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Admission Director

More Art-Lit.

# ABRAXAS

THE STUDENT MAGAZINE OF SOUTHWESTERN COLLEGE





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advisor . . . . .	Bill H. Stephens
current events editor . . . . .	Tom Wheeler
features editor . . . . .	Susan McGuire
sports editor . . . . .	Rodney Johannsen
contributing staff . . . . .	Alan Bruches, Jim Banks, Becky Davis, Doug Hunter, Willa Jones, Susan Somers, Jana Boylan, Theo Otte, Pete Allegre, Debbie Powell, Tom Worstell



The Parkhurst Lectures this year will be February 12-14. For those of you who are ignorant of the Parkhurst Lectures, they are a series of lectures/seminars conducted by a special speaker. The lectures usually have some religious emphasis, although for the past few years they have dealt more with ethical social concerns than any kind of Bible study *per se*.

Those of you who are acquainted with me at all know that I very rarely laud or applaud anything about the institutional Church — in particular the United Methodist Church, with which I am the most familiar. I hope, then, that this unusual lauding and applauding will influence you to attend the Parkhurst Lectures to hear and talk with Dr. William A. Holmes. He is, in my opinion, one of those individuals who can not only make the past relevant for the young-hearted but can wake up the old-hearted to the needs of the present.

My initial encounter with Rev. Holmes was in the 8th grade when he came to be the pastor at my home church in Denton, Texas, where he served for three years. During that time he caused quite a change. Several people left our church because he did not preach a literal interpretation of "the virgin birth" or "Jonah & the Whale" but instead related their meanings and messages to the human problems of the present. However, many more people stayed and grew and became involved, sensitive human beings; we risked a lot and accomplished a lot.

Now, Bill Holmes is the minister at the University United Methodist Church (on the University of Texas campus) in Austin. He and his fantastic family still keep in touch with many families in Denton, one of whom is my own. All four of them are involved in ridding Texas of crooked politics, in desegregating Austin schools, and uncountable other projects. They have been on the cutting edge of many new concepts and work hard to remain so by being aware of and involved in national, state-wide, local and church affairs.

I personally have never known a man so knowledgeable and articulate at the same time — one who interacts well not only with individuals but with communities of all kinds. As far as I am concerned, our world needs more people like him. It is for this reason that I urge all members of the SC community to welcome Bill Holmes to campus and to give ourselves the exciting and enlightening experience of being involved in the 1973 Parkhurst Lectures.

— sm

Susan McGuire

### Knowing When To Leave

The value of education comes under much questioning during the course of a college career. One comes to college with the high expectations of consuming vast quantities of intellectual material, only to find that the more you think you know, the more you realize that you really don't know anything. You come to question the value of a system that must objectively test on ever increasing amounts of trivia in order to weed out all those but the most studious. Are they really more studious, you ask, or are they simply able to retain very minor points and facts? You find yourself working long hours on papers that are not graded on what you have learned in fulfillment of the requirements of that paper but rather on the mechanics of the paper itself. You come to realize that in order to keep grades on the proper curve teachers come to define students in terms of letter grades. No matter what kind of work you hand in you receive your stereotyped grade. Finally you come to understand that no marks can be given for what you have learned, that experience can not be objectively graded by a teacher.

This somewhat somber discovery is reacted to in many different ways. Some students choose to obliterate their findings in taking on loads of heavier course work, others forget classes and concentrate on some field of speciality, others hide in social activities while others simply drop out.

Last year the former Editor of the defunct *Collegian* faced this situation and decided upon the last alternative. He discussed his reasons for leaving in the January 28, 1972 issue of the *Collegian*. Unfortunately this issue did not get in the hands of many of the students.

With regards to Michael Toddy, the author of the editorial, and with the intent of letting it be known that this piece best conveys the trials of those seeking true(?) knowledge, we present "Goodbye Columbus."

"It apparently is common knowledge that I'm leaving school at the end of this month. This is mainly due to the extreme dissatisfaction with what the college has to offer. I think that this dissatisfaction is not unique and there is some virtue in describing it. I also believe that this feeling is due to the quality of the school system and not merely a personal idiosyncrasy.

Few will disagree that the primary goal for college students is getting a degree. And few will deny that, in itself, the degree is unimportant; only what it can "buy" is important. Most students do not graduate for the B.A., they graduate for the job or the key to grad school it can bring. However, the degree and all its paraphernalia such as grades, are external to the educational process. Yet it becomes so important that the degree becomes the product of four years of college, instead of the knowledge the degree was supposed to represent.

This naturally diminishes the value of the education itself. I've heard a lot of reasons why school is valuable, and not one stresses actually learning anything. One friend told me that if I could stand four years of meaningless work in school, it would prove to an employer that I could tolerate any work he'd give me. The sad part here is that there are worthwhile things to learn in college. But the emphasis is on degrees and grades, and not on education.

Only a trickle of students and teachers believe that the quality of learning and grades have any relation. How would you grade a trip to the Grand Canyon? Multiple Choice? "The Grand Canyon was a spectacular place; True or False." Would you give an advertising student a 'C' and Picasso an 'A'? Grades and degrees don't help learning, they only give the society a means of structuring people — one is or is not a college graduate, one is or is not a Ph.D. It's much more efficient than bothering with individuals.

This degree-mill sort of training is only accidentally helpful in educating people. Usually, it's harmful. It can instill apathy, or take up so much time that there's none left to learn what one wishes. This is what the demands for relevance were about, not just studying ecology and talking about Vietnam in class. It was a demand to return the student to the center of the learning process (such as the guru-pupil relationship of the Hindus), instead of a robot programming center where one is trained to punch computer cards or lecture on the Holy Roman Empire."

Tom Wheeler



## *New Degrees*

Several important matters were acted on at the Oct. 20th meeting of the Board of Trustees of Southwestern College, including the establishment of several new degrees to be offered at SC, further exploration of the proposed merger with other colleges, and a tuition increase.

The board acted to continue the present Bachelor of Arts and Bachelor of Music degrees and to establish three new degrees. They are Bachelor of Science, Bachelor of Business Administration and Bachelor of Philosophy. These new degrees will assist in relating the programs of the college to the needs of the students.

President Ruthenberg discussed the merger proposals that have been suggested with the College of Emporia and Kansas Wesleyan University. The Board voted to support the action taken by the Executive Committee and President Ruthenberg in exploring the possibilities of a merger with location in Winfield.

The Board voted to raise tuition \$100 per year, bringing the annual figure to \$1,500. It was pointed out that this increase will not affect the tuition rate for current students at Southwestern.

Of the 19 private colleges and universities in the State of Kansas, Southwestern ranks as one of the lowest in tuition costs.

## *Another Graduate*

"I've got to believe in something to be able to sell it — and that's easy with Southwestern College," claims Rick Johnson, the newest addition to the admissions department at Southwestern.

Johnson, a 1969 graduate of Southwestern, began November 1st as a college representative in the admissions department. He is presently working the western one-third of the state of Kansas. He will also be working in the Colorado area later.

After receiving a B.A. degree in biology from SC in 1969, Johnson attended the School of Theology at Boston University. He transferred to the School of Education and received his Master of Education degree in Counseling in 1971. Before joining the staff at Southwestern he had been supervisor of counseling at North Cottage Program in Boston, a program for alcoholic men.

"After my work at North Cottage," Johnson recalled, "I was ready to work with the younger population more my own age. I wanted to get into college work. President Ruthenberg contacted me and I decided that the position at Southwestern was just what I wanted."

Johnson is married to the former Rita Webster, a 1970 home economics graduate at SC.

# Current Events

Rick Johnson





*Above:* Millie Warren.  
*Right:* Lewis Gilbreath.



## Changes

Several changes in faculty were announced last month. David Williams, instructor in voice, will leave Southwestern at the end of the current academic year. His contract was not renewed, but this was strictly a matter of student-faculty ratio in the music department.

Dr. Earl Dungan will be leaving the education department. He resigned his position after accepting a job in Topeka on the State Board of Accreditation. The new head of the education department will be Lewis Gilbreath, formerly Dean of Students. Millie Warren will take over as the new Dean of Students. She is the only female dean of students in the State, and one of the few in the country. These changes became effective January 1st, 1973.

## S.A.A.

The Student Activities Association was busy thru the months of October, November and December in bringing some outstanding entertainment to the campus. Not to be included in this list was "John Manning" who gave the college students a lesson in how to earn a quick buck without having to work for it. Hired to play for at least two and one half hours Manning and his back-up group "White Dog" played exactly four short songs, fiddled around with equipment and proceeded to take a break all in the first hour of the show. During the next hour John changed into a snazzy outfit (supposedly to indicate that he was a real superstar), fiddled around with some more equipment and played psychological games with the audience. Between the fun and games "White Dog" (especially the lead guitarist and the pianist-flutist) played some pretty decent music. The concert itself had a split kind of reception — either you liked it or you didn't. There was no in between. Finally, this editor would like to take the opportunity to quell the all but dead rumors that the drummer for "White Dog" was formerly the drummer for the famous Dave Clark Five Group. This, folks, was impossible because the drummer for the D. C. Five was none other than Mr. Dave Clark himself. The gentleman on the drums was not Dave Clark. I don't know who he was.

Also included on the SAA slate were two very good rock, dance bands — "Everybody's Everything" and "Blackberry Winter." The students in attendance enjoyed the music of both groups.

Last but not least was the enchanting movie "The Ballad of Cable Hogue" starring Jason Robards, Jr. The film was about a man who faces death, life, the desert, and his God, all with style and equanimity. Most everyone was surprised about the quality of the film and a few felt that it was the best ever presented at this college. We hope SAA continues its fine performance.



Earl Dungan



## *On Stage*

The annual fall production of the Southwestern College Campus Players was held on Nov. 10th-14th. This year's entry was a play by Robert E. Sherwood entitled "The Petrified Forest." The scene of the play is a little cafe in the southern part of Arizona. The plot entails, among other things, the story of a man trying to find real meaning in the world. Thru the medium of love he eventually does.

The Campus Players put many hours into the redesigning of the Little Theater into a 1930's desert cafe. The setting was authentic and very well done.

The show was well received and the actors played before full and overflowing houses on all four nights.

Also well received was the Campus Players 39th Annual production of "Eagerheart," the Christmas morality play. Star Mathis played the title role of "Eagerheart." The three Honored Maidens were Ardis Garver, Linda Ballard and Dixie Daugherty.

As this issue comes off the press, the January Term Theater Production Workshop will be deeply immersed in rehearsals for "Fiddler on the Roof." Jack Eddleman will be on campus to help in the production. He was also on campus last October to help conduct tryouts for the play.

## *Canvass*

Other happenings on campus during the six weeks covered by this section included a 50's Night sponsored by Broadhurst Residence Hall and a paper collecting drive sponsored by Theta Phi Delta Fraternity. The 50's night was a combi-

nation of nostalgia, pretzels and good old-fashioned rock and roll. Artists ranging from "Danny and the Juniors" to "Chicago" could be heard and danced to. Observed grooving on the heavy tunes were Dr. and Mrs. Ruthenburg and Dean Warren.

The Thetas collected over seven tons of old newspapers and the money gained from the sale of these was contributed to the City of Winfield's plant-a-tree campaign.

## *Frats*

The recent interest in the fraternities on this campus, both pro and con, has been reflected in three ABRAXAS columns, one by Ms. McGuire and two by Mr. Hresko. This magazine has no established position on this subject but it is interesting to note that at the College Concerns Committee meeting of December 5th the fraternity charters were reinstated by the unanimous vote of the committee members present. Not a single dissenting voice was heard at this meeting and if there ever was a time to speak it was then. The frats showed a great deal of unity throughout their period of "trial." Every so often the fraternity system comes under some fire and during the most recent demonstration of this the three frats held up fine. Congratulations go out to the fraternities.

## *UHURU!*

"Their cry shall be UHURU!" was staged by the Black Student Union on Thursday, December 7, 1972. This program, relating to the black experience, was directed by Paul McIntosh and starred many of the members of the BSU.



*Above:* Students, faculty, and administrators alike enjoyed themselves at the 50's party sponsored by the men at Broadhurst Hall. It was rumored that the President showed up with a letter-sweater that said "Donnie" on it. *Left:* Paul McIntosh, Duke Mantee in the production of "Petrified Forest," puts a captive in his place.

He is sixteen and comfortably over six feet in height. The masculinity of his build is betrayed by the boyishness (almost childishness) of his features. The lankiness of adolescence is not present in his form. Instead, there is the hulking thickness of a laborer. His hair is short; I am told that he had gotten drunk a few months ago and had it shaved off.

The great steel door at the end of the bloc has been slammed shut, and for a while the cell doors are open. We may visit with each other and speak uninterrupted — except, occasionally, for the melodic roar of some distant toilet being flushed.

Ted was brought in two nights ago. Both cheeks were swollen and red to the point that his eyes were almost obscured. Blisters and cuts covered his lips, and the shirt he wore was painted with his own dried blood. He told me that two dudes in Liberal, Kansas, had gotten the impression that he was a "narc" and as a result had beaten and kicked him to the point of semi-consciousness. The welts on his back proved that he was not lying when he said a belt buckle had also been employed. As soon as he could walk, he had stumbled out to the road and been promptly arrested for vagrancy.

His father left home when Ted was three. For two years he lived at home with his four brothers and sisters. School was trouble for him, and it appeared to his teachers that he had a serious rebellious streak. He habitually got into fights. As a result he tasted institutional life for the first time at the age of five, when he was sent for six weeks of observation to the Atchison school.

From here it was back to his family; but the axe fell when Ted was ten. "I was sitting in class one day, when these two detective guys walked in. They told me right off that my mother was gone, and that my brothers and sisters had been sent away. They told me that they were gonna send me to a special school. They dragged me down to the health room, but I kicked and scratched those mothers all the way." Chuckling, he quickly jerked his foot as though he were getting one more opportunity at their groins.

I cannot grow used to the matter-of-factness in his voice. He rattles off the details of his life with a bizarre absence of emotion, the way a shipping clerk rattles off the day's inventory. The tone is as flat and institutional as the silver-metallic paint that covers everything here.

This quality is common in jail. Every prisoner who avails himself regularly of its facilities reeks of a numbness, a hopeless acceptance of one's future. There is not a would-be Bogart here who would entertain the notion of rattling his cup along the bars — for he knows he simply would not drink. Even the most devout Cagney fan would not fling his tray defiantly at the wall — for he knows he simply would not eat. Perhaps the potatoes are laced with some strange lobotomizing agent, or possibly the constant clank of steel upon steel chips away pieces of the spirit. It is merely survival.

The prisoner knows well that if he were to muster his entire arsenal of rage and tap every reserve of indignation, he would cause nothing more than mild amusement on the other side of the bars. He leaves his dignity at the front desk in an El Producto box, along with his belt and his wallet. And when the best attack the mind can stage is met only with frustration, then the organism must defend. As in the London blitz, every light of emotion must go out, leaving the intruders in darkness. Around itself, the mind digs a moat of apathy, a "Maginot line" of indifference. The result is a glassy-eyed euphoria that no amount of alcohol or opium could match.

"They sent me to Larned, which is a place for nuts." He told me that after two years he ran away with a companion to town; it wasn't long before the two "criminals" were

apprehended swimming at the local water hole.

They sent him next to the Big Brothers of Joplin, Missouri. After about a month and a half, at the age of 14, he again ran away. This time, however, he and a friend stole a car.

Like Larned, this institution had a solitary confinement room for its trouble-makers. "They stuck me in that damned box for a month. It was about as big as this cell (9x6), and it was winter-time. I froze my ass off; all you are allowed to wear is a pair of underpants."

Ted was sent to a foster home in Gueda, Kansas. There he lived with a couple in their fifties. "Grandma and Grandpa treated me real good. They were nice to me and gave me things. One day, after I was there, the case worker came. She gave me a piece of paper that I had to go to this place in Topeka. I didn't want to go. I liked it where I was. I split again."

From that point on, his story is one of waywardness and arrest. His first contact with the county jail was a two-week stint for waywardness. His relationship with jail has since been like that of a yo-yo. He has served sentences as long as 45 days. Currently he hasn't the slightest idea of what his destiny will be. The only certain thing concerning his destiny is the fact that it is not in his own hands.

Sitting cross-legged on his cot, smoking a roll-your-own cigarette, he asks me what I think of his life. "Pretty f---d up, huh?" he laughs.

I try to roll with the joke but I'm not a good actor. He picks up one of my books from the table, and as he begins to read it becomes apparent that his reading level is no more than that of a fourth-grader. He seems a bit embarrassed, as he obviously does not know what the words in the college textbook mean.

After I read him a story on juvenile corrections from "Reader's Digest," the lights begin to dim. A twisted little man at the end of the cell bloc motions me back into my cell. The bars clank shut as Cowley County decrees it time to sleep. I switch my pillow (blue jeans) to the end of the cot that is farther from the sink/toilet; the smell of urine does little for my sleeping habits.

"You know what I'd like to do when I get out on my own?"

"What's that, Ted?" I cautiously draw the vulgar blanket over me, wondering what amounts of self-induced semen the past has dumped on it.

"I'd like to get a place and raise horses. I love horses. I can ride any horse in the world. I know horses and horses know me."

My mind is beginning to wander, but I am drawn back by the emotion in his voice. "Horses, huh?"

"Yeah, but you know one thing I hate?"

"What?"

"Guys that beat horses. If I had a ranch and I saw a guy using a switch or a pair of spurs, I'd fire him right on the spot. I hate to see anyone treat animals bad . . . any kind of animal. Even pets. It just ain't right."

Ted is soon asleep. I listen to the wheezing as he yanks air through the passages of his battered nose. The wall to which my cot is attached tells me that Ted once made 32 days worth of scratch marks in this cell. The graffiti goes on to explain that D.R. loves D.W.; that Ray from Colorado was here; that Linda L. is an easy lay.

