

2-17-1972

## Kenyon Collegian - February 17, 1972

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### Recommended Citation

"Kenyon Collegian - February 17, 1972" (1972). *The Kenyon Collegian*. 2354.  
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No. 8

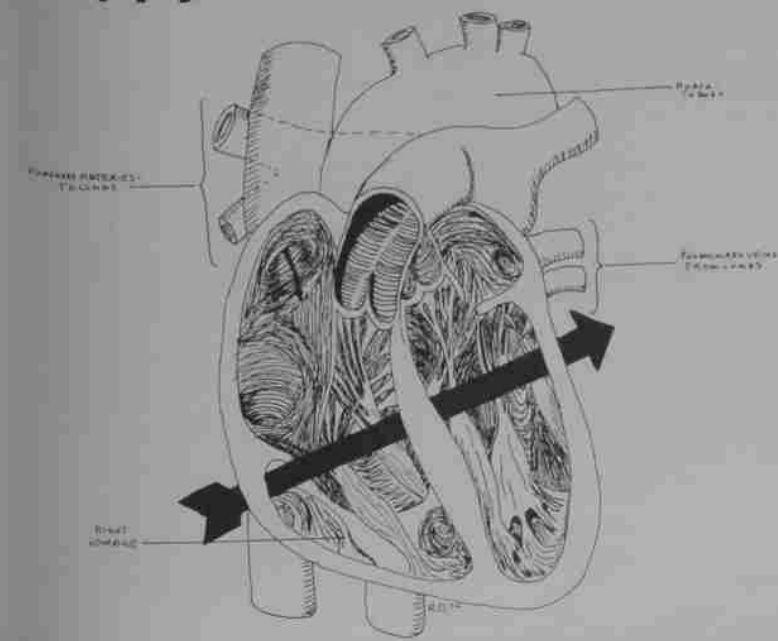
## by Judy Hoffman

# WKCO Soapers

# Happy Valentine's Day

Betty McLane, obstetric nurse and family planning co-ordinator for the tri-county area will speak tonight at 7:30 in Gund Commons under the auspices of Co-ordinate Council. She will discuss and answer questions concerning birth control and family planning; her special concern is with American attitudes toward sexuality. The lecture tonight is for both colleges and is open to the community.

Presently the Kenyon curriculum offers no disciplines that deal directly with society and its problems. Economics and Political Science deal with aspects of this but only indirectly. Provost Haywood sees the new department as important to the college because it will provide the discipline for students to deal more directly with this society.



## Here and NOW Man Woman's Best Friend

by Mark Denton and Richard Katz

Kenyon College will host a lecture about women's liberation given by Warren Farrell who is affiliated with the National Organization for Women (N. O. W.). It is towards the resocialization of attitudes about women's role in society that Kenyon at this stage, with its century and a half heritage of male-ness and three years of coordination, ought to direct itself. The idea of coordination is one which was conceived of within the traditional concepts of the male-female relationship. Witness the statement of Mrs. Harold D. Hodgkinson, a trustee, in the Kenyon College Catalogue: "I don't suppose I've ever really envisioned Mark Hopkins on one end of his famous log and a pretty girl on the other. But if I did it wouldn't seem anything awfully out of the way, would it? Why not? And to bring this feeling up to date today, what better way to give women these equal opportunities than to do so in connection with an established and fine educational institution for men; one with an excellent faculty and a welcome for all those fortunate young women privileged to enter? In other words, what better place than Kenyon? If the woman coming to Kenyon is looked on as a pretty little girl being given the privilege of attending this traditionally male institution, then what kind of opportunity is it?

It is the kind of opportunity which promulgates the larger social phenomenon of female dependency on men. If a truly equal opportunity did exist at Kenyon such a conversation as the following one between two junior women overheard by the writers might not have occurred.

Liz: I'd really like to be with my boyfriend rather than in Gambler.

Nancy: What's stopping you?

Liz: I don't want to act so dependently on him.

Nancy: So then you're staying here because you want to be here.

Liz: No, this place is stultifying, but it is familiar and comfortable. And besides, if I ever left Kenyon for Ed and then found myself dissatisfied with that, I would be left without a BA, a minimal requirement for success.

Nancy: Oh, so you don't value the immediate experience, but only a vague notion of future success.

Liz: I don't really know why I am here. I guess it was because I was admitted here.

The above dialogue is a manifestation of confusion about the woman's role as a person wanting to function in society and her role as a student who must adopt certain behaviors in order to get her BA. The behavior involved here are the effects of paternalistic attitudes which are identified by Liz as "comfortable" and "familiar".

The college as an institution is responsible for sustaining a dichotomy between ourselves as students and ourselves as people. It does this through the maintenance of paternalistic kinds of attitudes prolonging adolescence. This dichotomy permeates the college's overall design. As monuments to these attitudes in the last decade, the college has built five oppressively huge and inhuman dormitories (Bushnell, Manning, McBride, Dorm #2 and Dorm #3) in which to place its students. People don't live in dormitories, eat at Saga, and segregate themselves sexually, only students do. People live in houses and apartments fixing their meals, going about their business. It is not as though the college were ignorant of maintaining this dichotomy. At the time when the college was considering what to do with the money now sunk into Bushnell and Manning, Dean Edwards raised the possibility of building suites or apartments off the Hill, thereby allowing for an easier transition from the life one leads as a student and member of a peer group to the life he will lead as an individuated member of society. That the college could remain so insensitive in the 1960's is distressing. Let us look

at a ramification of this student person dichotomy in the seminar experience.

A seminar is a classroom situation which distinguishes itself from a lecture course by virtue of the fact that the burden of expression has shifted from the teacher alone to the students and teacher cooperatively. It is a situation in which students are supposed to be functioning as people doing academics through the expression of their ideas. Something has run amuck, people are failing to express themselves genuinely and constructively. Too often what is seen is the defense of points not needing a defense, points moving away from the issues at hand, and defenses, therefore, functioning principally as alienating factors. Such defense takes at least two identifiable forms: (1) belaboring that which has already been said, in which case the defense is no longer needed, and (2) defending points with which the ego of the person positing them has become involved, in which case the defense is no longer for or about the issues at hand. What is common to both of these techniques is the adoption of goals denying the potential constructiveness of a seminar. The interest to be satisfied has itself become other than that represented by the topic of the seminar. The need is no longer directed toward learning something. In the case of the "belaboring syndrome", the need seems to be that of saying something merely for the sake of saying it, for we have learned to associate "being a good student" with talking in class-

es. In the case of the "defenseless defense syndrome", we perceive a person defending his ego rather than some point of view about the subject, thereby attempting to avoid being identified as a bad student whose points do not hold. Both of these needs can be viewed as attempts to adopt the behavior of a "good student", merely to achieve in the most constraining sense.

