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Black admissions remain low

By NANCY SILBERGELD
Staff Writer

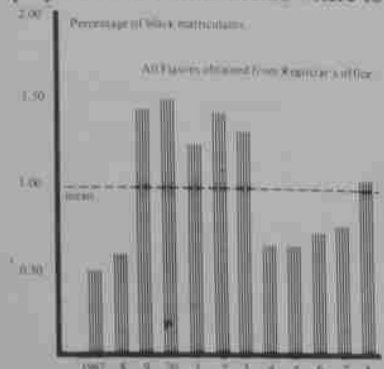
Out of nearly 1500 students at Kenyon 15 are black. While race isn't a subject people often talk about in Gambier, the figures speak eloquently for themselves.

This is the first of a series of articles examining the status and role of the black student at Kenyon. It is an attempt to gain a better understanding of that tiny corner of the student body which remains as neatly tucked away among the Kenyon population as do the three shelves of black literature among the 250,000 volumes in Chalmers Library.

The statistics show that blacks make up only 1.03 percent of the total student population at Kenyon. As the accompanying graph shows, the black population for over a decade has remained fairly constant, with a mean of 0.97 percent. However, "There has probably been an occasional black student at Kenyon ever since its founding in 1824," said Kenyon Registrar

Majorie Woodward earlier this month.

"We're all well educated people in this office," said Assistant Director of Admissions Dwight Hatcher. "(Racism) doesn't happen here, we understand the inequities, but we don't maintain any biases and prejudices. Students decide where to



go to college. If black students choose to go to Kenyon — great; if not, what power do we have over that?"

The reasons why blacks aren't

attracted to Kenyon is "a straightforward situation," Hatcher said. "Firstly Kenyon is in a rural location; most well-qualified blacks come from urban environments and want to go to college in an urban place with (racial) diversity. A small black population is becoming characteristic of a number of small rural schools."

"You get used to a certain kind of environment and you look for that in your college," said Director of Admissions John Kushan. "Knox County has a population of about 40,000 and there's probably no more than 40 black families in the whole county... this is typical of rural areas in the midwest," says Kushan.

Kushan estimated the following figures: 89 percent of black students going to college go to black colleges and/or urban colleges. Out of about 1500 students who applied to Kenyon for a place in the 1978-79 freshman class roughly 50 were black, of those 50 students 30 (60 percent) were accepted and 6 matriculated. "Almost all needed financial aid,"



Kenyon Class of 1982.

according to Kushan.

A second explanation for the small black enrollment is "academic expectation" continues Kushan. "Black students who fit the qualifications are among the most highly recruited blacks and can choose and pick from a number of other schools."

A third difficulty in attracting capable black students is that "Kenyon is going to be outbid every time (in offering financial aid),"

Hatcher said. "We run out of money long before we run out of qualified students."

Kushan pointed out that "at a place like Oberlin they have a \$60 million greater endowment than Kenyon and also a big black population in the town."

Kenyon accepts candidates and awards financial aid solely on the basis of academic qualifications and financial need — no quotas are filled. "How can you apply a double standard in the name of equality?" Hatcher said. "Correct ends are not gotten to by corrupt or wrong means... race, that's not an issue to me. I don't give a damn whether someone's black or white, it doesn't make any difference. What makes us homogeneous is our academic

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The

Kenyon Collegian

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Kenyon College, Gambier, Ohio 43022

Friday, December 1, 1978

Colorful history marks change

The past in Peirce

By BETSY DAVEY
Staff Writer

Most of the interesting facts that Kenyon students tell prospective students, incoming freshmen, and each other about Peirce Hall are not true. Contrary to popular belief, Peirce Hall is not insulated with feathers, said Kenyon Archivist, Thomas B. Greenslade, but only "a type of asbestos, which is a feathery-like material." Also, the contention

however, "I've never heard this idea, but certainly if you read all those books you would be quite educated."

Despite the undermining of this folklore, Peirce Hall does have an interesting history and is listed "in the Kenyon College Historic Area, which is listed in the National Register of Historic Places," according to Greenslade. It is actually three buildings today: the Philander Chase Memorial Tower, Peirce Hall, and Dempsey Hall. Peirce Hall itself was named after William Foster Peirce, President of Kenyon for 41 years, from 1896-1937. His portrait hangs above the fireplace today.