I begin to feel disgusted for thinking myself unfortunate. I come from a spot in society where most people's biggest concern is that which can be sprayed under the armpits, or driven over 100 mph, or spread on the wrinkles of some multi-chinned face.

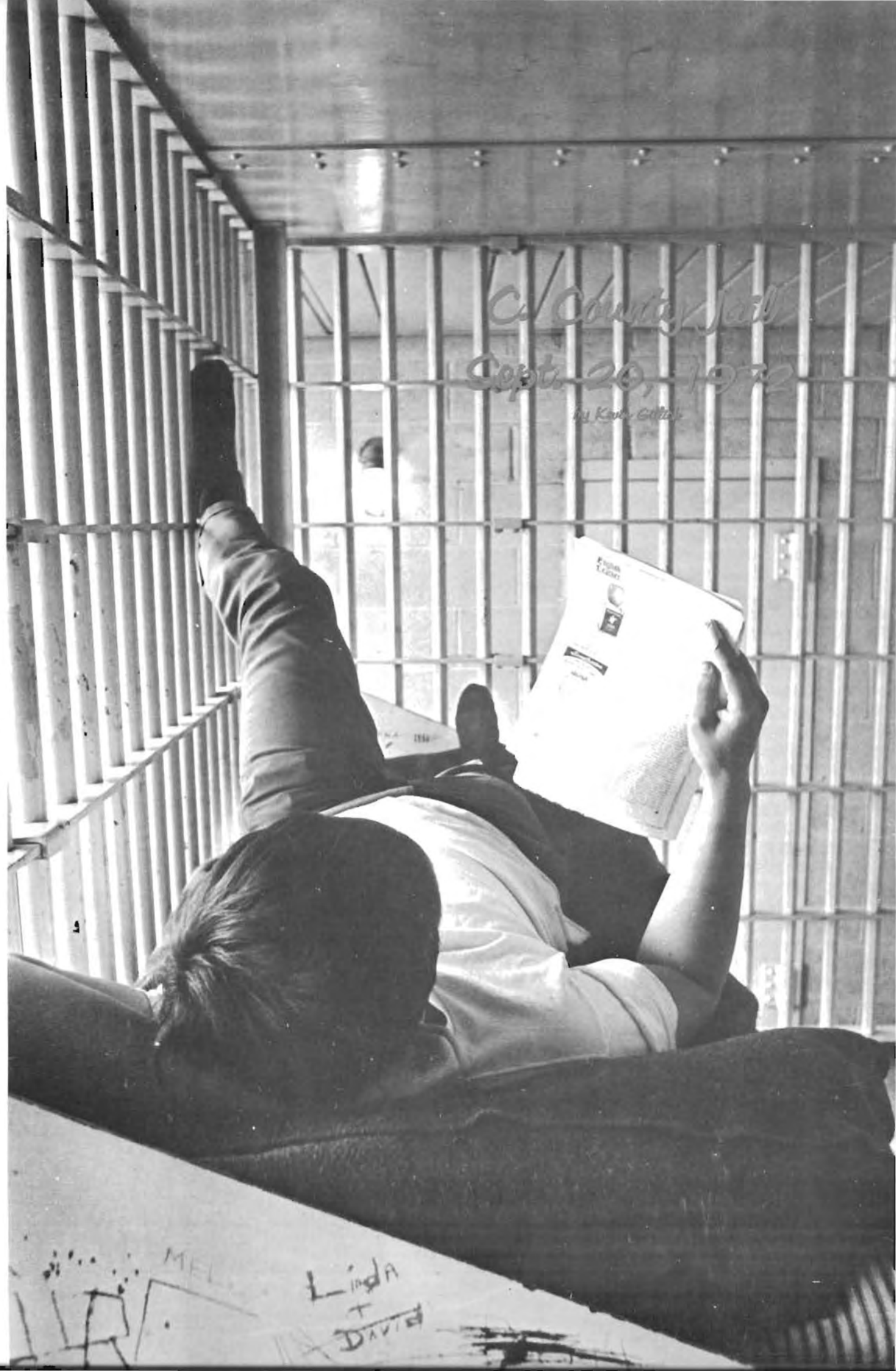
His story upset me. Even though we are worlds apart, I have one thing in common with Ted. I too hate to see animals mistreated . . . any kind of animal.



*Cal County Jail*

*Sept. 20, 1972*

*by Karen Geller*



MEL

Linda  
+  
David

# The Virtue Of Hypocrisy

by Bill Lawhead

Last year, I taught a mini-course in Western Culture II, which had the dubious title of "Archaeological Explorations into the Twentieth Century." The purpose of the course was to critically examine our own decade and culture as though we were archaeologists from another culture and another age. A basic premise was that the key "artifacts" of our society, those that would give us the most insight into the spirit of this age, were the popular advertisements which saturate the mass media. Why did I suggest we look to popular ads to understand this decade and not the profound writings of contemporary philosophers and intellectuals? Quite simply, philosophers (if they live up to that name) seek to make clear what our values *ought* to be. On the other hand, Madison Avenue advertisers are quite untroubled by such ethereal questions and concern themselves solely with what our values actually *are*.

It was some time back in the fifties that the ad-men first discovered that there was an incredibly wide discrepancy between our self-images and our real selves. What we think our values ought to be, what we hope they are, or what we affirm they are is one thing *and* what our values really happen to be is another thing altogether. This lesson was pain-

fully learned by market researchers after numerous failures in trying to predict what the public would buy. Vance Packard, in his highly popularized look at advertising, *The Hidden Persuaders*, points out that researchers in this field gradually came to reject three basic assumptions they had made. "First, they decided, you can't assume that people know what they want . . . Second, some marketers concluded, you can't assume people will tell you the truth about their wants and dislikes even if they know them. What you are more likely to get, they decided, are answers that will protect the informants in their steadfast endeavor to appear to the world as really sensible, intelligent, rational beings . . . Finally, the marketers decided it is dangerous to assume that people can be trusted to behave in a rational way." As a result of all this, the "image-makers" and the "hidden persuaders" have developed a whole science consisting of techniques to motivate us to buy their product or vote for their candidate.

Although this is an over-simplification, we could say that the advertiser-persuader uses two kinds of techniques. First, he tries to assure us that we are the kind of persons we would like to think we are. Thus, we are told that if we

buy his product we can be confident that we are:

- a) a good husband/wife/parent
- b) concerned/aware/sensitive
- c) rational/shrewd/judicious
- d) appealing/fun-loving/young

Of course, such a list is endless. However, these are some of the qualities we would like to have and which the ads confidently tell us we *can* have if we buy their product. Secondly, the ad-man attempts to appeal indirectly to those values by which we actually live and make our decisions, even though we may not be aware of this level of our motives. According to Packard, the market researchers see us as "bundles of daydreams, misty hidden yearnings, guilt complexes, irrational emotional blockages. We are image lovers given to impulsive and compulsive acts. We annoy them with our seemingly senseless quirks, but we please them with our growing docility in responding to their manipulation of symbols that stir us to action." Thus the values which unconsciously motivate us may be greed, status, power, security, and others of this sort.

The purpose of this article was not to flagellate the advertisers once more. Rather, I wanted to take a look at the way our values and ideals

operate in the lives we live and the decisions we make. There seem to be only a limited number of possibilities concerning the relationship of our values to our lifestyle. One possibility is that one simply lives, without reference to any values at all. However, to live, act, and make decisions implies that there are some things we desire or find valuable. Even to simply go on living implies that we find some value in life itself. The only person who exhibits no values is the one who performs no actions (such as the mental

patient in a catatonic trance). A second possibility that we can imagine is that of one's values and lifestyle being consistent. I'm not sure if there is anyone who lives up to their ideals perfectly. However, there have been some in history who have affirmed as a creed, certain values and ideals which many people reject verbally but live in actual practice. Recent examples would be found in the Playboy philosophy of unabashed hedonism or in Ayn Rand's collection of essays, *The Virtue of Selfishness*.

The majority of us will find ourselves firmly nestled in a third category I will now set out. This category includes all those whose values and ideals are not perfectly consistent with their practice or their lifestyle. The lesson learned by the market researchers was that there is commonly a wide gap between the real values which direct our behavior and those that we mistakenly think we cherish. As Socrates loved to put it, it is bad enough to be afflicted with a disease. However, to be diseased and not know it is doubly bad. Therefore, a large dose of painful, reflective self-awareness is necessary to cure the latter condition, whether it be a disease in the body or in our character.

I will leave it up to you to document the discrepancy between ideals and actuality in our personal and corporate lives. I will also assume that most will recognize the wisdom of consistency between theory and practice, creed and conduct, or values and actions. But once we are aware of the disparity, the question remains as to how we resolve it. One solution would be to lower our ideals and bring them down to the level of our actual practice. Thus the status quo would be the measure of our ideals and not the other way around. Though such a solution is easy, it will not be satisfactory.

It seems then, that we are led to the paradox of defending the values of a certain amount of hypocrisy. The moral man is not the one who sets his goals and ideals within easy reach. Rather, he is the one who is always aware of the haunting hiatus between his best efforts and the highest aspirations of his soul. William Hazlitt has said, "Man is the only animal that laughs and weeps; for he is the only animal that is struck with the difference between what things are and what they ought to be."

Bill Lawhead — Resource Director  
"New Generations For New Days"







Gerald Raines

In the first issue of *Abraxas*, the interview with President Ruthenberg made mention of Admissions — how it can be used as an effective tool to re-vamp the attitudes at Southwestern and enlarge upon present opportunities. All this talk about Admission made us here at *Abraxas* curious about what is actually happening in the north end of Christy Hall.

It really doesn't take much to find out. All you have to do is walk into the office and say, "Hey, what's happening?" and they'll tell you — "they" being Donna Bean, Rick Johnson, Don Hapward, and the Director of Admissions, Gerald Raines.

A conversation with them seems to follow the theme of "Make A Wish," which is, for those of you unfamiliar with Sunday morning TV:

Make a wish,  
Dream a dream . . .  
Anything you want to try  
Just reach out and fly high.

In a 45-minute interview with Raines, the year 2000 was mentioned four times. "Cultural Center for Human Values" was the term used to describe a possible future Southwestern. A few years ago, speaking in terms of two years would have been considered long range.

In the short while I was in the office, one pro-

spective student was lost on campus (at Southwestern? That's what I thought.), another one was given the "royal" treatment, three secretaries were kept busy, and people kept wandering in and out wanting to know what was making it in Admissions.

In the meantime Raines was using phrases such as "exciting things about Southwestern," "this is a revolution on our campus," and "unlimited possibilities," none of which has been heard on campus since Indians held a powwow where Christy is now.

This man, who is at the center of Admissions, is quick to point out that the so-called "changes" are nothing but extensions of past programs and have been on administrative drawing boards for some time; they've just acquired a new emphasis.

This new emphasis could be seen in President Ruthenberg's interview and is carried on in the following interview with Gerald Raines. This interview gave me the impression of a man who thoroughly enjoyed his work and wasn't afraid to let me know it. Most striking is his faith in the programs now being carried out in admissions. This man really believes in Southwestern and if he typifies the rest of the administration, maybe their goals can be reached.

# TOWARD THE YEAR 2000

An Interview By Theo Otte

*Abraxas:* Have the changes in Admissions, one being your new position as director, brought any new viewpoints or philosophies into the department?

*Raines:* Admissions in higher education today is a very challenging and exciting field. There are many colleges, all seeking the good student, making it a competitive field. The real excitement in our own admissions program is the new options that we are able to offer young people today, with the curriculum that is being envisioned and being put into effect on our campus.

We're not able to talk to young people about protecting themselves 300 yards ahead. What we're trying to envision at our school is helping an individual be what he wants to be — when he wants to be it. In other words, we would like to be able to help the student in such a way that when he is through with Southwestern he can find the career vocation that he really wants, he has the tools to be effective in this chosen career, and he will have an opportunity to practice in that field.

*Abraxas:* With changes in the emphasis of the curriculum, what do you find to be the big selling points of Southwestern?

*Raines:* We're interested in people and we're interested to the effect that these people can find

themselves in an environment that is not geared to "I've got to get to the very top" but to "I can be myself and I can express myself without the pressure that seems to be enclosing me from society itself."

*Abraxas:* Do you really find this as a conscious attitude among young people?

*Raines:* I find it coming into our program from our desire to be concerned about life planning and career goals rather than just the broad philosophy that has been so cumbersome to the liberal arts program. Each student had to come in and then he was set in a particular mold rather than being allowed to develop in a line of his own choosing. He had to meet this requirement, that requirement — when it really didn't seem to affect or add to his ultimate objective. We feel that a student should be able to come and, if he has definite plans down the line, that we can initiate those plans immediately. We can get him started in his line, at his pace, and in the direction he wants; right now, not as a sophomore or junior. In other words, if that individual wants to get a good broad background that isn't necessarily professional, he can come to us. We can offer him the background of a liberal arts program and yet give him experiences in a vocation.

We may have to send him off our campus, but we can still provide these programs for him so that he is career-oriented and in a career that will be relevant four years from now, when he enters that career. We can say to him, "We can make it possible for you to have that job in forestry, if you want it, and be eligible for employment in that field," by looking far enough ahead to know what the demands will be in that field when he is ready to enter it.

For example, if someone wants to get involved in airport management, we want to be able to tell him, and we can, that he can receive the necessary training and background by enrolling him at Southwestern. We may have to send him off our campus for a year, but we can bring him back and give him a degree that qualifies him for airport management or flight training.

The two schools in the country that offer courses in airport management are in Johnson county and way out in Liberal, but through cooperative education we can send students to these campuses after a year or two at Southwestern and then bring them back to finish up.

*Abraxas:* Is Southwestern a leader in this area among, say, the colleges in the Great Plains area?

*Raines:* Southwestern's record speaks for itself, but that record isn't important now as what we are going to do tomorrow, the next year or after five years. We want to feel that we are a leader in offering opportunities for young people down the line career-wise, not just by offering a piece of paper that enables them to enter graduate school. They can terminate their studies, if they so desire, and be qualified for employment in an area of their choice.

This is the exciting thing about Southwestern today. This is a revolution on our campus. It's felt in the faculty. They're enthused about the possibilities. This is what's exciting to talk about with young people.

*Abraxas:* Right! Many people said, both students and faculty, that the feeling on-campus at the beginning of the year was markedly changed. People were anxious to start school and see what was going to happen.

*Raines:* This is an obvious change for a very positive good. There's no limit to where we can go if we put our necks on the line. We believe in

this strongly; we can be a bigger help to the individual in his life planning than we have been, and to do this we must broaden ourselves. We have to open up cooperative relationships, as can be seen this year in our involvement with St. John's, Cowley County Juco, and other junior colleges around the state.

*Abraxas:* Have the student recruiters and the young people now on the staff helped in this effort to show Southwestern's new image?

*Raines:* The best salesmen for any college are the students on campus. If they're enthusiastic and feel that the program is worthwhile and they're growing in that program, they're great salesmen. They can tell the true story.

It is awfully easy for them to misinterpret some of the things that happen on campus. For example, maybe the chow is bad. This can influence people and, without a broad outlook, they can misread little things like this. But still the student remains as your best salesman, because he's honest.

We've added to the staff two outstanding people who are examples of this program at Southwestern: Donna Bean and Rick Johnson, both recent SC graduates. Both of these young people are setting a new image and are representative of our product at Southwestern. The attitude on the part of the staff is to do more and to make more opportunities available than it is to change anything. Our interest is learning and not teaching. Let's have a learning process rather than a teaching process. This is the only way to go, to be relevant.





30 October 1972

Dear People,

I really flipped out when I saw the maiden issue of ABRAXAS. For one who gets about half his information about the outside world from "slick" magazines like "Intellectual Digest," "Psychology Today" and "Time," I really took to the new magazine. And I got the kind of information I as an alumnus of Southwestern want to know. Instead of finding out what this month's events and athletic laurels were, I found out what is making the school tick — where the ferment that is so vital to an educational institution is taking place. The things that I remember most about my four years at Southwestern, and where the most significant learning took place (and what has crystallized my subsequent education in theology school) are those events and ideas that pushed me out onto areas I didn't know about and made me think and feel and grow. When an institution begins to become aware of its own movement and growth and its role in effecting change in society, that excites me. Only under such conditions can a college, or any institution, move out and grow.

The kind of change talked about in Number 1 of ABRAXAS moves in the direction of maximizing human beings by equipping them to maintain their humanity in a time when change inundates us all, by giving them a vision of what might be and the tools to achieve it.

I'm looking forward to subsequent issues of ABRAXAS. You say a lot by what you are, as well as by what you say — and the fact that what you are saying and what you are doing are in time with each other and with me makes me feel that just maybe Southwestern College is out there leading, rather than running to catch up with the rest of society.

Cordially,

A handwritten signature in dark ink, appearing to read "Dennis R. Hett", with a stylized flourish at the end.

Rev. Dennis R. Hett  
former editor *SC Collegian*  
Minister intern, Old West  
Church, Boston, Ma.



# College Concerns: The Budget

In a recent Student Council meeting, some questions were raised concerning budget allocations to the various departments at Southwestern. Upon request, Bill Stephens, athletic director, and Earl Spidel, our business manager and a member of the Budget Committee, presented a breakdown of the total athletic budget for 1972-73. The facts and figures they revealed have since generated some student interest and inquiry into the matter of budget-making and spending at SC.

Four members make up the Budget Committee: Dean Barton, Mrs. Schwantes (Comptroller), Spidel, and Dr. Ruthenberg. At present there are no students or faculty on the committee, and this fact brought questions from the members of StuCo. Is it possible for students to work effectively together with faculty and administration to determine where our priorities lie? As students of a liberal arts college, should we or should we not expect a steady input of students, whether freshmen or transfer, from a wide range of interests? May students be enlightened of budget facts, proceed to draw objective conclusions, and finally initiate creditable change, which would better serve students at Southwestern?

