the world of art history and scholarship. Born in 1887, he went to Harvard where it was said that he and Svatayana were the only intellectuals. For many years the force of his opinion and taste virtually controlled the criticism of the Italian Renaissance painting. (For decades it was the utmost heresy to doubt one of his attributions.) The museum of Isabella Stewart Gardner in Boston is dominated by the selections he made for it.

Berenson moved to Italy, near Florence. Art dealers, such as Lord Joseph Duveen, were, in the era 1900-1930, busy selling the great art treasures of Europe to American millionaires. Berenson's utility to Duveen and other dealers in this enterprise gave him the means to put together one of the greatest private art collections, an invaluable library and to turn his villa, I Tatti, into one of the most fabled homes in the world. Berenson was renowned as a brilliant conversationalist and wit, and American and European intellectuals made pilgrimages to I Tatti.

During World War II Berenson chose to remain in Italy though, by 1941, he had to go into hiding, moving about, secreted in the houses of friends.

At a recent Gambier book sale I

picked up a copy of Berenson's *Rumor and Reflection* which he wrote after the war from his diaries kept during the war years. It gives the reflections of one of the most cultivated of men not only on the events of the war, but on political matters, history, art, architecture, the books he was reading and a variety of other matters. Since the book has the form of a diary one can easily dip into it for short readings, a blessing if you read it, as I did, in disconnected parts over many weeks.

For another view of Berenson and the man through whom he obtained much of his fortune, I suggest *Duveen* by S. N. Behrman. This book derives from a series of articles in the *New Yorker*, and concerns the life of one of the most flamboyant art dealers of modern times. The sales made by *Duveen* to some of the titans of American capitalism (Mellon, Morgan, Frick, Huntington, Altman, Kress and others) now form the nuclei of many of the collections of great museums, particularly the National Gallery in Washington and the Metropolitan in New York. *Duveen's* life was one long exuberant extravaganza, though in his dealings with Berenson the lordly extrovert and raconteur became the humble pupil.

A fairly recent edition of Behrman's book was published by Little Brown, illustrated with many of the art works (and personalities) associated with *Duveen*. This sumptuous version of the book was no doubt intended for the Christmas trade, but it has now been reissued. I got my copy from one of the last really great book stores in America, the Strand Book Store (B'way and 12th Street, 828 Broadway, N.Y., N.Y. 10003); they may still have copies.

—Stephen Slack

## Everything You Need To Know About . . .

Quaaludes, pot, snow, catnip, angel dust, speed, lettuce opium, amies, downers, LSD, alcohol, ginseng . . .

From ancient civilizations to the Space Age, for medical purposes or mind-expanding trips, man has always used — and misused — drugs. Recognizing that without proper information the user plays a dangerous game of mind and body Russian Roulette, the authors of a new book entitled *Recreational Drugs* offer an in-depth look at eighty-eight drugs, providing the complete, honest, and possibly life-saving lowdown on a wide variety of natural and synthetic substances currently in use.

According to the Macmillan Publishing Company, "This book does not attempt to take a position on drug use. Neither pro nor con, we do realize one thing: drug experimentation and use is booming."

Spanning the gamut from aspirin to acid, caffeine to cocaine, nicotine to nitrous oxide, Spanish fly to Valium, and written in language geared to the layman, here are comprehensive, thoroughly researched drug descriptions for users, abusers, experimenters, and nonusers alike.

Which drugs are safe, nonaddictive, and potentially pleasurable? Which are not? What dosages are considered safe? Where do sometimes fallacious scare-stories end and the real truth begin? How has society handled addiction and treatment? And what about present drug laws, drug related crimes, and the burden they impose on us all?

An invaluable and much-needed compendium, *Recreational Drugs* provides the basic for a rational, intelligent, and informed approach to the drug problem — a problem

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—Jules Bergman  
Science Editor,  
ABC News

Lawrence A. Young has, for the past decade, served as a communications consultant to many of the nation's leading corporations.

Linda G. Young spent fourteen years teaching educable mentally retarded students in the New York City public schools while serving as advisor to several major universities.

