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Kenyon Collegian - November 18, 1972

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7-0-1 Season Closes Football Team Sets All-Time Record



HEAD COACH PHIL MORSE beams after his top-notch football team quashed the last of a long line of defeated opponents.

Photo by Jim Frank

OSU Woodwind Quintet Monday

The Kenyon College Music Club is pleased to announce that, on Monday, November 20, a concert will be given in Rosse Hall by the Ohio State University Woodwind Quintet, who will present works by Reicha, Takacs, Farkas, and Hindemith.

Anton Reicha was born in 1770 in Prague. Orphaned at one, he was eventually adopted by his uncle, Johann Reicha, a notable musician of the period. Under his uncle's training, Reicha eventually won a place as flautist in the orchestra of Maximilian of Austria, of which his uncle was director. The study of composition was forbidden him, but he learned a great deal in secret from studying the music of Handel, Haydn, and Mozart, and from

conversations with a friend of his, a violinist in the orchestra named Ludwig van Beethoven. He eventually began to compose profusely, and to make a name for himself. He was a fairly important figure in early 19th century music; his piano music, in particular, is recognized as providing a bridge between Haydn and Chopin, and his revival of the early-Baroque "ricercare" fugue (in which the answer is likely to come at any degree of the scale) helped the prevalent tendency to move away from solid tonalities. He is notable in his ability to write in uncommon meters. His chamber music is characterized by striking harmonies, novelty of combination, and Weber-like fantasy. The Woodwind Quintet will present the Finale of his Opus 99, No. 2.

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Sickle Cell Anemia

by Pat Murrell

To answer the many questions that have been asked since the Black Student Union's Sickle Cell Anemia Film Festival: I will give a brief account of the disease.

Sickle Cell disease was discovered by Dr. J. B. Herrick in 1910. It is a non-contagious inherited disease which occurs in the severe form in one of every 400 Black Americans, and in the mild form or trait, in one of every ten Blacks. Patients with the disease are anemic because their red cells tend to twist out of shape. These deformed cells are then recognized by the spleen as abnormal, and are destroyed so rapidly as to make it impossible for the patient to manufacture new red cells fast enough to prevent anemia from developing. The deformed cells are sticky; they clump on to one another and clog up the capillaries, interfering with the flow of blood and cause different organs of the body to be damaged by anoxia. The cells sickle only in the venous (vein) circulation and regain their normal shape in the arterial (artery) circulation.

The disease originated in Africa, where its prevalence is even higher than in areas where malaria is endemic. The malaria parasite shuns blood which sickles, and it is this property, the greater ability of individuals with sickle cell disease to survive in these regions of endemic malaria, which probably accounts for its high incidence.

Continued on page 2, Col. 1

by Stu Peck

The 1972 Kenyon Lord's football team clearly deserves approbation for their tremendous effort in compiling the best record in the school's history. The 1950 record of 5-0-1 stands as the only previous season that Kenyon has enjoyed an undefeated record. The defeat of Wilmington College by a score of 10-7 two weeks ago and that of Centre College of Kentucky last Saturday enabled the Lords to close the season with an exceptional 7-0-1 record. Plagued with poor participation and injuries in the past, football at Kenyon has never seen overwhelming support from the Student Body. This year, however, a determined Kenyon unit produced ex-

citing and well-executed plays and achieved not only victorious scores but managed as well to spark here to fore dormant enthusiasm among fans.

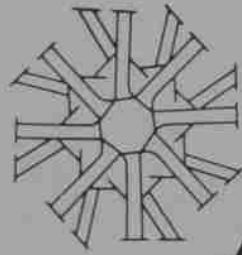
The Lords ended the season with a flourish against Centre College by scoring 4 TD's in the second half. The offense appeared rather uninspired in the 1st half; only one score was attained and this came through an interception by Senior Charles Contrada setting up, a few plays later, Handel's 16 yard TD pass to Tom Samstag. The conversion was unsuccessful and the score remained 6-0 throughout the first half.

To Centre's misfortune, Dan Handel came to life in the second half and rattled the Centre

secondary by completing 14 of 17 passes for 207 yards during these last minutes of his collegiate career.

The combination of Handel and receiver Mike Duffy has proven to be unbeatable this season, and the two performed smoothly once again last Saturday. "Duff" also ended his career with a superb performance by receiving 7 passes for 124 yards.

In the third quarter Handel directed a drive into Centre territory culminating in a 1 yard plunge by Joe Szmania to make the score 13-0. The Kenyon offense proved their capabilities as Handel directed a 7 yard toss to George Letts and a 23 yard pass to Jim



the kenyon COLLEGIAN

Volume XCX

Kenyon College, Gambier, Ohio, November 16, 1972

No. 8

Drama 100 Production "The Voice And The Shadow"

In past years, some of the more exciting, different, and challenging work in the field of drama has come from the department's student productions. This year will certainly be no exception, with a greatly increased number of such productions scheduled. This weekend the Hill Theater will host the first of these Drama 100 creative projects. "The Voice and The Shadow," conceived and directed by senior drama major Lisa Myers, will consist of ten scenes excerpted from great dramatic works of various periods. The scenes were specifically chosen to present a unique challenge for the

actor, and are unified in presenting the ages of a woman's love.