As a result of lengthy discussions of budget in Student Council (triggered by a comparison of the athletic and fine arts budgets), the matter was forwarded to the College Concerns Committee for research and consideration. This committee serves as the ear for student verbalization of

questions, gripes, ideas, and suggestions. They have met with the Budget Committee in an effort to voice the responses and reactions of students.

The present budget we are operating on was prepared during Orville Strohl's presidency and cannot be changed for this year. Similarly, according to Spidel, it is unlikely that the budget will undergo any significant changes in the upcoming year, unless additional funds become available. He added that the possibility of decreasing the budget of one division in order to increase another is neither feasible or justifiable. Since there are no excess funds, to increase one area requires a decrease or deletion of another.

Budgets are uniquely complicated; ours is no different. The following figures have been extracted from the total 1972-73 budget. In order to accurately and realistically interpret figures and dollar signs, many things must be considered. The number of students accommodated by or participating in a department, as well as the number of faculty and staff members salaried in a division must be noted when comparing budgets between different divisions. The number of students listed represent the number of students served in classes in the particular division. Each student in each class represents a certain unit of cost to the college. These figures show the total amount of money allocated to each of the four divisions and varsity athletics, and include faculty salaries and equipment necessary to that division.

DIVISION	DEPARTMENT	STUDENTS	COURSE HOURS	FACULTY	BUDGET	PER STUDENT
Language & Literature	English	392	37.9	10	\$110,377	\$281.57
	Drama					
	Speech					
	Forensics					
Natural Science	Language	755.5	44.5	14	\$175,804	\$232.70
	Division office					
	Biology					
	Chemistry					
	Math					
	Physics					
Social Science	Health & P.E.	780	48.5	14	\$159,129	\$204.01
	Home Economics					
	Division office					
	Business Economics					
	Education					



	Psychology					
	Religion & Philosophy					
	History					
	Sociology & Anthropology					
	Division office					
Fine Arts	Music	298.4	32.2	8	\$ 85,705	\$287.22
	Art					
	Division office					
Athletics	Football	164	—	3	\$ 51,300**	\$312.80
	Basketball					
	Track					
	Cross Country					
	Golf					
	Tennis					
	Women's Tennis					
	No division office					

\* calculated as number of students receiving credit  
 \*\*includes partial salaries of coaches

#### ATHLETIC BUDGET

#### FOOTBALL

Equipment	4,806.90
Travel	2,497.60
Officials	880.00
Pre-season, pre-game meals	2,092.50
Laundry	800.00
First aid supplies	1,276.31
Other	
Scouting — filming	
parking — policing —	
awards — washers and dryers	
repairs — assistance	
	<u>3,629.00</u>
	15,416.11

#### BASKETBALL

Equipment	1,144.35
Travel	3,238.00
Officials	1,125.00
Pre-game vacation meals	561.00
Laundry	300.00
First Aid Supplies	843.00
Other:	

Scouting, filming, police  
 parking, awards

1,146.67  
 8,355.67

#### TRACK

Cross Country (Fall)	
Travel	330.00
Equipment	300.00
Laundry	204.00
SPRING	
Travel	1,515.73
Equipment	1,831.00
Other: assistant coaches —	
entry fees, repair work	
	<u>445.00</u>
	4,628.33

#### TENNIS

Travel	389.00
Equipment	517.00
	<u>906.00</u>

#### GOLF

Travel	470.00
Equipment	387.00
	<u>857.00</u>
	\$30,163.11

These figures present only a broad and general picture of the division and athletic budgets. A departmental breakdown of division budgets, as is shown in the athletic budget, would be more realistic in presenting detailed facts and figures of spending for students' consideration. According to the 1972-73 Southwestern catalogue, student tuition comprises 56% of the budget. We as students *should* have knowledge

of the ways in which our dollars are allocated and spent.

Because students have begun to question priorities and have identified alleged inequities in budget spending, the College Concerns Committee has begun inquiry into the issue. The committee, as well as Student Council, welcomes responsible feedback and discussion.



# SC Debate Team — Winning Is A Habit

By Pete Allegre



*Top:* Steve Hailey, Don McKinney, Marilyn Taylor and Ron Gore. *Bottom:* Hailey, McKinney and Gore proudly display a few of the many trophies they have won at various tournaments this year.

Debate has a special history at Southwestern College. The first intercollegiate debate tournament was held on this campus in 1924, and Southwestern is a charter member of Pi Delta Kappa, the national debate fraternity. Debate teams from here have a tradition of excellence that is being carried on by recent teams. The past five years the SC squad has been rated among the top 20 debate teams from colleges with an enrollment of below 2000 students. This rating is based on the results of over 480 tournaments each year that involve over 630 schools.

This year's debate squad has continued the success that Southwestern teams have enjoyed in the past. Debating on the topic, "Resolved: that the federal government should provide a program of comprehensive medical care for all U.S. citizens," the squad has taken two first place trophies, two third place finishes, a fourth, three speakers' trophies, and a coach's award in its first six meets.

The tournaments that the squad had attended at this writing were those at Garden City Junior College, Northern Oklahoma State College, the University of Nebraska at Omaha, Northwest Missouri State College, Oklahoma Christian College, and Wichita State University. It was at Omaha that the two first place trophies and the coach's award were won; at Oklahoma Christian three speakers' trophies, as well as a fourth place finish, were won.

How does a team stay on top year after year? The answer is simple, according to debate coach Jan Schuetz: "By recruiting competent people." She added that alumni contributions to an ample scholarship fund make this task easier. Ms. Schuetz was asked about the role a school's reputation plays in the judging of performance. "I really think it does (play a part). If the judges hate you, they'll give you a loss; if they like you, they'll give you the benefit of the doubt," was her off-hand comment about the subjective aspect of debate judging. She was also asked about the squad's discipline. "They disci-



*Top:* Ms. Jan Schuetz, coach of SC's Super Squad. *Bottom:* Cathy Graber, Julie Rhodes, and Marilyn Taylor unpack the trophies to be used in the Moundbuilder Invitational Tournament.





pline themselves — they're a highly motivated group."

The members of this highly motivated squad are divided into two divisions, junior and senior, the difference being that debaters can compete in the junior division during their first four semesters of competition, after which they move up to senior division. The senior division is composed of seniors Wendell Barker from Hutchinson and Steve Hailey from Denver, and juniors Cathy Graber from Newton, Don McKinney from Coldwater, and Julie Rhodes from Winfield. Because there are five members in the senior division, there are not specific assignments concerning which members are paired as debate partners. Therefore, there is no "Dynamic Duo" upon which to lavish the praise for this year's successes; the entire squad must share the credit.

The junior division is comprised of junior Marilyn Taylor from Winfield, sophomore Ron Gore from Larned, and freshmen Joann Palmieri from Patchogue, N.Y., and Greg White from Winfield.

Other tournaments for the Builders include the 42nd annual Southwestern Debate Tournament (hosted by the squad on Dec. 1-2) involving approximately 20 colleges from 5 states. Both team and individual events such as oratory, poetry interpretation, and extemporaneous speaking

were contested at the tournament. On Dec. 8-9 the squad traveled to Northwestern Oklahoma State College for the event there, and on Jan. 8-11 participated in the Laredo International Debate Tournament at Laredo, Texas, a nationwide invitational tournament open to only the top squads from throughout the nation.

One of the highlights of the second semester of competition will come on March 26-30, when the squad will compete in the events at the National Biennial Convention of Pi Kappa Delta. Southwestern has been invited to compete in a special oratory at the Nationals in commemoration of the 60th anniversary of PKD. This invitation was extended to SC on the basis that it is one of the seven colleges to sign Pi Kappa Delta's founding document that still have a PKD chapter. (Three other Kansas schools are among the seven remaining charter members: Ottawa University, College of Emporia, and Kansas Wesleyan College.)

## Hey Man

In the last issue of *Abraxas* was an article written by our illustrious features editor. I guess the thing to do around here, especially up at the Hill, is to see how well you can knock down the fraternities.

Now I have the pleasure of answering that article. First of all, in case somebody gets the foreign notion that I'm against features editors, let me assure you that some of my very best friends are McGuires. "Why do these 3 Frats feel so put-upon?" Even Sue admitted and I quote, "True, they've been getting more flack from the administration than the other campus-centered social and service groups." General George would like to know why?

The article then goes on and states, "But who has been having *all the advantages* for years, especially as far as housing conditions are concerned." What advantages? Name me one. Granted, living in Shriwise is a lot more comfortable than Reid or Broadhurst. But you see Sue, you didn't do your homework. Instead of rushing into your superficial article you should have done some research first. You would have found out that



the Thetas originated in Holland Hall and the Betas in Reid Hall. Thetas, after being asked to leave Holland Hall because it was being condemned, migrated to Reid where they were again asked to leave because someone on the Hill decided Shriwise would be a nice place for one of the frats. So you see, the frats didn't plea or even ask for Shriwise, it was assigned to them. Besides, Beta Rho Mu (one half of the frat population) has survived in Reid Hall all these years.

Yes, Sue, we can boast that we are involved in more campus activities because we are a frat, and living together as a frat does not isolate us from the "goings-on" among other students. Due to the fact that my article must be written within certain space limitations, I can not even begin to list all the activities members of the frats are associated with. For the benefit of the skeptics I have prepared a list which anyone is invited to inspect.

Again I will quote Sue, "The women's organizations on campus have accomplished just as much in the way of projects as the fraternities." Well Sue, maybe that's because the women's groups are service organizations and the fraternities are social organizations. So if you ask me if a service organization is doing only as much as the social organizations in regards to campus projects, maybe it's the service

organizations that need to be reevaluated.

Again I quote, "Men's honor housing, why is that such an anathema to the frat guys?" Who ever said anything about an anathema? I don't even know what it means. The reason that men's honor housing is a threat is because if we lose Shriwise we have nowhere to go. We could have just as easily made our last stand at Reid Hall. It was the Hill that crammed us up in Shriwise for the last hoorah. By the way, Theta Phi Delta still maintains the highest grade point average of any other organization on this campus. While we're on the subject of honor housing, let me reiterate what Miss McGuire has stated, "Women's honor housing has been, for the most part, a large success, besides a slight motivation for some of us to work a little harder." Who are you kidding! They can't even fill the place. They have had problems almost every year of getting students to live there.

Another Sunshine quote, "I have it on good authority (first hand listening to members of Pi Delta and Theta?) that the main reason they pledged to their particular frat is not because they really groove on the fraternity concept, but because they wanted to live in Shriwise." Well Susie has done her homework this time. I won't deny it. I have never admitted that our way of pledging is

faultless. We pledge the guys we feel are the ones who will benefit and will be benefited from our respective fraternities. Often we are wrong. It is because of these members that our fraternities are in the position they are. If you can come up with a fool-proof method of pledging members, let me know, Sue. The frats would appreciate it.

And I promise this is my last quote: "How much interest would you get from prospective pledges if you lost your grip on those apartments?" Ask Beta Rho. They lived in Reid Hall and yet have the highest membership of any of the other fraternities.

What's keeping our group identity now? Well, I'll tell you in two words — Fraternity spirit.

Sincerely yours,

General  
George Frat

# SPORTS

By Rodney Johannsen

*Above:* SC on a fast break — W. R. Allam, with ball, looks to pass to a fellow teammate in the Tabor game, won by SC 69-58. *Right:* Southwestern center Gary Hammer starts to pass to another Builder under the basket as the Builder's bench looks on.



Basketball at Southwestern College should be an exciting thing to watch this year. With nine lettermen returning and depth and experience available, the Builders hope to improve on last year's record of 10-12. The Builders lost their first nine games last season, but finished strong. Their 10-6 KCAC mark was good enough for third place in the conference.

Coaches for this year's team are head coach Bill Stephens and assistants Robert Karr and Larry Warner. This is Coach Stephens third year as head basketball coach for SC. Stephens is also SC's Athletic Director. Coach Karr is in his first year as assisting in basketball at Southwestern. However, Karr has been SC's head cross country and track coach since the 1969-70 school year. Warner is the student assistant this year. After playing for the Builders the last three years, Warner decided to help coach this year and is doing a very capable job.







The nine returning lettermen are seniors Jeff Boone, Larry Ewart, Gregg Howell, and Rodney Johannsen; juniors W. R. Allam, Ed Benesh, Parke Biby, and Gary Hammer; and sophomore Terry Rhea. Ewart and Howell are this year's co-captains. Other returners from last year's team are junior Max Ferguson and sophomores Andy Balerio, Allen Brennan, Craig Dewell, and Ken Goyen.

This year's freshman crop are Hal Ankrom, Todd Dvorak, Randy Fisher, Gary McLaurin, Steve Nichols, Dennis Phelps, Willie Salters, Kent Seyfried, and Bob Welsh.

The Builders are KCAC contenders this year and hope to take the title. Southwestern last took the KCAC title ten years ago, during the 1962-63 season.

To win the title this year, the Builders will have to rely on defense and the fast break. SC is hoping that the half court pressure defense will throw off the timing of the opponent's offense and produce turnovers. The fast break may be the key to victory. For the past two years, whenever SC has run the Builders have looked good. The fast break, when done correctly, gets everybody moving and is exciting to watch.

Depth should also play an important part this season, as the Builders are two deep in every position. This becomes important when injuries occur and in the latter part of a season. A great team always has a good bench.

The Builders hope to have a lot of people watching them this year. The Builders had a seven game home winning streak before the season started and hope to keep it going. Visiting teams don't like to play in Stewart "The Pit" Field House, especially with a large, pro-SC crowd.

It should be a most interesting year for SC basketball. With lettermen, depth, experience, defense, a fast break, and fans, the Builders hope to win the KCAC crown.



## BASKETBALL

After three games of the Southwestern College Moundbuilder basketball 1972-1973 season, SC stood 1-2. Their conference record was 1-0.

The Moundbuilders opened up their basketball campaign on the road against Northwestern State College of Alva, Oklahoma. SC lost the close game 66-64. It was a tough loss as Southwestern controlled the game except for the final few moments. Two big plays, a two-point tip-in after a free throw and a lay-up after an SC bad pass helped Northwestern to the victory. Neither team held a lead of over five points throughout the game.

The Builders were led in scoring by senior Larry Ewart. The 6'0" guard hit for 15 points. Junior forward Ed Benesh came off the bench to score 12 points. Parke Biby also chipped in with 11 points.

Tabor College was SC's first home game and first conference game of the season. Southwestern extended its home-game winning streak to eight games as Tabor lost 69-58. SC led at half, 35-28.

Four Builders scored in double figures. Ewart and Biby had 18 points while Benesh and W. R. Allam scored ten points apiece. Allam came off the bench to lead SC in rebounding, too. This junior forward-center had nine caroms.

In the game the Builders saw their seven-point half time lead dwindle to two, 42-40, with 14 minutes to go. However, Tabor refused to fold and again came back to within two of SC, 56-54. It was at this point of the game that SC showed its poise to clinch the win. Benesh dropped in seven points during the final four minutes.

The next night, Friday, Dec. 1, the Builders traveled to Emporia to play Emporia State and lost the contest, 81-69. Southwestern was behind most of the way in the game and fell behind by 13 points with six and half minutes remaining. However, the Builders staged a comeback and got to within four points, 73-69, with 1:40 to go. But six free throws help put KSTC in control and they won. Gary Hammer, a 6'6" junior center led the Builders in scoring with 18 points. Senior guard Jeff Boone followed with 17 points. Biby had 16 points and 10 rebounds while Ewart netted 10 points.

The Southwestern junior varsity mark stood at

2-1 after three games. They defeated the Northwestern JV 72-64 and the Tabor JV 64-52. However, against Emporia State's JV, SC lost a close one 58-57. After being down by fourteen at half, the Builder JV came back and led by one with less than a minute, but Emporia scored the final two for the victory.

## FOOTBALL

The Southwestern College Moundbuilder football team ended the 1972 season with a 4-5 record. The 4-4 KCAC mark was good enough for fifth place in the conference. Southwestern's last three games were played against St. Mary, Bethany, and Kansas Wesleyan University.

Out at Dodge City on Oct. 27 the Builders lost to St. Mary 27-14. Three times in the first half, St. Mary's quarterback Randy Jakious and split end Leon Kremer hooked up on touchdown passes of 32, 42, and 19 yards. For the game, St. Mary totaled up 512 yards.

SC's first TD came after a nine play, 43 yard drive. On a fourth and goal from the three, quarterback Steve Knapp hit split end Steve Stone for a touchdown pass. Larry Book kicked the PAT. SC's other touchdown came on a pass interception by James Simms of 57 yards. Junior tight end Book again kicked the PAT.

The Builders last home game of the 1972 season was against Bethany College. Bethany, who hadn't played up to its potential, came on strong against Southwestern. Bethany's top point production in any one game had been 20 points. But, Bethany topped that when they scored 21 points in the first quarter. The crushing blows came in the second quarter. On two consecutive punts, Bethany blocked both punts and ran the ball into the end zone for touchdowns. The score was 38-0 at half as Bethany also scored a field goal.

The 59 points scored against Southwestern was the most since 1957 when SC lost to Pittsburg, 64-7. It was the largest point spread since 1952 when SC was defeated by St. Benedicts, 91-0.

However, in Southwestern's next game against Kansas Wesleyan at Salina, the Builders showed a competitive, never-say-die attitude and defeated KWU 6-0. The Builders made a complete turnabout in this game. The defensive unit allowed only 53 yards rushing in 35 attempts.

The defensive unit also made its best goal line stand of the season, and it couldn't have come at a better time. With a first and goal from the three, three KWU rushing plays got them to the one yard line. On fourth down, a roll-out pass was knocked down in the end zone by defensive back, Pat Murphy. SC also came up with three interceptions in the game.

