

The Kenyon Collegian

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2-15-1979

## Kenyon Collegian - February 15, 1979

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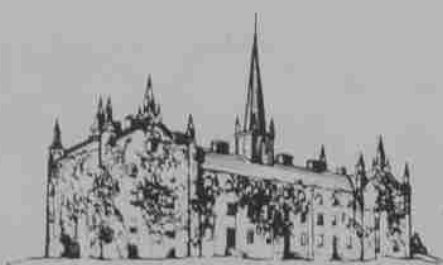
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## Bolton theatre promise

By NANCY SILBERGELD  
Staff Writer

Drama at Kenyon in the past has been, and is now more than ever, a lively, exciting, and integral part of Hill life for the entire community. Drama Club president, senior Jonathan Trumper, offers some reflection on theatre at Kenyon and anticipates its future role here.

The Department of Drama and the present Drama Club evidently sprouted in Kenyon soil around 1938. Prior to that — as early as 1848, plays and drama organizations abounded. In the 1920's especially, "Puff and Powder," was a major drama group that wrote original scripts and went on tour. In those days of all-male enrollment, football players could be seen filling female parts!

In 1979, the Drama Club is "one of the largest organizations on campus; by Spring we expect up to 80 regular members. This is 25% larger than last year's club," notes Trumper, who added that in addition "300-400 persons work on plays during the school year."

The total human investment that goes into any production is boggling: "On the average a show involves 4000-5000 total man hours. The average number of people involved ranges from 40-85. Some shows, such as *C. C. Pyle*, have involved about 140 students working 81 hours each on the average. This means a grand total of 12,000 hours [of human energy made the show]." With the creation of the Bolton Theatre, crew work and business management/P.R. have become more extensive areas demanding more work.

The new theatre is simple to use but it offers so much that it will take about 7 years for us to learn all about its different uses. It was built for the student actor and to be functional; students can run it with just one technical-director. That's just the kind of building it is," according to Trumper.

"The Bolton theatre really boosted us. We have approximately 400 more season subscribers, greater interest from just Ohio, and more interest in general on campus," said Trumper. He explained that "Drama used to be an exclusive group and now it's grown significantly; it's too big to center around any core individuals. The group is really receptive and there are many different disciplines [contained within] drama."

"With the closing of *C. C. Pyle*, that marked the beginning of a whole lot to come and we're really working hard. Next year we have plans for 4 major performances: *Good Woman of Setzuan*, by Bertolt Brecht; *Home* by David Storey; *Much Ado About Nothing*, by William Shakespeare; *Summer in Smoke* by Tennessee Williams," says Trumper. Ted Walsh, who was the producer of *C. C. Pyle*, will be back to direct the Shakespeare play in the spring of '80.

"In addition to these 4 productions, 2 dance performances, 4-6 senior thesis productions and whatever else might come up spontaneously [will be part of next year's schedule]," said Trumper.

"We always need more students. We'd like to expand both our audience and our student participation," Trumper said. In addition to this limit (number of students currently involved in Drama) Trumper cited another, "We are limited because we can't have a production which requires blacks and other visible minorities for roles. The small number of minorities on campus limits the kinds of plays we can do. That does hurt — for example, last year in *The Crucible*, a part was distinctly written for a Jamaican and we had to cast someone who wasn't. The play would have been better if we could have cast it properly."

On a more hopeful note, Trumper returned to anticipations for future theatre at Kenyon. "Visiting artists and summer theatre are being considered. Michael Christopher and *C. C. Pyle* set designer, Hugh Lester may possibly come back to Kenyon."

In conclusion, Trumper described drama itself as being "downright fun. It's a very social and a very constructive activity. If you work on a production you're giving a significant contribution to Kenyon and also to yourself."



Jonathan Trumper, president of the Kenyon College Drama Club.

## Safran

### on peace in Mid-East

By RAY RENNIE

"Prospects for Peace in the Middle East" was the topic of a lecture given by visiting speaker Nadav Safran February 7. Safran's discussion centered on the build-up to the Camp David accords and their subsequent breakdown. Although peace in the area is not just around the corner, Safran remarked, another war such as that of 1967 is unlikely to occur.

Safran's visit to Kenyon was as one of many distinguished speakers scheduled to take part in this spring's Public Affairs Conference. What was most evident in Safran's talk on the Middle East was his familiarity with the diplomatic maneuverings involved in such a summit as that held at Camp David many months ago. The objectives of each of the leaders involved — Sadat, Begin, and Carter — Safran commented, were highly calculated ones intended to make each of their respective nations look like the real champion of the talks.

During the question and answer period following the lecture, Safran noted that, in his estimation, the President's National Security Advisor, Zbigniew Brzezinski, was the man in the White House most closely related to American decisions concerning affairs in the Middle East.

In an interview held the following morning, Safran talked more about his personal experience in the Middle East rather than United States policy. Born in Cairo in 1925, he remained in Egypt for 21 years before emigrating to Palestine. Before World War II, Safran indicated that there had been little in the way of

Anti-Semitism in Egypt but that the Egyptian attitude toward Jews changed greatly during and immediately after the war. Inundated with foreign troops during The Second War, Egypt underwent a radical, fundamentalist reorganization similar, Safran submitted, to that which is occurring at present in Iran. This reorganization meant, in part, a growing suspicion of Egyptian Jews and the establishment of the state of Palestine reinforced this suspicion and transformed it into strong feelings of Anti-Semitism.

In the midst of a rapidly changing Egypt, Safran himself decided to leave as did almost all of the Jews in Egypt later. Both the hostility which he felt in Egypt and the youthful idealism involved in establishing the new Palestinian state impelled Safran to leave his homeland.

Safran, who currently teaches at Harvard University, has been in the States since the 1950's. During his time spent here, he has taught, written, and advised both Congressmen and Presidents. One of the characteristics of American attitudes toward the rest of the world which Safran has witnessed is a certain feeling of "underachievement." The historical legacy of America's Founding — notions of progress and rationality predominant in the eighteenth century — leads inevitably to this sort of feeling when "something goes wrong in the world," Safran argued. Although Safran advanced these arguments concerning feelings of guilt and underachievement, the basic tone of both his lecture and the interview was one of optimism.

## College confronts alcohol abuse

By LAUREN WEINER  
Feature Editor

Drinking among college students is very prevalent, as we are all aware. It's a good way to unwind; however, one has ample opportunity to observe fellow students "unwound" too much and too often, possibly to the extent that their health may sooner or later be damaged.

It may be easier to be conscious of the use of alcohol at an isolated residential college like Kenyon, where most students stay on campus on the weekends and choose among a few places where liquor is served. Assistant Dean of Students Corlin Henderson sees this as the reason why the abuse of alcohol on this campus has been readily identifiable. Henderson, Smythe house associate Wayne O'Brien, and students on the Health Advisory and Student Affairs committees have laid the foundations of an experimental program to try to alleviate alcohol abuse at Kenyon.

Working from examples set by neighboring schools, they have come up with a plan that employs information to attack the problem. Said Henderson, "Most Kenyon students drink, but they don't know some of the facts behind the use of alcohol — how much can be absorbed by the liver... what kinds of effects it has on different parts of the brain." General education on the subject is the primary goal of the projected program; two more far-reaching goals will be to heighten an individual's awareness of his or her own drinking behavior, and to alert people to signs of actual dependence, physical or emotional, on alcohol.