Designed in 1928, it opened in September of 1929, housing a new commons and social center, sorely needed by the college. Until the construction of Peirce, Kenyon students are in the present Dance Annex across from the Post Office. The facilities were cramped, inconvenient, and inefficient. Only those who were served first got a warm meal.

Funds for the new building totalling \$300,000 were primarily donated by Frank H. Ginn '90 and William Nelson Cromwell of New York. Cromwell, a prominent lawyer, was the principle lawyer for the negotiations of the Panama Canal.

Architecturally, Peirce is a conscious imitation of the dining halls at Oxford and Cambridge universities.



Thomas B. Greenslade

that the building's designers installed the stained glass windows dedicated to American and English literature as a guide to becoming a well educated person is false. Greenslade did say,



Could this be the site of the new fieldhouse?

A progress report on the project for construction and improvement of Kenyon's recreation/athletic facilities will be held on Friday, December 1 at 4:00 p.m. in the Biology Auditorium. All members of the College community are invited to attend and participate in the question and answer period.

It includes a balcony designed as a musicians' platform and a dias for the faculty, although this platform is located at the side of the Hall in the bay window rather than at the head of the room. Faculty did eat on the dias in the early days of Peirce. "They were trying to establish a tradition then," said Greenslade.

Several other traditions existed in Peirce then, one of them a high table on Sunday, when the students were required to wear a coat and tie. The college ran its own food service until 1958 and provided a sitdown meal rather than cafeteria style service. Students were seated by class, Seniors first. "It was also customary in the early days of Peirce Hall to have group singing after dinner," Greenslade said. Songs such as "Down in Jungle Town" and "Farewell Kokosing" were popular then as now.

Prominent architectural features of Peirce are the beautiful stained glass windows and the rear porch, which provides an extensive view of the surrounding area. When Dempsey Hall was added to the back

of Peirce in 1966, this porch was simply moved rather than destroyed. It was originally situated where the TV room is now. This relocation caused the exterior stone arches to lead in to the TV lounge and windows to be located between two interior rooms.

The small courtyard on the other side of the TV room was designed to preserve the stained glass windows in the Great Hall. Outdoor light is necessary in order to see the glass; the direct addition of Dempsey would have destroyed the effect of these windows. The Great Hall windows depict great literary figures and their work; the windows in Chase Memorial Tower show scenes of the life of Kenyon's founder — the upper group his life as a Bishop, the lower group his life as a missionary.

In 1941, members of the College began to notice that the walls of Peirce were beginning to bulge, and repairs became necessary. Between January and May of 1942, the college spent \$12,790.27 to install the large wooden beams which spread across the ceiling today. Greenslade said,

"the job was done very very cleverly, and it's almost impossible to see it wasn't done originally. They conform so well to the original architecture."

In its early days, Peirce Hall also contained a distinctive gong, which called students to meals. It stood in the main foyer close to the doors that open into the Great Hall. A gift of Fred S. Weida '17 in memory of his father, the metal gong stood 4 ft high and 3 1/2 ft wide. Its stand was made of dark brown wood, probably teak, and had carvings of oriental figures. Although the striker had been lost long before, the gong stood in Peirce until the mid 1950's when it mysteriously disappeared. However, in October of 1966, for a production of Gilbert and Sullivan's *The Mikado*, the gong was brought down to the theatre by a member of the Delta Kappa Epsilon fraternity. Although it has little financial value, it has both sentimental and historical value to the College. That is why the archivist is hoping for a second reappearance — after *The Mikado*, the gong once again had vanished.

No Collegian next week

The Collegian will not publish next week due to budget and time restrictions, but will instead print a double-sized Christmas issue December 14, 1978.

That issue will feature stories like:

C. C. Pyle and the Bunion Derby: A review of the K.C.D.C. Production.

Garhart and Gunderson: A review of their current art show in Colburn Gallery.

Blacks at Kenyon: A follow-up to this week's story, featuring the reactions and opinions of black students.

Christmas 1978: Suggestions by your favorite Kenyon professors on good books to get and give for the Holiday season.