The evening's entertainment opens with a comic scene from George Bernard Shaw's Saint Joan in which the young French maiden attempts to spur on the shakey Dauphin Charles to battle. Next, the high school sweethearts George and Emily face the footlights in a delightful portrayal of young love from Thornton Wilder's Our Town. The third scene is a devastatingly powerful confrontation between Hamlet and the tormented Ophelia, which is followed by a segment from Moliere's The Misanthrope. Further scenes are taken from John Osborne's Look Back In Anger, Herb Gardner's A Thousand Clowns, Tennessee Williams' A Streetcar Named Desire, Euripides' Medea, and Jean Giraudoux's The Madwoman of Chailot. The final scene presents the sick and aging Mary Tyrone and her family in an unforgettable moment from Eugene O'Neill's

semi-autobiographical play Long Day's Journey Into Night.

Lisa has been working closely with an acting company including David Wickenden, Joe Finnegan, Colleen Kelly, Shelley Hainer, Sue Stribling, Ariene Trueger, and Bill Slusser. The ensemble has adopted a spirit of open constructive criticism in an attempt to make this venture into experimental college theater both an educational experience and an entertaining production.

A special preview performance will be presented Friday evening, November 17, for drama majors and friends. The performance at 8:30 P.M. on Saturday evening, November 18 will be open to the public. Tickets are now available from 2 to 4 P.M. at the Hill Theater box office. Student tickets are free upon presentation of I.D. card; all others are \$1.00 general admission. The seating is extremely limited, and all are urged to obtain tickets ahead of time.

PACC Conference On U.S. In World Affairs

by John Graham

The Kenyon College Public Affairs Conference Center, in operation again this year, will host a conference entitled, "The United States in World Affairs: Partnership, Leadership, or Disengagement?", from May 3 through May 6, 1972.

According to Kenyon Political Science Professor Harry Clor, the conference will deal with the debate over United States world involvement in the light of the Vietnam experience. "What are the responsibilities of the United States for maintaining world peace and order?" asked Professor Clor, posing the key questions which the conference will debate.

The PACC staff has hired Dr. Robert Bauer, a retired career Foreign Service Officer, to direct and organize the conference. From his Washington office, Dr. Bauer will obtain participants for the conference and arrange the conference papers. Participants are selected to represent diverse points of view and encourage debate. He will lecture at Kenyon in January and return in May to conduct the conference in addition to other conference-oriented trips to Gambier.

Bauer's accomplishments and positions include being former Head Press Officer for the U.S. Information Agency, and First Secretary for Cultural Affairs at the U.S.

Embassy in Cairo, Egypt.

Bauer has already acquired several conference participants. They include: Lucius Battle, former U.S. ambassador to Egypt and former Assistant Secretary of State for Education and Cultural Affairs; Dr. Dearaujo Castro, present Brazilian ambassador to the U.S. and a Brazilian political scientist; and Earl C. Revenal, a member of the Washington Institute for Policy Research and former Defense Department official.

Other guests include Dr. Walter Rostow, current Professor of Economics at the University of Texas and former National Security Advisor to President Johnson; Thomas T. Thornton, a member of the State Department's Policy Planning Council; and David Broder, a national political correspondent and columnist for The Washington Post.

Kenyon's Professor Lewis Dunn will participate in the seminar. Clor will co-direct the conference, assisting Dr. Bauer.

A PACC seminar on this subject including students from a variety of Kenyon departments and outside visitors will also be held next year. Professor Dunn will direct the conference.

According to Clor, the Bauer-directed conference will again produce a volume of essays on its subject.



LISA MYERS, winner of last year's Joanne Woodward Award for Acting, and David Wickenden, 1972 winner of the Paul Newman Award will be among the company in this Saturday's performance of "The Voice And The Shadow," to take place at 8:30 p.m. in the Hill Theater.

Photo by Ellyn Murphy

Chanukkah

This year Chanukkah (spelled in various ways) comes very close to our celebration of Thanksgiving. Being cultural pluralists for countless generations, we rejoice in this. We also try to draw some instruction from the proximity in time. As to its exterior form, Chanukkah is as different from Thanksgiving as night is to day. Thanksgiving has all of the attributes of a harvest feast: symbolic foods, clothes, stories. From this perspective, it shares more in common with Sukkot than Chanukkah. Sukkot, the Feast of Tabernacles, is also a Fall Harvest celebration. Thanksgiving most resembles Chanukkah because it shares a celebration of religious freedom. The Patriarchs of America came to the New Wilderness primarily for freedom of life style. Since worship is reflected most conspicuously in the fashion we relate to one another, lifestyle connotes worship style. Chanukkah has primarily come to be interpreted as a holiday of religious freedom. When the young and mighty Alexander the Great died at the age of 33 in the year 323 BCE, his Kingdom was divided among his power hungry generals. Palestine became the disputed territory of Seleucid and Ptolomey, his most qualified underlings. After years of squabbling, the land of Palestine passed into the possession of Antiochus Epiphanes, whose name means Antiochus, "God made manifest." This was the ruthless Antiochus IV who waged an expensive foreign war against his kin in the South and a more costly war among his vassals for absolute loyalty.

The fascinating story of guerrilla warfare between Antiochus and the zealous revolutionary Maccabees has some parallels in the American Revolutionary War. In both cases, a small group fought against overwhelming odds and succeeded in establishing its autonomy and defending its cultural values. The story is written in the four books

of Maccabees, found in the Apocrypha. The Apocrypha (a Greek word for "hidden") is not strictly speaking part of the canon of Hebrew Scriptures. It is included within the Bible of the Catholic Church. However, the Apocrypha remains extracanonical within Judaism and Protestantism. This gives the book less prestige than the "so called" accepted authorized books, (which we seldom read). This, however, has not kept Jews and Non-Catholic Christians, as well as Catholics who accept the text as "Scripture," from studying and drawing great inspiration from these books.