Marjorie Miller Klein has been an investigative reporter for *Miami Magazine* as well as an educator at the public school and college levels.

Donald M. Klein, a practicing attorney, has taught at the University of Miami School of Law, where he once served as editor of the *Law Review*.

Dorianne Beyer, lawyer and magazine co-publisher, has served as a criminal attorney for the Legal Aid Society and is now in private practice.

*Recreational Drugs: Everything you need to know about . . .*

by Lawrence A. Young/Linda G. Young, Marjorie Miller Klein/Donald M. Klein, Dorianne Beyer  
Preface by Harold L. Deutsch, M.D.  
Publication date: November 29, 1977  
Price: \$10.95 (Collier paperback \$5.95)

## Banquet

Continued from page eight

throughout the season. Pat Shanahan, the hero who replaced the injured Beech against Wooster, received the non-letterman sportsmanship honor.

Karen Burke is no stranger to the proceedings of the sports dinner and probably logs more time calling off

letter winners for her two sports than any other staff member — with the exception of the football staff. Her first appearance was on behalf of the Field Hockey team. All told, there were eighteen letter persons announced. The MVP this year was senior goalie Pam Olsyn, who got her fourth letter in that sport from Kenyon. It looks as if she'll get some more from her other sports before she leaves in June, too. Sandy Lane and Alex Gordevitch were voted 1978 co-captains by their teammates.

The number one woman's swim team in Ohio small college competition came next, with Jim Steen on the podium. In a comparatively brisk and businesslike manner, Steen launched the reading of his twenty-three letterpersons. One of his charges, Lisa Sanders, merited a special tribute. Having broken her wrist outside of practice, Sanders practiced for a week or so with one effective arm and still managed to place in the top twelve of every event entered in Conference. She received the Coach's award as a result. Katrina Singer earned her first MVP trophy for her five first places and five corresponding records in the Conference. Next year's captains are Barb Hostetler and a swimmer studying abroad this year, Mary Van Doren.

Coach Don White was the next speaker for the Cross-Country team. White briefly went over the past history of the short varsity history of the team and related it to the improvement of 1977. He lauded the two seniors, John Kryder and Mark Schott, for leadership qualities displayed in guiding the squad. Concerning the ninth-place finish in the conference this year, White declared, "We met our goal pretty well." The 1977 participants are Dan Dewitt, Don Gibson, Chris Chandler and Bob Slater. The lettermen include Dave Veenstra, who copped the MVP trophy, 1978 captain Dave Troup, Bob Standard, Jim Reisler, Mark Schott, Bud Grebey and John Kryder.

Burke's encore performance covered Volleyball this time around. Ten players earned varsity letters this year and Sue Tobin was named the MVP for her strong play all season long. The captains next year are Lisa Dowd and Lauren Weiner.

Finally, Coach Morse recaptured the speaker's podium and kicked off the football team's moment of glory. The football team can claim more awards and distinctions, not to mention sheer numbers of lettermen, than any other team. Morse started out by reporting some figures about the ranking of the team's offense and defense. Kenyon can boast the number one defense in total and rushing statistics, plus the third ranked pass defense. Despite the lack of points, Kenyon's offense ranked fourth in rushing, passing and total in the conference. The Coach's son, Glen, announced the first year awards and Assistant Coach Wayne did the same for the second year winners and left the six four year athletes to Coach McHugh.

According to McHugh, the seniors "are capable or as good as any player in Division III." These seniors, who include Bob Jennings, Jamie Northcutt, Warren Martin, Ben Medly, Jack Forgrave and Bruce Sprague, were in McHugh's words, "the best we've had graduate." When all the recitation had ceased, forty-eight lettermen had been recognized.

Anyway, the various honors were as follows: Bob Jennings received the MVP and Outstanding Offensive Back awards. Roger Vaughn has

Lineman and co-captain for next year. Warren Martin earned the Outstanding Defensive Lineman distinction while Medly finished his career with the Outstanding Defensive Back honor to his credit. Dave Nees is the other co-captain for 1978.