On the offensive side the Builders had their best rushing game of the season, 253 yards. Leading the way was freshman Todd Dvorak. Playing in his first game as a running back, Todd carried the ball 31 times for 128 yards. Junior fullback Vic Mojica had 74 yards rushing and quarterback Knapp also added 49 yards. The offensive line of center Paul Allen, guards Dennis Burkett and Tom Ponzi, and tackles Steve Savereese and Jeff Stolpa really opened up the holes for the backs.

Southwestern scored its points on two field goals by Larry Book of 27 and 37 yards. After SC intercepted a pass in the second quarter, the Builders drove 30 yards to KWU's 10 yard line. Book then kicked his first field goal of the season. The second field goal came after SC's goal line stand. Taking over on the one, SC put together its best drive of the year, running all the way to KWU's 20 yard line in 14 plays. Book kicked his 37 yard field goal to put the Builders on top 6-0 after three quarters.

KWU had one more serious scoring threat. In five passing plays KWU moved from its 27 to the Builders 26 yard line. But the drive stopped when safety Greg Swalwell, playing his first game this year as a defensive back, intercepted his second pass of the game on the two yard line with 44 seconds left in the game.

The win was a real compliment to the Builder players and their coaches; head coach Jim Paramore and assisted by Jake Brennan, Al Holde-man, Robert Karr, and Bill Stephens. It would have been easy to give in for the last game after the Bethany loss, but the Builders showed true class and came back. The off-season will be much sweeter because of the effort.

Coach Paramore commented that, "It was a satisfactory season. I'm glad we had another game after Bethany. The last game was probably our finest and it was real encouraging."



Coach Paramore in a strategy session.

## CROSS COUNTRY



Bob Karr, left, Cross Country coach.

The Southwestern College cross country team ran in nine different meets during the 1972 season. There were six Builder harriers: juniors Leon "Doc" Mattocks and Hal Hinson; sophomore Gary Baughman; and freshmen Gary Brown, Ken Renner, and Stan Boggs. They were coached by Robert Karr, his fourth year as head coach.

There were two home meets. On Oct. 28 the Builders hosted Oklahoma Christian College. On Nov. 4 the "unofficial" KCAC meet was held at Green Meadows Golf Course. Since Southwestern and McPherson College were the only teams in the KCAC to run cross country, an official meet could not be held as five teams are needed for an "official" KCAC champ.

The Builder harriers lost the meet by one point, 27 to 28. SC runners finished 1, 2, 6, 9, and 10. In fact, there was a tie for first place. Mattocks and Boggs both were clocked in at 27:56 for the five mile course. Baughman was the sixth place finisher with a time of 29:02. Renner placed ninth and Brown placed tenth.

Two Builders, Boggs and Mattocks, ran in the NAIA National Meet at Liberty, Missouri, on Nov. 18. Boggs ran his fastest time all year, 26:18, and Mattocks ran 27:59, his second fastest time.

Coach Karr was satisfied with the season, and the improvement all the runners made. "The outstanding thing of the season was the way Doc improved and the way Stan came along. Doc was a very dedicated athlete who never missed a morning or evening workout. You wish everyone was like him."

## SOCCER

The Southwestern soccer club ended the second part of their season riding high. In the soccer tournament at Emporia, S.C. placed third out of nine teams. They beat Cloud County Juco 2-0 and tied Kansas State 0-0. K State won by corner kicks — almost like flipping a coin.

In other games, S.C. defeated K.S.T.C., 3-1. Raymond George scored one point and Momodu Kabba scored two points.

The only scheduled game they lost this semester was to Wichita Soccer Club 6-1, Raymond George scoring the only point.

At the end of the season the S.C. record is 2 wins, 3 losses, 2 ties, and 3 canceled games.

One of S.C.'s reasons for having a better season this year than last year is the defense. The defense, made up of Tom Fiddler, Charles Cook,



Bob Erickson, Tony Benevento and goalie Ken Nixon stopped the opponents repeatedly in important games, especially at the Emporia Soccer Tournament. At the tournament, no points were scored on S.C.

This year's offensive punch is made up of Fred Rose, Momodu Kabba, Raymond George, and Moise Epie.

At the first of the season S.C. scored only half of what was scored against them by other teams. In the second part of the season it evened out, and S.C. scored as many points as were scored against them.

## WOMEN'S BASKETBALL

There's another basketball team on Southwestern's campus besides the varsity team — it's the Southwestern College Women's Basketball team. There are fifteen girls on the squad, coached by Miss Cheryl Kaufman. She is assisted by Bernie Balerio, who also doubles as the trainer. Jo Blackburn is the manager.

A practice session, which takes place in White P.E. Gym, usually consists of conditioning, free throws, offense, some 3 on 2 and 3 on 3 drills, and scrimmaging. Coach Kaufman indicated that they hope to fast break since they have relative little height but good quickness.

Twelve games are scheduled for the team this year. Six games will be conference games. The Kansas schools are divided up into three women conferences. The largest schools are in one with the smaller schools in the two others. Southwestern is with Washburn, Haskell, and Benedictine. All home games are played in the White gym.

Members of the 1972-1973 basketball team are seniors Paula Boyer, Denise Bruning, and Ardie Garver; juniors Brenda Ball and Signe Rosenblad; sophomores Bernie Bernally, Lois Howard, Joy McLain; and freshmen Debbie Bower, Cheryl Gleason, Candy Moots, Lorraine Mushacke, JoLynn Skaggs, BeLinda Vail, and Judy Woods.

Coach Kaufman reported that the girls are giving their all. Following is the remaining schedule:

Jan.	26	Friday	7:30	Washburn Univ.	There
Feb.	1	Thursday	7:30	State Hospital	HERE
Feb.	3	Saturday	1:00	Washburn Univ.	HERE
Feb.	9	Friday	7:30	Haskell JUCO	HERE
Feb.	10	Saturday	1:00	Benedictine	HERE
Feb.	14	Wednesday	7:30	Benedictine	There
Feb.	17	Saturday	2:00	St. John's JUCO	There
Feb.	22	Thursday	7:30	State Hospital	HERE
Feb.	24	Saturday	1:00	Cowley Co. JUCO	There



Members of the women's basketball team get in a few points during a practice session.

by Linda Ballard

If you've made a visit to second floor Mossman recently you probably looked twice. But upon glancing around you realized you were at the right place.

The Home Economics Department has taken on a face lifting project during the past few months so it hardly seems like the same place. The first project was in the foods laboratory where the walls have a cheery Mexican gold tone. Then the majors restained all the cabinets and varnished them in a dark pecan wood finish.

To revitalize the living room the grey walls were changed to an off white and the grey carpet replaced with azure blue green plush shag. Other changes were reupholstering the furniture, new drapes in the dining room, which the home economics students made themselves, changing a closet to a reference library and carpeting the hall in bright red indoor-outdoor carpet. If you've never made a visit to the home economics department or never knew one existed at Southwestern, now's your chance to see an up and coming place. So far this fall there have been over 900 visitors in the department.

But don't think that's all they've been up to. The nutrition class sponsored a project called 'Rip Rocket'. In this project underprivileged children of Winfield were taught nutrition during the course of several weeks. At each of their meetings snacks were prepared by the children. And 'Rip Rocket' was sure to be on hand every time to help the lesson along. This project gave the students the experience of working (1) with underprivileged children, and (2) the practical experience of planning and teaching.

Graduates of our home economics department, after completion of required courses and evaluation by the State Department of Vocational Home Economics Education may be vocationally certified. By being vocationally certified we mean that our graduates in education are qualified to teach in a vocational high school program. In a vocational program one would include in your teaching curriculum the seven areas of Home Economics which include: (1) Foods and Nutrition, (2) clothing and textiles, (3) health and safety, (4) personal and family relations, (5) child care, (6) housing, furnishing and related arts, and (7) home management and consumer education. Also Future Homemakers of America would be included in this program. Future Homemakers of America is a national club high school girls can join which helps them prepare for being homemakers and professional home economics career women.

The home economics department has two social clubs. Gamma Omicron is open to any girl on campus that is interested in Home Economics. The club on campus is also a member of the Kansas Home Economics Student Member Sec-

# Home Economics —

an up-and-coming field



*Above:* Jan Ganson, junior home ec major, helps Rip Rocket's little friends learn how to make nutritious snacks in the foods lab.  
*Right:* Mrs. Glenn (Ted) Biesemier, left, and Miss Phyllis Johnson organize lesson plans for some home ec courses.





tion which is affiliated with the American Home Economics Association. This year Southwestern is honored by having the Kansas Home Economics Student Member Section President. She is Linda Ballard, a senior major. With this honor came the privilege of having the Student Member Section Fall Meeting on our campus. The meeting was held November 7, 1972. In total there were 117 in attendance from other college chapters in the state including Washburn, Hays, Emporia, Kansas State, Friends, Bethel, Sterling, Kansas Wesleyan, and Central College.

Some of Gamma's activities include sponsoring the annual King Spice Dance in February. This dance is the only girl ask boy dance on campus. A picnic for new members is held in the fall. Monthly meetings with a guest speaker centered around the year's program theme round out the year's activities.

Officers of Gamma Omicron this year include: Sylinda Pfalser, Lila Porter, Marsha Crotts, Judy Hensley, and Sondra Kyle.

Kappa Omicron is a national honorary society. Membership into this society is determined by grade average and personality of the girls. Membership is also limited to girls majoring or minoring in home economics. The purpose of Kappa Omicron is to further the best interests of Home Economics. Monthly meetings are held. A special candle lighting ceremony is always held in December to honor the founding of Kappa Omicron. Their latest project was purchasing a silver tea service for the department. Officers this year include: Carolyn Tompkins — president, Connie Hittle — vice-president, Jean Ganson — secretary, Debra Rose — treasurer, and Linda Ballard — historian.

Other activities undertaken this fall by the department include: hostessing the District I Future Homemakers of America meeting, on campus in October. There were approximately 700 girls in attendance at this meeting. Giving a donors tea to honor the people who helped make the decoration project a success in November. And being hostess to the faculty after one of their monthly meetings.

Going on in the department now are guest meals made by the Meal Planning Class as one of their final projects. If you're lucky enough to

receive an invitation to one of these you know that there is some real culinary talent around campus. Guys, you might want to check into that.

The students in interior design are finishing research projects about a special aspect of interior design.

In the textiles class experiments are underway to determine the extent of flame proofing in different fabrics.

In the methods class the members are finishing making a 3 weeks lesson plan, that they could use in an on the job situation.

The Home Economics department doesn't limit its curriculum to the female section of campus. Last January a course was offered just for guys in cooking. Just ask a few guys who took the course to find out if it was worthwhile or not. Men have also taken courses in The Family, Consumer Education, Clothing, Interior Design, Design for Today, and Child Development.

Plans for January include the course in Design For Today, where the students will learn how to tie-dye, batik, and block print. Also offered is a comparative study of Mexican culture which features a trip to Mexico City and surrounding areas.

In the Spring semester some of the activities associated with the department will be the style show where the students in clothing will model the garments they have made. The Annual meeting of the Student Member Section will be held in Topeka on April 5-6.

The Home Economics department has two excellent professors. Mrs. Glenn Beisemier heads the clothing, textiles, child care and development, methods of Home Economics education, interior design, and design for today classes.

Miss Phyllis Johnson is the instructor in foods, nutrition, consumer education, home management, household equipment, and family classes.

With a degree in general home economics as we offer here a graduate is qualified for many areas. Some of these areas include an extension home economist, and Utility company demonstrator and coordinator. Also the background education here is a good basis for work toward a master's degree.

Years pass over this land so quickly.  
so silently,  
so  
slowly.

A leaf,  
A flake,  
A flower,  
The peeling skin on my back tells me  
the time is going on  
and on  
while I, in my mind, seem  
unmoved  
at times.

Sitting here, pondering the delicate daisy  
in such a harsh world, giving myself pause,  
refreshment; the pleasure of love.

Love.

Oh, little daisies.

They see the sun, feel the dew, and cling  
to the earth; but for me . . . ?

I've seen a daisy die much too quickly  
in my hand.

My hand.

And it hurts me to keep seeing those  
daisies die and die again in my mind,

my hand.

I am not the sun, I am not the dew  
or the earth; though I ache for  
such might,  
for such power  
that would keep the little daisies well,  
happy,  
and  
Alive.

— David

night  
the pureness of night far outlast the savagery of day,  
the intensity of darkness echoes in minds and reaches to  
touch canyons of eternity that grasp the past,  
present, and future.  
love takes on a deeper meaning  
and foolish words penetrate the heart to sear its  
wholesome being.  
tragedies can be faced, but the fools who do not distinguish  
night may remain dismal forever.  
if you can look to the beauty of darkness, and not be  
kissed with gloom's cold stare, and find in that darkness  
a being, something to touch with your soul, then you  
have succeeded in finding night, for the boldness of  
recognizing actual night wears no mask, and weeps not  
for those not brave enough to try.

— shae kibby

#### AD MORTEM FESTINAMUS

(theme from the motion picture "A-Haunting We Will Go,"  
circa 1934)

Dante  
in a vaudeville dressing room  
accompanied by his personal manager  
Morty Dee  
sulk.  
"You'll be great tonight, You'll knock 'em —"  
"Enough," said DANTE  
"Catch you later" said Mr. Dee as he left to tune the  
musicians.  
Cincinnati  
the 3rd stop in a 9 city one night tour thru the 14th century.  
There  
before the matinee  
grease in hand  
fixing his face  
with stars fading  
Dante sits with his billing.  
Dreaming of his loneshark father  
the overturned Ace of Wands  
Dante muses  
"Where have all the brave comedians gone?"

ZIM-ZA-LA-BIM

Stan and Ollie  
in a field of clouds  
lie in the arabian robes backstage.  
Like staring into a lion's eye they view the night  
thru the skylight.  
Stanley  
always the more naive  
saw the pathway to heaven.  
Ollie always the more practical  
saw the rain.  
On plays the quartet, with bows most bent.  
With silent precision on the stagecrew nails the lids  
like the ravens  
safe within the folds of St. Francis' cape  
peck to crumble his consecrated heart.  
Dante goes onstage.  
The quartet in discord  
The dancers bored.

— Amyl Nitrate

#### IT WOULDN'T BE TOO MUCH HUNTING IF THE RABBI HAD A GUN.

We lay  
our course  
navigated by fate's cymbals.  
Although we are deaf  
the paradiddle pulse of this drummer of trigger technique  
targets us.  
Bully!  
Mr. Roosevelt aims his big stick.  
But behind the elephants pupil  
a small buoy in a sea of green.  
Quite clever  
the caliber of our fire arms.

— Amyl Nitrate

#### (Untitled — But maybe planned obsolescence)

The bird hops across the highway.  
A mile in the closing distance streak the progressing wheels  
of a Cadillac  
collision bound.  
Onward it tears into the bird's eye  
he can fly  
though he continues to hop.  
The two points  
in hastening time  
will intersect  
soon  
doom.  
Collision.  
The impact of a lost pilgrim thru the doors into a subway  
train.  
The Cadillac was totaled.

— Amyl Nitrate

It is a restless night,  
a night for wanting you,  
a night of trembling stars.  
Sticky with desire,  
sticky with honey sweat,  
I lie and writhe like half-sucked clover,  
waiting for the bees  
or the harvest.

— m.m.

the time approaches  
with unhurried serenity,  
calming qualms  
and spreading out my mind to dry.

— m.m.



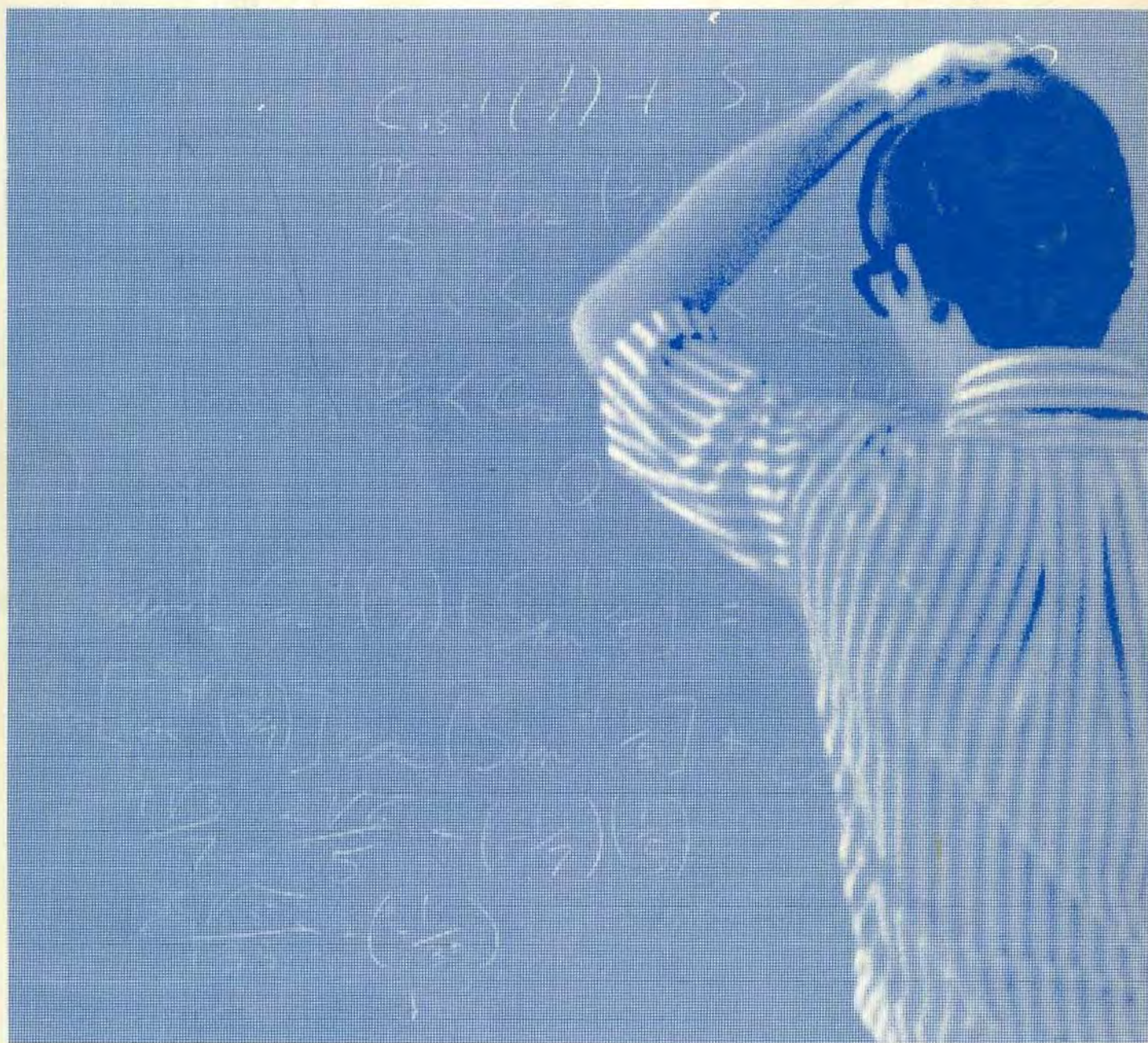
Doug Hunter arranges some of the pieces in his senior art exhibit, held during December.

