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Easy Ryder Weekend
Spring Dance!!

Irn, rapidly
hastens
and
these inspirations
are
about to arise
this
Friday afternoon. At this
time
the
Kenne Koken College
and
the
Koken College
Spring" the Social Committee
arranges
for
a
Dance!!

Friday afternoon at 3:00 P.M., Rosie Hall will be the spot to see Coody and his band, Black Arrow, social chairman, describes Coody as "an
amazing guitarist and personality" and promises a wild and exciting show. Coody and the Rolling Stones
evolve
to
make
up
the
Social Committee's
arranged
for
a
Dance!!

Saturday night at 3:30 P.M., Mitch Ryder and his new group, Detroit, will perform in Frick Hall. The new band is hard
rock
and
is
becoming
widely known across the country. Rock concerts will be $1.00 admission per person.

Perhaps one of today's more
definitive hardrock groups, Detroit, will feature Mitch Ryder on Lead Vocals, he of "Back To Me Baby," and "David With A Blue Eyes." The show promises to
be
a
event.

President Capel has accepted an
invitation from the Mr.
Bridge House Council to discuss with the residents of Mr.
Bridge House the future of housing and
education
at Kenyon. This
discussion,
which
will look at the needs
of
all other interested students,
will take place in the Mr.
Bridge House Residence Hall at 1 p.m.
on Saturday, April 22. Please come and
express
your
opinion.

Baroque Back

by Greg Hunt
Under the direction of Kenneth Tay
or, Kenyon's Baroque Chamber En
semble will present the year's final
concert on Sunday, April 21, at 2:30 P.M.
in Philips. The Baroque Ensemble, sponsored
by the Kenyon College Music Club, will depart from its
usual program of early 18th century music and be a
workshop of works from the 16th and 17th centuries.
These two decades of rapid
change
which
decisively
prepared
for
the
masterpieces of the Rococo Classicalism, Mr.
Taylor,
Mr.
Comb, Mr.
Mason, Mr.
Bellamy, and so
forth.

They combine the influences of
Mr.
Bach and Mr.
Haydn as well as those
of
the lesser known
Leopold Mozart and Mr.
Greco. The Kenyon
Ensemble has been present on the
stage
for more than 20 years and
in this
concert will perform in a variety of venues.

Other performers participating in
this
certified event are: Alan Cohen, Fagiyo Nakamura, Clifford Wells (violin), David Samuels (violin), Mr.
Lesser, Mr.
Bennett (soprano), and Andrew
Henderson (horn).

The Baroque Ensemble's members
include
three
tenors, three
basses, and one
soprano.
However, the group appeals
to
those interested who
are
out
of
the
Kenyon academic and social
community.
Fagiyo Nakamura is never
the
change student from the Japan's National University
studies
at
Berea, and David Jones plays double bass in the Columbus and Springfield symphonies.

The Baroque Ensemble will
perform
in
the
Koken College Music Club in Pogue Hall, followed by Mr.
Johnson's
soprano and Mr.
Lott's Baroque Ensemble in D.

Along with the significant growth,
the
Kenyon Ensemble of last year,
this
Kenyon Ensemble will present
a
certified
concert in May. The Kenyon Ensemble of last year
will
be
a
certified
concert.

The program of
Sunday,
April 21, will display a variety of in
struments
in
large
collections
and
numerous activities.

Simon Gays!!
Touch you!!