Chanukkah has a root meaning of "dedication, consecration, and education." The custom of lighting eight candles is linked through folklore to the reconsecration ceremony of the Temple after it had been sacked and abused by the soldiers of Antiochus. We modern Jews look at the commercial month of December and draw lessons from it. We look about us at the vast pressures to conform to a monolithic image in secular America. We see the example of assimilation to the Greek way of life from reading about the Maccabees. Today the modern Jew possesses what he has always had but seldom expressed: We have self-love and self-confidence. We have an intrinsic talent for walking the tightrope of cultural pluralism. With pride we look forward to the celebration of Thanksgiving. We rejoice in the strength of our American forebears who gave up their comfortable lives on "the Continent" for a little freedom and lots of problems in the "New Promised Land." We Jews also walk comfortably within our 5,733 year-old tradition. Our Chanukkah is a time to consecrate ourselves anew, to consecrate our families and friends anew, to consecrate mankind and our world anew. With joy and thanksgiving, we reach out and praise God for once again bringing us to this wonderful time.

(Submitted by Rabbi Jason Huebsch, Temple Emanuel, Mansfield, O.)

Sickle Anemia

Continued from page 1

The disease is inherited by a single pair of genes, but an individual must have two such genes to show the anemia. The gene for sickle cell anemia is recessive to the normal gene:

Hba normal	Hba Hba	normal	die of malaria
Hbs sickle	Hba Hbs	sickle cell trait	live
Hbs sickle	Hbs Hbs	sickle cell anemia	die of S.C.A.

The nature of the disease with its recurrent painful crises and numerous complications begin early in childhood and continuing through adulthood resulting in an early death.

If two people who have the sickle cell trait happen to mate the chances are that one out of four of their children will have the severe form of sickle cell anemia, two out of four will have the trait and one out of four will have no form of the disease. If one parent has sickle cell anemia and the other the trait, half the offspring will have the trait, the half the severe form. There are approximately 60,000 persons in the United States with sickle cell disease, 10% of the Black population, 2.5 million persons, are carriers.

From early infancy there are recurrent problems with: suffering, frequent bouts of pain, chronic fatigue, ordinary physical activity is limited, competitive sports are not desirable, the educational programs must be geared to the individual's physical capabilities, the choice of vocation must be made carefully, limited to sedentary occupations. Women with sickle cell anemia superimposes a chronic illness on the problem of homemaking and she may have severe difficulty with all phases of her pregnancy and delivery. Men with sickle cell anemia find it difficult to hold a job to support their families. The life span of individuals with sickle cell anemia is limited—usually they do not survive beyond their forties.

Many doctors are unaware of the disease. Even when it is known it may not be recognized. Many patients with sickle cell disease are treated for diseases which have similar symptoms. Even when detected, some physicians only prescribe to relieve the symptoms of this blood disorder, as one might recommend aspirin for the relief of a headache or rest for a cold.

There is no known cure for sickle cell anemia. Much must be done in preventing and curing this disease: testing of all Blacks for the trait, in hopes of persuading those with the trait or disease from having children, research for its cure and facilities for treating the disease. Money is needed desperately—if anyone would like to contribute to this worthy cause, please contact the Black Student Union.

letters to the editor

To the Editor:

On behalf of the Faculty, the Faculty Council sends its thanks and appreciation to all those who worked to insure the success of the Appalachian Folk Festival. Professors Cantwell and Rutkoff first nurtured the idea of the Festival, and they were instrumental in bringing it into being.

But the list of additional participants includes Faculty, Students, Administrators, staff members, and residents. Families opened their homes to performers, Students volunteered expertise in technical assistance, staff members engineered various aspects of performances, Administrators offered scheduling and equipment aid—all helped bring outstanding performers of a kind of music and craft unique to America.

We often overlook expressions of gratitude for the kind of volunteer work these people performed for the benefit of us all, but the kind of community-wide cooperation required for the Festival's series of events deserves particular recognition.

Congratulations—to many people—for jobs well-done.

Signed,

Daniel Parr,
Faculty Secretary

To the Editor:

Should you choose to follow the Name-the-Wall Contest: the more or less impartial judges awarded a tie win to Le Drole de Mur, P. Rutkoff and De Gaulle Stones, J. Frank '76.

Signed,

Alan Batchelder

To the Editor:

Perhaps the letter of the last issue written by certain members of the class of 1973 concerning the offensive nature of the song "Mrs. Chase," seemed to you to be trivial, meaningless, or foolish. It is certainly within your right to hold such feelings. However, it is way beyond the limits of responsible journalism for the editor of any newspaper (even the COLLEGIAN) to alter the content of a letter to the editor. This is what you have done in adding the name "P. Envy" to the list of signatures. As it is your right to provide a response to the letter; it is our right to submit such a letter without fear of such tasteless and irresponsible alterations of our thoughts.

I realize all too well how utterly boring, frustrating, and obnoxious your job can be, and how, in the wee hours before deadline, anything seems outrageously witty and permissible. It is best, however, to stifle the creative urge toward editorialization when dealing with a letter written in the faith that it will be published in the same manner in which it was submitted to you.

Signed

Denise Largent

To the Editor:

The staff of the Collegian owes a public apology to the women of the Kenyon and Gambier community for its November 2 issue.