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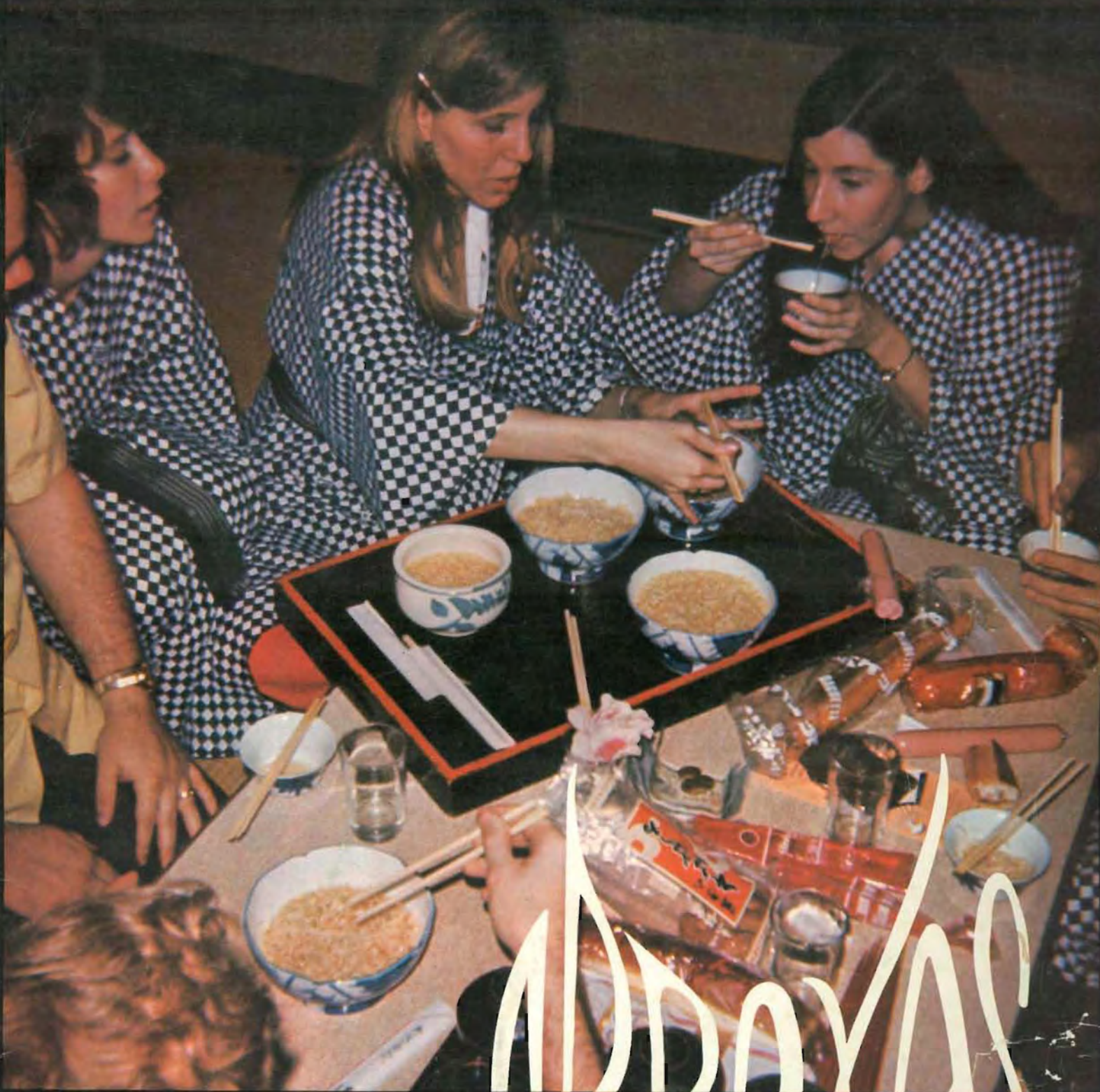












# ABRAXAS

*the student magazine of southwestern college*





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**ABRAXAS** Volume 1, Number 1 October, 1972

*advisor* ..... **Bill H. Stephens**  
*current events editor* ..... **Tom Wheeler**  
*features editor* ..... **Susan McGuire**  
*sports editor* ..... **Rodney Johannsen**

***abraxas is the student magazine of Southwestern College,  
Winfield, Kansas 67156***

Okay, so why the change from yearbook (Moundbuilder) and newspaper (Collegian) to a magazine (Abraxas)?

Change is an everyday phenomenon in our world. Most people shrug it off, usually as a result of ignorance, fear, or good old apathy. Change can be effective, though, if shaped by enough intelligence and sensitivity to eliminate ignorance, relieve fears, and disintegrate apathy.

No doubt we are all basically aware of the changes occurring on our particular campus, but how many of us are aware — or concerned — with the behind-the-scenes scenes, the reasons for or the vehicles of these changes? Even more important, how enlightened are we concerning the creative or destructive changes occurring elsewhere than our own little "40 acres of Christian atmosphere, 15 miles from any known form of sin"?

We can no longer afford to misuse the luxury of a small college by isolating ourselves from changes either here in our community or in the communities around us. We can no longer afford the luxury of shifting responsibilities from our shoulders to the shoulders of others, especially when the responsibilities are ours. We must include ourselves in happenings on our campus and at least keep ourselves alerted to the transient events of our various communities, large and small.

That is an essential reason for the advent of *Abraxas*. The Moundbuilder was never intended to view SC through a larger-world perspective, or vice-versa. The Collegian tried at times but drowned in self- or other-imposed inhibitions. Hopefully, the *Abraxas* staff will utilize its creative powers to further the potential awareness, concern and responsiveness of those associated with Southwestern.

The success of this publication, however, depends not only upon us as the staff but on you as the participants and readers. *Abraxas* welcomes your involvement, your comments, your ideas and your help with Open Arms! (In other words, we need all the extra intelligence and sensitivity we can get!). We are opening an Art-Lit section which could have infinite possibilities if you will submit your work. We will have a "Letters to the Editors" column begging for comments, criticism, and new ideas. If you know of any potential story, let us be aware of it; if you have any questions ask us; if you have any suggestions, write letters or just tell us about them.

The *Abraxas* staff invites you to participate with us in our support of — and attempts to bring about — creative change.

*Susan McGuire*

features editor



The editors and their advisor had met for long hours and had planned and mapped out the entire first issue of the magazine and yet one thing was still missing. This was a title. A name that would be a beacon to the magazine's readers. A name that would foreshadow the many and varied articles contained within its pages. A name that meant scope, viewpoint, and even conflicting opinion. Yet no name could be found. No magazine ever came so close to being called IRVING than did this fledgling campus publication.

Traditional names such as 'The Mound' or 'S.C. News' were out merely because the magazine was meant as a break from the dying traditions of newspapers and yearbooks. The new magazine needed a name that would catch the eye, something lively, vibrant, alive. But still no name could be found.

The editors finally admitted defeat and were about to send word to the press that IRVING would be the magazine's name when they decided that a break was in order. Coffee was ordered for all and as they waited, the editors' talk turned to music. The Santana band was mentioned and as the editors talked and bandied around album titles, one name struck — *Abraxas*. The advisor asked what the word meant. As one of the editors explained, it became clear to all that here at last was a title to go with the concept.

The ancients, said the editor, had never made sharp distinction between opposites. They discovered certain mystical connections between hot and cold, good and evil, light and dark, that made them wonder if there was not a god who ruled over all this and just not any restricted part of creation. They had gods of war and gods of peace. But the god of all was *Abraxas* — varied, contradictory, conflicting, the same — the perfect name for a magazine that would attempt to cover all the aspects of campus life and interests. *ABRAXAS* — the name for everything under the sun.

And so the newborn magazine was called *ABRAXAS*. The editors were pleased with the beacon-like title and the concepts within. They hoped the readers would feel likewise.

What about Irving? He said it was just as well, he only read the funnies anyway. What?

*Tom J. Wheeler*

current events editor



## CURRENT EVENTS



### *The Graduate*

Donna Bean, a 1971 graduate of S.C., is the newest employee of the Admissions Office. Ms. Bean is also the first full-time woman employee in an office that has seen many changes over the past few months.

After graduation in 1971, Donna attended a secretarial school in Boston for a year. She worked this summer in Wichita and was planning to work in Washington, D. C., when she was approached by Dr. Ruthenberg for the position of recruiter. Given only a few hours by the dictates of time to decide, Donna made up her mind to come to S.C. and give the recruitment game a try.

Ms. Bean brings warmth, charm, tact and honesty to a job that is vital to the existence of any college. A recruiter is the college's ambassador to the outside world and what he or she does reflects directly back to the institution itself. Donna feels that a prospective student should not only be told what courses are offered and how big the sports program is, but also the attitude and the changes and difference in opinion and lifestyle he will meet. We agree.



### *Title III*

Under a federally funded program recently announced, Southwestern College and St. John's College will be developing several new programs jointly.

The program, backed by a \$125,000 grant given through the auspices of Title III of the Higher Education Act of 1965, will be used to better some existing programs of the schools and to begin some much needed new ones.

The intention of the new program of the Cooperating Winfield Colleges (CWC) is to help shift the philosophy of a college education and to provide a flexible program related to the students' lives.

Under the new arrangement, the CWC will collaborate their music programs into one CWC band and one orchestra. Dramatics also will be combined into a joint program.

January Term classes, as well as regular classes offered to SC students, will also be available to St. John's students. Southwestern will offer French and Spanish while St. John's will offer Greek, German and Latin. The German offerings at St. John's will be strengthened through the use of a National Teaching Fellow and through the use of the Southwestern Maybee Language Laboratory.

A drug education program will be initiated which will include the distribution of researched and validated literature on drug usage, facts on individual differences in usage and long and short range results. Use of resources such as documentary films, slides, tapes, seminars, encounter groups and resource persons will be made. A "crisis" telephone center will be established to provide drug information and other forms of help. This may be manned by student and community volunteers. A clinical psychologist will be available to persons on the two campuses. Although officially attached to Southwestern, the CWC counselor would work with teachers and other low level counselors to bring about a general climate of awareness of the particular psychological needs of the college students. William MacMillan, who will have the title of Special Assistant for Student Services, will fill this job.

Another program will bring the two CWC libraries closer together. Both libraries will use a common Library of Congress cataloging system. St. John's used the Dewey Decimal System. The combined facilities of over 100,000 volumes will be available to students on both campuses.

Other areas that will be combined are the business departments and the English departments. Byron E. Moore has been employed by the CWC to serve as coordinator of the Title III Program. His office will be on the St. John's campus.



Byron Moore, coordinator of the Title III program, Dr. Alan Steinbach, dean at St. John's, and Dr. J. Hamby Barton, dean at Southwestern, go over some plans for the new cooperative program.



Two students take time out of the registration lines to register to vote in the November election

## *Voter Registration*

During fall registration, more than 70 Southwestern students took the opportunity to register to vote in the November election. Marjorie Williams, county clerk of Cowley County, was on campus along with two deputy clerks. They set up right with the college registration lines and, according to the figures compiled by Southwestern junior student Ron Williams, registered six Cowley voters and 64 nonresident voters. Williams also stated that this would not be the final attempt at voter registration on campus and that two registration parties would be held prior to the Oct. 17th deadline.

According to Kansas Attorney General Vern Miller, the newly franchised 18-year-old voters as well as college students can register in the county in which the institution (Southwestern) they are attending is located. This means that any Southwestern student registered before Oct. 17th in this county (or his home county) can vote in the November election providing arrangements are made for an absentee ballot in the case of those who registered at home (outside of Cowley County).

## *Enrollment*

At a time when other private colleges are experiencing a decrease in their enrollment, Southwestern took an upturn in its first day of enrollment and is looking at an increase of close to ten percent in the freshman class, according to Dr. J. Hamby Barton, academic dean at Southwestern.

Barton said that the freshman class total is 175 students and represents a ten percent increase from last year's total. "The overall total of students is 592," Barton added. "Coupled with this is the fact that Southwestern graduated its largest class in history, 162 students, last year."

This trend at Southwestern, Barton feels, is due in part to a new academic program at the college, the tuition aid bill which went into effect this fall, and the generous financial aid program in recent years which has made it possible for more students to attend Southwestern.

"With our new academic program, it is still possible for upper class transfer students to get started this fall in our 'tailor-made' programs," Barton commented.

Southwestern planned for this influx of freshmen and is prepared to meet the needs of a larger class. Barton interprets the increase as a demonstration of change in enrollment patterns.

## *New Curriculum*

After two years of study and planning, Southwestern College adopted on Sept. 1, 1972, a new curriculum format which provides guidance for the student in his life planning and career goals. The program is flexible enough to allow for individual needs. Rather than require a large block of identical general studies for every student, the Southwestern program will develop the student's general interests in relationship to his own chosen area of specialization.

The curriculum will be organized around program areas related to the life planning processes of the student. Some programs are carefully structured to achieve specific vocational goals with a high degree of technical skill. Other programs are organized around specific interest areas but may be diversified for a variety of life planning goals. There is latitude for a student with comprehensive intellectual interests to structure his own program of general studies.



These programs are administered by the academic departments with the exception of the general studies program which is under the direction of an interdisciplinary committee.

The organization of each Departmental program will include a core of essential major courses developing basic competence in the chosen field. Clustered around this core will be a group of supporting cognate courses in other departments strengthening the essential interfaces of the core with other subject areas.

In addition to his specific program, each student is expected to take a number of courses relating to his cultural development and personal interests. These choices grow out of his intellectual curiosity and his broader commitment to the human community. It is anticipated that the manner of instruction in every department will develop significant human questions in relationship to the particular subject area. This "question facing" can provide direction to the student in making his choices of courses for general cultural development and personal interests.

Current demands on education require that a student's education fit him not only for what is known today but also to answer tomorrow's unknown questions.

In the Southwestern program the student will learn to analyze problems and make responsible decisions.

## *The Mound*



The annual Mound Ceremony was held on Friday night, Sept. 8th. More than 200 alumni, friends, faculty and students gathered to listen to speeches and to pile their gaily colored rocks on the Mound.

The crowd gathered in the main parking lot beside Christy Administration building and then journeyed down the "77" to the Mound area. They stopped along the way to listen to speeches given by various club and team members. On arriving at the Mound, speeches were given by Kim Moore, past STUCO President, President Ruthenberg, Murrel Snyder, Dan Daniel, and the various class presidents.

When the speeches were concluded and all the rocks were thrown, a moment of silence was observed and then taps were played to end the evening on a sentimental note.



After a term rather full of surprises, Richard Nixon is again vying for the U.S. presidency.

In his attempt to fill election promises, Nixon has worked for a balance between negotiations with world powers and reassurance to smaller nations and other allies. After he had already set up a summit meeting with Soviet leaders in Moscow, he surprised the public with the announcement of his plans to visit with Red Chinese leaders in a summit conference in Peking. He subsequently assured allies such as South Vietnam and Japan of continued support and friendship from the U.S., and he thus accomplished both a working relationship with formerly hostile powers and an understanding with skeptical older nation-friends.

Nixon also surprised the country with a wage-price freeze and a follow-up plan for gradual, flexible relaxation of government restrictions to reduce inflation. As a result of this governmental intervention, inflation has dropped from 3.8% to 2.8% within the span of one year.

U.S. international economic policy was changed under Nixon in order to discard outdated trade agreements with formerly disadvantaged nations such as Japan. To accomplish this, the dollar was de-valued to 85% of its former worth on international markets, forcing an unexpected policy change on the part of other nations whose agreements with us had not progressed since W.W. II.

Nixon sought a new approach to developing nations, especially the third-world nations in Latin America, Asia and Africa. His "Nixon Doctrine" provides for the ability and responsibility of third-world nations to determine their own forms of government and to decide upon the use of preferred foreign aid. It also recognizes the obligations of other powerful nations to provide foreign aid to these countries and by doing so lowers international expectations of the United States.

The Nixon Administration arranged a cease-fire in the Middle East which lasted longer than the established 90-day terms. It also agreed to the seabed treaty prohibiting nuclear weapons from the ocean floor and the Nuclear Non-Proliferation Treaty, which banned the spread of weapons having the power of mass destruction.

Under Nixon, draft calls dropped from 300,000 annually to below 100,000 in 1971, with Nixon's pledge to lower it to 50,000 in 1972 and to zero in 1973. He changed the draft system to lottery selection, reducing draftability uncertainties for men from seven years to a one-year period. He phased out student deferments and deferments for others who had been given more protection against the draft.

Nixon proposed the elimination of several executive departments and the re-organization of their functions into four new departments designed to implement the major purposes of the government. He also set up new executive units



to handle problems such as environmental protection, mail delivery, consumer protection and child development. He has reformed and expanded manpower training programs and signed into law the Emergency Employment Act of 1971.