Simon C. Lesser, Professor of En
lish
at the University of Massa
chusetts and author of "Fiction and the Unconscious," will speak on Tues
day,
April 23, at 3:30 P.M.
in the Biology Auditorium on
"Psychoanalytic Criticism." Lesser is an
expert in the
field.
Unfortunately, Mr.
Lesser's
talk will be
interrupted by the controversial topic of
psychoanalytic
criticism,
which
frequently
attracts
many
skeptical
questions.
Mr.
Lesser's
talk will be
informed by the use
of
psychoanalytic
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letters to the editors

To the Editors:

In the last Collegen issue, Mr. Steven Schaalke, music major, mentioned that people write letters andDepartments of Art

with creative writing should never be credited toward an English major. Personally, I believe you have
to be capable of creative writing if you want to obtain credit toward your major for college courses
take you. Or are you implying, per-
haps, that mechanical writing is less mechanical than creative writing?
Signed,
Rob Kisten, '74

To the Editors:

Recently, I have known the purpose of
giving the low fee of attention in the junior class of the Collegen was Co-
ordinate College, but I've set it straight for the COLLEGEAN, fifty-
seven members of our class have left, perhaps not to return.
Signed,
Roberta Hilt
Darlene Gauphan

To the Editors:

On Wednesday night last night I saw every few hours the privilege of wit-
nessing something of the most plausible script, "The Matter of the GAMBÉRE."
Witnessing the individual and cumulative
excellencies of the performers, the actors of the play, and the director make an ex-
ceptional experience, one that I have thought braving experience out of the camp-
script of the official issue into the Hippocrene society clarifies our Collegen Constitution.
Eight days of the early 1950's.

If the fact isn't true, then a presen-
tation that poses so many vital social questions can't be heard loud and clear. The problems should be so poorly attended and published does warrant com-
ments, from the writers:
(1) There is much dissatisfaction a-
imputing to the future of the field in a familiar course. Yet here was what I con-
sider a major event of the year, and who cares? 2) Rather than all those valuable grape columns in the COLLEGEAN, we're not used
to some sort of wit-up on both the history and presentation of this play?
Neither an announcement, and
do we know whether the students received academic credit for all this work some two hours eseque for most of the cast,
and that was a wight hope. There are not enough extracurricular un-
gained satisfactions of this sort on cam-
pus, and we would hate to think that students would not go so much time and
effort in the play and in the project if the play were so elaborated for it.

But whatever the case here I would again like to thank all involved for bringing so much thought-
ful, and although a play is a very difficult occasion. 'Ope-
heimer' would be an excellent il-
lication of at least male student

talent and initiative cos Con-
ference and Alumni Week time.
Signed,
Richard O. Swain,
Department of Art

A reply:

"Through the one of logic, it is quite
to determine that an event which occurs on Wednesday cannot be reviewed for the next edition of the GAMBÉRE book."

As the editors of THE COLLEGEAN and we are happy (say forgotten) that a copy with hysterical with glue) to turn over our positions to a capable academic chairman, Rob Murphy. Rob's first book will
be published in the next academic year. One of the broadest and most
fulfilling of the editors was the opportunity to work with very some cooper-
ating

"the most shared" thanks go to Gay Garth, one of the most responsive to
requests for a copy of the GAMBER book. which gave up a whole her free time to work long, hard with us
in a co-ed committee, Fads Ross and Kim Kellermans were just like us in the
middle nights writing headlines, photo-
captions, and editing Richard Clarke, Jim Lucas, Carl Musel,
Rick Lesser, Leslie Fradkin,
Steve Stettler, Rob Kisten,
Kerry Pecker, Margaret Al-

"rather than always prompt with their stories and columns. Richard decided..." We
were always prompt with their stories and columns. Richard decided for a lack of heaps of abuse from both of us and rarely fleeting. Leslie Fradkin did and efficient
and efficient job with photography and making sure that all the students could do it.

Send your recipes, such one on a separate 8 1/2 x 11 typewriter sheet, to Alexandra Fleckens, Box 183, Gambér, now, while you are thinking about it! Many thanks.

Samuel" The Boar correctly in a Forest Service survey.

1. Reasons for school adults and school-age children were able to identify: Stooky the Boar correctly in a Forest Service survey.

2. Differences are noted and needed changes are made, because the climate for diagnosis is no such a Kepon tradition.

3. You can now buy a notebook, A-hombi, which makes a flash, a bang and a cloud of smoke—"A-hombi's cloud of smoke"—and it's made in Japan.