A Report on plans for the New Fieldhouse: Update on the recently approved fieldhouse-pool project; what are the concerns of different areas of the Kenyon community?

Pumping Iron in the Weightroom: A look at the mighty few.

Plus: News, sports, features, art, films, Pee Wee Fernbuster, and more more more MORE!

Alan Kiedel — Collegian

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PEE WEE FERNBUSTER

Pee Wee Fernbuster
Foreign Correspondent

Analysis, and Commentary by.

A turkey Thanksgiving

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KENYON COLLEGIAN
Friday, December 1, 1978

CRAFT SALE!

The annual Gambier Craft Sale at Wertheimer Fieldhouse will be held on Saturday, December 2, from 10 a.m. till 4 p.m. The sale will feature wares of artisans from all over the state of Ohio. Weaving, woodcrafts, leather goods, jewelry and stained glass will be on display. Homemade food (both gourmet and ethnic) will also be sold. The Knox County Symphony will serve a Hungarian lunch to tide over hungry Christmas shoppers.

The sale's coordinator, Kenyon senior and Gambier resident Jo Rice, says that students will also be involved in the fine arts aspect of the show: the Printmaking Club and the Watercolor Club will both show and sell their work, and the Children's Theater group will perform.

nowhere at sunset. Seventy-five miles from my destination (she told me it was fifteen), I had no choice but to stand on the shoulder of Interstate 40 in the freezing darkness and hitch. Semis to the left of me, alligators to the right, I walked down the lonely highway shoulder, hoping someone would give me a ride.

By the third day I was getting desperate. Living off rocks and what road kills I could find, I began to wonder if I would ever get to my destination. Little did I know that these would be among the happiest hours of my vacation. My Thanksgiving dinner consisted of cigarette butts and broken beer bottles. I sucked on shreds of tire retreads for dessert. My scavenging ultimately proved to be my undoing, however. On the fourth day, someone finally stopped for me, namely the game warden. It seems the phallus-faced lump frog I was eating at the time was the state reptile. Well, at least I got a ride. The next few days in jail taught me a new, enlightened understanding of Thanksgiving. It's amazing how people go through life without appreciating those little things that make life worth living. How I rue those previous Thanksgivings, when I, like all of you, merely looked upon it as an excuse to transcend gluttony. I then saw that the true spirit of the holiday was not one of disgusting self-indulgence, but rather, one of thankfulness for one's blessings and of generosity and kindness to those who are less fortunate than one's self.

Speaking of this generosity, if you would like to save me from achieving a new, enlightened understanding of Christmas, send your tax deductible contributions to:

Pee Wee Fernbuster Bail Fund
Box 2
Godswrath, Georgia

What I Did on My Vacation

I went south for Thanksgiving. I decided it was high time I did some real drinkin' an' fartin', as only true Suthinahs can. Besides, grits are only awful when you're sober. A Kenyon co-ed graciously offered me a ride to some hick town in the rural south. While I appreciated the offer, I was shocked to find that she planned to leave at the ungodly hour of noon. Imagine departing in the middle of the night! What gall! Still, eager for a new experience, I agreed. So last Saturday I staggered out to her car, having had two hours of sleep and coming off of the stale end of a buzz. What was worse, the girl was as giggly and bubbly as a T.V. weather-lady. The ride was the second-longest nine hours of my life. I was regrettably sober when she dropped me off in the middle of



The 'Society' page

Kenyon Film Society

●●● Citizen Kane ●●●

Citizen Kane. Directed and written by Orson Welles. With Orson Welles, Joseph Cotten, and Agnes Moorehead. 1941, 120 min., B/W, USA.

There is little to say about this film that hasn't been said. It stands like a monument among American films, a point to which all eyes turn. The most important thing to remember is not to let the awesomeness of the film's reputation spoil the viewing of it. Despite the renown of its camera techniques and storytelling devices, the movie's prime virtue is that it is locally absorbing entertainment.

When *Citizen Kane* was released in 1941, it was met with an uproar. One cause for this was the scandal created when William Randolph Hearst's papers refused to carry any advertising or reviews of the film because of its alleged basis in Hearst's life. There are quite strong parallels, and, despite Welles' protests to the contrary, and uncanny biographical strand runs strong throughout the picture. But scandal was not the only thing attracting attention to the film. Critics hailed it as the most important film since *Birth of a Nation*. The eerie dissolves and double exposures of the gripping opening sequence and the use of newswheel, subjective camera and flashback techniques give the picture a texture and variety unseen since the days of D.W. Griffith's innovations.