As are the goals set for the program, its actual performance is to be modeled after the program at Ohio Wesleyan University — Henderson, O'Brien, and four student committee members will hold short questionnaire-and-discussion sessions in one residence hall for the benefit of a particular section of campus. A "fact sheet" will be presented, detailing among other things physiological reactions to the

depressant as determined by variables such as body weight, speed of drinking, and presence of food in the stomach. Then a questionnaire concerning the atmosphere here at Kenyon will ask the participant to consider his or her drinking habits in response to social situations. Then there will be discussion in order to compare responses. The whole process is designed to take approximately one half-hour.

A "pilot project" consisting of two wings in Gund Dorm will test reaction to the program some time this month. If positive results are achieved, more sessions will be planned. As they experiment, they will adapt what other schools have done as they see fit — a special emphasis on fraternities has already been eliminated, and a section of "Crisis Intervention" has been added. Also considered possible for next year is the addition of alcohol information/discussion into the Freshman Orientation Program and the training program for Resident Advisors.

Henderson pointed out that, as a general forum for discussion, the program is not designed to weed out serious problem drinkers: "We don't expect people in a group situation to carthartically raise their hand and say, 'I have a problem.' Nor is it designed to serve as a kind of Prohibitionist polemic or to provide convenient Health Class categorizations. The aim is that, if serious discussion is promoted, some affected individuals might be encouraged to seek further advice on their own. Would Kenyon students find the wrong intentions in such an effort? The Dean's projection of the Kenyon students' reception was realistic, but still hopeful. With some of the unrevised material, she said, "try that at any of the fraternities or dormitories here, and it's just going to get laughed at." In any case, "people at the other places have been pretty serious about it."

## Hope for sound of music on the Hill?

By ROBERT A. RUBIN

The offices of Provost Bruce Haywood and Department of Music Chairman Kenneth Taylor stare obliquely at one another from across Middle Path. Right now, however, the two men aren't seeing eye to eye.

The Kenyon music department is currently involved in what Haywood terms a "misunderstanding" with the administration over the question of staffing, and its role in the liberal arts curriculum. This is a brief review of the history and consequence of the "misunderstanding."

A key word seems to be "conservatory."

"I think there's a confusion of what music ought to be at a college kind," Haywood says. "When people talk of a college being 'strong in music,' they are usually talking about a school like Oberlin which has a conservatory where professionals study in the area of their main interest. We have not wished to have a conservatory; our interest is not in the education of musicians, but in the musical education of Kenyon students."

"Conservatory" is a red herring," says Taylor. "I think there is a basic misunderstanding of how one studies music. It is a performing art — performance is central to it — it first attracts our students and it is how we describe our competencies."

"We aren't trying to become a conservatory. The people who say we are don't know what a conservatory is. They are unwilling to accept the fact that people learn through playing instruments. That is one of several ways we teach music, in the past it has been under-supported, with students paying all the costs of instruction."

Taylor and first-year professor Daniel Robinson are presently the department's only full time faculty members; Taylor's specialty is the history of music, while

Robinson is a conductor. A third professor who will teach music theory and composition is slated to be hired in the near future. But the department used to have a full-time faculty of four, and they want to see it that way once again.

One chronic problem for the department has been justifying its low enrollment and small number of majors year after year. With the retirement of Professor Emeritus Paul Schwartz and the departure of two other professors in 1977, Taylor was asked by the administration to write a position paper discussing the music department's future. The paper supported the idea of an increased orientation towards performance to complement music history and theory as a means of revitalizing music at Kenyon.

"The president stated something to the effect that the department has had its chance," Taylor said of the meetings which resulted from the position paper in 1977. "Supposedly when we had four faculty members we weren't as successful as we could have been. My explanation for not having a large number of majors or large enrollment is that in the past the department was not set up with very large opportunities for students to get involved with performance. When I came here in 1966 music was all history, theory and composition — there was very little chance to study music through performance. With drama and the visual arts performance and studio work were central to the departments from the beginning and became the aspect for which they were known."

"Art, Drama, and Music were not part of the curriculum here until 1966, Haywood stated. "They started off with an even chance: each had one faculty member. Since then Art and Drama have achieved great prominence in the life of the college, Music has not developed at the same rate (there are now seven

professors in Art, five in Drama). This has partly to do with the nature of Music, some aspects of which demand skills developed over a long period of time. A student can produce a painting of considerable sophistication even though that student has had little or no art before college." Haywood added that, "If student interests in music grows, four professors is no upper limit."

Haywood is quick to point out that no decision to permanently reduce the music faculty has been made. Internal and external panels (the latter at the request of Taylor) were charged with the task of evaluating music's role at Kenyon during the past year. "We are following their advice," Haywood says. "We will make one appointment and appraise what that person has brought to the department before we appoint another. To the president and I it seemed the wisest thing to do was take one step at a time. Persons in that profession usually have more than one string to their bow. I cannot believe the question of attendance and the number of majors simply turns on the number of people teaching the subject."

Taylor, uneasy over the administration's unwillingness to release certain portions of the outside evaluation, initiated action by a college committee set up to deal with departmental reductions. Professor Charles Rice, chairman of the committee, last week said that the Music Department's appeal is not in order, since the legislation doesn't apply unless the total number of faculty members at Kenyon is reduced. As it stands, the position which had been a fourth Music professor is being filled by another department on campus.

Of the portions of the evaluations which he has seen, Taylor says, "it very definitely has had results." The reports recommended a four-member faculty and greater participation in music by the community at large. "We now have 42

students studying piano — twice as many as last year — and 28 voice students; all of this is under the instruction of part time teachers. Next year Mr. Robinson will organize a second choir and conduct a chamber orchestra, as well as working with Professor Marley in Drama to produce the *Three Penny Opera*. Our major program will continue, but in order to have a vital major program we need four full-time faculty members. A faculty of four would have no apologies to make, it would be very attractive to students who want to study music within a liberal arts context. With the very limited staff we have we're doing all we can."

### Baeyens:

#### France in Africa

By LINDSAY C. BROOKS

Andre Baeyens, director of the French Embassy Press and Information Division, will speak on France's involvement in Africa at 8:30 p.m. Tuesday in the Biology Auditorium.

Co-sponsored by the French Club and the Student Lectureships Committee, Baeyens last served on the Ministry of Foreign Affairs where he directed the personal staff of the Secretary of State to the Minister of Foreign Affairs.

He has served as counselor to the French embassies in Rome and Vienna and has held posts in London, Bonn and Washington. He is a graduate of the National School of Administration (ENA) where he earned degrees in political science and law. Baeyens holds the rank of minister plenipotentiary and is a Chevalier of the National order of Merit.

Students and faculty who would be interested in meeting with Baeyens during his two-day visit Tuesday and Wednesday can contact Lindsay Brooks at PBX 2446.