In particular, the Collegian should speak to the twenty-nine women who wrote to the Editor in good faith to express their concern for the attitude reflected by the inclusion of the song, "Mrs. Bishop Chase," in the Matriculation program. Using questionable editorial license, the Collegian saw fit to insert a fictitious name among those of the signers. The staff, therefore, exposed their misplaced humor, bigotry, and lack of insight into the issue raised by the women. They compound the error and, in essence, show how far reaching the problems are for women in the community.

Furthermore, the Collegian should acknowledge that "the woman below," pictured on Page 3, is Jo

Rice, a skilled craftsman who was largely responsible for the organization of the very successful crafts and arts exhibition held on the Sunday of the Folk Festival Weekend. It seems more symptomatic than simply ironic that Jo Rice—who has so clearly expressed her initiative, creativity, and efforts in the service of this community—would be the only person pictured in the issue not identified by name.

Is it not time for the Collegian to reassess its thinking and policies?

Signed,

Beverly Clifford

The COLLEGIAN regrets the error concerning Mrs. Rice. We are not omniscient, but I agree it was unfortunately ironic that her name was excluded. I am confident that anyone who attended the crafts show appreciated the tremendous effort and time she must have devoted to its organizing and presentation.



Mrs. Jo Rice

Our second apology goes not only to the 29 women who submitted the said letter, nor only to the women of the College and community, but to everyone who reads the COLLEGIAN. Originally a staff joke, the P. Envy was never intended to get past any of the printing stages. It had been written on the copy, and due to what is ultimately my personal oversight, was never erased.

However, concerning that letter and the Matriculation ceremony in general: Matriculation is a traditional exercise. Thus the ritual, faculty robes, the singing, the prayers, and so on. Kenyon was formerly an Episcopal school, which explains the Christian prayer and the presence of a bishop. I have painfully come to realize that this is the Age of Touchiness, significantly marked by a lack of humor, where defenses are lightening quick, and that great American trait, self-righteousness, is everywhere. But my door-crack wasn't jammed with letters from irate Jewish students protesting the Christianity of the proceedings.

Mrs. Chase probably did scrub those floors, smack those freshmen, and pull the bell-rope. I'd venture to say she probably hated it too. That was 140-some years ago and things were that way then. The Matriculation ceremony is not meant to laud those aspects of the 1800's, but to preserve a thing past and gone.

But perhaps there is an alternative to this inane, sentimental gathering: one that is "more in keeping with today's 'thought.'" Perhaps the faculty shouldn't play dress-up; they should wear their everyday clothes. Perhaps those corny tunes should be updated, something along the lines of this:

"Ms. Chase"

The first of Kenyon's goodly race,
Was that great woman Ms. Chase.
Her memory we cannot erase,
For she put Philander in his proper place.

Now Phil, a chauvanist, if you please,
Tried to escape over the seas.
He wailed "She makes me ring the bell,
and wash the dirty dishes as well."

So Phil, he tried to bring her round,
He hummed some pearls and a crown.
But her devotion to Lib was flawless,
And Gambier continued to see her braless.

And thus she worked with all her might,
To keep Phil indoors day and night.
Let us ever and ever remember
Ms. Chase,
But for her, Kenyon is a great place.

'And how much longer do we have to wait for "Phil Chase Supperstar" to be written exclusively for the Hill Theater? Why not forget the ceremony entirely and mail the freshmen the Oath on a form for their signature?

All of that is about as plausible as some female taking Mrs. Bishop Chase verbatim as her lifetime model. Or is it?

But I must say I do sympathize with the women's dilemma of identity at Kenyon. Especially when I see some of them wearing shirts with the legend "BUSHNELL BITCHES" printed on them.

Finally, I don't find my job "utterly boring, frustrating, and obnoxious" as editors past obviously have. But I honestly do tire of trivia and I would probably have forgotten the Mrs. Bishop Chase case by now (hadn't it been for the P. Envy Caper of course). When a traditional song depicting the sorry norms of a century and a half ago, sung to preserve that age since it has long since departed, "outrages" today's supposed conscious, aware, and liberated women, I not only consider it trivia, but a pity.—RM

To the Editor:

I wish to protest an event which preceded the Centre-Kenyon football game on Saturday, November 11th, namely the prayer which was a part of the pre-game ceremonies.

This complaint should be prefaced by my saying that I have nothing against prayer in general, nor this particular prayer. While I do admit to a preference for private prayer, I can be tolerant of public prayer when they are sincerely offered under favorable circumstances: in this particular case the sincerity was present, but the favorable circumstances were not, and so the whole thing left much to be desired.

I am sure there will be reasons offered to justify this episode, such as the fact that the Centre team has long been known as the "praying colonels" and it was added to please the visitors, or that the Cleveland Browns recently adopted an invocation as a part of their pre-game ceremonies. Neither of these arguments, in my opinion, warrant this odd mixture of religion and secularism for Kenyon. When all the arguments pro and con have been presented the fact still remains

Continued on page 4, col. 2

Qwertuiop

Submitted by Bob Claster

The other night, as I was walking from my first floor Leonard walkup to Pierce for my nightly fueling, I heard a harmonica. As I passed the harmoniciste (she was noticeably female), she looked up and giggled embarrassedly, and stopped her playing. I had caught her. The rest of my journey was unaccompanied. Of late I have been suffering a regrettable but inevitable case of senioritis. I vowed it wouldn't strike me, but it just kinda crept up on me when I wasn't looking. I hope you'll indulge me these hopelessly nostalgic observations. It's just that you can't help but notice a trend. Everybody talks about it. "Ever since the women came," is a phrase that is uttered almost as regularly as "Pass the salt, please," in the dining halls each night.