If one equates the total "Kenyon experience" with the way in which the community is behaving, then the experience can be identified as part of a larger phenomenon. That phenomenon is the way in which an academic institution directs the student's entry into adult society. We must get rid of the absurd idea that courses and the behavior which they solicit are the signal patterns for our entry into society. Rather, as Mr. Farrell would have us understand, "The very scope of humanity's goals defies the narrowness of the external 'prove yourself' ladder-climbing definitions so much identified with masculinity. . . If we define all roles as human roles, we would not be asking men to display their masculinity - we'd be asking human beings to display their humanity."

We feel a re-evaluation and subsequent definition of our roles as students, men, women, and persons would benefit us in terminating an all-too prolonged adolescence which paternalistic institutions seem to perpetuate. Women's liberation offers us at Kenyon an extensive critique of what it means to be the object of paternalism.

## What Have You Done?

by James Klein

Recently a professor voiced what many of us feel: he called THE COLLEGIAN a piece of drivel. There are no doubt countless reasons why his opinion is incorrect or inadequate or whatever, but the responsibility for defending the newspaper falls on its editors, not me. What I'd like to attack is the teacher himself, with a simple question: what the hell have you done that's so good?

It bothers me when students discuss "apathy" because they sound like TIME magazine. The word is its own parody. Some student leaders seem to expect the school to beat a path to their singles for the opportunity of menial work. But they have their reasons too, and the only thing they're guilty of is an obsession with their activity (a sin to which I confess frequent commission). What is really obnoxious, though, is when a faculty member totally devoid of outside activities take it upon himself to criticize students. For that teacher is hypocritical.

On Senate there are three faculty members, one of whom is the chairman. Yet in the two years I've been on Senate, the only motions ever introduced by faculty members were referrals, Sectional Autonomy proposals (like apathy, a Kenyon cliché already) or censorship (of Student Council, its officers, or both). All other motions were presented either by students or administration members. Does the faculty have that little to offer?

The faculty at Kenyon seems every bit as intellectually sterile as the students are accused of being. Not within their disciplines of course, for there they are eminently qualified men. The forthcoming book on Milton by Galbraith Crump; Franklin Miller's creative and interesting works on physics; Owen York's exciting research; Robert Baker's promised pioneer study of the Hundred Years' War--these are merely some of the surface works of a faculty intensely interested in the search for knowledge.

But students too do their work. Perhaps the results are not so formidable, but it's quite often just as demanding. And students support

activities that are truly "extra-curricular." The newspaper editors don't get journalism credits: the yearbook comes out every year despite the notable absence of photography courses; people work on dramatic productions for personal, not academic, credit; and even we Machiavellian student govt. people avoid Poli. Sci. whenever possible.

At Kenyon faculty members seem to do their work, criticize students, and do little else. It is easy for the faculty to slur THE COLLEGIAN: they are not responsible for publications or activities. Where is the faculty's creativity exhibited? In HIKA? God, I hope not: their poetry is every bit as bad as the students! In their lectures and round-tables? Again, the startling boredom and eye-opening blindness of faculty equipped with awful introductory humor leading into worse lectures is hardly creative.

The lack of faculty activity would seem to indicate "faculty apathy": a basic indifference to the character of the college. Perhaps this is the problem; but the teachers I know personally show a real concern and commitment: they stay here, often at merely mediocre salaries, because they love the place. Then perhaps the answer is a lack of ability? Again, I think not: it seems unlikely that a faculty so qualified and so dedicated to liberal arts should be specialized or too slow to be creative in fields besides their specialties.

Ah . . . now I'll give my answer: I think the faculty here is paranoid. They feel themselves to be the necessary (?) conservative force at Kenyon; more important for holding students back than for leading them on. They are reluctant to risk their status as teachers by daring to try new things, by risking creativity. For that would open them to student criticism (God forbid). But until the faculty realizes that we are all interested in learning, that a man does not criticize and criticize ad nauseum, but creates and criticizes, until then there will be the fabled Kenyon Community. And, if the faculty is satisfied with the status quo on their part, they should shut up and let us do what we can, even if it shows us to be mediocre too.

## Scribble de hobble

by Rick Lesaar

A Kenyon education will not be sufficient preparation for any career. All of us know that. Most of us will either leave early or go to graduate school because of it. Those of us who do stay must realize that we will not graduate with a real, working, expertise in any one particular field. The Kenyon graduate will instead be a dilettante, in the worst sense of the word, who will command a terrible collection of superficial and highly fragmented knowledge. Have we then all wasted our time here? Perhaps.

There is a valuable type of education that Kenyon could provide; and surprisingly, it now looks as though all we need do is ask and it could be ours. That education is one which looks toward the similarities, and not the differences, between the various disciplines. It is an education which tries to give the student a comprehensive view of his world. It is an education which recognizes that the importance and influence of music is not confined to the basement of Rosse Hall; which recognizes that the questions and forces which go to shape a sculpture extend beyond the walls of Mathew's garage. How can we ask for this education?

Last September, 90 members of the Faculty and the Administration received a proposal that the curriculum be revised in the above mentioned manner. Included was a general outline of one way this revision might have been accomplished. At that time only Provost Haywood and three members of the Faculty were interested enough, and kind enough, to make any reply. Since then however there has been a steadily increasing interest in a revision of the curriculum, largely along the more comprehensive lines. Dean Edwards and several additional members of the Faculty have expressed concern for, and interest in, curriculum revision. The culmination of this small but increasing movement is the ALTERNATIVE PROGRAM submitted to the Curriculum Committee by Professors Hettlinger and Goodhand.

The ALTERNATIVE PROGRAM is the only substantial proposal made for curriculum reform in many many years. If adopted, it would not be a mandatory program, but rather totally elective on behalf of the student and then selective on behalf of the PROGRAM's Faculty. Quoting from the proposal:

"The program would occupy the equivalent of 7 current courses - full time in the freshman year, quarter time in each of the other three years. It would 'not' affect the students' work in a major department or his/her graduation as a major in one department."

Over the course of four years, a continuance of study would be undertaken which would cover, among others, the works of such persons as Homer, Thucydides, Aeschylus, Sophocles, Plato, ("The Bible"), Augustine, Luther, Shakespeare, Sartre, Tillich, Ortega, Arendt, Camus, Bloch, Jonas, Adam, Whitehead, Pasternak, and Malraux.