# Academic freedom on ice

In many respects the Kenyon political scene seems as lifeless and routine as the February landscape. Unlike last year, we have encountered no memory-searing blizzards and no divisive and soul-searching controversies. Unbelievably, we even find such luxurious amenities as round-the-clock running water (usually hot and cold shockingly) and cold beer in the fridge. No ice, thanks; there's plenty outside. Ho-hum. I guess to some it's a pleasure. Gambier is finally returning to the business of education, or normalcy, or something along those lines. The minority question seems to be following the tenure controversy like so much retreating artillery fire: it never reaches the city gates.

A siege mentality is hardly the way to face those questions. They are difficult, challenging, and problematic; they beg serious and concerted attention. In this year when passions are most expressed on the dance floor we just might be able to get somewhere on them.

As if the docket were empty, another issue of paramount importance faces us. The Academic Affairs Committee has proposed to the faculty that the College's present curriculum come under review. This ain't no small potatoes: ideas being considered include required freshman and senior year courses, and increasing the distribution requirement from a full unit in three out of four divisions to one in all four. Also under consideration are required laboratory science and fine art courses. This sampling does not exhaust the brainstorming now underway. Let's face it: the academic freedom which we now enjoy (for better or worse) is on the line. The character of life at Kenyon is, to some degree, now held in the balance: soul-searching will soon be back, and hopefully in a big way.

As one of the many shrewd students who have neatly avoided meeting any of the suggested "improvements" incidentally, I might well be expected to rail against any suggestion that the current academic framework is inadequate. Such is not the case, at least not at this point. Neither do I flatly reject the present structure. Academic freedom at Kenyon is certainly not what it is at Ohio State, Harvard, Oberlin or almost any college you care to name. We are small: our choices are strictly limited by a comparatively small course catalogue, and our dedication to the liberal arts tradition naturally guides the student to a considerable degree. In addition, freedom in this small community is not to be found everywhere. Where it can be found it is cherished and respected by and large. Major sacrifices of academic freedom might upset a harmonious balance. Freedom is borne out of responsibility, and responsibility out of freedom when properly approached. — JSD



## 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.

### Goals and Diversity

#### To the Editor:

Within the past month articles have appeared in the *Collegian* expressing the concerns of a number of students as to the goals of Kenyon College, its student body, and the problems existing within this community, perhaps all focusing on the definition and understanding of what a liberal arts education is and how it is reflected in this school.

Organizing under the title of the Association for Cultural Exchange (ACE), these students aim for a wider understanding between ourselves and our unique cultural backgrounds (whether we come from different parts of the globe or the U.S.). Stressing the need for diversity within students, faculty and curriculum, a real awareness of the issues faced by the Kenyon community (and by extension, the U.S. and the world), and offering support for International and American students in their adjustment to this campus are part of this aim. All this implies the need for a larger perspective, a growth of awareness of ourselves and others; in other words, the presumed function of a liberal arts education.

Defining itself as a liberal arts school, these are the conditions Kenyon sets out to achieve. However, the question must be asked, "Are we achieving what we set out to do?" This group, which welcomes anyone and any suggestions, is asking this question.

An MIT study mentioned by President Jordan at a meeting of Bedrock found a "hidden curriculum" beneath the surface of the hope-for aims of that school, a curriculum based on getting the grade and preparing oneself for the job market beyond graduation. Admittedly, these are the hard facts of a system that students have not created, yet find themselves locked into. I think few will deny that, as in other schools, this hidden curriculum exists in one degree or another at Kenyon. But if a liberal arts education (and all that it implies) is the purpose of this school, then the hidden curriculum runs contrary to Kenyon's goals. We are all aware when we choose to come here what Kenyon states its purpose to be, and that purpose is at least one of the reasons (hopefully the greatest reason) we choose this school over others offering a more specialized curriculum. A wide variety of students, professors and courses, it seems, should be part of what we are choosing.

In whatever fields, many of us will go on to positions of great responsibility after leaving Kenyon — responsibility for other people as well as ourselves. That demands a person whose consciousness of the number of different perspectives and understanding of those perspectives is well developed. After all, our education is about people; and in one way or another we will use it with or for people. But as one coordinator of ACE, Mona Koh, stressed, this growth of consciousness "cannot come out of a vacuum. It has to come out of a richness, a diversity." Hopefully, this is the role of Kenyon.

In order to fulfill that role in today's interdependent world, growth and understanding must come from all sides: from the Eastern and Southern hemispheres as well as the Northern and Western. As former student Gopa Goswami said: "In the absence of

diversity and balance in the curriculum, the student body, and the faculty, the capacity for the student to develop an awareness of political, social and moral issues is consequently limited." ACE feels this can only be done if constructive communication and action occurs between students, faculty and administration.

The group is aware that these are broad, long-term goals requiring the time and energy of many people. But then again, the liberal arts education in its completed form is itself an ideal, and ideals are never quite attained. Yet, ideals are made to be striven for, and are, perhaps, the underlying if intangible force behind a civilization — a civilization that will be, whether we realize it or not, in our hands in the years ahead.

Kenny Stump

### Flaky

#### To the Editor:

I left my dorm on a cheerful Monday morning gleefully anticipating classes and the work arising thereof when I suddenly encountered a phenomenon that greatly perturbed me and spoiled my joyful spirit — there was snow and ice on the walk and stairs. Those lazy maids must have been loafing, putting my body in imminent danger of becoming at one with the icy pavement. Honestly, you'd think I'd expect them to catch each snowflake one by one from the air.

It's incomprehensible to me how "the help" could be so inconsiderate. I mean I pay (well, Daddy pays) \$6,000 to come here and the least I could expect is a walkway free of treacherous material. Do I have to do everything myself? Hell I don't have time for such menial labor. I've got to study sometime in between my obligations to the T.V. set and my brews. Before I know it I'll probably have to start cleaning up after myself. You'd think I was at home or something.

As I walked by one maid shoveling (hardly at a record breaking pace) I overheard her complaining about the condition of the shovel — the end being bent upward or something. What hutzpah! I mean look at her; at the prime of her life, at the ripe young age of 55 or so and she's complaining about a little exercise at 7 a.m. in 10-degree weather. Come on girls; where's the old spirit? You know, "whistle while you work." Hell, you can't get upset so early in the morning cause you've got to spend the rest of the day cleaning up the beer, puke and broken glass from our wild and crazy parties on Saturday night.

David Gross



### Peeps Pipe Up

#### To the Editor:

What is happening to the Peeps is more than the simple disbanding of an organization Kenyon College no longer finds desirable. Kenyon College seems to be moving in one direction: homogenization. The students are encouraged to be very much like each other once they are here and I find it hard to believe they are randomly selected into such a suspicious Greenwich Connecticut crowd.

The recent backlash over the notorious absence of minority students is a very obvious case in point. Looking at the recent *Collegian*, it is obvious that the question was never whether or not the said discrepancy exists, rather the questions were addressed to the bureaucracy's attempt to gloss over the issue smoothly and rationally. Fortunately, several individuals have taken the liberty of exposing the real intent of the administration: to bury the issue completely under any tirade of excuses that will stave off objective insight into the problem.

The Peeps of Kenyon College, a thriving organization this year, are being shafted. In this case, the issue is why the Peeps are being disbanded, not simply the disbanding. The Peeps are the one counter-culture element left at Kenyon. This does not spell out degeneracy, it means spirit and questioning. The Peeps represent the Left, those with insight into the sets behind the scenes in the game of society. The Peeps are hardly radicals. They pose no threat to the institution of the College, in fact their damage bill has gone down noticeably since last year.