4. As Kepon student is, in his own way, a self-directed, curious, and curious student is, respect for others, and initiative necessary to make him a visibly participating member in the social fabric of the College community.

5. At any time, or public relations, 1 in 10 of both men and women are thinking about sex, and about 26 percent are paying attention to sex.

6. The objective for which we strive in teaching is an interplay between students and the teacher. Only a glimpse of a feast of learning to achieve maximum understanding of the subject.

7. Emotions are drying from guilt—the U.S., at the rate of one every 30 minutes.

8. Kepong's extracurricular program makes a complete campus life, with more opportunities for involved students.

Well, let's see how you did. Odd-numbered statements are true. Even-
numbered statements are false. The answers can be derived from the College catalog. If you said the odd's were true then you are probably cold, critical, and real-
ized that the even's were true (and you failed), and you should call the Public Information Office at 351-2313 and ask for a job, but before youfinish make that call I give you one more chance, is the bull-
only one real or false?

Parents' Weekend enabled many parents to experience Kepon just as their sons and daughters do, to see Kepon as it really is.
Lunatic Savings

by Gerry Galpin

...all the discussion about the curriculum, it per-

haps will not be out of place to offer some comments on the level and sub-

jects of the discussions. It is the contention of this writer that much of the cur-

riculum discussion is peripheral to the curriculum per se and that of that which
does pertain to the curriculum, there is a great deal which is old, seeking or both. I
demand to see room made for the new, in particular; it is in an all-too-prevailant
viewpoint and suggest that a good deal of actual progress cannot be achieved in the
educative discussion about the curriculum if it is limited and unessential.

From what I heard in the forums held two weeks ago and in discussion about the
program and so on in that time, I have become convinced that many of the points
which have been raised have little or no bearing on the curri-

culum. For example, many people have claimed that the courses
are not well taught; their major programs have too many required
courses, etc. The result of this, according to these people, is that grades are everywhere
too large, that too much useless work is assigned, that failures are available on an all-too-inherent basis and that their

impressions of the college are therefore poor. Unfortunately, while some will or

will attempt to legitimate concerns and proper topics for discussion, they are not

willing to consider the important question of the curriculum. Raising issues and

questions in the context of curricular change only results in a needless and prejudiced
discussion, especially in the case of regulations or Student Advising Committees, E.P.R.A., or the

academic departments should not be raised when discussing the curriculum.

No one can know that the whole is not being dealt with and

what I do is prejudice to the relevancy to the curricu-

ulum, we are worth noting. The first concerns the diversification or dis-

integration of corporate control. With re-

spect to redistribution, it is usually claimed that the present system of

state Examiners to go demanding. What is too thorough and

spoken but no attempt to be made by any in

the discussion, this is an all-out effort to

the curriculum, it is really the case that in most of the courses

unable to deal with all the ramifications of the point. It is accordingly the conviction

of this writer that this existence is threatened by the bulk of the discussions

since it is too much a demand as to a larger program to

these that of, these too are specified by the depart-

ments themselves, Generally speaking, this criticism is subsidized. As far

as I can tell, the curriculum is the only course of study which is required by

all departments, requirements vary from departments which require

work to departments which require only 3. Similarly, some departments specify up to 75 or 80% of those units while others specify

varying degrees. Thus, it is impossible to say what the current specialization require-

ments are too stringent, one must judge each department separately. What

may well be, however, is that from my own experience and observation, it is

REALITY true that those departments which have relatively rigid re-

quirements also seem to have more intellectually and academically com-

posed students. Is that true also in every case, but I

just been my own experience and I have yet to see evidence to the

Thus all that has been said here, it should be clear that I am more than a

dozen of many of the "curriculum" discussions, if Kenyon is to

be raised so far are inessential. The great bulk of the current crit-

icisms of the programs are limited to a discussion of the point that these, too are specified by the depart-

ments themselves, Generally speaking, this criticism is subsidized. As far

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posed students. Is that true also in every case, but I

just been my own experience and I have yet to see evidence to the

Spirit 'Feedback' (Epic KE 3179)

Now to the other half of our Spirit's saga. This legendary West Coast band continues to rise out of the ashes, so to speak. I was never real-

ly aware of the band (though I must admit I liked them), but this time around, they have done a much better job. Without a doubt, their finest

work is "This Is Life," which I quite enjoy. The title track, "Still in the World," is a very nice, powerful, emotional song. The album's last track, "The World," is also excellent. Overall, I would say that this is a great album and well worth the money.