But all the flashy technique would be empty without the meaty story of a man's rise to power and wealth. The colossal waste — material, artistic, moral and human — of his ascent is magnificently exposed in Welles' *tour de force*.

This is Welles at his finest. His first picture and his best, *Citizen Kane* is essential viewing to anyone seriously interested in film or to anyone who enjoys an excellent movie. Besides, don't you want to know what "Rosebud" means?

— Robin Inboden

●●● Zero de Conduite ●●●

Zero de Conduite. Directed and written by Jean Vigo. With Jean Dasté, Robert Le Flon, Du Veron, Delphin, and Louis Lefebvre. 1933, 44 min., B/W, France.

Jean Vigo made only four films before he died impoverished in 1934, at the age of 29. His legacy is small, but the films are landmarks of the early cinema, and they had a considerable influence on the directors of the New Wave, especially Truffaut.

Zero de Conduite, Vigo's third film and first non-documentary, was shot in eight days with a miniscule budget and few professional actors. It is a dreamlike recollection of his youth in a boarding school. The film is filled with Vigo's haunting, poetic

imagery: a dwarfed school supervisor, a pillow fight filmed in slow motion, a drab railway carriage transformed into an almost magical place, and many more. The rich, often grotesque, imagery helps create the strong sense of atmosphere which pervades the film. Vigo emphasizes the camera over the dialogue. The words fade in importance before the beauty of the images.

Zero de Conduite was banned by censors until 1945 for its supposedly anti-French and anarchistic sentiments. The members of the school staff generally appear as grotesque caricatures, but it is difficult to say whether they represent authority to the mature Vigo, or if they are presented through the eyes of the boys and the youthful Vigo. His prime concern, however, is to create images relating perception to memory and dreams. *Zero de Conduite* is a poetic, lyrical film, a vivid manifestation of the tremendous talent of Jean Vigo.

— Steve Zeiser

●●● Dune Woman ●●●

Woman in the Dunes. Directed by Hiroshi Teshigahara. Written by Kobo Abe. With Eiji Okada and Kyoko Kishida. 1964, 124 min., B/W, Japan.

The novel *Woman in the Dunes*, by Kobo Abe, has become a contemporary classic of Japanese literature despite the fact that it is only about fifteen years old. It concerns the fate of an urban office worker who, while pursuing his hobby of insect-collecting during a vacation (his insect-collecting is a good parallel to what happens to himself shortly afterward), strays to an isolated fishing village whose inhabitants live, literally, in the pits: to protect themselves from the weather they have built their houses in deep pits accessible only by ladders. The insect-collector spends the night at the house of woman who the next day takes away the ladder providing access to above ground, throwing the man and the woman together for an indefinite period of time.

Trapped by her in the pit, the two initially struggle with each other for dominance; these confrontations lead to a series of powerfully filmed erotic scenes, and the man gradually becomes assimilated into not only the woman's life but the life of the community as well, in the process losing most of the personal freedom he was previously accustomed to.

The limitations of human freedom is indeed the theme of Hiroshi Teshigahara's 1964 film version of the book. It was an impressive first film: its editing (montage always comes in handy for sex scenes) and somber black and white photography

are its highlights; the photography is especially effective at rendering the shifting physical landscape of wind buffeting sand dune.

— F. Bianchi

●●● Lady Sings Blues ●●●

Lady Sings the Blues. Directed by Sidney Furie. Written by Terence McCloy, Chris Clark and Suzanne de Passe. With Diana Ross, Billy Dee Williams and Richard Pryor. 1972, 144 min., Color, USA.

Back in the olden days, when Hollywood produced movie musicals as frequently and efficiently as Ford produced Model T's, and with about as much variation in the essentials, one oft-used story idea was to present an illustrated biography of a famous person, especially one involved in music. (Those not involved in music got the straight melodramatic treatment, cf. *The Miracle Worker*.) The plot rarely, if ever, followed the

person's life exactly, opting instead for presumably more exciting fabrications, and as a result, these movies were (and are) frequently entertaining. Though the 70's have practically pronounced the death of the movie musical with such empty extravaganzas as *Hello, Dolly!* and *Mame*, we are not without a remnant of the biographical tradition — namely, 1972's *Lady Sings the Blues*.