## Swimming

Continued from page eight

icipates that "Johns Hopkins [the defending Division III Champs] is going to be strong, like they were last year . . . obviously they're the favorite. Barring unfortunate circumstances, they should be in the driver's seat again for Nationals, [yet] I feel we can give them a challenge." Steen also cited Occidental and Monmouth as other possible front-runners in the 1978 Division III Championships.

The Kenyon swimmers travel to Granville this Saturday, December 10, to open their 1977-78 dual-meet schedule against OAC rival Denison. The following Kenyon meets will be at Miami (Ohio) on January 13, and at home the next day, January 14, against Eastern Kentucky with a scheduled starting time of 2:00 p.m.



# TIFFANY'S

AT THE MOUNT VERNON SHOPPING PLAZA

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OCT. 1977 -  
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DINNERS

OUR GRILL

Hoagy Beef Patti Dinner .....	\$2.00
T-Bone Steak with Onion Rings .....	6.00
Key Club Steak .....	4.00
Ham Steak with Grilled Pineapple Ring .....	2.80
Chopped Sirloin Steak .....	2.75
Pork Chops with Spiced Apple Rings .....	3.25
The above orders served with Salad or Cole Slaw, Potatoes, Bread and Butter	
Apple Sauce .50 Cottage Cheese .50 Cole Slaw .50	

SALADS

Greek Salad	
Crisp Garden Fresh Vegetable with imported Feta Cheese, black Olives and Anchovies .....	\$2.25
Greek Herb Salad Dressing .....	1.50
Small Greek Salad .....	2.25
Chef Salad .....	1.50
Small Chef Salad .....	.50
Sliced Tomatoes .....	

REAL ITALIAN

Spaghetti with Meat Sauce .....	\$2.30
With Meat Balls .....	2.70
Served with Romano Cheese, Cole Slaw or Salad Bread and Butter	

DINNERS

SEA FOOD

Fried Shrimp w/cocktail sauce .....	\$3.20
Fried Fillet Perch .....	2.00
Fried Oysters 1/2 doz. ....	1.25
12 Pieces Shrimp Dinner .....	2.20
Deep Scallops 1/2 doz. ....	1.20

The above orders served with Cole Slaw, Potatoes, Bread and Butter

SHORT ORDER

FROM OUR OVEN

Roast Sirloin Beef w/ Brown Gravy .....	2.40
Roast Pork with Gravy .....	2.40
Ham Dinner .....	2.40
Liver and Onions .....	2.30
Breaded Veal or Chuck Wagon Dinner .....	2.00
1/2 Fried Chicken .....	2.80

The above orders served with Cole Slaw, Potatoes, Bread and Butter

BEVERAGE

Sanka .....	.25	Fresh Coffee .....	.25	Hot Tea .....	.25
Choc. Milk .....	.30	Milk Shake .....	.75	Hot Choc. ....	.25
Milk .....	.30	Soft Drinks .....	.30		

SANDWICHES

Hot Beef, Potatoes and Gravy w/Cole Slaw .....	\$1.85
Hot Pork, Potatoes and Gravy w/Cole Slaw .....	1.85
Hot Turkey, Potatoes and Gravy w/Cole Slaw .....	1.85
Cube Steak .....	1.00
Cold Roast Beef or Pork .....	1.00
Toasted Cheese .....	.70
Fillet of Fish .....	.80
Sausage .....	.75
Fried Ham .....	1.00
Hamburger .....	.80
With Everything .....	.15 extra
Club 3-Decker, chicken, lettuce, tomato & bacon .....	1.40
Bacon, Lettuce, Tomato with Mayonnaise .....	.95
Stanburger .....	1.20
Chuck Wagon .....	.90
Breaded Veal .....	.90
Grilled Ham and Cheese .....	1.20
Soup .....	.45
Chilli Soup .....	.60

VEGETABLES

All Potatoes .....	.30
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Onion Rings .....	.75

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SALAD BAR

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Tuna Fish or Chicken Salad Plate .....	\$1.95
Served on Lettuce with Relishes and Rolls	