As President, Nixon has sponsored major expenditures to fashion new crime-detecting devices which have cut down crime in Washington, D. C., and other cities. He also launched a comprehensive program to affect drug abuse by cutting drug supplies at the source.

He has proposed reforms to involve more older people in voluntary community programs and has requested a major increase in the budget of the Administration on Aging. He offered programs for more Social Security reform, lowered the voting age to 18, brought more young into government service and sponsored the first White House Conference devoted to youth.

Nixon opposed mass busing to achieve racial balance and has proposed instead to allocate \$2.5 billion mainly toward improving education for children from poor families. Federal aid to black colleges has more than doubled since his election.

Nixon critics have accused him of waiting until the right political moment to make his surprise announcements, and they dislike his policy of secretiveness. Consumer prices as of this date (early September) have not noticeably been reduced, yet the producers' market prices have decreased considerably. Domestics has been the most criticized of his policies, as well as uncertain race relations; some argue against him because his promise to end the war has not yet been fulfilled.

# The Voter's Dilemma: Who For '72?

by Susan McGuire  
and Jacky Davis



Senator George McGovern, the Democratic presidential candidate, has been a subject of skepticism since being the first to decry the Vietnam involvement (1963). He hails from South Dakota, a traditionally Republican state, where he was born and reared as the son of a Wesleyan Methodist minister. He was a bomber pilot in WWII, receiving the Distinguished Flying Cross, and has his Ph.D in history. He served as executive secretary of the Democratic party in South Dakota from 1953-56, then served in the U.S. House of Representatives from 1967-61 and has been in the Senate since 1963.

In an effort to bring American POW's and troops home as soon as possible, McGovern and Sen. Mark Hatfield of Oregon offered a series of end-the-war amendments. He has repeatedly called for a withdrawal timetable and pledges a 90-day withdrawal of all ground forces in Indochina if elected. He has also been associated with the effort to replace compulsory military service with an all-volunteer armed forces.

Related to McGovern's position on Vietnam are his views on defense spending. His plans would cut the proposed \$76.5 billion defense budget (by 1973 under Nixon) to \$54.8 billion by 1975,

down from LBJ's \$78.7 billion (1969). He also proposed a bill in 1971 which would ease the economic transition from military to civilian production. This bill provides incentives to industry, aids to labor during the conversion period, and a reduction in unemployment.

McGovern has also sponsored bills to improve rural conditions and thus discourage migration to already overcrowded areas. He was a leading opponent of the SST and worked for limits on price increases by monopolies. A McGovern presidency would mean higher taxes for big business and those with salaries over \$50,000, which, combined with cuts in military spending, would result (as per his plan) in more social spending, i.e. more schools and hospitals, more pollution and drug control, more public transit, and assistance for civilian research and development.

McGovern has co-sponsored every major piece of civil rights legislation from the 1963 Act to voting rights laws. He has also co-sponsored the major Constitutional amendments of recent years, including those on presidential succession, direct election of the president, and the 18-year-old vote. He has fought for the equal rights of women since 1957 and is supported by the National Women's Political Caucus; he believes that abortion laws should be decided by the individual states and advocates more day care centers for the vast numbers of working mothers. He has served as chairman of the Senate Indian Affairs Sub-committee, and has sponsored legislation for Indian economic development, loan guarantees for Indians, school construction and pilot educational programs. He has worked on behalf of the Sioux tribes and supported the return of the Blue Lake to the Taos Pueblo.

McGovern's welfare reforms emphasize employment in order to reduce poverty, and he led in Senate efforts to improve the proposed Family Assistance Plan. He co-sponsored proposals for coordination of family planning and population research. He proposed that 25% of defense procurement be allocated to small businesses and urged that small-business proprietors should enjoy the same pension and profit-sharing rights as employees.

McGovern has co-sponsored bills for research in the education of the mentally retarded and for exceptional children. He worked for the establishment of special programs for the elderly and for expansion of the Head Start Program. He was also chief sponsor of the Coalition Farm Bill and a bill to safeguard falling farm income.

McGovern has been criticized for his changeableness; his positions on abortion have become more conservative and he has re-worked his plans for welfare reform by emphasizing jobs instead of a minimum income for every family. He has also been accused of financial extravagance.



below: The president, the dean, faculty, administrators and secretaries gather for coffee, cokes and conversation.



sc's 11th president in 87 years — meet

# PRESIDENT DONALD B. RUTHENBERG

Southwestern's new president, Dr. Donald Ruthenberg, took office on July 1, 1972. The 41-year-old Ohio native received his B.A. degree from Baldwin-Wallace college in

1953; his Master's degree in Theology in 1956 from Illinois School of Theology; his M.A. degree in 1958 from the University of Southern California and his Ed.D. degree in 1961 in Higher Education Administration and Student Personnel Services at the University of Denver.



His background includes a faculty position at Glendale College in Calif., as asst. prof. of sociology and psychology; Dean of Men at Baldwin-Wallace College; Dean of Students at Dakota Wesleyan University; Vice-President for Student Affairs at the University of Redlands, Calif.; and Director of Educational Research and Program Development at Ottawa (Kan.) University.



*far left:* Dr. Ruthenberg's first few days in the office required unpacking and, *left,* meeting alumni at several picnics sponsored by the alumni board. *below:* In addition to camping and winter sports, the Ruthenbergs enjoy biking. Left to right are Dee (Mrs.) Ruthenberg, Brian, Donnell, Charlene, Janet and Mark.





**"How do we  
turn it around  
so that I,  
as president,  
don't think everything  
is wonderful  
and the student  
doesn't think everything  
is bad?"**



an interview by Ron Williams

**WILLIAMS:** I have wondered — and I was one of the students that met with you when you were interviewed — why you chose Southwestern. I was impressed with your capability and your talent in the field of higher education administration. Why did you choose a college that has a tradition of ministers as presidents and not administrators; one that is in obvious difficulty along with other small, private institutions?

**RUTHENBERG:** I suppose I'd have to say, in all honesty, that it was the school I felt needed me the most. When you talk about the tradition of ministers, you know that I have a ministerial background. And while my ministry does not reflect the pastoral relationship, I do consider the educational calling the same as a pastoral minister might. I felt, of the schools I was looking at and the positions that were available to me, Southwestern needed me the most. I don't want that to sound totally euphonious, because I do have a concern.

I am quite a believer in the "bridesmaids college" concept. You go to a

wedding and the bride is already taken, but the bridesmaid is still available, so to speak. Southwestern, in a sense, represents a bridesmaid college. It has all of the tools, the where-with-all, a good student body and it has an exciting faculty. Southwestern may not be in any more trouble than anybody else because Southwestern is willing to recognize that she has some difficulties.

I was looking at two other institutions besides Southwestern when I was interviewing. I knew that I could be president of either of those two institutions. Both were larger — one was three times SC's size. It seemed to me that the faculty was kind of complacent there. I felt that at Southwestern the students and faculty I met were eager to do something new. They had gone a certain path and now they wanted to turn a corner. It seemed to me that here I could influence more myself. I guess, in a sense, your own ego gets involved.

I really believe — and this may sound corny to some people — but I really do believe that I was called to Southwestern. I think that there is a providential relationship that put all of these things in order.

**WILLIAMS:** Now that you have had a couple of months to feel out the executive committee of the board of trustees and meet with the administration, what do you see as the direction that Southwestern should go?

**RUTHENBERG:** What I'd like to see us do is to become more involved with the real world in terms of what we can offer to our students. That is not to move us toward vocational-technical kinds of programs, but it is necessary today to make sure that the liberal arts is not just frosting on the cake. We have to get to the point where, when you graduate from college, you will have a vocational orientation which will do something for you.

Recently I roughed out a 20-page demonstration of a case study for our institution. This involves a description of what I think its church-relatedness should be, what I think the Board's functions should be, how much we open up to the public and inform them of what our problems really are, the kind of students we should look for geographically as well as academically, and the kind of program development we need.

Having said that, going back to

your question, which is couched in terms of 'Now-that-I've-had-this-time-on-campus,' my feeling is that we have a pretty good management team available to us. I operate on the basis that until proven differently, everybody here deserves to be here. I also operate on the basis that if they do not deserve to be here, they are not going to stay. While I don't want to raise the anxiety level, I'm not going to tolerate incompetency in the positions. I'm favorably impressed with the ability of people who are here to catch a glimpse of where we can go. We have been throwing ideas around the last month, some of which I'm sure students on campus wouldn't believe because they are kind of unbelievable in our own mind's eye.

One of the things I want to do is to warranty our degree. Your degree today isn't going to be worth a heck of a lot five years from now unless it applies to what you are doing. I cannot, regardless of what your major is, predict what tools you will really need in terms of job skills. Neither can anyone else. But we can predict the personnel problems and the societal problems you will face as you live your life, in terms of the value orientation and life style you will have. What I'm trying to do is get the entire school conscious of describing the life style, the goal orientation, and the terminal objectives we want our students to have so they can function interpersonally, interculturally, universally and internationally.

They can achieve their vocational goals because their skills will be available to them. I know that sounds awfully broad, but let me pin-point it a little more by saying if you are in economics, for instance, we know that the geopolitical scene today has changed the economic processes; the economics courses I took 15 years ago have no relationship to today's economic reality. So we hired a business administration teacher who, while he has all of the academic qualifications, has spent the last 12 years in the actual practice of business administration. He has certain skills and knowledge that the average faculty member in business administration doesn't have because business has changed.

Five years from now, his expertise, if he stays in the field of teaching, may have the edges rubbed off. This means that we have to restructure our sabbatical program. It means too, that when a faculty member goes on sabbatical, he doesn't just go and sit in the halls of academe and retool himself among those fellows who have been retooling themselves. He goes back into the world where he has to work, to learn how to under-

stand what is going on in the world he is sending graduates into. I'm a very hard-nosed believer of that. I think one of the best things a sociologist can do, for instance, on sabbatical, is work in a service station. I did several years ago when I was on the staff at the University of Redlands. They will find out what people are like again. Not theoretical learning, but practical "firing-line" kinds of experience. I think maybe retail sales in a K-Mart would be very good for a psychologist.

WILLIAMS: Or a bartender?

RUTHENBERG: I always hesitate to put that in because, while I am not a prohibitionist, I am an abstainer and have other hang-ups about alcohol.

At any rate, if this happens to faculty members, then I'm sure it happens to graduates. So, one of my ideas is that five years after you graduate you should be able to come back to the college and take some courses which maybe you missed. Maybe you find in your job that it wouldn't hurt for you to know a little bit about the opera, so you come back and take a course in operatic music. No charge. This is our warranty.

Now, 15 years after you graduate, maybe you have decided that your vocational goal in life isn't quite the way you want it to be. So, you should be eligible to come back as an alumnus and take career planning and placement tests and perhaps change your vocational goal before you get too old to make the shift.

We know that 42% of our population changes its vocational reach between the ages of 35 and 45. That's kind of a vocational menopause. We have ignored that in higher education. I'm saying if our institution is really up on it, we will take advantage of this kind of learning thing. The assumption is if a man is 40 years old, and we really do something significant, he is not going to say "Well, you owe this to me because I bought your product 20 years ago." We hope that he acknowledges that when we are talking about education for life, we mean it. When you get the degree, it isn't the end of your educational experience. It is indeed the beginning. We have given you the tools to start off at that moment, but what you do with the tools, and how you retool from time to time is important. Any industry knows this. You have to continually retool to stay up with the product. Why should education be any different? I hope that we are the first college in the country to warranty our degree. Hopefully our alumni would respect this and those who participated and those who didn't would be proud of the fact that their school was on the top of the

thing.

WILLIAMS: It sounds like a remarkable program. It was my understanding that in July you were to report to the executive committee on any major changes that you had planned to make at the college. Can you reveal any of them?

RUTHENBERG: Yes. I found that I wasn't as prepared as I thought I would be at the end of July! It will probably be later before I have them finalized. I'm willing to share these with you because I have already shared them pretty openly with the staff.

As I said before, I'm not about to make any broad changes in current individual personnel. I do feel that, for instance, the admission and development function are a similar one. I'm going to combine those offices. In combining them it will mean a realignment of assignments for many persons. In realigning the assignments we will be moving people in the building. We will have an adjustment of office space. We are working on that right now. It should mean a much more efficient operation. Titles will undoubtedly change. I have talked to all of the staff in development and admissions. I do think that we are going to have to bring in someone from the outside to do the coordination in the area of development. I have nobody lurking in the backdrop waiting to come on board. I have no staff I am bringing with me.

One of the problems with a school like Southwestern is that it's often easy to add staff if they don't cost very much. I think we are top heavy in administrative staff for the number of students we serve. That does not mean that people shouldn't be there; it means that maybe we should redefine their roles and functions. I think we have passed the time when we can afford to have development and admissions compartmentalized to the point where one man is responsible for one phase of development and one for another. Schools are getting away from this business of having one man in alumni affairs and one man in estate planning and one man working foundations. What we need is more of a generalist approach. A man who is out in the field trying to raise annual budget underwriting also is aware of student availability and maybe can serve as a field man in admissions.

In that area I probably should say that I'm not as oriented as the school has been in terms of bringing students in from long distances. In other words, the Atlantic Seaboard student who comes to us, that's fine and dandy, but I don't believe in the "headhunter" arrangement with someone on the east coast who just



dredges up students. I do believe we can get as heterogeneous a student body by just cultivating the midwest. I think we haven't done anything in scratching the potentials in Nebraska, Colorado and Oklahoma. Besides that, I don't think we have really done much in Kansas. I'm disappointed that for some reason we assume that Topeka and Kansas City are in another world because they are in the East Conference of the Church. At that point I'm kind of selfish. I take John Wesley's admonition that the world is my parish. There are no polity agreements with any other institution that we can't come in and get students from certain areas. We aren't competing with Baker and Kansas Wesleyan at this point. We get an entirely different group of students from an entirely different locale. A man in church relations should also be an admissions man and a man in deferred giving should also be in church relations and a man in alumni affairs should be in all the others. We have to get someone to coordinate that. Someone to put it all together. I'd like to try it, but I haven't got time if I am going to be doing all of the other things that have to be done.

I also have to reduce, in terms of my concept of administration, the number of persons who report directly to the president. We can't afford the luxury of that. It's not that I want to withdraw from this, but I want to develop middle-management responsibilities. Part of the scheme that I'm putting forth to the executive committee, and the entire board, involves a reallocation of who reports to whom and when and how.

This kind of delegation does not mean that I am abdicating responsibility for it because I'm a very nosy kind of guy and I do want to know what's happening, but I don't want to have to make all of the decisions. And, indeed, it's at that point that people who cannot make decisions cannot stay because the school cannot afford the luxury of it.

WILLIAMS: I see your point. Just looking at the organization of the administration, it appears that middle-management has been sorely lacking.

RUTHENBERG: And yet, I think we have good people who can assume this kind of responsibility. I hasten to add!

WILLIAMS: The responsibility hasn't been there to assume.

RUTHENBERG: That's right.

WILLIAMS: I'd like to get back to admissions for just a moment. You were probably aware of some of the difficulties we have had in the past. Even at the time you came for an interview some students talked to you about

recruiting difficulties. How do you feel about such things and in what way can your reorganization of the admissions and development departments remedy this difficult situation?

RUTHENBERG: As you are probably aware, I already have student recruiters on the road. I think, while it's a good move, it's probably an hour late and a dollar short. It was just three or four months too late. My own feeling is that we should have 25-year-olds on the road doing basic recruiting for us. In fact, we just hired a young woman, a 1971 graduate of Southwestern, to join the admissions staff.

Now, this is recognizing that some 60-year-old men can do a good job of admissions counseling. But they don't hit all of the people. The thing that we have to face, Ron, is the very real fact that you can't put down an admissions office simply because they haven't delivered. There are other factors that go into this. Our location, the kind of student body we attract, among other things. Students influence where other students go. If our undergraduates are going back to their home towns and their churches and schools, they will be our best promotional agents. What I need is someone who can coordinate that student effort, so that a student, realizing, on a weekend, when he is at a party, that he can do more to influence who comes to Southwestern than 100 admissions counselors.

We know that the guidance counselor in the high schools, unless the student specifies he wants a private school, will never mention Southwestern. It means we have to get the students when they are juniors in high school and get them to say when they go in to talk to their counselor, "Hey, I'm interested in that little Methodist college down in Winfield."

That brings up the second problem. The average Methodist minister. We are complaining because the ministers don't send us the students. The truth of the matter is, I don't think the ministers have the students to send us. When ministers of this conference come to me and say, "Tell me why I should counsel a student to come to Southwestern? What can they get there that they can't get at Ft. Hays or Emporia?" That demonstrates his lack of interest, knowledge and understanding of the church-related institution. I'm not putting them down, except obviously, it's a rhetorical question which is usually asked in a defense because the chances are good, when I hear a minister say that, that he hasn't been on our campus nor has he sent us a student in five or six years.

One young minister in this conference was in my home last week and

we were talking about this very thing. He was saying how conservative his church was. He couldn't get things done. I said, "Now wait a minute. You came out of a church just like that. What makes you so much more liberal now than your church?" He said it was his education. I asked him why he didn't educate the people in his congregation. He said that was the college's job, but he won't send us any students. What I was saying to him was, obviously, his own frustration in his pastoral ministry was creating a difficulty between him and his educational institution. We liberated him in a sense. But he is unable to pass that educational liberation on to a congregation. As a result, I think he has lost the 14-to 19-year-olds in his congregation. The ones who are loyal are pretty docile kinds of kids. They will probably go to the local JUCO for two years and then on to Emporia State. It's a tragedy to see him flail out against the college because we may be more vulnerable at this point.