True to the genre, *Lady Sings the Blues* is false to the facts of Billie Holiday's life. Yet Holiday had such a loser's life that it provides a perfect basis for musical melodrama. Diana Ross is winning (that is, losing to perfection) in the title role ("lady," not "the blues"), and she imitates Holiday's singing style well enough to make the sum effective. The film is spottily directed and, sure, the script has a racist slant (a nice 70's reversal), but you weren't expecting art, were you? This is pure adulterated commercialism, so go ahead, take the Motown plunge.

— J. Bauer

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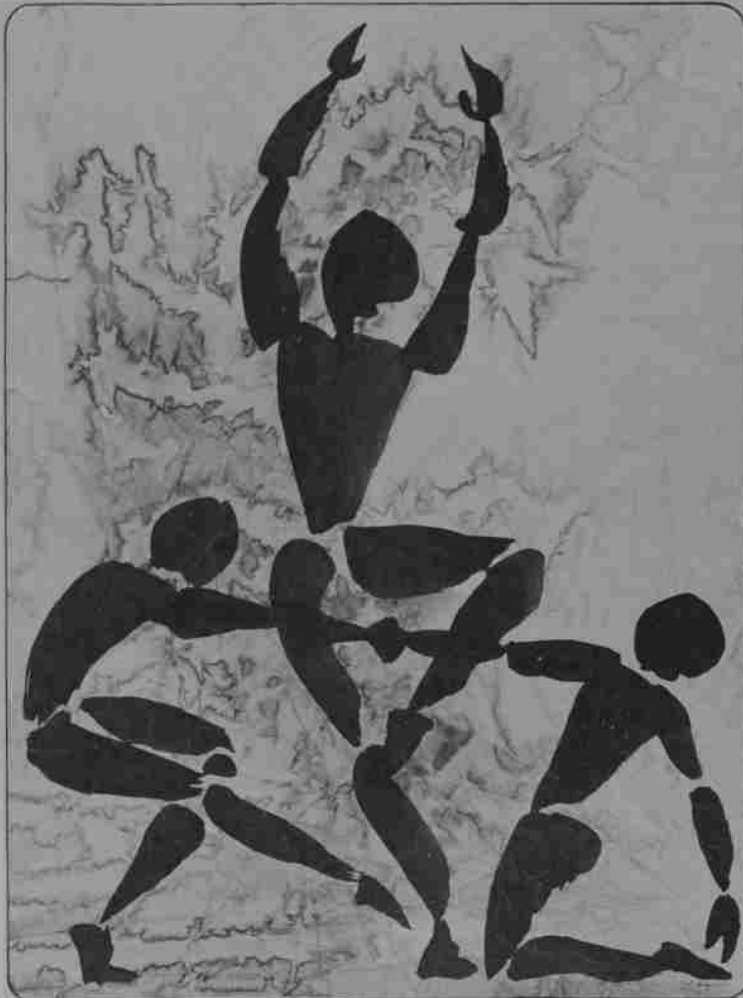
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Saturday, December 2, 1978

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Hindsight

By Todd Holzman

In case you used your sports section to wrap left-over giblets, and therefore haven't heard, Saturday's Amos Alonzo Stagg Bowl in Phenix City, Alabama, will entertain those good ol' boys with two OAC football teams battling for the Division III National Championship. Baldwin-Wallace and Wittenberg will give a regional television audience a re-fried replay of their 17-17 tie in the OAC title game earlier this fall.

The Stagg Bowl's reflection upon OAC football is more than pleasant. Wittenberg defied the Division III pollsters by pounding Minnesota-Morris (not named in honor of the late feline) in their semifinal, and B-W, after opening the playoffs by blasting St. Lawrence 71-7, breakfasted on upset-minded Carnegie-Mellon last Saturday to gain a shot at the national crown.