To begin with, I suppose I should say that I wouldn't have come here unless girls were coming too. After spending my life in public schools, a segregated situation seemed absurd.

This school at the time, was inhabited by a strange breed of bird, to say the least. The admissions officer up until the first year of women, so I'm told, was an eccentric character himself, who favored underachievers and creative types. Not much creative in the artsy-craftsy sense, just people who had a creative outlook on life, lived creatively. They were, for the most part, secure in their individualism. If someone laughed at them, it just meant that someone wasn't in on the joke. There obviously wasn't the same kind of social pressures that exist today. Then the women came, and with them a new admissions policy. I mention the admissions situation only because it may offer some alternate or additional explanation for the phenomenon. Under the new policy, good solid student types were favored.

My theory is that with women here (and don't get me wrong—I'm not against having women here), there was a new social pressure which had previously not existed. Men had to consider the impressions they were making with the women, and vice versa. The term "asshole" changed in meaning, albeit subtly. It didn't used to be so derogatory. There was a certain amount of respect and affection for those eccentric individuals who could get away with being different. People had been free to be themselves, whereas now they had to keep themselves in check—everybody knows that assholes don't get laid. Now maybe this is a good thing. I suppose it all depends upon your particular interpretation of "the real world." Obviously, we will all emerge from under Kenyon, no longer fed through a tube, into the cold hard world, where you have to be straight and respectable and all that. Oh yes, assholes don't get laid in the real world either. So I suppose we ought to learn to play the social games while we're here, so that we'll be real good at them when we emerge. It's sort of like dancing classes.

Obviously, if I believed this, I wouldn't be writing it. It seems to me (my friends know to look out when they hear that phrase) that it's really too bad that most of us will eventually have to face that "reality," where the individual gets swallowed up by the society, and has to play those social games in order to succeed, either in business or society, and all that bullshit. Let's enjoy our freedom and individuality while we can. Now obviously, not everybody feels like doing silly things. Maybe it's a case of so much of people toning down their acts, but just never being able to come out in the first place. Maybe there really is a different type of



BSU Presents Dana Chandler

by Ndada Pamoja

He is called "The Mindblower," a "functional racist," a "Pan-African artist," and a "Revolutionary." He is a black man by the name of Dana C. Chandler, Jr. and he will truly blow your mind. Born 28 years ago in the Roxbury ghetto of Boston, Massachusetts, Mr. Chandler has today developed into one of the most relevant black artists of his time. "I was very much moved to start painting relevant things after I saw my friends being beat up and brutalized. I couldn't put my manhood on a shelf and paint pretty abstracts, which is just about what I had been doing up to that point. I had to begin to deal with the things that were relevant."

As a part of its program for the 1972-73 year, the Black Student Union will present Mr. Chandler in a lecture this Friday evening along with his art exhibit which will be on display and available for sale all weekend. He lectures on such topics

as art, sex, politics, and revolution. If you are afraid of being visually or verbally attacked, you are hereby advised not to go see Mr. Chandler or his exhibit, for he spares no one or nothing: "I'm going about it from the other end. I'm not trying to be aesthetically pleasing. I'm trying to be relevant. It's more important to me that my paintings say something to black young people and black older people in terms of their existence in this country. If there is racism I'm going to say there's racism. If black people get killed 'cause they mess around with the white chicks I'm going to say it, and when I talk about killed, I'm also talking about mentally and economically. I consider myself a political reporter in terms of my art."

It is said that black art must be collective, functional, and committing (to the Black struggle). If you want to know what that means, then Dana C. Chandler will soon be here to show you.

people here now who rather than not being able to indulge their urges, just don't get the urges in the first place. But why can't we just kick off our shoes and get comfortable and make ourselves at home, and who gives a shit who's looking.

There was such a fuss made over the inclusion of women into the Kenyon scheme of things, what with the Coordinate College and all that, that we were never able to take it for granted. The women were trying to be good women, and the men good men, always conscious of the different implications inherent in each role, and always directed at attracting the opposites. Why can't we all just be interesting individuals, do our own things and all that, and quit this husband-or-wife hunting charade? Just because we are co-educational doesn't mean we have to act like boy and girl coeds.

Now maybe I've got it all wrong. Maybe everybody is free to be as eccentric as they want to be, and it's just that people aren't moved the same ways anymore. But let's all bear in mind that this may be our last chance to play harmonicas whenever we feel like it. God bless that girl. I only wish she hadn't felt the need to stop playing.

Okay, it's off my chest. I promise I won't disturb your dinner by darkening these pages with anymore of this maudlin, depressing drivel. It may just be the limited crowd I see. Maybe it's just my own peculiarly twisted outlook, (which I would defend to the death). It all makes me feel so old. It's just that things aren't as interesting around here as they used to be.

'Vanya' Reviewed

by Tom Allen

On Thursday night, November 2, 1972, and again on Friday, November 10, I attended the Kenyon College Dramatic Club's season-opening performance of Anton Chekov's Uncle Vanya. Twice I sat in the Hill Theater for three hours to watch what, in my opinion, was excellent theater.

