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# Collegian

KENYON COLLEGE

GAMBIER, OHIO

VOL. CI, NUMBER 12

JANUARY 31, 1974

## Merchant of Venice premieres tonight

by Kathy Weiss and Joe Hall

The Merchant of Venice, opening tonight at the Hill Theatre, is one of Shakespeare's most famous and timeless comedies. The roles of Shylock and Portia, two of the most memorable characters in English drama, give the play its contemporary implications, while helping it to retain its sense of immortality. The production of The Merchant of Venice at Kenyon is being directed by Ms. Harlene Marley. Its run extends through Saturday and continues from Wednesday through Saturday of next week.

The play actually has two major story lines: the beautiful and clever Portia's search for a suitor, and Shylock's determination to secure justice in the matter of his bond. Bassanio, seeking to win Portia's hand, borrows money from Shylock in his good friend Antonio's credit, and goes to Belmont to choose between the legendary three caskets of gold, silver and lead—one of which contains Portia's picture. When Antonio's wealth is thought lost, his bond with Shylock is jeopardized. Shylock, the hated Jewish usurer, then calls Antonio to court, anxious to secure his well-known pound of flesh.

### Based on an old fable

The play was written by William Shakespeare in the late 1500's but was not printed until nearly a century later. It is generally thought that the major plots of the story were adapted from an old fable called Il Perceone by Ser Giovanni. Shakespeare's purpose in presenting Shylock as an evil, greedy and vicious Jewish usurer has long

been a subject of controversy in the eyes of the critics. Whether Shakespeare was blatantly anti-semitic or whether he wished only to portray Shylock as a tragic hero is seriously questioned. The modern view on this subject, which is also Ms. Marley's interpretation of the character, tends toward the former, based on the knowledge that the Jews in Shakespeare's time were generally thought of as miserly lenders. Throughout history, bankers who demanded interest of their clients were universally poorly thought of and Jews were generally characterized as being in this category. In this ethnic sense, The Merchant of Venice still retains its relevance in the modern world.

### Portia and three caskets

Portia's role in the play centers around the three caskets that contain her fate, the all-encompassing view of man's self-love, and man's search for perfect happiness and contentment. The caskets symbolize the importance of finding a meaning in life that is deeper than the glitter of materialism. Portia, a woman not only of rare beauty but also of strong intellect and wit, establishes a focal point for this theme.

Rob Jaffe, a junior who has acted in many other Kenyon productions, is playing Shylock and Meg Merckens is portraying Portia. Other leading roles include: Harlow Keith as Bassanio, Portia's suitor; Scott McGinnis as Gratiano, the talkative but devoted lover of Nerissa, Portia's maid, played by Karla Hay; and John Sinzer, as Lorenzo, the husband of Shylock's runaway daughter,



Meg Merckens, as Portia (right), bickers with her maid, Nerissa, played by Karla Hay.

Jessica, portrayed by Ellen Winters. Rounding out this production of Shakespeare's comedy are a number of hilarious but touching characters that aid in making this a highly enjoyable evening of theatre.

### Behind the scenes

As is customary for all of Kenyon's major productions, the crew working behind the scenes for The Merchant of Venice is approximately two to three times as large as the cast itself. They involve students working lights, sound, properties, scenery, costumes, wigs, makeup and publicity. One of the hardest tasks the crew faced for this production was to build the three caskets, which are modeled after authentic twelfth and thirteenth century Byzantine replicas. Another was the lighting effects to portray the scene changes from Venice to Belmont, Portia's country home. In charge of the lighting design for the play is Robert Galbraith, who is doing his senior project in design. (For the Drama Department each senior completes such a project as partial fulfillment of his Drama Comps).

### New set design

The cast and crews began work on the production of The Merchant of Venice many months ago, starting with the director and designer's plans for and conception of the play in the spring of last year, and continuing with the early rehearsals for the main characters in September—followed very shortly afterwards by the rest of the actors and the crew. Mr. Daniel Parr, the designer and technical director, along with the other drama professors, have decided this year to try a new approach to the problem of set design. As a result of their desire to not only save money, but also to experiment with the possibilities of a more modern theatre, they are using the same basic set for the three productions this year: The Hostage, The Merchant of Venice, and The Showoff.

The ticket office in the lobby of the Hill Theatre is open from 2:00 until 4:00 on weekdays and tickets can be secured with an ID card or purchased for \$2.00 for other interested patrons.



Shylock (Rob Jaffe) threatens to stab Antonio (John Maddox) in a scene from Merchant.

# LETTERS



## Schermer defends Senate

While I understand the dismay of all those who work with publications here at Kenyon when it appears that funds will not be available for all that you wish to do, I disagree with the description of Senate's decision procedure regarding its own statutes which was printed in the editorial of the Collegian of January 24, 1974.

The statute in question is ambiguous as it was written and it needed interpretation. What was at issue was whether or not Journalism Board could allocate monies among the various publications or whether it was to request and administer specific amounts for each publication. It was Senate's problem to decide the principle of the statute and its decision was that funds designated for a specific publication could not be diverted to another publication by Journalism Board. Senate decided the issue as a matter of principle and not with regard to the specific publication in question. Only members of Senate and the Chairperson of Journalism Board and the Treasurer of Student Council were allowed to participate in the discussion. This procedure was intended to insure that the issue was addressed by persons of differing views. The procedures of Senate are relatively orderly but not unfair. So I do not believe it is correct to refer to these procedures as "machinations," "railroading" or a state of affairs to be "deplored."

MARSHA ROCKEY SCHERMER

## Kenyon photography defended

Last week Collegian printed a review of the current photography show in Colburn Hall, written by Karen Stern. Ms. Stern seems to have certain ideas about photography at Kenyon which kept her, I believe, from looking at the photographs. These ideas, which dominated her "review," seem to be unfortunately misguided, almost conjured from thin air. I would like to try to sort them out.

Ms. Stern attempts to analyze the "photography boom" at Kenyon. Why is it here? Of course, she responds, it exists because we children of the Video Age, nurtured on non-verbal images, have grown too reliant on the "Ideal Image," a concept which she claims is the underlying and ever-present basis of everything we see. This Prime Image, an ostensibly Platonic idea, compels us to capture images of our life on film—we escape the mutability of reality, hence redeeming our existence, through photography.

I grant that there is some faint air of truth

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## The view from here

### A question of clarification

The Senate statute that was "clarified" last week seemed fairly clear to begin with; the not only in intent, but clear also in letter. Under article III, section 4, the Journalism Board budgetary subcommittee must "prepare a joint budget for all publications (not including WKCO)." After approval by the Journalism Board, these two budgets—one for WKCO and other for all publications—should be presented "to the finance Committee of Student Council through the Coordinating Business Manager." Then, upon allocation, "the Board shall coordinate the budgetary requests with the funds allocated." This was to be something for the Board; it necessitated a complete re-organization of the Board last year. The name was even changed from Publications Board to Journalism Board, symbolic of its new responsibilities. The Senate's action last week negated completely this progressive reorganization. The only difference now between this year's J. Board and last year's J. Board is that editors no longer have a vote; we have been stripped of all policy-making power.

The power is, of course, right back in the hands of Student Council, especially its Finance Committee. Essentially it boils down to a question of judgemental competence: Who is qualified to judge the financial worth of campus publications in particular, and all clubs and organizations in general? The Senate has ruled that the Finance Committee is a more competent judge of publications than the Journalism Board. Apparently, the Senate feels this competence extends not only to the right of allocation of funds—which we have questioned—but also to the right of distribution of funds to individual publications. Editors are once again subject to every whim of the Finance Committee—a Finance Committee that felt it within their power and responsibility to recommend the suspension of publication, *Perspective*, by withdrawing the funds that had already been allocated to it last semester. Do members of that committee have some sort of special competence and insight that enables them to make such decisions? One member of the Finance Committee of Student Council that she would rather have a beer party in Rosse Hall than a *Perspective* "that's what this campus needs."

The Finance Committee speaks of priorities. Is this an example of their notion of priorities? Are Finance Committee's priorities really in the best interest of all concerned? If so, then the publications in question, these alleged "pieces of driftwood," must rightly be done away with.