The Curriculum Committee is now in recess and has as yet not considered the ALTERNATIVE PROGRAM proposal. That proposal "should" be considered. And the students should know more about it. Ask your professors about it; if they don't know, ask them to find out. Contact these people, and ask them about it:

Mr. Hettlinger . . . . . PBX 343  
Mr. Goodhand . . . . . PBX 359  
Mr. Haywood . . . . . PBX 223  
Phil Chimento . . . . . PBX 315  
Mark Denton . . . . . #109 Bexley Apartments

I have been told that there is now perhaps enough Faculty support for such a program. This is an opportunity we should not pass.

Find out about it - discuss it. If you don't, you will have no cause to complain the next time your English instructor asks that you not bring Kant into the discussion, or your religion instructor tells you that Rousseau is irrelevant. The only chance for any change in the curriculum lies with an expression of student interest and concern. So make some calls and ask some questions. It'll be in your own interest.

I am sorry to announce that the publication of Perspective magazine may terminate at the end of this semester. This is due to the fact that not a single piece of work has been contributed this year even though I have spoken to many individuals and advertised to the community in the newspaper. I asked for essays on "The Decade of the 70's"; if no one is pleased with the topic it could be easily changed. Fresh ideas are needed for the alternative is the death of a campus publication. If you feel a magazine is needed and you wish to contribute in some way, please do not hesitate any longer.

Steven Gittelson  
Perspective - Editor  
Peirce Hall - Room #7

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# Determined Profs Discuss Free Will

**MR. BATCHELDER** (Economics Dept.): NO. Freedom is an illusion in the absolute sense. All human actions have definite antecedents, hence are entirely predictable on the basis of prior events.

**MR. GOODHAND** (Romance Languages Dept.): YES. Man is free because, unlike animals, he possesses the ability for both reason and creativity—hence with this unique initiating power, he is never totally governed by environmental influences.

**MR. KADING** (Philosophy Dept., Chmn.): YES, but only to a certain extent. Most of our choices are predictable on the basis of prior events—but the decision is still made by the individual. Hence, human choices can be both predictable and free.

by Frank O'Donnell

You might have expected, upon scanning this battlefield, that the contestants were to take the stereotyped positions for each discipline. Alan Batchelder, of the Economics Dept., akin to his fellow social scientists in searching for an objective understanding of men's behavior—would be a determinist. Robert Goodhand, Romance Languages professor—with his perspective as a humanist and disdain for the reduction of man to a glob of material or physiological systems—would argue the opposite view, arguing that man possesses free will. Last, and definitely not least, Daniel Kading, Chairman of the Philosophy Dept., using reason as his ultimate guidepost as shown by his eloquent, rigorous, logical deductions—would hold that human actions can be BOTH predictable and freely chosen.

But these are all mere labels. Economist, humanist, philosopher—all are helpful only in giving cruel, rough descriptions of the perspectives held by each man. For in the end, all three participants transcended their own disciplines and were engaged in a common search. The latest Kenyon SYMPOSIUM was sponsored under the auspices of the Philosophy Dept., and took place last Friday at 4 PM in Philo Hall. At issue was the question of "Free Will vs. Determinism"—an age-old issue, to be sure, but one which has constantly occupied great thinkers and has become again popular, as we all know, with the publication of B. F. Skinner's BEYOND FREEDOM AND DIGNITY. The discussion was stimulating and held its audience enthralled for over one and a half hours. Although an absolute success, it of course raised more questions than it answered.

Almost as amazing was its overwhelming response. This symposium received practically zero publicity (save for a few notices in Newscope), yet Philo Hall was virtually packed. And the real interchange took place mostly between the audience and the conference members.

The accompanying synopsis presents briefly the three main views presented. By dragging two props

**Mr. Batchelder posed the question known as "Buridan's Ass". If an ass could be found which was equally thirsty and hungry, could he decide between a bale of hay and a bucket of water or would he shrivel up and die? The answer to Mr. Batchelder must be the latter.**

into Philo Hall—a bale of hay on the one hand, and a can of water on the other—Mr. Batchelder was able to begin the discussion in a theatrical manner. He posed the question known as "Buridan's Ass," first posed c. A.D. 1313: If an ass could be found which was equally thirsty and hungry, i.e., attracted equally to both hay and water, could he decide—or would he shrivel up and die of hunger and of thirst? The answer, to Mr. Batchelder, must be the latter; in his position as an extreme determinist, he emphasized the predictability of all choices on the basis of prior experience, along also with the processes of the brain and an allowance for some randomness. All actions are based, Mr. Batchelder argued, on antecedent conditions, and free will is non-existent.

Remarking that the ass would probably live and choose in this situation,

Mr. Goodhand countered in his initial statements that choices can and are made. In an eloquent presentation, he postulated that man, at least, is capable of free choice. Mr. Goodhand proclaimed: "Man is the unique creature capable of conceptual thought . . . There is, therein, a novelty, a creativity, a freedom, which separates man radically—not superficially—but separates man radically from a world governed totally by instinctual drives or by physical laws." The key to this uniqueness, Mr. Goodhand argued, is that man is not simply the most highly developed animal on the evolutionary scale and hence capable of reason, but IN ADDITION he is capable of propositionless language—e.g., the creation of a poem, the composing of a symphony—which testify to a higher human identity, to the presence of, in a sense, non-scientific truths. In his attack on the prevailing deterministic outlook of man, Mr. Goodhand posited a (largely unidentifiable) unique quality in man—elusive and yet still held to be present as an initiator.

Mr. Kading's position was stated succinctly: "It is possible to have our cake and eat it, too!"—i.e., it is possible that although all human judgments are in principle predictable, they are still judgments and hence an element of free choice exists. He showed this by denying the "incompatibility thesis", which holds that determinism and responsibility (free will) are inherently incompatible. To the contrary, he ar-

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gued, choices made through the use of mature and well-informed reasoning can be responsibly made, and predictable as well. The extent to which an individual is responsible for an action depends on the specific circumstances involved.