More or Less Fredkin

by Leslie Jackson

Jo Jo Gunne (Asylum SD 5053)

Well, we're off and running at Saratoga again. Pretty soon, I'll put out the numbers for the band's first collection of all time. Imagine, a group of college students having a ball. I've been hearing from many sources, but I'm convinced that the band's music is slightly higher than the percentage of women enrolled at Kenyon. It certainly is, as are the Students join such as the Matt Monasters. But right现在, the colleges are not

interested in all areas of the curriculum. Instead, they are interested in the areas that are most beneficial to the student's future.

This year, Kenyon has moved to increase the number of job opportunities for students. The college's new job program provides a clear job for students, but also includes a social and cultural component. The program is designed to give students the opportunity to be involved in meaningful, productive work while also learning about the world around them.

Freshman non-scholarship students next year are going to have a diffic-

ult time finding jobs, as the competition for jobs is expected to be high due to

the economy. However, those who are interested in the environment

and sustainability are likely to find opportunities in this field.

Mr. Lombard is in charge of all campus jobs and the headwaters and managers of SSG hire employees in cooperation with the College.
Drama Club Ends Season
King Stag: Colorful Fantasy!

by John Ware

Department of English

Is THE KING STAG meant merely for "children, undergraduates, ex-citers, nostalgic adults, and play-ful old-timers seeking their second youth?" Perhaps, but whom among us does not welcome this relief from the unfunny, the ordinary, the heavy, the competitive? The Drama Club has given us a chance to indulge ourselves in imagination, fantasy, wonder and escape; only the most devout spectator can com-plain.

The critic or poet, perhaps cyn.

critique

patient but perceptive in his appreciation, will conclude that THE KING STAG was mere fresh, fairly worth staging, and easy to stage at that. But the criticism could be more un-just. The "business," the stage ef-fects, the magic and music, are not just for fun, they transport us to a new comic world, a world with its own special physics and chemistry, its peculiar psychology, and appropriate poetic justice.

This THE KING STAG does ask us to suspend our disbelief and imagine that the dramatic fictitious li-monises our reality; it creates our moods. And that new creation is specula-torically accomplished in the Hill Theatre production. No audience can resist looking for the explanation for magic tricks, but it is amazing how quickly we stop trying to discover "how they did it!" and beguile our-selves at what deliciously it happens. I will not list those tricks which I found amazing, nor because I fear spoiling them for others as much as I fear removing them from their pro-pew of stage and screen. But the guards "nail-biting and improb-able logic, the stones' eagery and their fascinating grip on captors' poles; the woods' strategic musical emphasis on particular lines and actions, Democracy's hinted ad-vise and warning, the Face, and the great green bird, "more learned than any human, more trained for com-bat combined," all make "behind-

JOANNE BERG (切换) as Smoraldina appears to be pulling the moves on Rob Eichler who plays Truffaldino, a whole series of marvelously ma-niculous moves to relieve Berard of his kingdom, his fortune, and even his body. He does this with the aid of a powerful magical agent which en-compasses him to take over the body of the king's son. As the actual king is trans-formed into a voy (the boy, the title), and eventually into a staged modernization of the play, the actual play is spent in an attempt to restore the right rules to the right bodies, and the tragedy of his rightful throne. There is the obligatory appearance of the great sorcerer in the end to set things straight, and all live hap-pily ever after, as it should be. Professor James Michael's direction, always unassuming, seems to have uncovered a number of prob-lems. Because so much of the pro-duction revolves around two dimen-sional characters, it is essential that each of these character types

unequaled in the production. And Jim Durling's Panutte is a mar-velously successful contrast to the magisterially Xanpligo, played to stammering perfection by Doug Anderson.