The play, subtitled "Scenes from Country Life" showed us glimpses of the lives of the people that the play was about. In our brief, albeit intense, exposure to the character's lives, we were shown a potpourri of human emotions - love, discontent, jealousy, happiness, sadness, nobility, hope, despair, to name only some of them. It was a play of emotional contrasts. The family (and indeed, the cast) that we were brought to know showed us emotions occurring not within the context of an elaborate plot. No one falls in love, defeats the villain, and lives happily ever after. Rather, we see the substance of human emotion portrayed in everyday experience.

Serebriakov, an aging, retired and once successful professor of art history and his beautiful, young "enchanted" wife, Yelena, come to the country to live with Serebriakov's jealous brother-in-law, Vanya. Maria, Vanya's mother, who idolizes the retired professor, and Sonia, who is Vanya's niece and Serebriakov's daughter by his first marriage also live at the estate. He brings to Vanya's household his medical problems (perhaps real; perhaps feigned to gain the attention he craves) and along with his ailments, Astrov, a young, tiring, but highly idealistic country doctor, whose medical advice Serebriakov pays no attention to. Admitting to not being a practical man, Serebriakov is finicky, self-righteous and spoiled. In one of the tenderest moments of the show, Marina, the elderly family nurse tells him that old people are "like children" and urges him to come to bed because it is late at night.

Sonia, convinced of her non-beauty, falls in a childish and maddening love with Astrov and his

idealistic view of the utopian world, replanted with forests. Astrov, almost naively pre-occupied with beauty, becomes wrapped up with the beautiful Yelena, to the point of neglecting his crusade. Vanya, who is 47 and aging rapidly, doubts his own worth as a human being. He is insanely jealous of the professor and views a sexual relationship with Yelena as the only act which will redeem his feeling of worthlessness. Yelena, who appears at first as a Helen of Troy, confides in Sonia that she is "bored" and "indolent," out of this boredom she too falls in love with Astrov. The tensions of the relationships become too much to bear, and the newcomers to the household are forced to leave, saddened by the fact that all of their great expectations for a new life in the country have not been realized, and have left them almost to the point of despair. Meanwhile, the unfulfilled Sonia and Vanya are left, victims of unfulfilled lives and unrequited love, with the fears of their own inadequacies. As the curtain closes, Sonia professes a hope for the future, but it doesn't seem to make things any better.

The Kenyon production of this very, very difficult play introduced us to these characters with virtually no pretension. Simplicity and subtlety were most effectively used to allow the intensity of the drama to come through. The dissonances in the household were ever so subtly presented to us in the use of the technical theater, that psychological involvement caught us unaware. The clicking of Marina's knitting needles, the sound of Vanya's abacus, the sometimes broken samovar ("The temperature in the samovar has dropped appreciably"), Telyegin, a poor friend's, gentle guitar strumming, the sound of rain, the night watchman's sticks, the directorial use of dissonant and beautifully conceived blocking, the lighting (especially in the third act, where, even after two viewings of the play, I don't know how the background lights changed from an impassioned crimson, to a subdued, perhaps complacent, purple), and on and on. After an intense moment in the first act, even the ticking of the small mantle clock reached me in the back row of the theater with such a psychological deafening that I convinced myself that it was not the clock, but Sonia's heartbeat that filled the silence on stage, as she readied herself to meet and talk with Astrov; the man she wanted so much to love.

One of the joys of the show was the commitment with which the actors went about their jobs. To maintain the consistent level of performance that they maintained required no less than a total commitment to the script and the production. As an occasional actor myself, I was proud of my colleagues in their devotion to their tasks. What I saw was a working company convinced that what they were doing was right. The tone of the show and its inevitable success depended not only on the show's many subtleties mentioned above, but also upon the pervasive comradeship of the company. If theater art, or any art, is at least partly dependent on commitment to the craft, then Uncle Vanya can take a great deal of pride in itself.

Julie Miller was Marina; John Sinzer was Astrov; Douglas Anderson was Vanya; Robert Eichler was Serebriakov; Janice Paran was Sonia; Colleen Kelly was Yelena; Leonard Felder was Telyegin; Kathleen Hume was Maria; and Michael Snider was a Laborer.

The show was produced by Lance Hassan; scenery was designed by Daniel O. Parr; lighting was designed by Christopher Townsend. Harlene Marley was the show's director.



TWO SAX PLAYERS from the Eighth Chapter Experience harmonize on a number (above), while the pianist for the Glenn Miller Band (below) keeps the couples swirling, at Fall Dance Weekend.

Photos by Jamie Doucett

Record-Setters...

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Myers to rapidly achieve yet another TD, giving Kenyon a lead of 27-0. In the 4th quarter, Joe Szmania capped a 64 yard drive with his second TD run, extending the margin by an overwhelming 34 points.

Throughout the game the Kenyon defense proved itself to be virtually impregnable. Displaying vicious tackling technique and relentless pursuit, the defense annihilated the Centre Colonels, forcing them into a total yardage gain of negative 2 yards.

Against Wilmington two weeks ago, Kenyon found it a more difficult task to emerge victorious. The Lord's only TD of the game resulted from a 42 yard aerial to Jim Myers. Without question, a major factor contributing to the Lord's success this season has been the consistent place-kicking of Giovanni DiLalla. After a Kenyon drive stalked on the Wilmington 5 yard line, "Gio" coolly kicked the 22 yard field goal through the uprights to provide the margin for victory. The Wilmington team, however, was not so complacent in accepting the 10-7 score. Wilmington, who statistically outplayed the Lords, received a break in the form of a Kenyon fumble deep in Lord's territory. The Wilmington quarterback fired a pass to an open receiver sprinting towards the goal, who was desperately pulled from behind on Kenyon's 1 foot line by Dave Utlak's game saving tackle. Again the

Kenyon defense demonstrated one of their incredible goal line stands as they stopped a quarterback plunge moments before the final gun.