After these three basic views were presented, a discussion took place



**PROFESSOR ALAN BATCHELDER** eloquently states his position in a Kenyon Symposium debate on free will vs. determinism. The Christian symbolism which Mr. Batchelder displays here in body language was essential to his discussion. Photo by Rob Murphy.

which consisted of three major segments. First, Mr. Batchelder's position was questioned by Mr. Goodhand and several members of the attentive audience, resulting in a fairly adequate defense of determinism—yet with grave doubts remaining. Secondly, Mr. Clor (of the Political Science Dept.) asked several questions, initiating a turning point in the discussion. For example, he asked Mr. Kading whether his empirical definition of responsibility—judging each case on its own merits—did not result in merely "conventionally defined" notions of responsibility. Included in Mr. Kading's reply was the assertion that either a given standard for judging responsibility in a given case is true, or it is false—hence it is not merely arbitrary, neither does it merely result in conventional definitions, to judge each case and propose such standards. Thirdly, and finally, the discussion centered on the question of what man is. This was crucial, because Mr. Goodhand's case was based upon man's inherent uniqueness. Much of the more interesting interplay here took place between Mr. Goodhand and some psychology professors in the audience, who at that time appeared to be a bit hesitant to accept all of Mr. Goodhand's postulates about man's uniqueness. In particular, they asked whether that "something extra" in man ought to be considered empirically, rather than on the basis of a priori statements. On the balance, the deterministic position appeared to emerge some-

what stronger to this writer. Mr. Goodhand was finally cornered into trying to explain something inexplicable—the spiritual, initiating or, one might say, "something extra" aspect in man. This was the primary basis for his non-determinism. yet, it was not supported with adequate firmness in the discussion period. Mr. Goodhand's last attempt to venture out beyond his largely literary and spiritual description of man, and discuss him with the psychologists in terms of empirical fact, was a shaky one, to say the least.

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Shaky, but still commendable. For, as mentioned at the beginning, despite the limitations of the characteristic outlook and jargon of each discipline, all were attempting to communicate with each other. In an age when everyone talks about the tyranny of specialization in the academic world, it is very encouraging that, one quiet Friday afternoon, students of philosophy, psychologists, political scientists, literary scholars—all sat down together for a few minutes to engage in a common search for the answer to a basic human question.

## Snow Sculptors Shape Slush



Photos by Leslie Rodnan

# Kenyon Awaits Fine Arts Complex The Art of Well Laid Plans

by Steve Stettler

You're a high school senior and on a tour of the campus of Kenyon College. Your guide takes you through the main campus with its complex of old and new buildings and you are told they house the Sciences and Humanities. "Where," you ask, "are your facilities for the Arts?" A half hour later your guide has completed a list of decrepit buildings including two basements, five old frame houses, a former grocery store, an inadequate and poorly-situated theatre. "But," she adds, "Next in our program of development is a Fine Arts complex." Suddenly looming on the horizon you see a mammoth building, Lincoln Center miraculously transported to Gambier, and the picture is complete.

Three years later you're a disgruntled junior desperately fighting for a practice room with poor acoustics and a seedy piano, reshuffling your schedule because you can't fit into one of the many over-crowded

Art courses, and watching the campus movies twice in a weekend because the tickets to the current drama club play are sold out. Your friends who really have talent in art, music, and drama are transferring to other schools, the Arts are still crammed into those seven scattered buildings, and you'd like to burn that model of the campus in Ransom Hall that shows a gigantic fine arts complex spread out next to the Alumni House. Without question, the "Kenyon community" is losing something precious when its students with serious interest and indisputable ability in the Arts are forced to go elsewhere for their education. With the advent of women in Gambier, and especially in the last year, student and faculty dissatisfaction with the present facilities for the Arts has risen greatly. Junior Music major Debby Lunn is behind a petition currently being circulated throughout campus, requesting the Board of Trustees to

take a serious look at this situation. Thus far she has over 800 signatures, and hopes for more by the Board meeting on February 19. (She can be reached in McBride 123 for all who wish to add their names to the list.) But many of us are concerned and anxious about this need.

Without question, the "Kenyon Community" is losing something precious when its students with serious interest and indisputable ability in the Arts are forced to go elsewhere for their education.

--Not to say that no work has been done. President Caples and Provost Haywood met with the chairmen of the Arts departments and with all three full departments separately, and they have received from the respective heads of Art, Drama, and Music what the President considers an excellent study of what the departments would like to see at Kenyon. Of course," adds Caples,

"It must be their desires and aspirations measured against other areas in the College on which there is a demand for allocation of resources." The members of the three departments have travelled to other schools to examine their facilities and make recommendations.

Under Kenyon's present Decade Plan expansion program, the Arts were given a back seat to Science in 1967 when the community decided to put their greater initial resources into the building of a Biology/Botany building and the complete modernization of Samuel Mather Hall to house Physics and Psychology. Now, reminiscent of a Nixonomics game-plan, Phase I of the Decade Program has been declared to be officially over by the Board, even before anticipated originally. Phase II will include the Fine Arts Center. But the community is not happy knowing merely that such a project is next in line; "because of changes of attitude," Caples remarked, "there is now a strong desire to accelerate the time for the Fine Arts facilities, to be brought up to the level which will reasonably meet today's need." However, there is still much ground-work to be laid.

"If we are going into planning, we'd better spend money on planning and know we did it correctly. It's better to take more time and be a little more expensive in the first stages," said Caples. The monies for such a building project are not at hand, and must be raised in whatever method the Board sees fit. With the current economic situation, "we need quite a case to say we need people's money, and that our idea is a provident and proper way to spend it," Caples added. Potential contributors will not give money for half-baked ideas. "We have to show them we've gone through the whole business."

**The Drama Department is hurting for space. Every performance this year has had standing room, and Mr. Michael feels that to lengthen a play's run over the traditional six performances would be an unfair burden on the students involved.**

Because the Fine Arts complex was placed so far back in the Decade Plan, there has never been any official work done on it. The model in Ransom Hall and the architectural drawings in the basement of Rosse were pure speculations made at the offset of the fund-raising development program, and will not in any way represent what is to come. Caples says the 1966 speculative designs are too large, and their location makes it necessary to tear down Dean Edward's home, which the President strongly opposes. He says that we are still very much in the planning stage, and any pre-conceived notions on anyone's part concerning the Fine Arts Center should be put aside for the present time. He does realize the importance of such a center, and wants to see a new physical facility for the Arts built in his time here as President. He hopes that the many changes that have come to the Kenyon community during his presidency have been with "a minimal amount of physical disruption", and wants to continue this attitude into the careful planning of the Fine Arts complex.