The original reason for the disbanding was given by the administration as the Peeps' "non-functional" nature. Some Peeps live in the independently wing due to the overflow of members. The Peeps have had three pledges since last year when they were erroneously called "non-functional."

How does the administration define functional? Perhaps it's a code word for homogenous. In the school's master plan, an organization that sports the slightest counter culture image simply does not fit. In other words, the administration is trying to disband an organization of a group of individuals, they want to disband what the Peeps stand for. They want a little world on top of this hill, and they want it their way with people living their image of what things should be like. Unfortunately, the Peeps are victims of this image in that they remain themselves at all costs. Thus, their outward manifestation may be removed, but they cannot be disbanded.

I wish the administration luck in its quest for students packaged like so many lifesavers. My only regret is that in the process of creating a "good" image for the College, the whole purpose of Kenyon is defeated. Liberal arts stood for diversity at one time. The issues over the last two years, the important and the ones, were protests against the fading creativity and diversity that was Kenyon College.

Perhaps these changes are necessary in order to secure the College's future. It's too bad the ideal and purpose behind liberal arts must be sacrificed for a financially sound institution.

Alan McLean

# The Kenyon Collegian

—Established 1856—

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## Seven o'clock series

The "Seven O'Clock Series" — presentations and discussions on timely topics will continue on Monday, February 19 at 7 p.m. in the Alumni House, with a discussion on "Keeping Fit — Even in Mid-Winter." Bill Heiser and Sandy Martin, both Associate Directors of Physical Education, will discuss what it means to be physically fit and will review the Kenyon programs designed to encourage physical fitness. The presentation will be informal with plenty of time for questions and discussion. All students and faculty members are welcome to attend.



### WORKSHOP: TECHNIQUES FOR MORE EFFECTIVE STUDYING

A series of workshops designed to help students study more effectively, conducted by Carolyn Stimel, Doctoral Candidate in Counseling at O.S.U. and Practicum Student at Smyth House, will begin Friday, February 16, at 4 p.m. in Peirce Lounge. The first topic, How to Manage Your Time, will include suggestions for construction of study schedules and getting the most out of the time you spend studying. This five-part series will include presentations and time for discussion. All students are welcome.

# The 'Society' page

Large Film Society

## The Bride of Frankenstein

The *Bride of Frankenstein*. Directed by James Whale. With Boris Karloff, Colin Clive, Ernest Thesiger, Valerie Hobson, Elsa Lanchester, Una O'Connor and Dwight Frye. 1935, Black and White, 75 mins., U.S.A.

Universal Studio's famous trademark—that of the plane circling the globe of the world—was the beginning of many a horror film in the early Thirties. Under the leadership of Carl Laemmle Universal had pioneered the horror film, making it the studio's specialty for two decades. He began it in 1930 with Lugosi in *Dracula* and Karloff in *The Mummy* and *Frankenstein*. Since Laemmle was chiefly a producer, he assigned all of the films to other directors. Todd Browning of *Freaks* fame did *Dracula*, while a talented Englishman named James Whale did the first two films of the long Frankenstein series and also *The Invisible Man*.

Whale was one of the many European expatriates who tried to be successful in Hollywood in the '20's and '30's (most of them failed because of the nature of Hollywood). Whale's 1935 sequel to *Frankenstein*, *The Bride of Frankenstein*, is generally regarded as the best of the series. An impressive cast of British self-styled as assembled for the film: Karloff, of course, Colin Clive, Valerie Hobson (Mrs. Stein), Una O'Connor as the high-pitched hysteric, Elsa Lanchester as the bitched and Ernest Thesiger as the prissy insane Dr. Praetorius.

The film uses Dr. Praetorius's kinky desire to find a mate for the monster as the excuse for the sequel, but the film proceeds to far exceed the original film by its many flights into fantasy as well as horror, its wonderful sense of humor, extravagantly imaginative set decoration and even the musical score, by Franz Waxman. The characterizations are memorable as well: as the Monster, Karloff plays him as his most human, as

in the scene with the old blind man befriends; Thesiger steals the film as Praetorius, while Colin Clive is also impressive as the distinguished, doubt-ridden Dr. Frankenstein; Elsa Lanchester is a marvel of feminine frigidity in the last few minutes at the exciting climax of the film, when she and the Monster meet for the first time, with as disastrous consequences as those of a blind date.

Go see it, it's a lot more fun than *Young Frankenstein*. — F. Bianchi

## Sounder

*Sounder*. Directed by Martin Ritt. Written by Lonnie Elder III. With Cicely Tyson, Paul Winfield, Kevin Hooks and Carmen Mathews. 1972, 106 min., color, USA.

The movie industry has not been kind to blacks. Until the 1960's, blacks hardly every appeared on the silver screen; perhaps Hollywood felt it had done its bit for civil rights by giving Hattie McDaniel an Oscar for *Gone With the Wind*, as if that would suffice. With the cultural and political explosions of the sixties came more opportunities for blacks to work on film, but more often than not the result was a cheap exploitation rather than a serious consideration of the so-called "black experience." In fact, not until 1972's *Sounder* had there been a film to live up to the people and to truly explore their rich cultural heritage, and it is arguable if another film has been made since that can match it. (The only one that comes to mind is actually a movie made for television, *The Autobiography of Miss Jane Pittman*.)

*Sounder* is the story of a family of sharecroppers in the South during the Depression. The plotline is not intricate, perhaps it is not even important. It is the simplicity of the tale that makes it such a joy to watch. Paul Winfield is superb as the father, and Cicely Tyson is every bit his match as the mother. These two great actors bring a warmth and glow to their characters that conveys the strength and

dignity that human beings are able to possess even in the face of intense hardship and injustice. Kevin Hooks is also impressive as their son, and the three of them share in a common understanding of what is at the heart of a family. Although it might be called the first great black film, *Sounder* speaks to all of us.

So what does the title mean? You don't really believe I'm going to tell you, do you? Go see the movie and find out for yourself! — J. Bauer

## Point of Order

*Point of Order*. Documentary with Sens, Joseph McCarthy, Stuart Symington and Karl Mundt; lawyers Joseph Welch and Roy Cohn. Directed by Emile de Antonio. U.S.A., Black and White, 97 min., 1964.

A good documentary can so often be more powerful than a feature-length film simply by showing things as they indisputably are (or were, in this case), without the encumbrance of character or metaphorical device, the brutal truth without any unnecessary cinematic trappings.

I doubt that any creative masterpiece could have exposed Joseph McCarthy so mercilessly as the political scourge that he was as this 1964 documentary put together by Emile de Antonio. By taking the most revealing footage of the 1954 Army-McCarthy hearings and editing it in the most effective way possible, all of McCarthy's ambition, mania, cruelty and self-righteousness come back to haunt in retrospect. The hearings, which came about after McCarthy had alleged that there was Communist influence in the Army, and which were, like Watergate, on national television, also provided a great deal of spontaneous drama.