We think it outrageous that Finance Committee recommended a zero balance for *Perspective*. Student Council's eventual decision to give *Perspective* funds was, conceivably, an act of simple expediency; in any case, however, it was certainly a triumph of principle over personality. But the point is that this issue—and all the associated dealing, maneuverings, name-calling, ad nauseam—should never have come up, had the Finance Committee allowed the Journalism Board to follow the Senate statutes.

Must the publications, clubs, organizations—and the Student Council itself, for that matter—put up with these incredible hassles year after year after year? It seems evident that a serious evaluation of campus funding must be taken as soon as possible.

## Collegian's new look

We hope you've noticed something different, visually at least, about this semester's Collegian. Subtle and yet extensive alterations of page design have been made. In fact, the size of the paper is really the only variable that has remained unchanged. Our new body type was chosen for its relatively light typographic color—hopefully minimizing the unpleasant contrast effects caused by the white paper that we are forced for financial reasons to use. Leading (the white space between each line) and the margins have been reduced, resulting only in a more pleasing appearance, but also in more words per page. This makes it easier to fit whole articles on a page; fewer articles will be broken up and continued later. The length of each line of type, the measure, was arrived at by means of a mathematical formula which calculates optimum readability for a given typeface. We are also experimenting with various logos, including the front page nameplate for the Collegian; any comments or criticism will be greatly appreciated.

But no matter how nice-looking the Collegian becomes, the content is still what matters or breaks a paper. It has been said that the Collegian is eight pages of nothing. If you are who shares this view, help us make it something. We need ideas for stories and people to follow on those ideas. Reviews, reporters and feature writers are all needed. This paper cannot be the personal play-toy of the editors, or the product of a small "elite"; only active participation of more students can prevent this. We need all the help we can get.

## Collegian

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Published weekly during the school session at Kenyon College, Gambier, Ohio 43022.  
Second class postage applied for at Gambier. Yearly subscription rate \$7.00. Please address any comments to the editors at PBX 289, P.O. Box 308, our box at the S.A.C., or in person in our office, Pierce No. 1 (The Tower), 4-5:30 Monday-Friday.

# Council approves budget

by Mark Block

The Student Council enacted its own mini version of Profiles In Courage at last Sunday night's budget hearings when President McGannon broke a tie vote, allowing Perspective magazine to receive \$125; the money needed to put out a first issue.

The Finance Committee explained that its task this year was particularly difficult. A decrease in enrollment this semester has resulted in fewer funds for the committee to work with, while at the same time it was "called upon to expand its programs of activity funding." The Finance Committee funds come from student tuition: \$25 per student per semester. David Barrie, Finance Committee Chairman, explained that the administration predicted a drop of 50 students, but figures from the Accounting Office indicated that the actual drop was closer to 74. The total student enrollment was then calculated to be \$1320, leaving \$33,680 available to the Student Council. Actual requests totaled \$43,228.60. The Collegian checked these enrollment figures

out with Vice President McKean, who reported that Accounting's early figures were inaccurate. Apparently, at the beginning of each semester three sets of figures are released; one set from Housing, another from the Registrar, and a third set from Accounting. Mr. McKean's most current figures indicate that the enrollment drop is approximately 53. This would leave the Student Council with an additional \$525.

## Perspective

The most important item on the Council's agenda was the Perspective issue. The Finance Committee budget recommendation called for the magazine to be zero balanced; that is, funds left over from the first semester, \$490, would be taken back, leaving no funds in the magazine's account. Last semester the Council had frozen Perspective funds so that a progress report and explanation could be sought from the editors, Gordon Hutner and Ross Posnock. The funds were later unfrozen, but a rider

was attached: The rider called for the editors to publish a first issue before any additional funds could be allocated. Hutner and Posnock claimed that the original grant of \$490 was insufficient to publish a magazine of reasonable quality. Last year's issues cost approximately \$600 a piece. The next move came from the Finance Committee, which recommended, without explanation, that Perspective be zero-balanced.

At the Student Council meeting, Adam Gilbert spoke as a "friend of Perspective," defending the magazine as "an institution." Mr. Gilbert told the Council that Hutner and Posnock were "to be praised for striving to maintain high standards even while those standards were being hammered at... they want the best." Mr. Gilbert went on to say that Perspective should exist as a model, a display of Kenyon's best, "something to aspire to." David Barrie said that taking away Perspective's funds, after the editors and contributors had put in a great deal of work, was "a question of morality."

After prolonged discussion the Council passed a motion, by a 17-4-2 vote, to leave the \$490 in Perspective's account, and to remove the rider. A motion was then put forward to give the magazine an additional \$125 so that a first issue could be published: after the issue appeared, a serious evaluation of the magazine's value would be undertaken. Towards the end of the sometimes heated discussion that followed, Finance Committee member Rob Stefan argued "Give them the money, give them a challenge, and then we can really determine whether the magazine is just a piece of driftwood."

President McGannon called the question, then counted the votes—a tie, 12-10-2 (as the motion must pass by a majority, abstentions, in effect, count against). In such a case, the President must break the tie. Pausing to choose his words carefully, McGannon uttered a profound "Oh s.t.", then cast his "yes" vote, giving Perspective its money.

## Music Club

The Music Club's budget was another that merited close scrutiny. The club, granted \$1,568 first semester, had requested \$2,190 for the second semester. Finance Committee recommended an allocation of only \$910 "to continue its program of serious music on campus," explaining that "this Committee deplores the Club's unwillingness to cooperate with the Black Student Union in presenting a jazz concert and workshop." According to former Treasurer of the Club Russ Fields, the Finance Committee suggested that the Music Club, which had contracted the Cincinnati Jazz Septet, co-ordinate the jazz concert with the B.S.U. Mr. Fields pointed out, however, that the word "jazz" in the group's name was misleading: the septet played avant-garde music having very little to do with mainstream jazz. The Music Club felt that the sort of deal envisioned by the Finance Committee could not be worked out with the B.S.U. The Club now feels that the punitive action recommended by Finance

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## LETTERS

### Readers object to reviews

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bothering about these cosmic statements, but Ms. Stern does not stop there. Her contention is that the affluent students of Kenyon satiate their pretensions toward artishood through this 'easiest' art, photography. She gives lip service to the technical aspect of darkroom work, yet simply denies that the photographs in the show can be approached as art. She says the show "does not really deserve judgment as something more than a show about Kenyon."

I'm frankly upset that her belief that photography is barely an art, and not art at all at Kenyon, was given space by the Collegian. The fact is that photography, as a product of willed creation, is as much an aesthetic discipline as any other artistic medium, and to anyone with serious interest in the medium it is obvious that judging photographs is as complex and subtle as judging painting, printmaking, or poetry. It remains that the Kenyon photography show should be approached as any art show, the individual works judged individually—focusing on aesthetic integrity and wholeness, rather than on expansive and ill-conceived generalities.

KEVIN MARTIN

### Drama 100 reviews criticized

It is my opinion that drama 100 productions should not be reviewed by the Collegian. My reasons are twofold. Firstly, the primary purpose for a review is to give people an idea of what to expect should they decide to go to the show; to aid them in making their decision. As reviews for drama 100 productions are printed after the show has closed, they cannot serve this function. Those who have seen the show will, if they are so inclined, discuss it; those who have

not seen it have no need of a review as it is too late to go.

Secondly, drama 100 productions are not 'productions' per se, they are projects. That is to say, they are laboratory works, unfinished products. True, they are presented to the public, but that is because the nature of drama is such that it requires an audience. Drama 100 productions should be viewed as analogous to test screenings for a television program. It is a situation contrived to test the product, to find out what works and what doesn't work. It is a situation which invites responses, but not reviews.