The heads of the three departments involved feel more a sense of urgency than the President. Mr. Michael, chairman of the Drama department, feels the plans for the Center have been terribly slow in getting off the ground. He noted the great amount of thinking, writing, and consulting done by all the departments, and now feels that we should move "with all deliberate speed" toward the creation of the necessary facilities. The Drama department is hurting for space. Every year they are moved

to a different building for their classes: from the Chapel, to Rosse Hall, to Colburn Hall, to the old grocery store. Storage is a problem in the limited space of the Hill Theatre, and the biggest drawback is the lack of space for audiences at plays. Every performance this year has had standing room, and Michael feels that to lengthen a play's run over the traditional six performances would be an unfair burden on the students involved. The Theatre is poorly sited for a public building, he notes, and consequently many of the elderly citizens who would enjoy coming to the plays cannot because of the steep hill leading down to the entrance. It was proposed that there merely be an addition made to the present Theatre.

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but Michael says additional accessible parking would be needed, and this would still not solve the problem of seating capacity. He feels that the three arts departments would like to be together in one center; that from the point of view of the community, one complex would be more functional and symbolic. Michael doesn't want the planning rushed, but feels he knows from experience that the time between the first actual concrete planning and the day the building is ready for use is in the vicinity of five years. When one considers the fact that we have not yet begun concrete planning, it is easy to see Mr. Michael's feelings of urgency.

Mr. Lendrim, chairman of the Music department, pointed to the definite need for adequate rehearsal and performance areas, which now are practically non-existent. The Choir rehearsal area in the Chapel basement is inadequate for hearing, ventilation, and expanded size of the group, and the Choir is forced to present concerts in the Chapel and Dempsey Hall. This entails the movement of furniture and instruments, and little available practice time in the actual concert room. The other musical groups are constantly being shifted out of Rosse Hall for films, lectures, and music listening times. Students playing in the Knox County Symphony have to be transported to Mount Vernon because we rarely have the space for their rehearsals. Soundproof practice and listening rooms are needed also, and it is impossible to hold two music classes at once in Rosse Hall because the sound travels from room to room. The Chapel organ is in an almost irreparably fast-decaying state, and the College needs a concert organ for organ recitals and work with instruments and the Choir. There were many people turned away from the Centennial Musician's concert in an overpacked Rosse Hall, and the annual Chapel Advent service this year. There is also an increasing enrollment in all music courses, in the number of music majors, and the number of students trying out for the limited musical organizations. This will become even more severe next year, with the addition of another 150 students. In short, the Music department has no chance of growing, and reduced chances of existing in the present facilities. Lendrim agrees that a complex centralizing all the arts would be most desirable, with hopefully both a theatre and an auditorium, and a fine arts library used for all three areas of study.

Mr. Slate of the Art Department feels a little less of a pressing need

Continued on Page Six

## Culture Transplant: German Arts Festival

by Greg Hunt

Kenyon can anticipate further events from the Festival of Contemporary German Arts during the second semester. Continuing its series of films and lectures, the Festival climaxed last week with a program devoted to German Expressionism. Guest-lecturer Victor Miesel, professor of art history at the University of Michigan, spoke on "Expressionism: War and Protest, 1914-1924." Films shown included those on Fritz Winter, Ewald Mataro, Dada and Neo-Dada, German Expressionism, and the Film Society's presentation of the Expressionist silents "Caligari" and "Metropolis," with Bob Claster at the keyboard.

The remainder of February will see Physics Professor Franklin Miller's talk on "The Scientist's Responsibility in the Nuclear Age," given in consideration of two contemporary plays by Kipphardt and Duerrenmatt, and seven German new-wave films of the last five years. The Film Society's program of the weekend of March 10 will include three German short subjects, and "Karl-Ludwig Sand," a film

ter, beginning on Sept. 28 with the showing of "Tonio Kroeger." Following that were various events throughout the semester, among them the films "Cat and Mouse" and "Young Törless," sponsored by the Film Society, and a Concert of Baroque German music by the Baroque Ensemble. Highlights of the last semester were the lecture and seminar given by the political poetess Hilde Domin and the well-received production of Max Frisch's THE FIREBUGS, presented in English. Most recently there have been short films on the German and Austrian Baroque for art and music classes, films on contemporary German women artists, Orson Welles' "The Trial", Josef Kilian (a Czech treatment of THE TRIAL) and four German silents: "Joyless Street"; "Backstairs"; "Madame DuBarry"; and "Shadows".

The Festival of Contemporary German Arts was conceived by Professor Paul Garcia as a sort of "cross-cultural fertilization" for landlocked, rural Gambier. He and student coordinator sophomore, David Hyde, have organized and di-

grant from the Special Projects Committee last spring. Funds are necessarily limited but Professor Garcia is pleased with the results that he and Hyde have been able to achieve on a narrow budget. The German consulate in Cleveland has contributed its aid by making available many of the films shown during the Festival and by arranging for the services of Miss Domin. The German Club, a group of students concerned with advancing the recognition of and interest in German culture at Kenyon, has lent its efforts and support to the realization of the Festival's success.

Professor Garcia feels that the Festival's bilingual events are valuable in their wide-ranging influence on a diverse number of Kenyon students. Admission is free and all events are public, allowing a Kenyon student the easiest possible access to them. No knowledge of the German language is required and the Festival's topics cover a broad area from the arts to literature. They afford the opportunity for an integration of classwork and extra-curricular activities. Professor Garcia has found this aspect especially beneficial for the coordination of studies in his German Literature in Translation and Modern German Drama courses, with such films as "Cat and Mouse" (adapted from the Grass novel) and the Frisch play THE FIREBUGS, which his drama course produced.

Besides its internal benefits for Kenyon, the Festival, will be good public relations for the College and for the German department especially. A case in point is the attendance of Heidelberg and Mount Union college students at the recent Victor Miesel lecture. The students were hosted by members of the German Club.

That the Gambier Ensemble Theater will soon stage German playwright Heiner Kipphardt's IN THE MATTER OF J. ROBERT OPPENHEIMER is, Professor Garcia feels, a measure of the Contemporary German Arts Festival's success. His hope has been that the Festival would effect a "wider involvement" among students of the German department and all other departments by giving everyone the opportunity for inquiry into, and consequent reward from, the German arts. With the positive response of the Gambier Ensemble Theater, Professor Garcia sees the possibility of future "festivals" and the likelihood of a continuing "passionate commitment to the vitality of Kenyon's departments of languages and literatures."