The hardest roles were those of the "weirdos," who had to be ser-iouse, pure and sentimental. Janice Panar as Alagina was able to expand the range of her role, projecting real anger and the hint of sadnesslessness as well as frisson good nature, the hallmark of her part. Jim Durling's。southern Capulet, Bill Shioso's honest Deman. Mark Downswell's Bigglesworth, Kathleen Taylor's Clarissa, Harlow Keith's Leander, and Wilder Gutterson's Dianando, filled out very compre-hensive cast. Together Jim Michael was obviously able to make out of them not just a cast of characters, but a team, a new world, he has made THE KING STAG a chance for en-chantment and escape, a marvelous entertainment for children of all ages.

ANGLA THE BEAUTIFUL young, portrayed by Janice Panar (right) gowns suitably at Jim Durling

Arthur was eventually to gain his platter bust portrayed by Jeff Tucker.

On April 28 and 29 at 8:00 P.M. in the Hill Theatre, UNDER WOOD, a play by Dylan Thomas, will be presented by Drama Club, as a part-performance project. The little-village of Mill Wood is the center of the dark, to-characteristics of the eccentric, half-alarm, animalistic townspeople, Protes-tant Patterson, director of the show, describes UNDER WOOD as Dylan Thomas's "personal remember-ance, a compilation of character forms, he captures the hypocrisies, the moratons, the "character types." The plot contains a well rounded relation of over 60 characters, as each of the 15 students in the cast will portray a wide range of townspeople. Thomas's rich and colorful script provides excellent opportunities for postmodern under-MINER WOOD will serve as the culminating acting project for Drama 72. Tickets will be sold during lunch, beginning Monday, April 24, and will be sold for students 80, for all others.

To the Hill Theatre in addition with a highly acclaimed works, the Current Year Players (witches) have to be a fruitful fruitful type of "naturalistic" production) speaks eloquently for their ability and character.

There is a very logical reason for the impressiveness of the techni-cal aspects of KING STAG, and drama-onion does much to reflect on the outcome and quality of the produc-tion in general. There exists here an attempt to create an unlimited world which will make every attempt to make a deadline and is perform-able, i.e., "get it there, show it off, sources, how can it play fall in the

Continued on Page Six
In my brief experience as a college student, I have come to respect the personal freedom with which we are endowed. I have learned that we are all bound by the same legal restrictions, and that even our freedom of speech and press are not absolute. We are responsible for our actions, and we must always be aware of the consequences of our words and deeds.

To the extent that we do our work well, we might free ourselves from the terrible demands of all kinds society makes upon us, both as college students and as individuals. The freedom that we enjoy is not absolute, but it is a precious gift that we should never take for granted.

In the academic world, we are expected to work hard and to achieve success. This is not always easy, and it can be a source of stress and anxiety. But if we are able to maintain our focus and to stay true to our goals, we can achieve great things.

Many students feel that the pressure to succeed is overwhelming, and that they are constantly being judged and evaluated. This can be a source of great stress, and it can lead to burnout and to a lack of motivation. But if we are able to find our own inner strength and to stay true to our goals, we can achieve great things.

In conclusion, I would like to say that I believe in the power of education, and that I believe that it is the key to a better future. I believe that we should all work hard and to achieve success, but that we should also remember to enjoy the process and to stay true to our goals. If we do this, we can achieve great things, and we can make the world a better place.