The upshot of these fun facts is that Kenyon enters the OAC football scene on a regularly-scheduled, championship season basis next year — and teams like B-W will consistently appear on the Lords' schedule. Many observers of Kenyon's football fortunes have expressed concern that such rugged opponents will knock our academically-oriented athletes into early armchair-quarterbacking. Kenyon's football flower, they cry, will wilt in the Indian summer of fierce competition (clever analogy, eh? I made it up myself).

Pigskin pessimists, I'll make a deal with you — if you want to tell Ron Anderson and Carlos Dague they can't measure up to OAC standards, I'm right behind you — and I'll drive you to the hospital of your choice after you're through with them.

The simple facts are, one season does not a football program make, especially a season as fraught with injury, upset, and plain poor luck as this one proved to be. Kenyon's 7-2 team two years back would certainly not have been tormented by the supposed OAC bullies, and the outside competition the Lords have faced on their independent schedule is comparable, with a few exceptions, to that of the awaiting conference slate. B-W and Wittenberg are fine football schools, but they are not so much indicative of general conference excellence as they are examples of two great coaches at work — B-W's Lee Tressel and Wittenberg's Dave Maurer can stalk the sidelines with anybody.

Entrance into the OAC will also spark Kenyon football in a number of ways. The opportunity to play for a league championship, rather than a slim chance at recognition through a strong independent record, will give each season a definite direction. In much the same way, inclusion in the conference will be a weapon for the recruiting effort. It may be glorious to play for a major college independent such as Notre Dame, and zip out to sunny California to meet USC in the national limelight, but Saturday afternoon in Bethany, West Virginia, does not much beat writing a Medieval History paper.

Thus, the chances are excellent that the OAC's reputational bark will exceed its competitive bite, and the fortune cookie that portends grave problems for Kenyon football may be sent back to the kitchen, because it's half-baked.

Black students

achievement, aspirations and life goals, not that we happen to be white folks, that's an accident."

"When the government first started pushing colleges to have (more) blacks we sort of leaned over backwards to let blacks in and we lowered our standards," Woodward said. Kenyon has a policy whereby every student is given their freshman and sophomore year to prove himself. At the end of these two years they may be kicked out or invited to leave if they are failing academically. "But we bent the rules for (black students) and let them stay on and they couldn't make it academically and couldn't graduate," Woodward said. She later added that that particular year, "was not a year when only black students had difficulty, but all students had trouble — both black and white."

Does Kenyon suffer as a result of its largely uniform racial makeup? "No, I don't think so," said Kushan, "you find even though the kids come from the same kind of environments, they have different interests and you get a variety that way... even if there aren't a lot of black students you can make an effort to meet them. I have no idea if there is (racial) friction at Kenyon. I would hate to think that there was, but in the admissions office we're not aware of attitudes, we don't see kids after they get in," he added.

"I detect racism in all people," said Hatcher. "Kenyon people are probably less racist than others."

What is Kenyon doing to recruit capable blacks? "It's not our business to expose (students) to a diverse population," Hatcher said. "If diversity is the goal then we'd evaluate applications on the basis of diversity. I'm not going to say to a black candidate 'come here to show our white students what a black person is like.'"

"Blacks here may have some social problems but I think they accept that. Academically they're doing all

right and that's what they're here for," Hatcher said.

"We're trying to increase (the black population)," he added, "it's a slow, laborious process. We're very eager to have good, well qualified black students here who want to come here."

"Through a Student Search run by the College Board organization we receive names of qualified black students and send them literature. Ed Gregory (President of the Kenyon Black Student Union) wrote a letter to accompany that; (in addition) I try

to make some contact with men and women who run special educational programs for minorities," Hatcher said.

"An educational institution is a very different world, slightly removed from the mainstream of concerns and cares of the real world," Hatcher concluded. "The whole thrust of Kenyon's education is to teach one to deal with people, not to deal with black people... no well educated, thoughtful, rational person can accept or abide by prejudice of any kind."

Lords kick Ashland in opener

By TODD HOLZMAN
Editor Emeritus

Fans who put stock in John Halpern's pre-season success formula, take note — Halps failed to score 20 points Wednesday evening in Wertheimer Fieldhouse, but Kenyon's basketball Lords are undefeated anyhow.