PROFESSOR VICTOR MIESEL of the University of Michigan answers questions after his lecture entitled "Expressionism: War and Protest" which was sponsored by the ever-continuing Festival of Contemporary German Arts. Photo by Rob Murphy.

about student protest in Germany, will be shown on March 31. During the period of April 10-29 an exhibit of photographs and memorabilia centering on the life and work of Hermann Hesse will be displayed, courtesy of the Goethe Institute, Munich, and the Goethe House, New York City. (Kenyon is one of the ten colleges and universities in the U.S. to receive the display.) With Marlene Dietrich in "The Blue Angel" the Festival will close on May 5. Admission to all events is free.

Kenyon students and faculty will remember the Festival's successful presentations of the first semes-

tered the Festival with the aid of the German Club. Their purpose has been to bring to Kenyon and the Gambier community an appreciation of German arts in general, and in particular those of Germany in the last ten years, typified by artists such as composer Karlheinz Stockhausen and writer Gunter Grass. Professor Garcia feels that this goal has been well-enough realized to date but would like to see even more participation in the Festival's upcoming presentations, akin to the enthusiasm which met the production of THE FIREBUGS.

The Festival originated with a



PROFESSORS Harlene Marley and James Patterson will present readings from selected plays embracing the theme of "The Battle of the Sexes" in the Hill Theatre on February 28. A project they have been working on since the beginning of the school year, their scenes are drawn from the comic, dramatic, and tragic works of William Congreve, Edward Albee, G. B. Shaw, William Goldmann, Jules Pfeiffer, and Shakespeare. Despite the fact that it will be free, seating is limited. Photo by Rob Murphy.

## David Wickenden Superstar

## Student Directors Lauded

by David Bergman

At Kenyon, as elsewhere, I have always been happy to see productions that were simply but intelligently put together and free of decorations. So you can imagine how surprised I've been to see at least three plays this year that were more intelligently done but compelling to watch, moving, exciting and provocative. The double bill at the Hill Theatre last weekend "The Dumb Waiter" by Harold Pinter and "The Zoo Story" by Edward Albee formed the most exciting evening of theatre, the most compelling evening of theatre, I have seen at Kenyon yet.

"The Dumb Waiter" is an engaging play at best, a fantasy of growing horror and inner-directed brutality. Two hired killers wait in a small room for their instructions as to whom and when they will kill. I have seen a professional production of this play when the mounting tension of the killer's self-enclosed world fails to come off and the whole action subsides into a characterless mush. Tom Moore, who directed it, has the shifting and tensions firmly under control. The play builds forcefully and consistently. He has done a fine job on a very difficult play. But then he has been very fortunate to have Dan Wilson and Robert Shawver in the two roles. Dan Wilson is very good as the sniveling, weak-kneed murderer and so is Robert Shawver as the gorilla-minded gunman. Their discussions on chinaware and the better points of English idioms never fail to be witty, interesting and somewhat (and this is Pinter's art) inexplicably fraught with uneasiness.

Undoubtedly the most exciting performance I've seen here has been David Wickenden's Jerry in "The Zoo Story". I waited till now to mention it for fear that once the subject is started I would never get to other contributions. Wickenden is simply superb. Not for a second does he lose the unearthly horror or the earthly humor of Jerry. He not only makes us see what his

On Monday evening, Feb. 21, the New York Pro Musica will present a program of Spanish and English music of the 15th and 16th centuries at the Memorial Theatre in Mount Vernon. NYPM has established a reputation for polished, colorful performances which are also historically authentic. Performing in Mt. Vernon will be five singers (two sopranos, contralto, tenor and bass) and five instrumentalists playing 15 Renaissance instruments. A copy of the program is available in Rosse 6. Student tickets for this and for an April concert by John Perrone, guitar, are \$4.00.

character sees but feel what he feels. He seemingly leaps across the stage and whispers his story into your own ear or speaks it through your own mouth. Physically there is something ethereal about Wickenden, but during the play it becomes simply ghostly, and when he moves his head

### critique

back to laugh something ghoulish crosses his face, Wickenden adds dimension after dimension to the play. Indeed, whenever I think of this character from now on I assume I will think of him as David Wickenden has conceived him; his conception of the role is so powerful, complete and satisfying.

The role of Peter, the man Jerry stops to talk to, is hardly

an easy role. It demands enormous concentration, a wonderful sense of timing, and a peculiar kind of blandness. Doug Anderson fills that difficult role perfectly. He deserves an enormous amount of credit. As for Larry Harbison's direction, with two such fine actors his task was relatively easy — but not as easy as it looked. He seems to be able to do fine things with actors and if I had any complaints it was that he didn't use the stage as fully as he might have. Always opting for the depth of the stage, he misses the chance to punctuate Jerry's slyness by playing something's front stage. But this is but a quibble in what certainly was a very, very fine evening of theatre. As hard as it is to please an audience it is still harder to make them thankful. I am thankful.

## The Pimple Set is Probed Post Puberty Psychoses

by Marc Speiser

How to Get a Teen-age Boy and What to do with Him When you get Him, by Ellen Peck, Avon Books, \$1.25.

"You've not only got to conform; you've got to talk nice."

This illuminating sentence is one of many in "How to Get a Teen-Age Boy" that advise conformity and "tactful" silence in the face of society. The tone of the book is garishly modern, with primarily monosyllabic words being used to reach its audience.

As a guide to social success

**TYPE:** Superstar  
**WHERE FOUND:** basketball gym, football field

**Social-Register** coke or coffee shop need for recognition  
the book is a valuable one. It tells you what the necessary groundwork is before you decide to snare a boy, how to snare him, where boys are found, "pickups" versus "encounters" (pickups are things that happen between boy(s) and girl(s) at tasteless places like drive-ins; encounters are things that happen in tasteful places like art museums), how to indicate covertly that you want a date, how to stuff the male ego, and other useful bits of practical psychology.

What does the average teen-age male need?

Recognition. As the author candidly admits, sexual prowess is widely debated, but not acceptable to many people as a status symbol. Because of this, boys find various fronts, whether in sports, politics, or whatever. Inwardly the boy remains insecure. He must prove his identity to the world, and all the wise female has to do is appear

interested in the desired male's activities and insinuate herself into the

### critique

boy's schedule, wallet, and emotions. Once this is done, the female must maintain her cover, maintain the boy's interest, and do whatever she wants with him.