Besides McCarthy himself, the other members of the cast included his spineless assistant, Roy Cohn, and other members of the Senate Committee such as Stuart Symington of Missouri and Karl Mundt of South Dakota, the Republican chairman of the Committee. Memorable segments of the hearings include Symington's standing up to and confronting McCarthy, in a loud exchange, and Mundt's repeated efforts to bring McCarthy "to order" by banging his gavel. The real hero of the drama, however, was lawyer Joseph Welch, the

counsel for the Army who in a sophisticated, intelligent manner made McCarthy finally look like a fool. Yet apart from bringing out the dramatics of the hearings, *Point of Order* shows us convincingly not only that our system isn't immune to men like McCarthy, but that in a time of repression and witch-hunt there are always people like Welch and Symington who have the guts to oppose it. — F. Bianchi

## My Man Godfrey

*My Man Godfrey*. Directed by Gregory La Cava. Written by Morrie Ryskind and Eric Hatch. With Carole Lombard, William Powell, Gail Patrick, Mischa Auer and Alice Brady. 1936, Black and White, 95 mins., U.S.A.

In accordance with FDR's and even Shirley Temple's plan to use the arts as a means to rouse America out of its Depression doldrums, Hollywood began producing, in the '30's, series of what film critics have come to call "genre" films. All were designed to entertain: horror films at Universal, gangsters at Warners, musicals at MGM, and zany screwball comedies at just about every studio.

The screwball comedy that dealt most closely with the Depression itself was *My Man Godfrey*, a wacky farce directed by Gregory La Cava (*Stage Door*). The film's story is right out of what probably was one of the more traumatic experiences of the Depression, the loss of all of one's money. Here, of course, it's treated comically: a rich Boston playboy, now of the "nouveau poor," takes a job as a butler in the household of a still-rich but slightly demented family; as butler, he involves himself in the family's more eccentric behavior, and along the way also teaches them some social awareness. In true screwball fashion, he initially scraps with the film's screwball heroine, Carole Lombard (who in turn scraps with her bitch of a sister, played by Gail Patrick, who specialized in female bitchery), but in the tradition of the genre they end up falling in love with each other.

The film has that inspired casting that made Thirties' comedies so much fun: stars who could act like crazies and great

character actors who were even crazier yet. Two of the best things about *My Man Godfrey* are its co-stars Alice Brady and the greatest screwballer of them all, Mischa Auer; Brady, the family's mad matriarch, is taken in by the parasitic character played by Auer, who is posing as left-wing artist and living off of the family. His efforts to keep Brady entertained, notably his now-famed gorilla imitation, provide some of the film's funniest moments. Lombard, the consummate screwball actress, is excellent, as is Powell as the acid-tongued "Godfrey" who gives the film its pertinent social comment as well. — F. Bianchi

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## All women created equal

PEE WEE FERNBUSTER

MCP

Analysis and Commentary by,

YOU'RE PROBABLY WONDERING WHY THIS COLUMN IS PRINTED ENTIRELY IN CAPITAL LETTERS THIS WEEK. WELL, IT SEEMS THAT A CERTAIN EDITOR I COULD MENTION DECIDED TO BLOW HALF A SEMESTER'S ALLOCATION ON TWO TEN-PAGE ISSUES OF THIS NEWSPAPER AT THE BEGINNING OF HER INEPT REIGN. YES, SHE WOULD'VE BLOWN THE WHOLE WAD, IF I HADN'T POINTED OUT THAT THE STUDENTS MIGHT OBJECT IF ONLY THREE ISSUES WERE PUBLISHED THIS SEMESTER, NO MATTER HOW BIG THEY WERE. BUT MY VICTORY WAS SHORT LIVED. IN AN OBVIOUS ACT OF RETALIATION, PROMPTED NO DOUBT BY PETTY JEALOUSY OF MY FAR SEEING CAPABILITIES, SHE REDUCED THE TYPE SIZE, MAKING MY COLUMN VIRTUALLY UNREADABLE. BUT PEE WEE WILL NOT BE SILENCED! I HAVE SOMETHING TO SAY, AND IF I HAVE TO HAVE MY COLUMN PRINTED IN "CAPS" SO IT CAN BE READ, I AM WILLING TO MAKE THE SACRIFICE.

WOMEN ON CAMPUS. THIS "ISSUE" HAS BEEN BLOWN ENTIRELY OUT OF PROPORTION BY THE PREVIOUSLY ALLUDED TO EDITOR, FOR THE EXPRESS PURPOSE OF FILLING UP THE PREVIOUSLY ALLUDED TO TEN-PAGE COLLEGIANS. ALL RIGHT, SO THERE ARE WOMEN ON CAMPUS. BIG DEAL. THERE HAVE BEEN WOMEN ON CAMPUS SINCE PHILANDER FIRST WENT TO COLUMBUS FOR THE WEEKEND A BIBLE RUN. I THINK WOMEN ON CAMPUS ARE GREAT. I DON'T MIND THAT THEY ARE HERE: I MIND THAT THEY ARE STUDENTS HERE.

LET'S LOOK AT FACTS. BY HAVING WOMEN ENROLLED AT THE COLLEGE, THE MEN ARE BEING DISCRIMINATED AGAINST. FIRST OF ALL, MEN LOSE OUT BY THE COLLEGE'S ADMISSIONS POLICY. BY DEMANDING THE SAME ACADEMIC STANDARDS FOR THE ACCEPTANCE OF WOMEN AS FOR THE MEN, KENYON ATTRACTS

MORE THAN ITS SHARE OF UGLY GIRLS. IT IS SELF EVIDENT THAT THE ONLY GIRLS WHO COULD HAVE PUT IN THE EXTRA STUDY TIME NECESSARY TO EQUAL THE MEN'S PERFORMANCE, AND THUS BE ADMITTED, WERE THE GIRLS WHO WERE TOO UGLY TO GET DATES IN HIGH SCHOOL. SECONDLY, STATISTICS SHOW THAT THE GIRLS HERE GET CONSISTENTLY BETTER GRADES THAN THE GUYS. THE REASON FOR THIS IS PERHAPS BEST LEFT TO THE READER'S IMAGINATION. BUT THESE ARE THE LEAST OF MY COMPLAINTS. I CAN TAKE THE DISCRIMINATION. I'M MAN ENOUGH.

OKAY, FIRST YOU LET WOMEN INTO THE COLLEGE, THEN YOU LET THEM ON THE HILL, AND THEN YOU LET THEM TAKE OVER POSITIONS OF POWER, LIKE THE COLLEGIAN AND STUDENT COUNCIL. NOW THEY'VE GOT THEIR OWN RADICAL ORGANIZATION ON CAMPUS. WHERE, I ASK, WILL IT ALL END?

SOME, NO DOUBT, WILL ACCUSE ME OF ILLIBERALITY, BUT I REPLY, WHO WAS IT THAT FIRST PROPOSED WE HAVE CO-ED SHOWERS? WHO WAS IT THAT ALWAYS CONTRIBUTED SO GENEROUSLY TO THE REPEAL OF REPRESSIVE STATUTORY RAPE LAWS? THAT'S RIGHT, PEE WEE FERNBUSTER. HELL, I KNOW A LOT ABOUT WOMEN. I READ HUSTLER.