ALVA GREENBERG

Editor's reply: *We would agree that at a very basic level the purpose of a review is to communicate certain information that might enable the reader to more rationally decide whether to go to the show—whether to buy the artistic product. But at a higher level the review should not merely inform, it should strive to bring about greater understanding of that artistic product. If a review that appears in the Collegian fails to perceive the essence of the event, then we are sorry; but even this failure is worthwhile, for the process of discovering where a review is inadequate also leads to a firmer, more complete understanding of the work being analyzed.*

*We should not lose sight of the fact that Drama 100 projects are artistic products presented to the community. Criticism is therefore not only warranted but invited. If they are merely unfinished experiments then they should not be shown publicly; let the audience be comprised of Drama majors and teachers.*

*It seems to us that involvement in Drama should entail learning to deal with criticism. Certainly critics may be nuisances, but*

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# LETTERS

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*you'll never make them go away by objecting to the whole concept of criticism. If you don't like a review, then write a letter explaining how the review missed the point; we'll print it.*

## Student Council funding

Student Council's action overriding the Finance Committee's recommendation to zero-balance Perspective is a judicious decision worthy of commendation. In allocating a budget of 615 dollars for the first issue, Student Council put politics and personality aside, and affirmed on principle the need for such a publication in a liberal arts college. Council voted to uphold standards of excellence in its publications, thus confirming an intellectual tradition which has been the bedrock of the Kenyon education.

One can express disappointment, though, at the decision not to fund a contracted Music Club production. The issues surrounding the contract have been fuzzy, filled with both rumor and speculation. Given the nature of the circumstances, the excellence of the virtuoso performers in question, and the minute costs involved, Council could have bent and twisted their hard and fast rules without establishing a detrimental precedent. If a principle had been established, it would have been in support of classical concerts of the highest quality at Kenyon.

## WKCO butchers classics?

Doubtless the indiscretions that have accompanied WKCO's offerings of classical music—a laudable and very necessary effort—are inadvertent. More serious than jarring interruptions that affront the intent listener, the incredible truncations that stupefy him, is the profound lack of appreciation, indeed the disrespect (analogous to capriciously omitting the last stanza in a formal presentation of "Little Gidding"), of the masters revealed in the disrupted presentations (not intermissions) of their works. No offense to the WKCO staff, whose dedication is admirable, but perhaps it is better to let Beethoven rest than have the Fifth Symphony follow the first movement of the Sixth, end it at the mid-point of the third movement, innocently moving to the first two movements of the Seventh. Such fragmentation is unwarranted. Three minute advertisements during Haydn's Military Symphony make a horrifying experience, but to abruptly end the Ninth in the middle of the last movement is desecration. Reason forbid the over-reaction of limiting (more careful scheduling is called for) classical music broadcast because large works cannot be accommodated in their entirety—a shorter selection whole is pleasure enough.

H.P. GUTTMANN

# Is there life after Kenyon?

by Linda Angst

Often asked sardonically of a liberal arts education, the question "Is there life after Kenyon?" takes on a serious cast as students—especially seniors—prepare to leave the security of Gambier life in search of their separate destinies.

The answer to this question, according to Dean Susan Givens, is a most emphatic "Yes!" Any student, including underclassmen, can begin to explore the many possibilities open to him after Kenyon through several facilities on campus set up for this purpose. Dean Givens is the

## Music Club budget in question

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Committee was unjustified.

David Lynn, new President of the Club, explained that additional funds are badly needed, as a contract for a \$1,200 concert had already been signed. The concert was to feature Franz Bruegan, a world renowned recorder virtuoso, and harpsichordist Alan Curtis. Several members of Student Council took exception to Mr. Lynn's line of argument. The Council stressed that 1) the Club acted irresponsibly in signing a contract so far in advance, and 2) the contract was illegal because it was not countersigned by either the Dean or David Barrie. According to David Barrie, the Dean denied ever discussing the matter with Mimi Henley, the Club's former President, who signed the original contract.

## Lynn's reply

Mr. Lynn replied that, unlike rock groups, the serious performers dealt with by the Music Club must be booked far in advance. When questioned, Mr. Lynn admitted that if the Music Club was eventually allocated enough funds to pay for the Bruegan concert, then the Club would honor the contract and, being unable to financially support any other concerts, simply cease to exist. Because the Council did not want to face the "death of the Music Club," and because the \$1,200 contract was allegedly illegal to begin with, no additional funds were allocated.

Contacted Tuesday by Russ Fields, Ms. Henley maintained that she did indeed speak to the Dean last summer—that she signed the contract with the specific approval of the Dean. Ms. Henley further pointed out that the Dean and Mr. Barrie had never countersigned any of the Music Club's contracts, yet the contracts were honored by Student Council Finances. The Collegian has examined all the Club's 1st semester contracts, and found Ms. Henley to be correct on that account. Apparently then, the contract is legal, and Council's action has left Ms. Henley holding the bag—or, in this case, a legal contract for \$1,200. Ms. Henley will be returning to school this Friday in an attempt to clear up this conflict.

coordinator of one such facility, the newly created After Kenyon Library.

Located in the Public Relations Information Center on Chase Street, an open weekdays from 2:30 to 4:30, this project is still in its initial stage of development. Once in full swing, however, the AKL promises to provide descriptive material covering graduate schools, job opportunities (including career brochures, the Occupational Outlook Handbook, the College Placement Annual, etc.) and requirements for both graduate studies and a wide range of careers. Also available are information bulletins concerning volunteer programs such as VISTA, ACTION, and the Peace Corps. Basically, it gives interested students—especially those unsure of what fields are open to them with their particular degrees—a chance to find suitable directives. The AKL can easily be compared with a small high school guidance center—minus the counselor.

The After Kenyon Library was developed in order to finally centralize these materials, which had previously been spread out in various campus offices. But to provide further "career services" for both departing Kenyonites and those remaining, Dean Givens, Mr. William Thomas, Director of Alumni Affairs, and the Smythe House staff are beginning to collaborate their various efforts. They hope to eventually provide workshops for the preparation of student resumes and cover letters, and to increase vocational counseling. Career symposiums and an extern program, designed to give the student a first-hand view of given professions, are under consideration.

In the meantime, interested students are encouraged to take advantage of already existing services. At Smythe House, for example, personality tests, interest tests, and counseling are given to students who are uncertain of career goals. Counseling is also provided by the deans. Mr. Thomas' services in arranging interviews between students and alumni of various professions can be quite valuable. Another, less publicized program is the Alumni Advisory Center, located in New York City. It "provides career counseling and job placement" for women of member colleges. Kenyon included. Favorable reports were relayed by one Kenyonite who took advantage of their services.

As the vocational services program is revamped and shifts into high gear, perhaps more students will avail themselves of these services, and think seriously and optimistically of "life after Kenyon."



# McGovern: campaign that flopped

Goodbye Mr. Christian: A Personal Account of McGovern's Rise and Fall (Doubleday 1973)

Book review by Matthew Winkler

It has been an ongoing American tradition to cherish the rise of the man who sprouted from the pea of a small pod. Unfortunately, glory can only be found when he is immortalized in a book or visualized on the screen. Hollywood let him waltz into our hearts, leaving us in a bathtub of tears. We empathized with this fellow because of his ill-fated virtue. Gary Cooper's Mr. Deeds retreated to his familiar Vermont and James Stewart's Jefferson Smith expired on the Senate floor while fighting for his "lost cause." Sad, but true, none of our heroes in history have entered the White House, or approached politics for that matter, without the size of an ostrich egg. Few have ventured so far as to become morally committed. Those who have done so have repeatedly been rejected by their constituency. Daniel Webster eloquently pleaded for the 1850 compromise at a high cost to himself, by placing a greater value on a divided union, he repudiated his. Free Soil followers and lost the chance to attain the presidency.

George McGovern had enough faith in himself and his cause to build a monument in American politics that is nothing short of remarkable. But, the Hollywood mold did not produce McGovern. He lacks charisma and frequently puts people to sleep if they don't know who he is. Goodbye Mr. Christian is the chronicle of McGovern's disastrous presidential campaign, and Richard Dougherty—though he may be unwilling to admit it—puts McGovern in Webster's class.

## A compelling operation

As his press secretary, Dougherty became McGovern's closest companion and offers a candid, sympathetic portrait of the native from Mitchell, South Dakota. Like McGovern, he too succeeded through his own perseverance. He admits: "This book is as much concerned with Dougherty as McGovern, perhaps more so." Yet this admission does not distort his perspective of the campaign. Although he is somewhat patronizing of the candidate's "one-man-band" character, he finds McGovern's self-reliance—perhaps a characteristic of a good president—not necessarily a political asset. Regardless of the outcome, the McGovern campaign was a dignified and compelling operation. It is a human story without make-up or Madison Avenue. Early on, McGovern refused to be a part of endless television takes. At one point, his frustration peeking, he explained: "I was tired and mad doing the whole thing over and over. I finally said, to hell with it. Run it as it is." McGovern's pectoral preacher image is evidently only one aspect of a man who also laughs at a hardy joke. The book is not a canonization nor an apology. It takes into consideration McGovern's shortcomings and reveals beneath the surface an unvarnished, compassionate man.