The book delineates the many species of homo sapiens americanus bourgeois into nine categories, plus the "creep" who is to be avoided at all costs. A sample of her organization of males follows:

**GENERAL TRAITS:** need for recognition  
**SPECIAL TRAITS:** muscles

**money or social background**

The male-hungry female must consider the crowd that she wants. Certain boys have certain crowds or gangs that they gather in. Each male group has a certain female clique attached to it at one time or another. The groups autonomous of each other, each supplying its own inner gossip and activities. The way that the groups of females find their prey is done in a matter akin to Erich Fromm's theory of market-place relationships. Each group member has a certain characteristic in common to give the group a certain social value. Where Miss Peck believes that each group must be carefully studied before it can be successfully broken into, I would add that the necessary market-value of an incoming member be compatible to the group and that the entrance is not entirely dependent on the incoming member.

The ideal of the crowd is to form a trust of all females with

bate, no simpering; just determination, with intricate studies ("Duncan", "Run That Body Down") of the many events and circumstances that led to the decision. It should also be mentioned that Simon's guitar playing, as well as the musicianship on the album as a whole, is first rate.

It is, all told, an exhibit: SIMON—Today. Thank God it isn't still yesterday.

### critique

**JAMMING WITH EDWARD** (Rolling Stones Records)

This is two things — a mediocre but interesting jam between some "heavies", and product to fill the void before the next Stones album. Culprits involved include Nicky Hopkins, Ry Cooder, Mick Jagger, Bill Wyman, and Charlie Watts. It's cheap (\$3.98 list price) and doesn't even make definitive background music since it's very uneven. Has a very strange version of "It Hurts Me Too" but by and large, so what?!

**WINGS "Wild Life" (Apple)**

Love is strange. One of these days, Paulie is gonna wake up and find that we don't trust him any more. Then John will sing happily ever after. None of these songs except, perhaps, "Love Is Strange" and "Tomorrow" is interesting at all. The first two tracks have lyrics particularly suited for any 3 year old. Maybe we expect too much from McCartney. Maybe he thinks so too. Maybe one day he won't let Linda sing anymore. Maybe, maybe, maybe. But not likely. If it's pop muzak you want, then Paul should be just your cup of tea. Lennon was right.

**KINKS "Muswell Hillbillies" (RCA)**

Although the Kinks are one of my favorite groups and although this album is the most exciting thing they've done since "Village Green

Preservation Society", I have some objections.

Ray Davies is the most cynical bastard I've ever heard. This is, for him, an effective stance which he delivers with a peculiar sense of relish. When he does it well ("Alcohol", "20th Century Man", "Oklahoma USA", "Complicated Life") it is superb. But done badly ("Holiday", "Holloway Jail"), it gets annoying. I know we Kinks fans have to stick together but it's rough. This LP also suffers from some incredibly bad production — Ray's voice is always submerged; there's no practical reason for this. It's just terrible mixing. But it will have to do, I guess. Until next time . . .



PAUL SIMON



approximately the same social value to gather in boys of a similar social value. The inner competitions will exist, but all compatible males are kept within the group for an almost communal dating arrangement. Boys can be passed around, dated, traded, until the girls and/or boys are ready to move on in their social commerce.

How does one find the correct crowd? Time and observation. The incoming member must then work carefully and cunningly to get into the said group successfully.

Aside from the complicated ways of crowd crashing the book deals

**APPROACH:** Attend his sports events

**be casual but ever-present**

with cosmetics, partying, who knows boys, which boys are safe, how to get another girl's boyfriend, and other goodies.

The author does not go into premarital sex, although she kindly consents to "making-out" as par for the course. She does not elaborate on the techniques involved, but that would ruin the fun, wouldn't it? Before leaving this book there are two excerpts that I wish to quote. While this book is full of useful psychological ploys, it assumes a position of female psychic subordination to the male.

"You smile first. You wave first. You talk first . . . And it's up to you, not him."

" . . . It ought to be fairly obvious that women, as a sex, at all ages, all over the planet, have one similar job: to make things easier for men. Women type men's letters, cook their meals, keep their houses, plan their parties, iron their

shirts, and in general make their life pleasant. Why, then, leave the strain of starting a conversation to a guy? It just doesn't make sense. Especially since you are more ready to talk and know more about how to talk."

You have to ask, "Just how is progressive jazz different from Dixieland?" but you know the story of Miles Davis.

All this is very interesting to a guy, talkwise. And it looks very good on you, image-wise. Being interested in people and knowing something about them is very feminine. And it's a perfect way to mold

your femininity with his interests, whatever they happen to be, while letting him maintain the higher level of knowledge. He talks. You listen. He expert. You Dummy. He Tarn. You Jane.

Women's Lib should have a price on the author's head.

In summary, this book is a marvelous guide for the future failures in life and marriage. Anybody considering casual gold-digging or marriage is heartily encouraged to read this informative and useful book.

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## Obie Ousted

by Richard Clarke

After shocking losses to Heidelberg 74-65 and John Carroll 78-76 on the road, the Lords finally curbed their four-game losing skid with an 81-75 upset win over the Mt. Union Purple Raiders in overtime Saturday night. The win marked Kenyon's first success at Wertheimer Fieldhouse this season.

Hunt led the scoring parade with 29 points, 23 of which came in the 2nd half and overtime. He scored 12 of the Lords' last 19 points in that last surge which sent the game into overtime. Smith added 19 points and injury-ridden Tim Delaney came up with one of the finest performances of the season, coming off the bench to snare 14 rebounds and hit 9 points (all at the foul line, 9-10).

The Lords maintained their momentum gained from their comeback win over Mount Union as they led from the opening tip in

routing Oberlin 80-60 for their second straight win at home. The win improved the Lords' overall mark to 7-14 and raised their conference record to 4-7.

Tuesday night's game with Oberlin was billed as a scoring duel between the O.A.C.'s leading scoring Vic Guerrieri and league's second top point-maker Marty Hunt. However the duel between the two top scorers was overshadowed by a superb team effort by the Lords, which resulted in an 80-60 romp over the Yeomen, a team which has given Kenyon considerable trouble in recent years (defeating them in the last four of five meetings between the two teams).

Meyer was Kenyon's high scorer, hitting 20 points—his best production of the season. He hit 8 of 11 shots from the field and also added 15 rebounds.