HAVING THUS PROVED MY OPEN-MINDEDNESS, LET US TURN TO THE WOMEN'S LATEST DEMAND: EQUALITY. NOW I KNOW AS WELL AS ANYONE THAT WOMEN ARE EQUAL. THE QUESTION IS, "EQUAL TO WHAT?" TO MEN? HA! IT IS TO LAUGH. CAN WOMEN DRINK LIKE MEN? AFTERWARDS, CAN THEY WRITE THEIR NAMES IN THE SNOW LIKE MEN? NO INDEED. CASE SOLVED. MAYBE THEY ARE EQUAL TO OTHER WOMEN. THIS SEEMS MORE THAN LIKELY. BUT WHY ARE THEY BEING SO NOISY ABOUT IT THEN?

THE CLEAR CONCLUSION TO BE DERIVED FROM ALL THIS IS THAT WOMEN HAVE TWO APPROPRIATE PLACES IN TODAY'S SOCIETY. ONE IS IN THE KITCHEN.

## Along Middle Path

Compiled by JOHN KILYK, JR.

### Friday Feb. 16

- 8:45 a.m. — Wm. Blake Film (IPHS), Bio. Aud.
- 4:00 p.m. — Interview Workshop, Bio. Aud.
- 8:00 p.m. — Kenyon Musical Revue, Rosse.
- 8:00 p.m. — *The Bride of Frankenstein* (film), Bio. Aud.
- 10:00 p.m. — *Sounder* (film), Rosse

### Saturday, Feb. 17

- 3:00 p.m. — Men's Basketball vs. Heidelberg at home.
- 8:00 p.m. — Kenyon Musical Revue, Rosse.
- 8:00 p.m. — *Point of Order* (film), Bio. Aud.
- 10:00 p.m. — *The Bride of Frankenstein* (film), Rosse.

### Sunday, Feb. 18

- 7:30 p.m. — Philosophy Symposium — Discussion and Dinner, Weaver.
- 8:00 p.m. — *Sounder* (film), Rosse.
- 10:00 p.m. — *Point of Order* (film), Rosse.

### Monday, Feb. 19

- 4:15 p.m. — Academic Assembly Meeting, Bio. Aud.
- 7:30 p.m. — The Contemporary Issues Forum, Weaver.
- 8:00 p.m. — Lecture: "Humanism and Heroism in Vergil's Aeneid" by G. Karl Galinsky, Bio. Aud.

### Tuesday, Feb. 20

- 9:00 a.m. - 4:30 p.m. — Recruiter — Metro. Life of Mansfield, GSPDR.
- 4:30 p.m. — Women's Basketball vs. Marietta at Marietta.
- 7:30 p.m. — Men's Basketball/OAC Northern Tournament at Baldwin-Wallace.
- 8:30 p.m. — Lecture: Andre Baeyen (French Club), Bio. Aud.

### Wednesday, Feb. 21

- 4:00 p.m. — Pre-Med Meeting, Bio. Aud.
- 8:00 p.m. — Bedrock panel discussion, Weaver.
- 8:00 p.m. — Gorilla Poetry Reading, Peirce Lounge.
- 10:00 p.m. — *My Man Godfrey* (film), Rosse.

### Thursday, Feb. 22

- 4:30 p.m. — Women's Basketball vs. Mt. Vernon Bible College at home.
- 7:00 p.m. — Men's Basketball/OAC Northern Tournament at Baldwin-Wallace.

## "Pumping Ironies"

# Frisbee: Men and myth

By BARRY ROSENBERG

and PERRY DEGENER

### Frisbee Front — What You See

When Jack Frost is busy freezing his glass off, it's time to prepare for the moment of truth; the right of passage, the crescendo that the divisional championships brings. But for now it is business as unusual, and if you're going to be a frisbee player, you're going to have to start eating like one:

#### Breakfast

Vitamins: Breakfast — B, B4, B9, B52, C, D, E, Pass-Fail, E, F; with a broad sweeping motion, being careful to follow through, flush them down the toilet.

Since breakfast is the most important meal of the day, it's important to start your morning with energy food. And what's higher in energy than sugar (Dextrose, Sucrose etc.). Read the label carefully. Some of those so-called "energy" cereals contain up to 40% of that nuts and berries junk.

#### Lunch

Now comes the time to revitalize, to refresh, to get back in touch with your Shelley-shocked senses, and brother that means CAFFEINE. 99 glasses of TAB on your tray, 99 glasses of TAB. . . . Don't stop drinking until you find yourself reading NEWSCOPE with interest.

And as long as you're here to pick up a little culture, you might as well start eating like it. That means YOGURT and plenty of it. Saga generally offers two flavors: white and off-white.

#### DINNER

Nutritionists always emphasize the importance of the 3 basic food groups: THE FRITO-LAY GROUP

Can you ever get enough of the yellow vegetables?

#### THE HERSHEY GROUP

And no skipping, accept no imitations. Don't be fooled by the innocuous girl on a popular instant cocoa mix. Why do you think that the Swiss stayed out of war. Look for that union label.

#### THE CANADA DRY GROUP

How can you dislike a product that advertises, "Tastes like Love." After dinner many people opt for a cup of instant Karma, some prefer the freeze dried variety.

#### \*Note:

Of course if you're a frisbee player, you make a point of being diverse — you make a point of being diverse together. That's why you may not want such a regimented diet. Here's an alternative plan:

### THE PAKISTANI WAR — ORPHAN DIET

Breakfast

Lunch

play with pet cow, 8 ozs. water  
Dinner

Skip dinner

(Realizing the special dietary laws imposed on some frisbee players, ham or bacon may be removed from either the above or the Dick Gregory Plan with no loss of effectiveness.)

### Frisbee Behind the Scenes — What I saw

The sound of young bodies being pushed beyond all possible limits reached my ears as I entered the Wertheimer Fieldhouse last night at 11:30. I then beheld a sickeningly bizarre spectacle — that of tear-stained young upperclasswo/men writhing on the basketball court screaming frenzied incantations. Trying to shut out the devotional cries of "Whammo, Whammo" I sought to find an explanation for this crazed phenomenon. It finally occurred to me, I had stumbled onto one of those frisbee cult followings that my Mom had warned me about. Under the innocent guise of a short NEWSCOPE ad-*Ultimate Frisbee Practice 11:00*, some demonic figure had lured these young Gullivers down through the jungle of weightlifting apparatus to participate in a cult following of massive proportions. Then I spotted their leader — the charismatic SENIOR BRUCE BROWNELL, who in the calm light of day spellbinds his teachers into readily accepting his far flung rhetoric. Before my eyes developed an ordered line of swaying bodies in front of Brownell, all waiting to accept from their beloved leader, a nibble of saline and jigger of ripple wine. The spurious Brownell anointed each player's frisbee finger with oil . . . and vinegar (7 seas LO-CAL\*) All this was happening in our own bastion of athletic splendor under the very noses of the administration. Horrified, I ran out of this den of seduction vowing to sound a warning. I spotted a light in the S.A.C.

Here was someone who would listen! Breathlessly busting in the front door, I came upon a sight that I will never forget. The entire S.A.C. staff was moaning in contorted positions worshipping a green wart-encrusted icon. Aghast, I ran out and up middle path to storm Cromwell Cottage. I ripped the president out of bed and screamed at him, "What's the catch, sir?" He calmly replied, "Colt 45."