Throughout the narrative of the campaign, one can almost picture McGovern as a hen-pecked father on an outing with his family; the air is hot and stuffy and there are constant demands for food, water, and comfort stations. Antagonism developed in every segment of the party: from southern democrats to women liberationists to draft dodgers requesting amnesty. The campaign was not without its share of personal feuds. The back-biting between Gordon Weil, Mankiewicz, Dougherty, Hart and a host of younger aids finally caused the Senator to exclaim: "Here I am knocking my brains out and those bastards can't think of anything but themselves!" McGovern seemed to spend more time on telephones mending fences than collecting votes. Yet, according to Dougherty, he maintained an unusual calm through most of the campaign, demonstrating a deep-seated concern for those he worked with. Dougherty believes this to be the case even in the wake of the Eagleton Affair.

Eagleton became McGovern's choice when there was literally no one else who could appease the disaffected in the party. Gordon Weil had researched the Missouriian's '68 Senatorial campaign—most of the information coming from the St. Louis Post Dispatch—and found nothing in the way of impropriety or scandal. Moreover, Senators Nelson of Wisconsin, Kennedy of Massachusetts and Majority Leader Mansfield recommended Eagleton "highly". But McGovern was still "shying away from Eagleton with no outright explanation for this beyond saying at one point: 'I really don't know Tom very well.'" Dougherty perceived this to mean that McGovern knew Eagleton well enough not to think highly of him. McGovern cast the die in favor of Eagleton only when Harvard's John Kenneth Galbraith called from the convention to say Massachusetts was "raging over the possibility of Boston Mayor White's candidacy—McGovern's real choice at that time. It is ironic that Eagleton answered McGovern's call with a pause and then a remark: "Before you change your mind George, I accept."

The climax of the campaign took place in the early morning on the last day of the convention. After reading drafts of acceptance speeches from several different authors, the candidate wrote his own and told America to "come home". From the dreary days before New Hampshire when all of the polls gave McGovern less than one percent of a projected vote, he licked the worst odds. His success story was legitimate, almost taken for granted. No one was more jubilant than Dougherty. After nine months of being plagued by sinus problems, and being told he was nuts, Dougherty sat in bed like a "zombie" and "celebrated". He felt that "the gods, could not in their wildest imaginings be so unkind as to deny him a November miracle equal to July."

But the vacation in the Black Hills of South Dakota turned into a political nightmare. Dougherty speeds through August, September, and October as though these moments were the aftermath. Eagleton's failure to disclose his medical history to McGovern coupled with McGovern's

handling of the incident is one of Dougherty's explanations for the sudden downfall. McGovern became enraged when columnists criticized him for his ambivalence in the matter. According to Dougherty, this caused him to issue his "thousand percent" statement to the press. This was apparently the first coffin nail in a doomed campaign. Dougherty writes, "Oh no", I said, "Oh dear", it was a moment I relive in my mind many times over in the course of the campaign. Should I have fought him? . . . I could never really decide. He was the candidate after all. He was the one who had built all of this out of nothing and presumably what one builds one has a right to destroy. . . I had to entertain the thought that my friend McGovern-Levin in a fit of Russian rage at the peasants of Journalism, pissed everything away; that my friend the one-man-band had struck up a tune bearing all the marks of a requiem."

## 'Liberal mush'

Dougherty believes that his man, even though angry, meant every word of his thousand percent statement. "The McGovern intelligence, while of a high order, is not without great patches of liberal mush of the sort which allots sympathy to the rapist and the raped." The author contends that perhaps McGovern changed his mind about Eagleton when he heard "bad news" from one of his doctors. This is clearly an inference and one that is promoted through Dougherty's admitted bias. But if this guess is correct, it would certainly compliment the Dakotan's good christian image. McGovern, not wishing to destroy Eagleton's career, refused to disclose inside information and so

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John Haines will present a poetry reading Sunday, Feb. third, at 8:30 p.m. in Peirce Hall Lounge. Mr. Haines is currently poet-in-residence at The University of Alaska; his most recent book is *Selected Poems*.

# Photography: where to begin

by Michael O'Brien

"It is easier for an old photograph to be interesting than it is for a new one. To show clearly the life of our own time and place demands acute perception, for our eyes grow accustomed to the everyday miracles."

—John Szarkowski, *The Photographs of Jacques Henri Lartigue*

## McKean, Givens Discuss housing

by Matthew Winkler

The Senate is at this moment about to release a housing proposal that will in the words of Dean Givens, "redefine social patterns" at Kenyon and "come to grips with the social community in a more meaningful way." An important question looms in the midst of the Senate's deliberation: Why is it currently believed that the Kenyon community is in need of a new approach to student housing? Both Vice-President McKean and Dean Givens offered their views concerning this proposal.

According to Dean Givens, "the thing that sparked the Senate debate was the increased size of the college and the desire to maintain and strengthen ties in the community that seemed to have existed in the past." Under present housing conditions there is "a lack of cohesiveness" among students and "no central vehicle to express their interests." Excluding the fraternities, the present lottery system is inadequate as far as meeting the social needs of women and independents. Right now, those who do not belong to a fraternity are scattered across the campus with no interest group of their own to return to after classes. This would seem to give them an unfair disadvantage in their social life. However, McKean commented that "the fraternities are not being seriously challenged and they are an integral part of the college." Dean Givens on the other hand, feels that "the fraternities have not chosen to dominate the social life" at Kenyon in recent years. Whether or not the fraternities will suffer their favorable status as far as housing is concerned is not yet known. Dean Givens added that all segments in the student body will receive due consideration.

Hopefully, the proposal will allow all students to live in a social setting that will either give incentive to their individual interests or place them in an environment where they feel comfortable. McKean believes the proposal "will not only define what a residential college should be," but also offer "great possibilities for diversity at Kenyon."

It seems certain that the Senate is striving to avoid a condition where students might feel out of place. In this proposal they will be giving priority to both curricular and extra-curricular concerns. "The new housing proposal," Dean Givens concluded, "will have a great impact on the social life of the community, including the faculty and the administration."

Photography deals with the "found objects" of a certain reality, the reality of the phenomenological world. But that world is altered in and by the act of photographing itself. For one thing there is the ambiguity of passing time, the ambiguity of scale, the ambiguity of colors translated into tones (there are ten tones on the scale from white to black available in a black and white print). There is also the ambiguity of specificity. Photographs are involved with the things of this world, nameable, unchallenged, the *mohs*. But there is something other, the unqualified, the unqualifiable, the *numen*. The fascination of photography is that it achieves the *numen*, the universal, only through the *mohs*, the concrete. The specific image stands for itself, is at once itself and its own symbol. A famous photograph of Edward Weston's is said to be both a green pepper, inviolate, and an emblem of "green pepperdom." At the root of the motivation to photograph is the search for the concrete universal, the image which, in all its naked simplicity and delineated specificity, stands for its own essence, all it is in the world. And there is another ambiguity: the photographer himself. The photograph is both spectre and emanation, in Yeats' terms, being both from the photographer and containing the ghost of his image. A photograph resembles the person who took it the way a dog resembles his master or mistress. Photographs have no memory; they live entirely in the present, (the ambiguity of time). The static or still

image suggests, the way all things do the opposites, movement, change, growth, decay.

But where does the photographer begin? Near home if he is smart or at least modest. He does not begin by reaching for the ideal photograph. He begins with "One Time, One Place"—the title of a book of photos by Eudora Welty (available in the Chalmers Library) who wrote, "A better photograph would have gotten better pictures, but I wouldn't have gotten these pictures." It is "these" pictures that the wise and modest photographer is after. And he can go after such pictures now that photography is finally out of the closet and no longer apologizing for itself and trying to get classified as *Art* by being classy and arty.