## Fine Arts Center

Continued from Page Four

for immediate new facilities. Art students can do their work sufficiently in the old homes provided, but as for music and drama, Slate says, "You can't improvise an auditorium." He emphasizes that there is no question but that the College must think as creatively as possible about its existing buildings and how they could be switched around for the most beneficial use. "There is a definite need for some solution to the problems of space—a new complex would be ideal, but we need something even before the building can be completed," he noted. The visual arts' main problem is with space. The department is continually shifting, and though the College has been very fair about finding new spaces for them, this is an expensive and time-consuming way to run a department. Slate feels that students do not mind the present old houses, but they are less acceptable to the faculty because of the necessary rearrangement each year. There is a pressing need for space as the department has some forty majors now, and has been forced to close painting, sculpture, printing, and advanced drawing courses. Presently there is not enough studio space for the painting students. Slate knows there is a greater interest in art courses than his department can presently accommodate, but says that this could be the case even with a new large arts complex. However, it is not an ideal situation when students who are paying to attend this institution cannot take certain courses they would like to take. Also, there is some dissatisfaction in the Art department with

the gallery area of the Library. Large works cannot be displayed because of the wooden strips on the walls, the humidity in spring and fall causes paper to curl and wrinkle, and the noise factor precludes building of any creatively-structured shows. Limited works can be exhibited at a time, and the area can't be locked down, but must remain open until midnight every day. Slate himself finds it a generally beautiful space for display, and tries to plan his student exhibits around the problem, but would like to see an additional gallery developed. He notes that President Caples is aware of this and the space problem in the visual arts, and he is currently actively seeking a second exhibit area, and the acquisition of other available buildings for studio space.

In short, the Kenyon community, like all the nation's colleges, is making a shift toward the arts. An area vastly shortchanged in the past is demanding serious consideration today, and something must be done soon. The administration is sensitive to the problem, and planning will be underway, but there are no definite plans of any sort to date. The best we the students can do is to give this venture our full support, make our opinions known, and attempt to work toward the realization of Kenyon's dream for the Arts in the near future.

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## Tankers

by Randy Roome

The Kenyon swimming team has won 18 consecutive conference championships, a record of which every student, alumni or any member of the Gambier community should be proud. This year the team is gunning for its 19th straight title, and as in previous years the prospects for continuing the streak look rough. But this year 'rough' isn't the word. The team has been plagued by bad luck throughout the season, losing Jim Lucas and Rich James for the year, and having the flu virus weaken and cause much discomfort to many of the swimmers. For 19 to be attained, everyone is going to have to put forth super efforts because Denison, as usual has a strong corps of good swimmers to threaten the Lord's lengthy streak.

In the past two weeks, the team has split their two home meetings—losing to the University of Cincinnati 73-40 and rolling over Wooster 71-47. In a recent triangular dual meet at Kent State University, the Lords defeated Youngstown State 73-40 but lost to host Kent State 63-40. In the Cincinnati meet, individual winners for Kenyon were Bill Wallace in the 50 yard freestyle and Jim Loomis in the 200 yard backstroke. The 400 yard freestyle relay team of John Kirkpatrick, Charlie Welker, Wallace, and John Davis also checked in with a first place finish.

In the Wooster meet, Kenyon won all but two events. Freshman Dave Plunket was a double winner for the Lords, capturing the 1000 and 500 freestyle events. Sophomore Craig Murray also picked up two firsts in the 200 individual medley and the 200 breaststroke. In the diving competition, Phil Porter and Charlie Jones each captured a first in the two events in their specialty.

In the triangular dual encounter at Kent State, the only individual victors for Kenyon were John Kirkpatrick in the 500 freestyle and Jim Loomis in the 200 backstroke. The other first was provided by the Kenyon 400 free relay team of Wallace, Welker, Kirkpatrick, and Davis.

The swimmers are working very hard for 19, but all the support from the fans helps tremendously and is greatly appreciated by Dick Sloan's team. The squad can't express enough how much the cheering and encouragement both in the pool and out, builds the desire to win that coveted championship.

## OVER THE HILL

by Jim Lucas and Carl Mueller

Better Dead Than Red?

Three Political Science students at Youngstown State University conducted a poll of 200 students at random with the question: "If the United States should find itself in a position such that the only alternatives open to it were a world war with the Soviet Union, or surrender to the Soviet Union, which would you prefer?" Sixty per cent of the students chose war while only twenty-six per cent favored surrender. With freshmen (76%) and seniors (72%) seeming to favor war while sophomores (58%) and juniors (59%) favor surrender the pollsters speculated "that there may be an 'idealism cycle' within which students become very idealistic by their sophomore year, but gradually evolve back into a type of 'realism' by graduation."

Marriage For Fun & Profit

The Ashland College television station has recently added a Dating Game-type show to its line-up entitled "Two's Company, Four's A Crowd." The show is designed to give "Ashland College students the opportunity to appear on television and have a good time at the same time." All an interested student has to do is sign-up and have an interview to determine his type of dream date. Small cash prizes are awarded weekly but, "for a special attraction, the first two people who get married as a result of 'Love Central', will be supplied with wedding rings by a town jeweler."

2.2 Ain't 2 Bad

In July and August of 1971, the United States came close to arriving at a state of zero population growth. The figures for these two months were 2.1 children per family which is close to the 2.11 children per family figure that would result in zero population growth after 70 years. Experts have attributed the drop to the current recession but, on the other hand, more young Americans are staying single for longer periods of time. Census Bureau statistics show that 56% of the men and 46% of the women under 31 are single.

Liberal Artists — Hard Core Unemployables

The College Placement Council has announced that for the first time in three years, job prospects for college graduates are looking better. Employers expect a five per cent increase in hiring with employment gains at both the Ph. D. and bachelor's degree level but with a decrease in employment at the master's degree level. Of 835 employers surveyed, 230 said they plan to hire more graduates than last year, 363 plan to hire about the same number and 233 anticipate fewer hires but despite the gains, fewer recruiting visits to campuses are planned. There is a dark side, prospects for majors in technical areas have increased but prospects for students in the liberal arts have decreased again (a three per cent loss).

Everything you always wanted to know about the relevancy of penguins... but knew it was too absurd to ask.


The student council of Youngstown State has recently approved the purchase of a penguin mascot to replace the deceased, "Pete the Penguin." A student who was the keeper of "Pete" expressed why the penguin should be continued as a mascot: "To the immediate community it expresses the university concern for the wildlife and our environment" and is "of extreme interest to schools in the surrounding area."

Speaking of "Over the Hill," Thomas Hobbes in the LEVIATHAN had this to say about humour:

"Sudden glory is the passion which maketh those grimaces called LAUGHTER; and is caused either by some sudden act of their own, that pleases them; or by the apprehension of some deformed thing in another, by comparison whereof they suddenly applaud themselves. And it is most incident most to them, that are conscious of the fewest abilities in themselves; who are forced to keep themselves in their own favor, by observing imperfections in other men. And therefore, much laughter at the defects of is a sign of pusillanimity."

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