Of course, the campaign is in its infancy — only one game old — but for today, one is more than enough. The Lords surprised visiting Ashland College 82-74 behind the offensive power of guards Scott Rogers and Gerald Campbell, who thrilled an unusually exuberant home crowd with 34 and 26 points, respectively. Surprised is right — Ashland, ranked 8th nationally in Division III coming into the contest, and sporting a solid 100-point-plus offensive effort over West Liberty State, was convincingly outplayed by a hustling, aggressive group of Kenyonites who didn't look much at all like a team picked to finish 13 in the 14-team Ohio Athletic Conference.

What the Lords did look like was a team that can wreak considerable havoc in the OAC title chase. They shot a fine 48 percent from the field, made 18 of 22 foul shots, and out-rebounded their guests 50-45. On offense they worked the ball around for 14 assists (to Ashland's 6), getting 5 from freshman center Bill Melis, as well as 8 rebounds and impressive defensive play. Senior statesman Mark Thomay had 11 rebounds to lead the attack on the boards, and was especially successful in the first half at keeping the ball alive at the offensive end, eventually leading to second-chance baskets. Andy Johnston, Thomay's partner in the co-captaincy, struggled a bit offensively, but scrapped for 6 rebounds and played his usual steady defensive game.

Rogers was more or less omnipresent, hitting 15 of 29 shots from the floor and 4 of 5 free throws to match his career high scoring output, tacked on 7 rebounds and 3 assists, and got up off the floor after a collision at the end of the first half to accept his award as a 1978 Division III All-American. Campbell was somewhat erratic, but how off can you be and still score 26 points? The 5'11" sophomore looks and feels much more at home at guard, and his offensive potential from the new position is not yet fully tapped.

That was what they did; here's how they did it:

Kenyon jumped off to leads of 6-0, 18-9, and 30-21 before one of last year's problems — a brief let-down in intensity right before the end of the first half — came back to haunt them, and the lead dwindled to 42-41 at intermission.

Ashland took a brief 3-point lead at the beginning of the second twenty minutes, but a Melis tip with 12:54 left to play gave the Lords the lead for good, 52-50. The lead grew as high as 68-52, but the last eight

minutes saw Kenyon get a bit over-cautious and slow the offensive movement that had been so devastating earlier. It didn't matter, fortunately, as Rogers hit four shots in the last three minutes and the Lords coasted to the 82-74 final.

Admitting that it is too early to tell how consistently this team will perform, some things can still safely be said. The offense will remain potent as long as Rogers and Campbell can play. The defense has not been tested yet; Ashland has a potentially excellent offense, but shot just 36 percent from the field, and supposed All-American candidate Fred "Downtown" Chisholm must be better than the 2 for 11 performance he turned in on the 1st day in need of urban renewal. However, the win was a big one, and if the defense continues to play aggressively, if Melis develops at even an average freshman rate, and co-captains Thomay and Johnston remain steady and patient on the court and off, the Lords will challenge in the OAC. Who knows, Halpern may get his 20 points yet.

OCS in Japan discussed

Sid Wolfe, program associate for the Japan Study Program, will be at Kenyon on Wednesday, December 6, to narrate a film and answer questions about the program.

Wolfe will present a film on Japanese religion entitled: *Shinto: Nature, Gods and Man*, and afterwards will lead a discussion on Japan and the Japanese Study Program. The program, coordinated here by Sharon Dwyer at the Office of Off-Campus Study, offers Kenyon students the chance to live and study for nearly a year in Japan.

Wolfe hails from Earlham College in Richmond, Indiana, where the program is based. Kenyon professor Roland McLaren explains that the program first sends students to Earlham in the early summer for training in the Japanese language. "The program does not require students to have prior knowledge of

the language," McLaren said.

Students then travel to Japan and Waseda University in Tokyo for more intensive language training. At the end of the summer, which features time spent at a Japanese mountain lodge, program participants enroll for the fall and winter semesters at an international division of Waseda University.

McLaren said the courses were taught in English by Japanese instructors from Waseda, and covered a wide variety of subjects. "I think it's worth saying that many people feel this is the best English language study program in Japan." The program is sponsored by two consortiums of colleges and costs participants \$6,500. It is open to "all students in good standing."

Those desiring more information should contact Sharon Dwyer at the Off-Campus Studies office.

Continued from page one

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