## B-W frustrates runners

By ELISABETH H. PIEDMONT  
Sports Editor

The Ladies met their match Friday evening in Wertheimer fieldhouse when they ran their Baldwin-Wallace opponents to an even 53-53 final score. Kenyon dominated the middle and long distance events while B-W cleaned-up in the sprints.

Despite the apparent evenness of the results, the meet had a rather tragic ending. The Ladies had entered the final event, the mile relay, under the impression that the meet had been won by their first and second place finishers in the preceding half mile run. They lost the relay at the tape, but won the meet, they thought. Later an error in scoring revealed the tied score.

In all the events from the quarter-mile up, Kenyon finished first, and in three of those five races, took second place as well. Double winner of the mile and the two mile, Merrill Robinson earned two fieldhouse records and a varsity record. She eclipsed Jenny Morse's fieldhouse and varsity mile mark of 5:53.5 with her 5:49.2, and established a fieldhouse record in the two mile of 13:06. Another new record was set by freshman Linda Enerson who ran 2:41.6 in the 880 to wipe out Elisabeth Piedmont's 2:43.3. Enerson, who contributed 16 points to the team total, took first places in the high jump, the 1000, and the 880, and a third in the long jump.

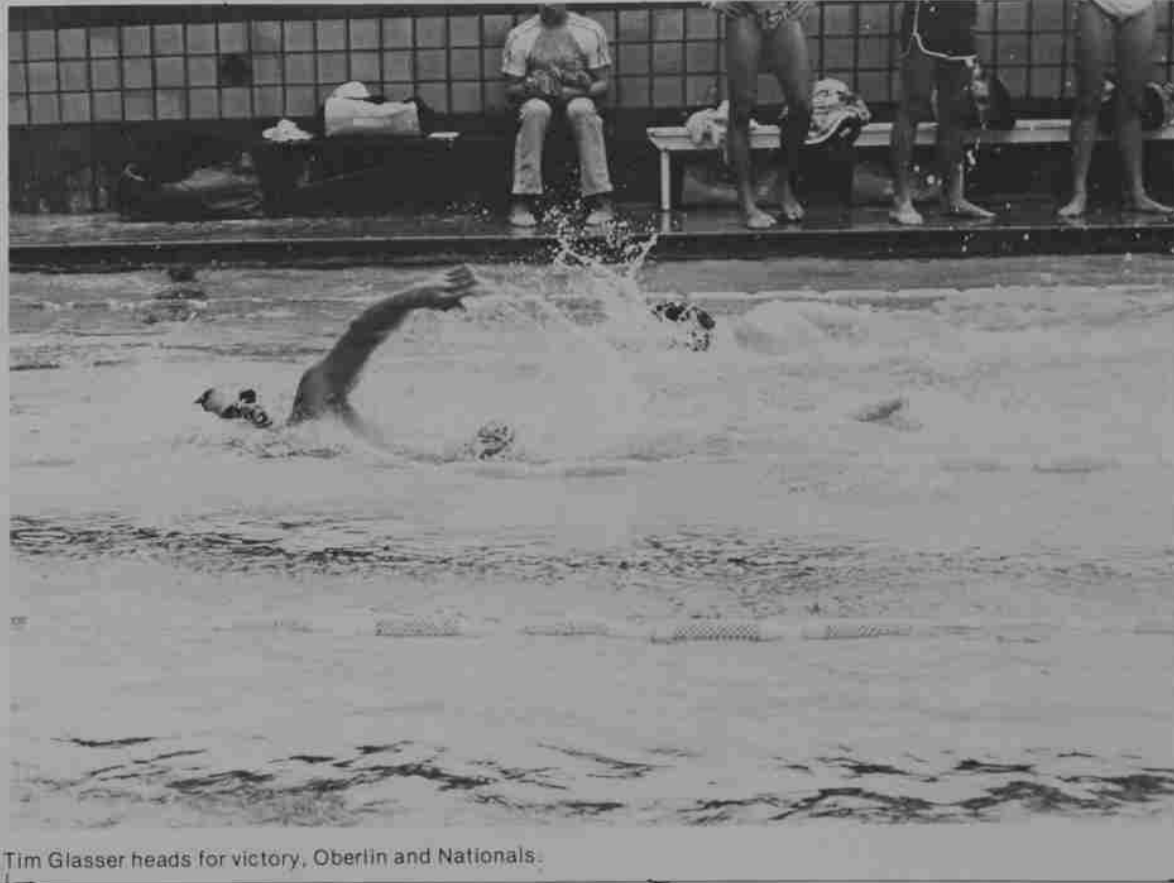
Co-captains Gail Daly and Piedmont also had outstanding performances. Daly, in addition to anchoring both the 880 and the mile relay teams, captured first in the 440 and second in the 300. Piedmont chalked up 12 points with four second places; the shot put, 55 yard hurdles, 1000, and 880. Other scorers for the Ladies were Toby Conrad (second: high jump), Sue Lawko (second: two mile), and Colette Smith (third: shot put).

The team felt they were much more prepared for this meet than they were for last week's at Ohio Wesleyan, and they look forward to tomorrow's competition against Heidelberg. The meet begins at 7:00 p.m. at the fieldhouse. The men will run Wittenberg simultaneously.

Once again the men's track team fared not as well as the women's. Facing the formidable track traditions of Ohio Wesleyan, Baldwin-Wallace, Otterbein, Mt. Union, Wittenberg, and six other O.A.C. schools, Kenyon scored only 2 points to finish 10th out of 13 at the Livingston Relays at Denison on Saturday.

The successful relay teams for the Lords were the pole vault and the 1600 meter. Pete Dolan and Tom Fourn jumped a combined height of 22'6" for sixth place, Dolan with 12'6" and Fourn with 10'0". The 1600 meter team composed of Bob Brody, Chip Mesics, Jim Reisler, and Eddie Gregory also took a sixth with an effort of 3:46.3.

Wittenberg, the fifth place team at the Relays, comes to Kenyon tomorrow night at 7:00 for a dual meet.



Tim Glasser heads for victory, Oberlin and Nationals.

Photo by Spencer Sloan

# 'Mers meet national power

By Elisabeth H. Piedmont  
Sports Editor

The fans who watched the Kenyon-Johns Hopkins swim meet from the roof of the pool were lucky, because there won't be any room up there for the Kenyon-Allegheny meet tomorrow night at 7:00. Shaffer's steamy bleachers as well as windows should be packed when Allegheny, the eighth place finisher in the 1978 Division III Nationals and now ranked fifth, challenges the Lords in the finale of their 1979 dual meet season.

The Kenyon-Allegheny relationship has been no romance. In the Sloan years (the era which immediately preceded what is known as the Steen Dynasty), the two teams had a "telephone" meet since weather conditions prohibited traveling. In this arrangement, each team swims the race and then phones the times to the other team. Rumor has it that some figures got jugged along the wire to Gambier. For this season's match-up, however, Allegheny comes here in person,

but without sending any results to Steen of earlier competitions in their schedule. Most coaches, "out of a common courtesy," says Steen, send copies of all meets results to every other team on their schedule so that they can plant their best line-ups. Jim Steen has sniffed out some information, however. He knows that they have some foreign swimmers, including a good Swedish breaststroker.