The team received valuable leadership from experienced seniors: Co-captain Dan Handel, Frank Snow, Mike Duffy, Tom Samstag, Co-captain Jim Musbach, John Higgins, Charles Contrada, Don Bernstele, Pete Schneeberger, and Matt Valencic. These seniors provided the experience and poise which the team will sorely miss. Yet bright prospects in the future remain as the team has a bountiful crop of freshman and sophomore talent.

One cannot ignore the fact that the Lords were the recipients of some favorable breaks throughout the season, and, though several times statistically outplayed, the Lords smoothly capitalized upon their adversaries mistakes. Kenyon's defense had a record year, allowing a total of only 69 points to their combined opponents—the best effort in this category in the conference.

It is difficult to single out the stars for the season in the face of such a total team effort. One need not mention the superb performance this season of quarterback Dan Handel: it is readily self evident. We only wait to see what honors the conference and the NCAA bestows upon him and other worthy Lords.

Roman Times

by Randy Roome

Playing at Kenyon throughout the past athletic season was one of the best football teams in the schools history. Differences of quality in this years team compared to past squads can be denoted by specific reasons. These reasons while improving the quality of the team, helped the athletes obtain a winning attitude.

Before the season began the players knew they had the potential to form a successful team. This spurred to drive every member of the team into preparing himself in the best possible way for every game. Players were studying movies and formations of opposing teams in order to know what they were going to go up against. They took advantage of every situation, in and out of practice to gain a better knowledge of their position.

With the players individually keyed for a good season the golden touch was the coaching staff coming through to add their experience and knowledge to form this team of stars. The coaches of any sport can make or break a team, it is a very dangerous situation if not handled correctly. This year the coaching staff worked in the best possible manner. The main reason for this was the addition to the staff of former Mt. Vernon H.S. head coach—Tom Frazier. Tom is a very knowledgeable football coach. It is Dan Handel's opinion that Tom Frazier saved his neck this past season. For Tom coached our very small offensive line, which is responsible for the protection of the quarterback, clearing the way for running backs and other imperative aspects to a successful football team. The results speak for themselves, the offensive line did a tremendous job this past season, if you ask anyone of them the main reason why— they will tell you it is Mr. Tom Frazier.

Commendable efforts by coaches Phil Morse and Tom McHue will not go unnoticed. The offensive, derived by Morse, was a thing of beauty. It was an exciting attack from the spectators point of view with many plays and variations. Whenever it neared striking distance, the offense scored. Throughout the year they acquired pride and confidence which proved to be unbeatable.

Coaches McHue and Hiser developed a defense that would not let their opponents into the end zone. Famous for their goal line stands the defense also developed a pride and confidence in themselves. Whenever a break came their way they took advantage and capitalized on it. The offense and defense combined to make a very powerful football team.

Throughout the victorious season many deep relationships were developed between the players and coaches. The reasons should now be obvious: everyone working 100% all the time for the same goal, growing and gaining knowledge, succeeding in battle with the feeling of close companionship. Our football players can look back at the hard work, and reap the benefits from a job well done.

Letters

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that this was not the time nor the place for a prayer. Cars were unloading, people were finding their seats, or greeting old friends, and genuine reverence was impossible, and therefore made the situation embarrassing and in poor taste. There is a time and place for everything, and this was neither for a prayer.

Therefore I hope very much that Kenyon audiences in the future will be spared the embarrassment which necessarily resulted from this pre-game incident.

Signed,

Frank E. Bailey
Professor of History, Emeritus

To the Editor:

I would like to publicly thank all those students who helped with making this year's Bloodmobile visit such a success. Special thanks to the members of Chase Society for coming through when we needed them most. The Bloodmobile visit was truly a student effort. Not only was most of the work done by students, but approximately 91% of the blood donated was by students. Here's another fine example of what our Kenyon College students are doing for others.

Signed,

Jeanette Burns



QUARTERBACK DAN HANDEL lets fly a power-pigskin, in all probability one of the 14 of 17 that connected. Photo by Jim Frank

Skaters Need Practice But Have Potential

by Tony Smith & George Ewing

This years hockey club is not a team of one calibre that Kenyon has become accustomed to. In the past the team consisted of experienced skaters who didn't play seriously, and novices who couldn't play. The result of which was a lot of laughs and no victories. Because of this attitude interest in the team never materialized.

However, due to a large turnout of excellent freshman, the team has a new look. It is a hockey team that, with a fair amount of practice, will surprise quite a few people. For once there are three good offensive lines which will present a strong scoring threat. In addition, freshman goalie Dave Griffith is more than an adequate netminder. He not only defends one goal but also is a talking goalie who directs the teams' defensive play.

A scrimmage last weekend with an OSU intramural team revealed that there are some gross weaknesses in the team. For one, the defense lacks depth. Veteran defensemen George Ewing and Doug Bean are adept at breaking up the offensive rushes of opposing teams but the team needs more aggressive

backchecking.

Since there is insufficient practice time, as of the now squad relies on individual efforts more than position play and teamwork. This was evident in the team's inability to consistently clear the puck out of the defensive zone. Though there was good passing offensively the skaters have not had experience with each other to execute a sustained offensive.

There were examples of good offensive play. One instance being when freshman Jono Rothschild dug the puck out of the corner, fed defenseman George Ewing on the point, George took a slapshot, which freshman Brad Meyer deflected into the goal.