Again, where does the photographer begin? Robert Lowell once told an interviewer, "I think a writer should think of people he knows and of himself rather deeply and compassionately, and then write as honestly as he can and use all the technique he can bring to bear." Technique, the thing which photography is always accused of being preoccupied with. And its involvement with that little machine. But the machine does not take the picture. It is taken by the photographer. Someone seeing a photo taken with a very cheap camera said, "Anyone can take a picture out of focus." But it is equally true that anyone can take a picture in focus.

Cont. on p. 1

## Phony bills on campus

by Gary Nolan

At long last, Kenyon has experienced a new and exciting criminal offense, one guaranteed to expand and liven this already intensely captivating era in the College's history. This novel felony, unlike other past and current activities on campus, involved the illegal printing and distributing of paper money, a recreation better known as counterfeiting. Although counterfeiting has immense profit potential for any wary businessperson, the recent and only known action on the part of the counterfeiter involved only one ten dollar bill.

Ms. Mead the victim

The passing of the fake bill took place on Monday night, January 21st, in the Gund Commons study lounge. The alleged criminal, who is, as yet, still at large, approached Lindsay Mead, a freshman, and asked for change for the ten dollar bill. Ms. Mead, however, had only a five with her at the time, but her friend, Kathi Feinstein, conveniently offered another five so the exchange could take place. The suspect, with a broad grin on his face and the two bills in hand, then left the Commons without delay. Immediately after the man had left, Ms. Mead, according to her report, joked about the possibility of the bill being counterfeit. Ms. Feinstein, taking the joke more seriously, examined the bill closely. Her conclusion was that the bill did not, by any means, look real. Later that night, the two women showed the ten to some friends, who also asserted that the bill looked phony.

The women, deciding to take some action called security. When the security guard arrived at about midnight, he too affirmed all the previous suspicions and recommended that the ten be taken to the bank in the morning. The next day, building personnel checked the piece of paper and reported that it was indeed counterfeit. The matter then proceeded across the street to Dean Edwards' office. After listening to the already lengthy story, Dean Edwards called Mr. Cassin on the case. Mr. Cassin, teamed up with local police forces, had the two women looking at photographs of suspects a short time, and had arranged for FBI agents to visit the campus sometime this week.

Lurking in the shadow

Rumors as to the exact identity of the criminal are extremely varied. One person thought perhaps it was the result of one of the less popular GEC courses this past fall. At any rate, a description of the man was given by Lindsay Mead. She stated that the man was caucasian, between 5-10 and 6 foot and had dark black hair. This description, because of its general nature, makes roughly one-third of the student body potential suspects in the crime, along with about an equal percentage of the faculty. It is therefore possible that the criminal is walking merrily down Middle Path during the day, and fiendishly lurking in the shadow of a printing press at night, waiting for his next chance to strike.



## Haywood lecture Well received

by Steven Lebow

The first in a series of lectures sponsored by the Freshmen Council began Sunday, January 27, with a remarkable and erudite exposition on the Faustian Legend. The lecture, given by Provost Bruce Haywood, was closed to all upperclassmen/women on the rationale that the Provost's classes are not accessible to most freshmen/women and he felt that added contact with them would be beneficial. A lecture is also planned by Capitlen Caples tentatively for February 17, with the topic and the status of open admission undetermined at this date.

The lecture was delivered in the new student center and attended by over a hundred students. The Provost's talk proved to be both interesting and intellectually exciting. Discouraging on what he called, "a theme of irresistibility in Western literature", the Provost began by explaining the Biblical parallels, arguments, and themes that are related to the Faustian Legend. Progressing to historical data concerning the legend itself, Provost Haywood outlined the early formation of the Faustian Legend, the chapbook edition of 1587. As the lecture progressed ideas of enormous universality, yet of direct personal value, were discussed. The attempt of man to go beyond conventional knowledge, the continual desire to embrace evil, and the dichotomy between physical gratification and spiritual salvation were elements woven into a skillful exposition.

He briefly touched upon Marlowe's dramatic work of 1589 and then immediately plunged into the subject that seemed to afford him the greatest pleasure and challenge. Goethe's poem of 1831 begins, as Haywood calls it, "the transformation of the Faustian Legend". The Provost's historical details were used as a device to illuminate the difference between this and the previous Faustian character. The conclusion reached was of Goethe's eventual optimism. Even as his Faust embraced evil he still attempted to exert some control over his world and his fate. The discussion of Mann's Faust resurrected shades of the Medieval Faust. Writing during and immediately after World War II, Mann used Faust as a symbol of humanity's continual greed and lust, and search for ultimate evil. Mann's vision is of a world where evil will triumph and his Dr. Faustus shares this holocaust-vision with other observers of humanity and "human nature."

From the raw materials of the literary works and masterpieces Provost Haywood constructed a view of man; past, present, and possible future. Dealing with universal dilemmas Faust became, within the hour and a half of the lecture, a symbol of all driven thoughts and all troubled lives motivated by a wish to understand and comprehend. The Freshmen Council provided the opportunity for Provost Haywood to convey this vision. Let us hope their efforts are continued and that the rest of the lectures are as successful as the first.

## Impeachment

The Mount Vernon chapter of Ohioans to Impeach Nixon announced that it would kick-off a petition drive in the Mt. Vernon area with a meeting at the Biology Auditorium this Monday night at 8:00 p.m. John Quigley, professor of law at Ohio State University, will speak on impeachment and answer questions from the audience.

Ohioans to Impeach Nixon is a non-profit organization of citizens seeking 100,000 signatures on petitions statewide. Petitions will be sent to Representative Peter Rodino, chairperson of the House Committee on the Judiciary, before the house votes on impeachment.

The Committee is now considering charges against the President and will advise the House before the floor vote. Mr. C.R. Iden, spokesman for the O.T.I.N., said the goal of the group is a fair trial for Mr. Nixon. He added "a lot of people are confused about impeachment. It does not mean conviction. Impeachment is only a statement by the House requiring a full and final investigation of charges brought against the President."

Iden also pointed out that impeachment would be the first step toward a final conclusion of Watergate. "Let the House vote impeachment. Then the Senate must either convict or acquit Mr. Nixon. Either way, Watergate can then be resolved, and the President either cleared of all charges or be removed from office."

## FILMS

**THE COLLECTOR** (1970)—directed by William Wyler. Starring Samantha Eggar, Terrence Stamp. Color. 119 minutes. GP.

"Three-time Academy Award winning director William Wyler (*Ben-Hur*, *Mrs. Minniver*, *Best Years of Our Lives*) also won nominations for such pictures as *Roman Holiday*, *Friendly Persuasion*, and *Funny Girl*. To this track record can be added *The Collector*, which earned for its stars unanimous international acclaim. Stamp won 'Best Actor,' Eggar 'Best Actress' at the Cannes Film Festival for their bold, provocative performances in this shocking drama of abduction, based on John Fowles' first novel." About a man who collects women like butterflies.



Erich von Stroheim in *Grand Illusion*.

**GRAND ILLUSION** (1937)—directed by Jean Renoir, starring Eric von Stroheim, Jean Gabin, Pierre Fresnay. French, with subtitles. Black and white. 111 minutes. G.

In 1937, one year before Hitler began to fan his new armies across Europe and start the ominous overture to the Second World War, there was released in France a film which one can confidently say is the most telling examination of the mystery of why men submit to war ever put on the screen. *Grand Illusion* was endowed with a soul indispensable to what it pretended to be and was a heroic film. The "grand illusion" of the title is an illusion only by discourtesy; the motif so described is historically real, and if the chivalry for which this film is a requiem has really vanished, it occasioned here, by a large margin, the tenderest and most towering elegy of its kind in film history.

**MILLHOUSE: A WHITE COMEDY** (1972)—directed by Emile de Antonio. Starring Richard and Patricia Nixon, John Mitchell, Spiro T. Agnew, Dwight Eisenhower, Barry Goldwater, and numerous others. Black and white. Mostly Black. 115 minutes. G.

Despite the title's apparent levity, *Millhouse* is one of the most repulsive spectacles that this viewer has witnessed in years. The film's protagonist combines the blindness of Oedipus with the servility of Uriah Heep in a perhaps too-convincing performance. Made up of documentary footage of Nixon at his worst over the many years in his long career, *Millhouse* starts by making you laugh at hijinx like the well-known "checkers" speech, moves to a disturbing analysis of some of the less-well-known slander campaigns and tax-dodges, and should ultimately arouse your indignation and horror.