This is the final dual meet for the Lords before they travel to Oberlin for the O.A.C. Championships on February 22-24. Kenyon is favored to win for #26, but "there should be a real battle for second place between Wooster and Oberlin" says Steen. Individual performances will be exciting and important at Oberlin, since times there will determine which eighteen men will comprise this year's team for the National meet. At this point, seven swimmers have already qualified; the Conference meet will add eleven more names to the list. "Every guy on this team

is capable of making at least one national cut" Steen asserts.

In an exclusive to *The Collegian*, Steen announced that he is taking his top eighteen swimmers to Conference this year. This means that the trio of Tim Glasser, Tim Brigham, and Steve Penn will all be appearing in what will no doubt be some amazing performances. Tim Glasser, a junior, who has qualified nationally in four events, will be swimming in his first O.A.C. Championship. Senior Tim Bridgman will appear for the first time since his freshman year.

The Division III National Championships will be held March 15-17 at Geneseo State College in Geneseo, New York. For tickets to watch Kenyon and Hopkins fight it out for first, see Betsy Orth as soon as possible.

The O.A.C. meet is next week, February 22-24, at Oberlin. Preliminary heats will be held at noon, and finals at 7:30 p.m. Tickets are required only for the evening events. Kenyon fans usually monopolize the stands, so plan to get there on time with vocal cords warmed-up.

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## Ladies turning around

By PAM BECKER  
Sports Writer

"Give us just one victory and we're on our way" seems to be the motto adopted by the Kenyon Ladies Basketball team. After defeating Urbana College on Jan. 31, the Ladies went on to win two in a row this past week.

The Ladies began on Feb. 8 with a decided 56-50 win over Capital University. Kenyon built up a big lead and although it was tough and go for awhile, the Ladies hung tough and the victory was theirs.

Overshadowing still erratic passing and a meaningless press were the individual performances of center Anne Himmelright, forward Cathy Waite and guard Lu Jones. Himmelright's natural feel for the ball and her excellent inside moves earned her the game high 24 points. Waite has improved immensely under the boards and her seven rebounds don't tell the

whole story. Her overall knowledge and ability continues to make Jones one of Kenyon's biggest assets in every game.

Tuesday night the Ladies took on the visiting six member team from Mt. Vernon Bible College in what turned out to be a one-sided victory for Kenyon, 71-28. In fact, the Kenyon defense held Mt. Vernon scoreless until 11:15 in the first half. Besides excellent defensive coverage, the Lords offensive attack was superb. Freshman sensation Anne Himmelright collected steal after steal and 20 points in the process. Mary Ashley was not far behind with 18 and Sue Morrill got her chance and proved she could do it with ten points.

All the Kenyon team members played a considerable amount of time and worked well together. This continued improvement and omnipresent enthusiasm will help Kenyon as the season progresses and they collect more checks in the victory column.

## Disappointing season almost over

By TODD HOLZMAN  
Sports Writer

With respect to Joseph Heller, I get the willies whenever I see another door close on Kenyon's basketball season. Somewhere, not only dislikes these Lords, but has gone to the trouble of sticking several voodoo pins in the team picture. Something must have happened sometime.

What happened Saturday afternoon was that the downtrodden Kenyonite nursing a one-point lead at the half suffered through a 52-point second half outburst by torrid Ohio Northern, and dropped their eighth consecutive game 61-73. The win was the first in conference play for the Polar Bears, though to be fair it must be noted that a few points have separated them from a near 500 OAC ledger.

Scott Rogers managed to muscle his way for 24 points despite a tenacious hand-checking defense that raised questions about the consistency of the officiating. Mark Thomay enjoyed a marvelous first half with 11 points and 9 rebounds, but could managed just one rebound and no scoring after the intermission. Andy Johnston came off the bench to score 11 points, but finally claimed both Thomay and Johnston near the end. Thomay's first half rebounding accounted for nearly half the team's game total; Kenyon had only 7 rebound in the entire second half.

Meanwhile Ohio Northern was shooting 70% from the field in the second twenty minutes and 54% for the game, and its two man show of sophomore Ken Baker and Pat Koester combined for 40 points, while two other Bears reached double figures. Stan Mories led a strong rebounding effort with 12; Koester had 6.

Kenyon Coach Jim Zak offered post mortems Tuesday afternoon in a quiet voice that tried very hard not to sound discouraged. "The more I look at it, the more I think we're just not a very good defensive team," Zak admitted. As to the pattern of the season, Zak implied that his team has "stood pat" while others have improved. Zak rued the loss of Gerald Campbell, who is apparently gone for the season, saying "It's a damn shame that things can't be worked out. . . I just hope Gerald doesn't lose this semester, too." Campbell has been immersed in registration problems since the semester began.

Despite the gloom and doom that pervade the program now, Zak is confident that the team will continue to handle it well. "They have to be down, but they're trying like hell. I'm afraid that some of them are getting worn out though. . . it's tougher to play a losing season than a winning one."

There remains an intangible quality about this team, however, that Zak continues to drive at, and the notion is not impossible to accept. "I still feel we can play with anybody. . . we'll be ready for the tournament. It would be nice to win these last couple, but even so, we'll be ready."

"These last couple" are not only the Lords' regular season finale, at home against Heidelberg Saturday at three, Tuesday's opening round foe in the OAC tournament is still undecided, though speculation is rampant that a rematch with rival Wooster may occur. Clear the black cats off middle path and patch up these broken mirrors. Stranger things have happened in February than a Kenyon victory.

## Heart fund drive

Back in the early 1900's a person with a heart disease was usually destined to be an invalid. Then, back in 1914, a study was done that revolutionized the way in which heart patients were treated. This study inspired doctors to form an organization dedicated to studying heart disease. Today that organization is the American Heart Association, made up of millions of professionals and volunteers who dedicate their talents to research, training, and education.

During the remaining days of February, "Heart Month," volunteers will be calling on the members of the Gambier community to contribute to the efforts of the Heart Foundation. These volunteers are members of area Big Brothers and Kenyon Youth Organizations. Please join with them to support this worthy cause.

We've come a long way since 1914 in preserving the lives of millions of Americans. Support the fight against heart disease, give generously to the American Heart Association during "Heart Month." Thank You.

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## Kenyon's first musical Revue

Maintaining one's sanity at Kenyon is a formidable task under the best of conditions. When the isolation and stagnating gloom of February is added, it takes a Herculean effort to keep from breaking into a flood of tears on Middle Path. To help with this matter of urgent concern, a group of students have created an evening of entertainment called *The Kenyon Musical Revue*. It is a humorous look at the Kenyon Experience; a way of "driving off the spleen, and regulating the circulation."

Conceived and directed by Debbie Walters, the Revue takes on everything from Saga to the Administration with a

burlesque style designed to put the Kenyon Experience into perspective. It is pure entertainment and liberates those pent up frustrations that bring the strongest soul to the edge of the cliff.

The Revue opens tomorrow night in Rosse Hall at 8:00 and will be given again on Saturday night. Tickets are on sale at The Bolton Theater between 1:00 and 5:00 p.m. and will be available at the door. Admission is free to students with Kenyon I.D.

So don't let your hypos get the upper hand. Come to *The Kenyon Musical Revue* for a great evening of music and laughter made to order.

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