More practice should remedy the problem mentioned earlier, and the team is looking forward to the best season in its history. Its schedule includes games with Miami U., Oberlin, Kent State, Ohio Wesleyan and Denison. The team recognizes the difficulty of attending games at midnight, but we would appreciate some more fans this year. Anyone who has any questions about the ice hockey program should contact captain Tony Smith at West Wing.

Senior Football Profiles

Dan Handel - Co-captain, one of the best players in Ohio Athletic Conference, invaluable to Kenyon, tremendous team player.

Jim Musbach - Co-captain, defensive leader, most tackles on team, versatile, "hot dog," admired by all.

Don Bernstele - Defensive end, had most courage on team, a very quick, smart football player.

Charlie Contrada - "Monster man," crisp tackles, played with reckless abandon paying little attention to bodily harm, a smart, dutch player.

Mike Duffy - Tight end, most improved player on the team, trained very, very hard to gain strength and confidence, the best pass catcher and a fine blocker.

John Higgins - Defensive end, very able player, most underrated, performed well under pressure.

Ed Nemer-Kaiser - Right guard, worked hard to become powerful lineman, second most improved on team.

Mark Rakoczy - Valuable asset, fine football player but plagued with injuries, stayed with squad by helping quarterback and calling defensive signals at every game.

Tom Samstag - Wingback, a mainstay for two years, most respected player by opponents, good clutch player, invaluable to team.

Pete Schneeberger - Defensive end, valuable big man to defense, played with injuries but always came back, played with pain, excellent moral and physical leader.

Frank Snow - Center, played with Handel in high school, most

consistent on team, moves like a pro, started for four years.

Matt Valencic - Middle guard, very tough, quick and quiet, studied opponents carefully, consistent player but plagued with injuries.

OSU Quintet

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The second number on the program is "Eine Kleine Tafelmusik," Opus 74, by Jeno Takacs. Takacs, born in 1902 in what is now Siegen-dorf, Austria, is now a member of the faculty of the College-Conservatory of the University of Cincinnati. In his music, Takacs endeavours to use folk elements from the Philippines, as well as from his native Austrian and Croatian background.

After an intermission, the Quintet will present a Serenade by Gerenc Farkas. This notable composer was born in 1905 in Nagykanizsa, Hungary. Unlike Takacs, he still graces his native country, where he is a member of the faculty of the Academy of Dramatic Art in Budapest. As a composer, Farkas tends very much towards neo-classicism. In large part, he rejects revolutionary innovation and experimentation, but his work captivates the listener with its freshness and vitality. His harmony is basically diatonic, though with an enlarged vocabulary, in the manner of the Romantics. His rhythmic patterns, though often intricate, are logically balanced. His chief strength is held to be his melodic invention, which is

Hockey Ends Disappointing 1-4-1 Season

by Kevin McDonald

Last week, Kenyon's field hockey team ended their season with a rather disappointing 1-4-1 record. The team did, however, manage to gain its first victory on Monday by abusing a baffled Otterbein team by a score of 7-0.

Rumor has it that a certain member of the team promised a six-pack to anyone who scored, and in true Kenyon spirit the girls responded by doubling the season's total scoring in this one game. Wings Ginny Buermann and Cindy Merritt earned a case of beer between them as they each scored twice in the first half. With half-back Liz Parker adding another Kenyon exploded to a 5-0 halftime lead.

Otterbein was totally flustered as Kenyon tenaciously attacked their goal and refused to allow the ball to be cleared.

The second half was much the same with Kenyon slightly letting up the pressure, but coolly controlling the play. A fine individual effort by Jane McIntire, and an alert shot by Robin Smith during a jam in front of the goal accounted for the other two goals as the girls happily concluded their first win of the season.

Kenyon, despite the seeming ineptitude of Otterbein, did play its best hockey to date. The girls showed their ability to produce when the opportunity arose; they scored on corners, intercepted passes, made the correct release pass, and followed with good shots as they bombarded the Otterbein goal.

Though the overall season was a disaster, a few things should be kept in mind. First, there are no seniors on the team to be lost through graduation. There are only 3 juniors, in fact, so that the great majority of these girls will play together for at least two more years. Also, this is the first year Kenyon has had a true field hockey coach in Miss Sarah Burke, her effect will be even more noticeable next year. We all remember a lacrosse team that was 3-10 one year, 12-1 the next and some football team through team experience finishing the season undefeated. It appears that the stage is now set for the field hockey team to pull off similar reversals next year.

uninhibited but nevertheless extremely comprehensible. Having, during his youth, studied with Respighi in Rome, he has acquired an element of Latin clarity, which he combines artfully with Hungarian flavour.

Paul Hindemith, the last composer represented on the program, is definitely one of the greatest composers living today—in fact, he may well be the greatest, now that Stravinski is dead. Born in Hanau, Germany, in 1895, he had already established a world-wide reputation by the time he joined the mass migration of Jews from Germany in the 30's. Soon after arriving in America, his reputation won him the position of head of the Yale School of Music. Early in his career, he became interested in the "Back to Bach" movement, then influencing many German musicians, and eventually broadened it into his own brand of neo-classicism. These trends are apparent in his "Kleine Kammermusik für fünf Bläser, Opus 24, No. 2, which the Quintet will present Monday night. Like all great German composers, Hindemith is a master of the technical side of composition, but, unlike many of his compatriots, he writes music distinguished by a great buoyancy.