That minister has very little influence. Indeed, most of the ministers I have talked to have little idea of where the kids in their congregations are going. This is sort of distressing to me. Fifteen or twenty years ago the minister had a great deal of influence among this line. The ACT studies have demonstrated that 1) the high school counselor 2) the minister and 3) the parent have, in that order, influence as to where the kids go to school. What's the number one key? It's the current college student. The peer. The fellow who says "I'm going to Southwestern. Come on and go with me." Or "Gee, Southwestern is great. Look what they are doing in Cowley County. They are giving Cowley County residents a \$360 per year scholarship to live on the campus." That's what sells!

One student can, in less time and using less energy, effectively recruit more students than 100 admissions counselors, *if he is interested*. It's more believable, isn't it? If I'm a 42-year-old admissions counselor and I talk to you and say, "Ron, you really ought to go to this school because it would mean a great deal to you," you would be thinking "Yeah, yippie. Hurrah for him. He's getting paid for me coming there and if he doesn't get x-number of students, he's in trouble."

Now, if I'm a sophomore and I say "Ron, man, what I really found there." It's a different kind of relationship. I can talk about the faculty ratio and you can say, "Yeah, it's neat." But if I'm a student and I say to you, "I was in my professor's home last week," it's really fantastic. It's believ-



able. It's hard to believe a 42-year-old admissions counselor because what does he know about where you are as an 18-year-old? We need to get a more believable image.

In that regard, we have to make sure that our on-campus image is the same as our off-campus image. We have to face the fact that our constituents deserve to know what the institution is all about. Warts and all! It's at this point that we, with integrity, say yes, we do have our problems. But also we can, with integrity, say that we are working our way out of them. This is the way we are working our way out of them. I think people are ready to buy that.

WILLIAMS: That has been one of the difficulties, the 42-year-old recruiter. I'm not certain that it's the fact that he is 42 years old, but one of our problems here is that the 42-year-old recruiter doesn't know what is going on here on the campus. It may be the nature of his work keeps him away from the campus a lot. Do you see any way of improving that?

RUTHENBERG: Everybody should know as much about what is going on and be as open as they can. It's possible to be a faculty member or an administrator and not know what's going on. It's possible to live in a residence hall as head resident and not really know what's going on. We have to share things with each other. I recognize that you can't share every aspect of campus life with some 90-year-old dowager that you are working out a life income annuity contract with. She just doesn't understand much of what students are doing. But you don't lie to her about it either.

And I'm not suggesting that there has been a lot of lying. I'm suggesting that we are all kind of like Alice in Wonderland; so often we don't worry about where we are going as much as the fact that we are going someplace. It's possible too to love something so much that in a misguided sense you play Chamber of Commerce. You really begin to believe that is the way it is. I think a lot of that happens. Especially as you get removed from the campus and it gets idealized.

One of the problems I see with young people today, and I don't let them off the hook, is that they say they want it like it is, but the truth of the matter is that they have little room for a fantasy life. It's a shame that they can say it isn't really all that wonderful a place. They expect total and instant gratification all of the time. That is a broad generalization and I may be in trouble with it. More often than not, the kid who is dissatisfied with Southwestern is the one

who feels he needs total and instant gratification. If he doesn't get it right now, it's the school's fault. He has never been able to internalize that maybe his inputs are a little out of wack. That is a real possibility. How do we turn it around so I, as president, don't think everything is wonderful and the student doesn't think everything is bad?

One way is to communicate. I'm very willing to let everybody know what I'm thinking about in terms of administrative management. There is no hidden agenda. We can no longer afford a hidden agenda. To hide what we are doing here on this hill from our constituency is to commit suicide. Now, there are those who tell me that to discuss as openly as I do what I plan to do may also be suicide because I may not be able to deliver. That's true, but if I can't deliver, then I'd just as leave not be in the position. This is another reason why I chose Southwestern. It seemed to be a school that was available to do this kind of thing. It seemed to be a place where I could put it all out on the table and say "Hey, these are all of the marbles I own. Let's select the ones we want to use for the game." As we pick them up and use them some will break. Fine! So they got broken! They will break anyway whether I share them all or not! This is the Greek system of education that we have believed in all of our life. Reasonable men sit down and evaluate everything that is available to them and then pick and choose the best and take some risks and lose some. It's at every point the system breaks down that we move into the dark ages. Higher education administration has done that in the past 15 years. It has kind of been in the dark ages. I maintain it is time for a renaissance. This doesn't mean that we can be flashy and 100 percent right right away. All I am asking is for historians 50 years from now to look back and say it was an age of enlightenment. Enlightenment comes to you as you are willing to share the birth pangs.

This brings to mind an analogy that may be useful. I have had the experience of being in a labor room and in a delivery room at the time of birth. I think every husband should have that experience. By the same token, a student doesn't know what kind of birth pangs an institution is going through. All he sees is what is presented to him BANG at curtain time. There was something that went on in the introduction of the play — the prebirth pangs — the labor pains — all of the things that went on to make this thing. If the baby comes out mutilated or the play is a flop, that doesn't distract anything from the

production. It's just kind of the culmination of the production. A college is not much different from that. We need to keep that in mind.

# BACK TO SCHOOL





Ah, the art of coming back to school as an upperclassman. With one to three years of registration experience behind us, we could relax and not worry about things like schedules, signatures and elusive advisors (we wish). Some of us got into the swing of things the first week by getting to know freshmen and helping them get acquainted with Southwestern. Then there were some who had enough trouble just moving in and juggling classes. Perhaps a few of us were so experienced that there was no excitement in starting school again, as evidenced by the scene of the crash at right . . . Nevertheless, in spite of all the major and minor hassles we were confronted with when we became students again, it was almost fun to come back. Getting into the groove with old friends was a pretty nice experience, while the possibilities for new friendships were everywhere. Seeing your favorite teachers again wasn't all that bad, either. Once in a while our schedules would even work out to OUR satisfaction . . . It was good to be back.





# SPORTS

by Rodney Johannsen



Near the end of the school year last May, an astounding athletic victory took place. On May 12 the Southwestern College track team scored an overwhelming number of points, 198, to whip second place finisher, McPherson, who scored 128 points in the KCAC Conference Championship. Since the meet was held at McPherson the Bulldogs were picked to win.

With the meet in all reality between McPherson and Southwestern, Coach Robert Karr, about a week before the big meet, figured out how Southwestern would do against McPherson both optimistically and pessimistically. Optimistically, SC would score 88 points in the field and 121 points on the track to score overall 209 points. Mac would have scored 148 points overall, 48 in the field and 100 on the track. Pessimistically, SC would score only 167 points overall, 77 in the field and 90 on the track. Mac would have scored 50 points in the field and 137 points on the track for an overall score of 187. So, optimistically SC would win by 61 points and pessimistically SC would lose by 20 points.

As it turned out, Southwestern scored 93 points in the field to McPherson's 30 points; on the track, SC outdistanced Mac 105 to 98. Needless to say, the Builders did as well as they could have been expected. Coach Karr commented that, "As far as I know, this (198 points) was a record number of points scored in this track event. Also, the 70 point spread was the biggest margin of victory ever."

The first finished event of the meet was the hammer throw. SC placed first and second to score 18 points to put them in a lead they never relinquished. The next finished event was the three mile run. McPherson was expected to score well, but SC outscored them 12 to 9 in this event. These two events seemed to set the tone for the entire day.

At the end of all the afternoon events Southwestern had a 105-39 lead. As Coach Karr said, "We really put it to them. However, I thought Mac might be able to catch us on the track. Even though we were in pretty good physical shape, we had had several disappointments during the season."

As the evening progressed the Builders kept scoring and in the end, SC had outscored McPherson on the track " . . . a victory in itself," as Karr put it. Southwestern won all four trophies — the team championship trophy, the 440 Relay trophy, the Mile Relay trophy, and the most individual points trophy as Ken Nixon scored 34 points. In all, SC had nine first place finishes.

Karr stated that this was his " . . . sweetest victory. We really had come back after people had doubted our ability. It was truly a team victory as we got it together. These guys had found out the year before that the difference between a championship and second place could be a fifth place finish in an event rather than a sixth place." In the previous year, SC lost the track crown by one point to Ottawa University.

Karr said that senior Mike Hiebert probably summed up the glorious day best. Hiebert, a javelin thrower who holds the SC record with a toss of 238'4", had a brilliant career with Southwestern. He went to many various relays where he set some records and had competed in the NAIA Championships three times, placing second in 1971. Mike told Coach Karr that " . . . watching my teammates clinch the victory was one of my biggest thrills. I've never been so excited in athletic competition."

Miss Cheryl Kaufman is Southwestern's new full-time women's physical education teacher. From Moundridge, Kan., Miss Kaufman attended Bethel College for one year, then transferred to Kansas State where she graduated in 1970. During 1970-71 she attended Oklahoma State where she earned her Master's degree. During this time she also assisted in teaching. Last year Miss Kaufman was at the University of Northern Iowa in Cedar Falls, Iowa, teaching at a laboratory school.

When there was an opening at SC Miss Kaufman decided to try to come here for several reasons. She had friends from K-State and OSU teaching in Kansas and Oklahoma and still has some ties to Oklahoma State. Besides Winfield being closer to home, she said that in Cedar Falls, "The winters were too cold and the summers were too humid. I also like to teach the college-age student."

Miss Kaufman was excited to be here and was impressed with the facilities of Southwestern as related to its size. "The physical education facilities are exceptional. There is a lot to start with. Even in the area outside of P.E., the Student Union and Darbeth are exceptional. Southwestern looks like a progressive school. I was impressed by the administration and faculty." She added that she also liked the idea of Southwestern being on a hill.

Asked about what she would like to do here at SC, she expressed concern about the number of girls in physical education. "I'd like to build more of a major for girls. All we have now is the teaching part of P.E. We need to get to related areas. There needs to be more health, recreation, physical therapy, and physical education for the handicapped — the latter especially with the Winfield State Hospital and Training Center so close. Of course, it will be a long haul and many details need to be worked out. Hopefully, some changes will take place next year."

In her first few weeks at Southwestern she found everyone helpful. Miss Kaufman said that coed classes would be a new experience for her. Besides her teaching duties, Miss Kaufman will also be known as "Coach Kaufman" as she will be coaching girls' tennis and basketball and maybe volleyball.

Southwestern welcomes Miss Cheryl Kaufman, knowing its students will benefit from her presence.

Plans are now underway for the refinishing of the tennis courts west of Sutton Hall on the Southwestern campus. These courts will be known as the "R. T. Hower Memorial Tennis Courts" in memory of Athletic Director Robert Hower who died from injuries in a car accident last spring.

The city of Winfield previously owned the courts, but has now deeded them to Southwestern. The tennis courts will have new backstops and a completely new artificial surface called "plexipave." Plans call for the work to be done by next spring.

Bill Stephens, SC's new athletic director, is in the process of raising the needed money. A mailing has gone out to Alumni asking for donations. Friends of Bob Hower and of the college are also invited to donate. Students may contribute money at the Development Office.

*below: Miss Cheryl Kaufman*



A bicycle ride last spring from Winfield to Ark City and back raised \$1300. On Dec. 9 of this year, when the Southwestern basketball team plays Sacred Heart of Wichita in Stewart Field House, the fund-raising will end. At this game it is hoped that all basketball players who played under Coach Hower will be present. The proceeds from the game will go to the tennis courts.

The tennis courts were selected because the Hower family wanted the money raised in Coach Hower's memory to be lasting, to benefit male and female, athlete and non-athlete; in other words, to benefit as many people as possible.



Rodney Johannsen

The Athletic Department at Southwestern College has a new look this fall. There is a new athletic director, a new football coach, and a new women's physical education teacher. The new athletic director is Bill Stephens, who took over after Robert Hower's death. Jim Paramore, the Builder football coach, and Cheryl Kaufman, women's P.E. teacher, are the new additions. Robert Karr is still the cross-country and track coach.

Stephens, who doubles as the Moundbuilder basketball coach, does the administrative part of the work. Being athletic director involves several duties. Stephens is the "public relations" man for the athletic department. He's in charge of fund-raising, organization of the department, and the buying of equipment. He also aids in the making of schedules for the various varsity sports.

Plans for the immediate future include refinishing the tennis courts and building a new weight room. The weight room will be completely redone and will be fully equipped, including a weight machine. It will be located under the Stewart gym and hopefully completed this year. Already accomplished is the refinishing of the Stewart gym floor. As Coach Stephens commented, "The parkbench green has been changed to Builder purple."

As a point of interest three former Southwestern Relays performers participated in the Olympic Games in Munich, Germany. Last year Preston Carrington, a long jumper, participated unattached in the long jump. Jeff Bennett, from Oklahoma Christian College, was in the SC Relays from 1968-1971. He currently holds SC Relay records in the long jump, triple jump, pole vault, and was a member of the OCC two mile relay team. Bennett, in the decathlon at Munich, is also the co-holder of the 100 yard dash mark. Jim Ryan ran as a high schooler in the Relays representing Wichita East. Another Olympic decathlon member, Bruce Jenner of Graceland College in Iowa, ran against SC in the Graceland Relays.



The Southwestern College football team has a new coach this year, Jim Paramore. And, with only four seniors back from last year's team, the team will be somewhat inexperienced. Last year saw fourteen Builders graduate. However, Coach Paramore believes that even though inexperienced, "They are a great bunch of kids. They believe in what we are doing and are giving their best. And as fans and coaches, we can't ask for any more."

What the players are "believing in" is a balanced attack on offense and a good solid defense. In response to a question of why not more of a passing attack than say a running attack, Paramore replied, "We want to be equally effective in both running and passing. Then we can take advantage of the defense they are in. If they are vulnerable for the run, we'll run. So, in some games there will be more passing and in others more running."

The type of offense that will give Southwestern this balanced attack is the "Pro-I" formation. The quarterback, fullback, and tailback are behind the center with wide receivers on both sides. Out of this can be run the triple option and a pass can go to either side. It is a power-type of attack that can go up the middle, off-tackle, or wide. There will be play-action passes and sprint outs.

But, no matter what type of offense a team has, it comes down to execution. Coach Paramore hopes that the team keeps the mistakes to a minimum. "Most football games are lost, not won. We don't want to beat ourselves."

A great deal of emphasis has been pointed to the defense. As the coach said, "If they can't score, they can't beat you. We hope the defense will get us the ball in good position." The type of defense will be the Pro 4-3 setup. That is, up front will be four linemen and three linebackers. There will be, though, variations of this defense when the situation exists.

Coach Paramore has four assistant coaches, whom he calls "... a good bunch of coaches. They are doing an excellent job. Their enthusiasm and knowledge is just great. We couldn't get much better coaches." These four assistants are Jake Brennan (in charge of the defensive line), Bill Stephens (in charge of the defensive secondary), Al Holderman (in charge of the linebackers and the defensive coordinator), and Bob Karr (in charge of the offensive line).

In closing, Coach Paramore said, "Southwestern used to have tremendous followings, not only in sports, but outside of sports. This seems to have been lacking the past few years. We hope we can get back the support and get people spirited again. We want the students to have pride in Southwestern because this is a great school that has a great faculty, student body, and administration."



# "QUEST FOR THE ANASAZI"

## OR PARLEZ-VOUS ANASAZI?

satire by dan daniels



The "crew" (not to be confused with curlew, a bird — as in a curlew in the hand . . .).

Why, travel's become the greatest occupation of people with nothing to do, you find second-hand kings and all sorts of useless people at it. There now, it's always the heroic places you find them intruding, trying to have a share in the work of great men . . .

W. Gaddis, *The Recognitions*

At last, noticing something familiar in the dismal adobe world of Taos Pueblo, several brightly clad tourists stride toward the aluminum framed windows. Plastic name tags catch the sun as Nikons and Pentaxes are readied. Suddenly, a nearby door opens and a stocky figure, pulling his blanket around his shoulders, advances to meet the startled group. The more timid begin to move toward the safety of cars while the others strike Custerlike poses. Both groups, however, are immediately disarmed by the Indian's quick grin and booming voice: "Hi! Where you all from?"

If my idea succeeds, you have just read a scene from a future television special. The concept owes its birth to the old "Safe Driver's Quiz." As you may recall, that went something like this: twin spots of light race toward the viewer, when, without warning, the screen goes blank. The car's engine continues to roar, however, as the following question comes out of the darkness . . .

YOUR LIGHTS FAIL WHILE ON THE INTER-STATE. SHOULD YOU:

- a.) ACCELERATE?
- b.) KICK THE DIMMER SWITCH?
- c.) DIVE FOR THE BACK SEAT? OR
- d.) CURSE RALPH NADER'S PARENTS FOR DELAYING HIS CONCEPTION?

In the proposed sequel, entitled either "Westward Ho the Anglo" or "Anglo Unaware," the camera would freeze the advancing Indian and retreating tourists. Superimposed on the scene now appears . . .

IN THIS SITUATION SHOULD YOU:

- a.) SPRINT TO YOUR CAR AND DRIVE RAPIDLY TO YOUR MOTEL?
- b.) MUTTER, "SOME OF MY BEST FRIENDS ARE INDIANS"?
- c.) OFFER AN INFLATED PRICE FOR THE BLANKET? OR
- d.) MENTION CASUALLY THAT YOUR DAUGHTER OWNS ALL OF BUFFY SAINT-MARIE'S ALBUMS?