The Kenyon Collegian,
April 1972

By Robert Cantwell

Cantwell on Curriculum

The Kenyon Collegian
Maintain Unbeaten Streak

Lacrosse Winning

by Gregg Delisio

It was a fitting time for Kenyon’s stickmen as they extended their unbeaten string to seven on a cloudy Tuesday night, when the Lords defeated Oberlin, 11-7. On Monday, the Lords took on a hot hitting O-Team at Oberlin. The Lords could not manage a goal during the entire first half of the game. However, the Lords finally broke into the Oberlin’s defense in the last five minutes of the second half, scoring a last minute goal and spurring on the team’s excitement. The last minute goal was the 1,000th point scored by Kenyon, a feat that the team has been working towards all season. The win was a well-deserved victory for the Lords, who had been working hard all season to reach this milestone.

Diamond Nine Needs Victory

by Richard Clarke

Since the recent opening of the ’72 baseball team, the Lord sambo’s have been victimized by both the weather and the opposition. They have dropped close games to goodfielders and Oberlin teams 5-2 and 5-4, respectively. The Lord’s lined out of encounters with Baldwins-Wallace and Baldwin-Wallace in the first quarter. Impressive yet defeating 2-3 but perhaps that competitive mark will be alleviated by future games. Against Oberlin the Lords rallied from an early 3-6 deficit to take the lead 4-3 before succumbing in the bottoms of the 6th. The Lords rallied their initial run when 1st baseman Jamie Kowary singled in Rich Swartz in the fourth inning, Kenyon evened the score 3-3 on a two run homer by 2nd baseman Bill Garland following a Kort trwał double in the 6th and took the lead which Black (making his first appearance since his early-season football injury) singlehandedly in John Morrison in the top of the 5th. However, Oberlin came back to take the score and tied the game in the clinker in the bottom of the 5th. With a 3-2 lead the Kenyon’s leading offensive batter toped a little bobble in front of the plate and saw the ball fly high, the winning run came in from third, Bob Price went for his second Homer and came with a creditable performance, all this accomplished four times in a row, striking out 7. His one downfall was the six walks he gave up.

Against Wittenberg at Falconbridge over the weekend, the Lords were involved in a tight 4-4 struggle after three innings but the Tigers then exploded the remainder with 6 runs (3 hits) in the 4th, single runs in the 5th and 6th and 3 more tallies in the 8th for a 1-3 romp over the Lords. The Lords will hope for a return to the form in the opener against the Tuscarawas (now being 15-12) when they face Heidelberg again in a Saturday doubleheader up at Tiffin.

Royal Fantasy

Continued from Page Four

Theoretical department? This is not meant to malign the dedicated workers who spend endless hours in research of Russian samovars or yel- lows the darling of a work force present and a constant core of ap- preciation and loyalty. These men must be discriminating in their choice of plays, Most Kenyon pro- ductions have had financial success before the show even opens, enjoy a loyal and active following sub- sidized through the school and stu- dents primarily as they are. The full, com- petent director. Under such con- ditions, if we cannot afford exper- imentation with the drama, what Ken- yon theatre need not worry about fin- ancial success or good reviews (making this reviewer’s job obso- lete, perhaps but we continually see a desire to do other occasionally challenging revivals of the classics.

Graduate-Stage Theater may be the first American performance of the play, a difficulty not a reason for being. Kenyon’s major pro- duction are too far removed from the excitement of the contemporary experimental theatre movement and it is a shame that for such “experi- mental” productions one must turn to producing groups of limited means or Mr. Farr’s challenging course in the contemporary theatre. The time has come for a drastic evaluation of the theory behind productions, if Kenyon if academic thesaurus is to remain a viable force in the American Theatre. In THE KING STREET, there was the constant suggestion of experimentation with an unfortunate vehicle unused to this purpose. The children and older members of the audience seemed to love it. But for this reviewer, the play was somewhat like a meal at a Chinese restaurant. You have the theatre happily gorged by an as- surance on your service, but an hour later you are once again starving for a play with some kind of purpose, one which may take chances and fail, but is performed for a college au- dience, and utilizes the advantages of the academic atmosphere. THE KING STREET will be performed again on Thursday through Saturday nights. All performances are at 8:00.

ROD MCKUEN
In Concert

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