## New publication Chartered

At a special meeting of the Journalism Board Tuesday, January 29, a unanimous vote formally chartered a new publication devoted entirely to photography. The editorial board of this new annual publication, named *Phototype*, plans for its first appearance early in May. The magazine will be devoted to serious work done by Kenyon photographers and will implement the highest quality reproduction.

Photographs will be accepted for publication in *Phototype* by unanimous decision of the periodical's board. The board consists of: Tom Pritchard, editor; Joyce Baronio, Mark Block, Steve Block, Susan Wides and Michael O'Brien, advisors. Each photographer selected by the board will be represented by a minimum of two and probably no more than six photographs. One photograph will be printed per page, and no photographer will share a spread with another.

The text will be limited to the name of the photographer, and titles where appropriate.

Photographs may be submitted for consideration from February 11 through 18 at any of the following locations: Peirce Hall, 3rd floor, Rooms 3 & 4; McBride 209, or the office of the Art Department Secretary, Bexley Hall.

Only black and white mounted photos can be accepted.



# Focus on photography

Cont. from p. 6

That is not what photography is about. Focus is not an absolute. So then technique, as in the Lowell quote, must play a different role. In successful photographs technique does not intrude, it is NOT the subject of a photograph. It's just the means.

But photographs are concerned with "clarity" as a student of mine told me. But not necessarily sharp-focus clarity. Photos are concerned with the clarity resulting

from seeing the thing itself and presenting it as image and essence one will not suffice without the other.

Where is the art then, how can we be sure? The art is in selecting, choosing, in being ready (not an easy thing by any means). After six months of unsuccessful shooting with various green peppers, Weston was scooping his subjects up, destined for a salad rather than for art, when one especially ripe one fell into a tin funnel. The exposure (a relatively short one for those days) was made with facility and the perfect negative was made. The gesture making the photograph was spontaneous but it was not accidental. Six months and countless peppers, not to mention negatives, made the right photograph possible.

## Clear and close to home

And the show now on view in the Colburn Gallery is full of the right photos. "Right" because they are clear and close to home. Many result from assignments, all are concerned with where we are, the way we are, with the definition which comes from being close to things. There are cheap-camera photos and expensive-camera photos. And a lot of genres represented. Looking at portraits and situations, documentary or constructed, things in nature, abstract images, soft-focus, lyric, sharp-focus, surreal: each photograph gives enough information that we may deal with the world it suggests or creates.

Raw material from the "real" world, where time passes and there is movement, images developed in the mysterious lab where time is conceptual and the only movement is the image appearing on a white surface; photographs are taken, prints are made. In this way photography gets it all together.



The Slippery One moves his act to Rosse Hall this weekend. See story page 7.

# In search of An audience

by Andy Gross and Mooncalf

With the current petroleum shortage forcing record companies to trim production due to a lack of vinyl, it's a wonder that Alien, by Jim McCarthy, ever made it out of the studio. In some respects, it's a wonder that it ever made it into the store. A combination of obtuse lyrics sung in an imitable monotone, poor engineering, and a thoroughly monotonous melodic renders this album of interest to Kenyon students only.

The reason for interest on the part of Kenyon students is not so much the music itself, but rather the jacket, on which appear the names of two Kenyon alumni—Claster and Leslie Fradkin. Claster's playing is the one outstanding feature of this singularly uninspired folk rock release. It jazzes up the meagre role assigned him only he can. Rousing introductions, "Sickness or Cure" and "Word of Honor" make these two cuts almost listenable. Claster cannot go it alone and without sufficiently talented support this album is unsalvageable.

Those of you with budget priced equipment may not be able to discern the bass playing of Leslie Fradkin. Lucky for him it is at once methodically dull and more once out of key.

But even though Fradkin's bass playing is escapable, Jim McCarthy's lyrics are not. To wit, the first verse of "In Search of an Audience":

I went out in search of an audience to witness murder,  
I came in on a pool room in a town which nobody heard of.  
Then you shot me,  
Full of lead  
You put a bullet  
Through my head.  
You made me feel like I was dead.  
But I knew that it was you instead.

Oscar Hammerstein, Roll over in your grave. Jim McCarthy is still searching for an audience.



## MED SCHOOL ADMISSION PROBLEMS?

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# A mortally wounding enterprise

from p. 5  
 the consequences of Eagleton's  
 reputation. The public's impression of  
 McGovern, however, had become that of an  
 inept bumbler and probable liar. . . .  
 a mortally wounding enterprise."  
 The stories in the press were no longer  
 McGovern on the rise, but "McGovern-in-  
 trouble."

McGovern, in those hot summer months,  
 was a poor excuse for a diplomat. He  
 seemed to scold himself with foolish  
 comments to the press. In the Salinger  
 novel, his subsequent comments  
 contradicted earlier ones. He was frustrated

to find "McGovern-in-trouble" on every front  
 page, while it was becoming increasingly  
 clear, through the ITT scandal among  
 others, that the White House had broken the  
 law. And yet where was Nixon-in-trouble?  
 McGovern could not understand the public's  
 mild reaction to the Nixon Administration's  
 lack of decency. But through it all, he  
 remained composed. Dougherty felt sorry  
 for him by this time. The predictions were  
 bad and key staff members could no longer  
 take the heat. One aid called up Dougherty  
 and hung up on him before explaining the  
 reason for his resignation. "I'm fed up. It's a  
 second rate, amateur operation and that

memo was the last straw. 'Which memo?' I  
 asked. . . ."

McGovern went into the campaign empty  
 handed with an unyielding vision of victory.  
 Dougherty takes us to the end in a Sioux Falls  
 Holiday Inn. In his pajama bottoms and an  
 undershirt, George McGovern scribbles  
 away on his concession statement. He put in a  
 line from Yeats: "Think where man's glory  
 most begins and ends/And say my glory was  
 that I had such friends." In the end,  
 McGovern's image worked more against him  
 than for him. Art Buchwald once remarked to  
 Dougherty that his man would never win  
 because "He makes people feel ashamed of  
 themselves."

Before becoming McGovern's press  
 secretary, Dougherty headed the New York  
 Bureau for the Los Angeles Times. It is not  
 surprising, that he pays a great deal of  
 attention to the country's journalists and the  
 art itself. He realistically accepts the  
 premise that McGovern has only himself to  
 blame for his poor showing against Nixon.  
 The author's aim in this book is not to explain  
 how or why McGovern lost, but to give an  
 account of the issues and personalities which  
 presented themselves during the candidates  
 ultimate debacle. Dougherty's book is an  
 unadulterated, winning tribute to a campaign  
 that flopped. It is the story itself, and not the  
 outcome, that makes *Goodbye Mr. Christian*  
 a book worth reading.

## Gioia on "The Washo"

J. L. Gioia

On Monday I was browsing through the  
 library and ran across a stack of  
 pamphlets, begging to be taken free,  
 advertising a novel called *Rabbit Boss*. It  
 was the first chapter of that novel along  
 with words of praise from such eminent  
 sources as *The San Antonio Express*, *The*  
*Chambers Dispatch*, *The Sacramento Bee*  
 and my favorite of the lot, *The El Paso*  
*Reporter*. There are several warning  
 signs that I have come to recognize in book  
 advertisements. If they scream about the  
 "grand sweep", quote from  
 newspaper par with the examples given  
 above, and/or mention how the author has the  
 best qualities of each major American  
 writer of the twentieth century but still  
 manages to be "unique". "*Rabbit Boss*"  
 has been called "the great American  
 novel", combining the epic scope of  
 Faulkner with the lean lines of Fitzgerald;  
 "Mailer's language is contemporary. . . ."  
 "Ideally the person who set type for the  
 book thought little enough of the novel as to  
 appear underlining the title each time it was  
 mentioned. For that he has my underlying  
 respect. Then I avoid the book like the plague."  
 The pamphlet lauds the book as "an  
 important epic novel" and "A national  
 bestseller." If that is the case why the need  
 of all the promo? In fact it is not made clear if  
 the novel has been published at all, as the  
 book announces it to be "coming in  
 March." There seems to be a trend in the  
 publishing world to hawk books as "great"  
 before they are yet published. Last year  
 Philip Roth gave loud and unqualified praise  
 to a novel that he admitted having only read a  
 third of in galley form; now the novel is  
 respectable only because Norman Mailer  
 took the author to court. Is this the only way  
 to sell books in America?—with third rate  
 reviews by newspaper hacks? Is an  
 intelligent reader supposed to swallow that  
 sort of thing whole? Of course not. The  
 publishers make their big money by  
 catering to the tastes of the wider, less  
 discerning reading public. Books are printed  
 and advertised with them in mind. Worse,  
 experimental novels are shamefully packaged  
 to appeal to those who would not normally buy  
 them. An example of this is the recent  
 paperback publication of *Mumbo-Jumbo*, by  
 Samuel Reed. Reviewed on pg. 1 of the N.Y.  
*Times Book Review*, it has taken two years to  
 reach paperback only to be defaced by the

type on the back cover. "Why was Moses  
 called the Bobby Dylan of the old  
 testament?" it asks; making a mockery of  
 the book's extraordinary tone and content.  
 Nowhere in the novel is Bob Dylan  
 mentioned.

Oh, yes, the free first chapter of *Rabbit*  
*Boss*: it starts: "The Washo watched. The  
 Washo watched through the trees. The Washo  
 watched through the trees as they ate  
 themselves. His chin lifted, head cocked  
 rigid to one side as he watched through the  
 leaves, the branches, the bark." And that,  
 friends, is warning enough for me.



Mark Lowery congratulates Kim Stapleton on her activation into Psi Upsilon. Ms. Stapleton is the first woman in Kenyon's history to be activated into a fraternity.

## Transmitting Coleridge's Own excitement

by Angus Paul

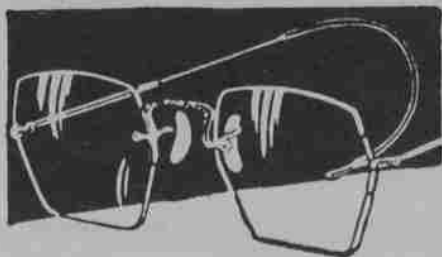
Monday, 8 p.m., a full-house in the Biology Auditorium listened for an exceptionally satisfying hour-and-a-half to Professor M. H. Abrams, Cornell, who delivered a lecture originally prepared for the occasion of a Coleridge Commemorative held at Cambridge University: "Coleridge and the Romantic Vision of the World."

Mr. Abrams did not come as a performer. He read with minimal extemporizing, anchored behind the podium, alternately fingering and letting lay the paper clip which had bound his presentation. There were a few humorous anecdotes to correct the traditional picture of Coleridge as a rather ponderous personality, but no pauses integral to his delivery in which to soak up and encourage anticipated laughter. And remarking about Coleridge's unhappiness in marriage, Mr. Abrams did not join or acknowledge the audience's laughing response.

His purpose was to instruct, to share with us a study to which, unpublished, we would not have otherwise had access. His remarks were consistently meaty, clear, and successful in transmitting Coleridge's own excitement at the development of his natural philosophy. He admirably demonstrated that ability as teacher which, Mr. Klein noted, was the quality responsible for the wide recognition of Mr. Abrams' *The Mirror and the Lamp* as one of the five most influential literary works of the last three decades.

To briefly summarize, Mr. Abrams located Coleridge's *Biographia Literaria* in the tradition of autobiography back to Augustine, and in the spiritual revolution of the nineteenth century, when the emphasis was on the human mind as an evolving process. Coleridge's own evolution culminated in a philosophy replacing Newton's mechanistic universe with a dynamic one of endless oppositions and syntheses, which view of the interdependence of all phenomena Coleridge hoped would reunite individual man both with other men and with nature.

After his talk, Mr. Abrams answered questions, with his reserved, modest, confident style, first in the Auditorium and subsequently during a reception in Peirce Lounge. At the end of a long day which saw him actively participate in at least two classes and lunch with faculty and students, he remained gracious and generous of his time, and all who encountered Professor Abrams are grateful to him.



# OVER THE HILL

by Kevin Fitzgerald and Dick Smith

### Wanted: Homecoming Queen

Absolutely no experience allowed.

Recently Sharon Boldman of Urbana, Ohio, was elected Homecoming Queen by classmates. However, she was not allowed to accept the honor, because she is an only mother, and the queen must be a virgin to reign. The source did not say whether a replacement was found.

### Is it just a fad?

The University of Maryland recently claimed the record for "streakers." This fad, which is said to replace "goldfish swallowing, phonebooth stuffing, dope smoking, apathy," is streaking, a descriptive euphemism for running about campus... uh... well, bare-assed. 125 streakers recently held a track meet around UM's dining hall (other sources tell us that this is a frequent occurrence), but so far this year campus security has been able to catch only one.

### A Polish Solution to the Energy Crisis.....

Oscar Koveleski, president of the Polish Race Drivers of America, has offered a wise tip to deal with lower temperatures: "Rub Ben-Gay all over your body. It not only keeps you warm, but it smells nice, too, and if you happen to be Polish that's important." Ben-Gay also claims to be greaseless and stainless, qualities that all the major deodorants are claiming these days, but we would hasten to caution, Mr. Koveleski, not to put it ALL over your body.

### What's a Bagel???

Ashland College reports that the student body has recently been made aware of bagels. The AC Jewish Student Organization recently held a Sunday Brunch Bagel Bash. According to a spokesperson for the group, "You don't have to be Jewish to like bagels." The article goes on to describe bagels in detail, including different methods of serving them. "Bagels will be kosher tomorrow?"

### Rent a narc?

"Multi-State Unit—Mercenaries or helpers in controlling narcotics traffic?" recently was the title of a program of WYSU radio at Youngstown State. It seems that the campus environs in Youngstown are being subjected to the pressures of several narcotics agencies rented by the local police. The "Unit" in the name above stands for "United Narcotics Information Technicians," an organization which rents undercover agents to local authorities for \$120 per day. Recently, at Ohio Wesleyan, an interview with a campus detective was published, in which the interviewer told of such agents there also, and said that the numbers had increased.

## G.E.C. winter term begins

by Scott Hauser

"Size does not greatness make—but it is a respectable feat to be the largest." Although the success, or greatness, of the G.E.C. winter term will ultimately be decided by the number of people who actually enroll in courses, the winter term is the largest, most diverse, most innovative session that has been provided since G.E.C.'s revival two years ago.

During this term, a total of 35 courses will be offered ranging from the arts and crafts (spinning, backgammon tournaments, and ballroom dancing) to the quasi-academic (ethnic militancy, witchcraft phenomenology, and astronomy.) A new program of faculty discussion-lectures, including such topics as "The Death of God," "Erotic Desire and Civilization," and "The Nature of Human Nature," is being offered.

In addition, a children's program has been included, focusing on those who remain between the fourth and seventh grades, offering such courses as gymnastics and guitar.

Registration for the winter term will be held Friday, lunch and dinner in Peirce Lounge; Saturday, lunch in Peirce and G.E.C. and Sunday, dinner in Peirce and G.E.C. Registration fee will be \$1.00 per course. Discussion-lectures will be grouped by each department—Religion, Politics, Science, etc., consisting of five lectures (which will compromise one course).

The generally enthusiastic response to G.E.C., and the wide variety of courses offered, should combine to make the G.E.C. winter term a worthwhile and enjoyable experience for all those who become involved.



## Women Cagers Gain First Win

The Kenyon women's basketball team has come a long way quickly in their second year of play. Enjoying a strong turnout they have fielded a solid competitive squad. Last Saturday recorded their first win by upsetting the Wooster J.V.'s 24-23. Captain Liz Parker sparked the victory, collecting 15 points while leading the team in rebounds. Freshman Karen D'Arcey, acting at the pivot, added seven points, to again dominate the scoring with Liz, as they did in the team's first game. In losing the game to Ohio Dominican 34-26, Karen and Liz tallied 7 and 6 points respectively.

The team, coached by Karen Burke, has displayed steadily improving ball-handling skills and fine teamwork. What impresses captains Marylen Marty and Liz Parker is the enthusiasm and team spirit, evidenced by the way the players were able to pull themselves together after a shaky start against Ohio Dominican and play a strong game. As the talent of the young team is combined with continued play, they should meet with more success. "I can't help but be optimistic about this season," commented Parker. "We'll surprise a lot of people who may still remember last year's performances." The first home game in the history of the team is Saturday, February 9th against Wright State at 1 p.m. in the gymnasium.



Action in B league Intramural basketball, A.D.'s vs. the DKE's. The three titans vying for the A league crown, the Betas, A.D.'s and the Archons, clash in the upcoming two weeks.

## SPORTS

## Track Earns Double Win

by Jay Andress

With an eye on bettering last year's 5 and 2 record, the indoor track team started out the season by defeating Marietta and Capital. Inspired by Coach White, and cheered by the promising performances of newcomers Dwight Hammond, Marty Wagner, Rich Gordon, and Bill Rea, all the trackmen turned in outstanding early season performances. George Letts led the team with his consistently good running, taking firsts in the long jump, the 440 and the 300 yard dash. Other outstanding performers were Jeff Walker, who placed first in the 600 yard run and Dwight Hammond, who captured first in the 55 yard dash and two third places in the long jump and high jump.

Starting off the meet with a surprising showing in the field events, and top places in four out of the first five running events, it looked as if the Kenyon thin-clads were going to easily outperform their opposition. But Marietta closed the lead to only 6 points by taking firsts in the 1000 yard run and the 2 mile. In fact, the lead would have disappeared had it not been for the second place finish of Rich Gordon in the 2 mile and the third place of Tucker Grills in the 55 high hurdles. Also not to go unappreciated is the valiant effort by Bill Rea as he barely outdistanced his opposition to take a needed fourth place in the 55 high hurdles. The final outcome was determined when Jeff Walker and Jamie Doucett took second and third respectively in the 880 yard run.

Going against Heidelberg and Ohio Wesleyan this weekend in the fieldhouse, the team hopes to be boosted by the return of injured Jim Boswell. And of course, the team will further improve as the new members gain experience.

## Sports Commemntary: Basketball

Sophomore guard Jim Wurtz recently received the Ohio Conference player of the week award for his performances against Ohio Northern and Wooster. He collected 18 and 14 points in those games, along with many key assists and a high scoring percentage. Wurtz plays the role that Kenyon has desperately needed in the last two years, that of the playmaker, who sets up and runs the offense and breaks the opponent's tempo with his defense and hot shooting. Not since Marty Hunt left has Kenyon had a player with that kind of consistent ability. And it has hurt. Hunt could single-handedly turn a game around, as he did in exciting fashion against Mt. Union his senior year. Kenyon had a dismal record and the Purple Raiders were about to burden the Lords with another loss, pulling more and more away in the second half. The Marty Hunt started to push the team into a determined comeback, a rare occasion that season. Kenyon needed to score and to score they needed the ball so Hunt brazenly stole it from the cocky Mt. Union guard, running over him enroute to an easy lay-up. Kenyon whipped Mt. Union, the first of eight consecutive wins and led by Hunt, the team's ability was stretched to the limit before they lost in the Conference Championship game. It was similar dominant play that, coupled with excellent support from the other players, almost beat Ohio Northern and would beat Wooster in spectacular comebacks. Ohio Northern was a strong club; in their first game they knocked off nationally ranked Wittenberg, but Kenyon silenced them in the second half with brilliant play.

Taking into account certain facts it is commendable that Kenyon occasionally plays well. They seem to be perched on the brink of possible disaster. Playing with a skeletal squad—10 healthy players, seven of whom see action—any injury would severely hamper the team. This week a top freshman prospect Floyd Fishleigh joined the team, and his height and ability should help. Once again Kenyon rests at the bottom of the conference in rebounding and field goal percentage and near the bottom in points scored and points allowed. Yet Kenyon has together some exciting performances and has pulled out several hard-earned victories. Tim Appleton is second in scoring and seventh in rebounding in the conference, but he has been hard-pressed to maintain his early torrid pace. Dave Meyer is ninth in scoring and is a very gutsy player who never fails to aggressively establish himself on the court, but at times, as in the Denison game, the superior height of other teams is too much to counteract. There are many excellent basketball players at Kenyon outside the varsity program, some of whom play in the A league in the intramurals and a group of whom comprise a very successful intramural league team. However, Coach Zak's club remains quite competitive and have given Kenyon fans some inspired games. It's like walking a tightrope and so far they have kept a ready balance. If they reach the end with a winning or a .500 season, their efforts would truly deserve applause.

## Basketball Falls To Denison After Overtime Wooster Win

The Denison basketball team rolled into the Wertheimer Fieldhouse Tuesday night and stifled the Lords for the seventh consecutive year, running up a 66-57 decision. The visitors had the game under control from almost the very beginning, intimidating Kenyon under the boards and taking sufficient advantage of Kenyon mistakes to maintain a comfortable lead. With 5 minutes left the Lords started to generate a comeback but after cutting the lead to 3 points, the drive fell apart and the Big Red were able to add to their lead in the hectic last few minutes. Overall the Kenyon play was shoddy, certainly unimpressive compared to their last half at home a week earlier. No one player caught fire and even high scorer Dave Meyer (17 points) was not as sharp as usual and looked quite lonely in his inside battle with the Doo's trees. The Denison big men made Kenyon players

repeatedly eat the ball and captured most of the crucial rebounds. The statistics, which show Kenyon to lose the rebounding battle only 34-33 and actually shot better than Denison 44.2 to 41.0, did not reflect the tempo of the game.

Away at Wooster last Saturday the Lords played much better basketball, coming from 11 points behind at the half to win 61-60 in overtime. Dave Meyer hit on a fall away jumper with six seconds left to seal Kenyon's sixth victory of the season.

The Lords have to win all of their remaining 5 games to have a winning season. Kenyon next meets Heidelberg, certainly a game within reach if they play with the capability they have displayed in the past. The next home game is a week from Saturday against the high scoring Purple Raiders of Mt. Union.



Evan Eisner drives to the basket.

### OHIO CONFERENCE BASKETBALL STANDINGS

	Conference		Overall	
	Won	Lost	Won	Lost
Wittenberg	6	1	11	2
Muskingum	6	1	12	4
Capital	5	1	13	3
Ohio Northern	9	3	13	5
Marietta	4	2	8	6
Mt. Union	5	3	11	6
Wooster	4	4	10	7
Denison	4	4	8	6
Heidelberg	4	5	6	11
KENYON	3	6	6	9
Otterbein	2	4	5	9
Oberlin	1	6	5	8
Baldwin-Wallace	1	8	3	14
Ohio Wesleyan	1	8	1	11

## SPORTS

### SCORES

Basketball 61	Wooster 60
Denison 66	Basketball 57
Wm. Basketball 24	Wooster 23
Ohio Dominican 34	Wm. Basketball 25
Swimming 77	Wooster 39
Oberlin 32	Wrestling 23
Denison 42	Wrestling 12

## Hockey Loses To Cincinnati

by George Ewing

Last Friday night Kenyon's ice hockey team met the University of Cincinnati at Westerville for its season opener. Chewing on by over 60 fans, the team played strong in the first period outshooting Cincinnati and running up an 8-3 lead. Many fans anticipating an overwhelming Kenyon victory, returned to Gambier before the second period started. Unfortunately, when they went Kenyon's hopes for a win at Cincinnati ran the score up to 12-9 to win the game.

Kenyon's lack of practice and conditioning were the major causes of the defeat. While Cincinnati had a well organized break-out with extensive passing, Kenyon's informal style of play left them disorganized. As it has been in the past, the team's shortage of practice time, due to a lack of funds, is again an obstacle they will have great difficulty overcoming.

Kenyon's leading scorers were Dave Meyer with 3 goals, Steve Cannon with 2, and Jono Rothschild, 'Bones' Fisher, and Wadsworth with one apiece. The defense consisting of pairs Ewing-Bushman and Parsons-Haebler, played strongly in the first period but they were overcome by the aggressive Cincinnati offense later in the game. Alternating goalies Paul Abbey and Dave Griffith played valiantly, holding out well under the strong offensive barrage launched by Cincinnati in the later portion of the game. The team hosts the University of Miami this Sunday at 10:30 a.m. and anticipates a better showing with another practice under its belts.