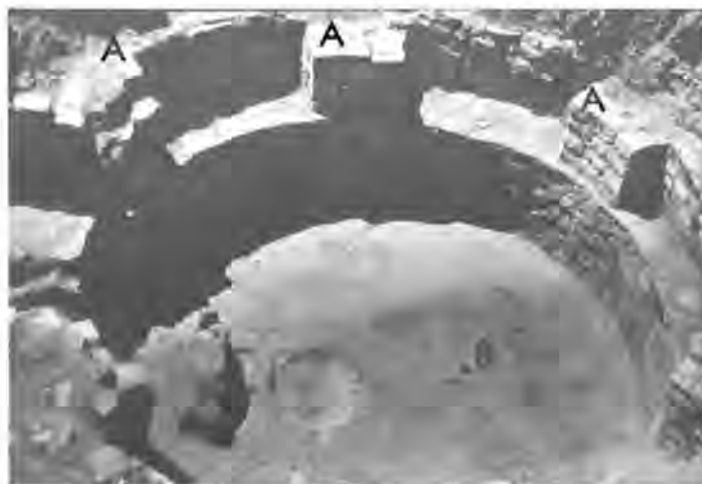
Although my idea seems destined to fail, two rejection notices having arrived today, my recent experience in the Southwest suggests that some form of mass education is desperately needed. For the first time in nearly three misspent decades I fully realized that Indian males do not spend their lives endlessly circling wagon trains. Nor are they limited to, "White man speak with forked tongue," when in dialogue with a government representative. (Very little, however, changed my mind about the accuracy of the statement.) The women, in Hollywood's collective vision (and alas, mine), invariably stir huge black pots or suckle babes when the camera deigns to focus on them. This, coming in the mandatory village shot — *de rigeur* in the early Western. Fortunately this image of woman remains consistent with our national attitude. As a result directors need never fear creeping anachronism; the John Wayne version of *kinder, kirchen, und küchen* (children, church, and kitchen) will remain a salable item. By now you may be protesting that, due to the time or place marking your exit from the womb, you have avoided the educational misconception I describe. If so, see how quickly you can supply the missing words to "the only good Injun is a . . ."

But why this sudden concern from a professor of English? A person who takes pleasure in simple tasks — for example, counting the number of letters in Mark Twain's last name to see if that number matches the number of gables in Hawthorne's novel. Someone who, in the popular mind (and in that of countless administrators) spends his days correcting grammar and his nights judging penmanship.

Now, I'll admit that living in Winfield, Kan., one is not confronted daily with THE INDIAN PROB-

LEM — T.I.P. in the language of anthropology. This meaningless phrase, if you'll pardon one more digression, reminds me of an incident I recount only to illustrate the abysmal depth of my ignorance in yet another area. Several years ago a couple chanced to mention that they first met at a conference called to consider the Armenian problem. At the time I didn't know where Armenia was, much less the nature of its problem. At least, prior to my trip this summer, I did know where India was. In addition, I had driven through Indiana several times.

After some thought I have traced my metamorphosis, from a state of blissful ignorance to one of discontented ignorance, to my wife, the archaeologist. Early last Spring, Kathy was hired as the field assistant for a "dig" — ("dig" is archaeological jargon for digging up things that are buried). With a trowel in one hand and a copy of *The Female Eunuch* in the other she, in the words of Marlon Brando, made me an offer I couldn't refuse. Promises of eight hours solitude daily laced with reminders that she followed me



A relatively small, but well-constructed kiva, dug by the "crew."

Note: (A) pilasters or roof supports; and (B) sipapu and cover — entry way of the spirits during ceremonial rites. Approximate diameter of the kiva is 15 feet.

to Kansas and I could damn well follow her to Colorado, produced one more victim of woman's liberation.

Contrary to expectations, Colorado was a scholar's dream. A cabin in a grove of trees surrounded by acres of pinto bean plants, the nearest store five miles away, and the nearest town 17 miles to the south. Of even greater significance was the absence of both telephone and television. To escape the avuncular wisdom of Harry Reasoner and Eric Sevareid, who nightly analyze national calamities with diabolic calm, filled me with immeasurable joy. Our group consisted of Kansans, one Columbian who hated





above left: A zuni Warrior *Kachina* used by the Hopi people. above right: A Squash Man *Kachina*, one of the Hopi dieties. above: An aerial view of Pueblo Bonito in Chaco Canyon, N. M. The "D"-shaped pueblo contains more than 800 rooms in addition to small and great *kivas*.

coffee, one Harvard Ph.D. who pitched horse-shoes, and one well-endowed young lady from England who walked around looking well-endowed. While difficult for a large group of people living in a small space to overlook a two hundred pound English teacher, I did have long periods of solitude. My work progressed, the dig progressed, and I fell asleep each night listening to coyotes baying at whatever coyotes bay at. I was happy.

Late in June, however, I noted an alarming trend in the mealtime conversation. Previously the "crew" (archaeological jargon for people who dig up things that are buried) had confined themselves entirely to sexual banter, puns, and complaints. The complaints usually concerned the males' belief that all the females wanted to do was pun and banter; and that, while punning and bantering had a place in life, other biological drives must be recognized. What right had they, mere archaeologists, to stand in the way of biology? They accused the women of being unfair, undemocratic, and unecological. Although I put this male obsession most delicately, I believe its essence remains recognizable.

Fortunately, my four years training as an undergraduate, several more as a male, and a nodding acquaintance with the work of S. Freud, A. Kinsey, W. Shakespeare, and H. Robbins — not to mention the toilet graffiti of two continents, enabled me to hold my own during most exchanges. Not to put a strain on your credulity, but I had come to believe that I could punt and banner with the best. I happily admit, however, that puns which recognized our rural surroundings, such as FARM OUT! and OUT OF STATE! were not of my invention.

The Alarming Trend mentioned some time ago (to be referred to hereafter as T.A.T. or tat, as in 'tit for . . . ') was the gradual development of a new vocabulary. Inquiries were made concerning someone's *kiva*. A young lady was told that her *kachina* was poorly shaped and profoundly ugly. Thinking I'd been outmaneuvered by some sexual savant, I checked *Shakespeare's Bawdy*, *The Devil's Dictionary*, and my glossary to the complete works of Irving Wallace. There I found *Kamchatka*, *ketchup*, and *kosher* but no reference to *kiva* or *kachina*; *Pasaic*, *puendum*, and *purdah*, but no mention of *pilaster*. Apparently these words dealt with pleasures which Don Juan, the Marquis de Sade, and Eric Segal had all missed. The ultimate shock came when two members of the crew invited me to see their *si-papu*. Politely declining, I returned to my research. Uncertain of the word's spelling, I spent four hours traveling between *sexagesimal* and *Shostakovich*. The next morning I left *Shostakovich* early and arrived at *sorghum* by noon, tired

and emptyhanded.

Driven by desperation, I began cleverly to quiz the "crew" (not to be confused here with curlew, a bird, as in 'a curlew in the hand is worth two' and so forth . . . ). "Seen any good *kachinas* lately?", I would ask with a knowing leer. Or, "Do you know where I could purchase a little *sipapu*?" By this method I discovered that the best *kachinas* could be found in New Mexico or Arizona and that almost every *kiva* had several *pillasters* and at least one *sipapu*. Sensing an end to my labor, I asked a close friend if he could recall who had the longest *kiva* he had ever seen. He reckoned that it was either the *Anasazi* at Chaco Canyon or at Aztec, New Mexico. "There's a great *kiva* at Aztec," he said, adding in a whisper, "They've got the only reconstructed great *kiva* in the world." Well, he'd managed to compound the mystery with the word *Anasazi*, but at least I had something solid to go on. Packing my research material and evicting a pregnant spider from my Smith-Corona, I set sail, as we are wont to say in the desert. Kathy seemed relieved to see me go. Toward the end of my sleuthing, she had become strangely agitated whenever she saw me talking with a member of the crew.

The trip was successful. Soon I had seen hundreds of *kivas*, active and inactive, great and not so great. Some had been carefully reconstructed, but others were now only slight depressions in the ground, soon to be totally hidden by centuries and soil. Sites at Mesa Verde, nearby Lowry ruins, the great *kiva* at Aztec, flights over and two days in Chaco Canyon eloquently suggested the magnificent culture which had once flourished and is now all but dead. The Rio Grande pueblos of San Ildefonso, San Juan, and Taos appear tired and shrunken when one compares them with the eight hundred room grandeur of Pueblo Bonito. In spite of this, the pueblo dweller's loss in terms of lifestyle or spirituality often seems less than our own loss. Sophocles' Athens and Dante's Florence with all their problems hold a greater attraction than do the products of our own Holiday Inn, Pizza Hut, Taco Tico mentality — every city touched becoming a xeroxed twin. "Mon semblable! Mon Frère!"

If you have followed my peregrinations this far let me apologize for the last rapid change of tone. Should you be grading this, subtract at least a letter grade for shifts in time and emotion without adequate reader preparation. If you want to encourage me however, congratulate me for keeping the reader on his toes. The great thing about creative writing is that if you look hard enough you will always find a rule which contradicts the previous rule.

Finally, the *kachinas*. I was fortunate enough to watch eighteen *Niman kachinas* enter a small Hopi village in Arizona. The brilliance of the dawn not only heightened the reds and blues of their

tablettas, but also created the illusion that the dancers emerged, single file, from the rising sun. The swish of pine boughs worn about their waists accompanied the soft, rhythmic clack of turtle shells tied at their knees. After the first dance, several bystanders were invited into a nearby home. There, the husband carved *kachinas* from cottonwood while his wife carefully applied the paint. These carved figures, representing Hopi gods, would be either sold to tourists or used in the religious education of some Hopi child. The man, recognizing a British accent, quizzed a teenager about her country. It soon became obvious that he knew more about the geography of her country than she did. He finally admitted that he had been stationed in England during World War II and had traveled widely throughout the British Isles. As I prepared to leave, he said: "You teach in a school. How many courses on the Hopi people do you have in your school?"

While you answer him, permit me one request. If anyone ever sidles up to you and in a low voice asks if you've seen any good *kachinas* lately — don't snicker. Tell him that the best ones are in New Mexico and Arizona. And that, if he visits Aztec, he will see the only reconstructed great *kiva* in the world.



## the new york rock ensemble — a review by james wierzbicki

Versatility in this era of super-specialization is indeed a valued trait, for the producer of art as well as for the consumer. The New York Rock Ensemble's performance here on September 9 ranged from the hardest rock to the softest ballad, and the lyrics ran the gamut from sacred to profane. Audience reaction seemed to indicate an understanding of this medley of musical styles and a sincere appreciation of the effort put forth by the East Coast quartet.

Since the local publicity releases constantly mentioned a "fusion of classical and rock elements" and had overworked the fact that the group originated in the famed Juilliard School of Music, I attended Saturday's concert expecting to hear an up-dated rendering of Bach's "48" or an extraspicy version of Vivaldi's "Seasons." Instead I experienced over a dozen numbers, mostly originals by Mike Kamen, that were based only on enthusiasm, sensitivity, and just plain good musicianship. In light of the recent attempts at "electrifying the classics" (one occasionally hears a rock version of Grieg's "Peer Gynt Suite" or Moussorgsky's "Pictures at an Exhibition"), it is encouraging to find that the NYRE, a group that surely has the technical background for producing such a caricature, has the good taste not to bastardize the music of others. The lifespan of a rock group is relatively short, and it is much more rewarding, for the NYRE and for its audiences, to spend time and energy on original works.

The first of Kamen's several truly noteworthy efforts occurred fifth on the program, following a few uninspired attempts at mixing country and gospel styles with hard rock. Perhaps the first four numbers were simply a warm-up for the group, but when Kamen plugged in his ARP synthesizer for the introduction to "Indian Summer," the audience

sensed that they were about to hear something out of the ordinary. What began as a low-keyed song slowly evolved into a hard and heavy footed blues that threatened to lift the roof off Richardson Auditorium; gradually the decibel level was reduced and the tempo relaxed into a lovely instrumental interlude. Kamen temporarily left his keyboard to take up an oboe, while bass guitarist Dorian Rudnytsky exchanged his instrument for a 'cello. The texture of oboe, 'cello, bass (now played by the group's drummer), and guitar resembled that of a Scarlatti sonata, but the music was strictly twentieth-century. The new instrumental combination provided a beautiful coda to "Indian Summer," and it is unfortunate that the amplification system so poorly projected the sounds of the 'cello.

The best composers of any period have always written music for the church, and Kamen is no exception. His setting of the "Lord's Prayer," originally done for a New York Episcopalian church, again combined the texture of 17th century chamber music with the harmonies and accents of modern rock. Hearing the work made me anxious for the opportunity to experience the entirety of Kamen's "Mass."

"Anything Can Change" was the title of the group's next number, and the pace of the concert certainly changed with the country-style piece that followed. Perhaps in anticipation of the Walnut Valley Bluegrass Festival, the audience readily joined in with hand-clapping and shouting as the NYRE's guitarist soloed on Hawaiian guitar.

A rather jolting contrast of mood was effected by the lengthy song on the grave subject of necrophilia. A variation on a piece from a film entitled "Zachariah," the number resembled an unholy chant at a witches' sabbath. The relentless guitar ostinato and pulsating tom-toms seemed to cast an hypnotic spell over the listeners in the hall. This "totentanz" managed to end on the

slightly brighter note of a sensitively articulated oboe solo.

The calypso song has long been a vehicle for contemporary satire, and the NYRE used this approach on their now rare and enthralled audience. Called simply "The Credit Card Song," the tune described both the pleasures and the pitfalls of today's instant credit. Although the acoustics of Richardson Auditorium are not the most conducive for the clear understanding of amplified lyrics, enough of the words were heard for the group to make its point. Another interesting feature of this number was the synthesizer solo by composer/organist Kamen. It is unusual to hear this new instrument played in any kind of meaningful way in a live performance, but the Ensemble has fully incorporated the ARP into the structure of this piece, and seems to be leading the way for the more sophisticated rock groups of tomorrow.

Sensitive as their musicians ears might be, the NYRE goes along with most rock groups in the theory that for their concert to be truly a success they must turn the volume control of the amplifiers to the maximum level. The closing number of the programmed set resembled an early Beatles' opus, but the noise and reverberation made it impossible to hear it clearly. Most of the audience appeared to appreciate this excess of volume and demanded an encore, which consisted of a powerful rhythm-and-blues and an exquisite version of "White Shade of Pale."

The New York Rock Ensemble is capable of a wide variety of popular styles, but their real strong point is in their slower numbers. While their rock tunes are not terribly progressive, they are somewhat interesting and certainly well performed; the ballads are absolutely captivating and are evidence, not necessarily of classical training, but of solid musicianship and unlimited talent on the part of all four members of the group.

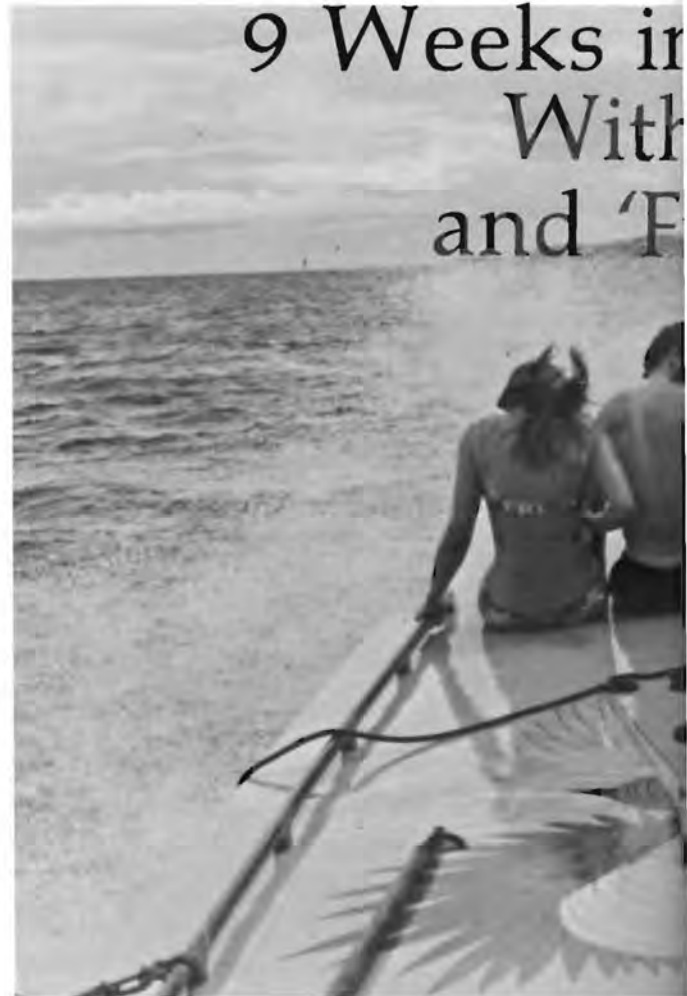




# 9 Weeks in With and 'F



*above:* Terry McGonigle and Kathi Phillips relax with some students outside the student union at the University of Korea at Seoul. *above right:* Enjoying the sea on a LSM landing craft at Subic Bay, Philippines. *right:* The girls were appreciated at the Joint Security Area at Panmunjom, Korea. *far right:* A 17-course meal at Korea House in Seoul. *extreme right:* Waiting for a ride to the train station in Taichung, Taiwan.



# the Pacific 'Molly Brown' ends and Co.'



Fourteen Southwestern students and their director, Norman Callison, left Winfield last April for a nine-week U.S.O. tour of the Pacific Command Area.

The troupe performed "The Unsinkable Molly Brown" and an original variety show titled "Friends and Co." to U.S. personnel in Japan, Korea, Okinawa, the Philippines, Taiwan, Guam, Hawaii and the Mid-Pacific Islands.

After auditioning more than 50 students, Callison selected seven men and seven women to comprise the troupe. They were Lynn Bonomi, choreographer, actress; Bill Börger, actor, variety show manager; Mike Brown, guitarist, technician; Bill Christie, chorus, dancer; Dixie Daugherty, musical arranger, accompanist; Becky Davis, actress, choreographer; Sandy Eddings, assistant manager, costumer; Robbie Gilger Banks, voice coach, actress; Steve Hailey, actor, technician; Dave Lungren, chorus, dancer;



Terry McGonigle, actor, prop man; Kathi Phillips, chorus, costumer; Greg Swalwell, actor, variety show coordinator; and Cheryl Woolsey, actress.

After returning during June, the troupe got together again and recalled the highlights of their tour. The next three pages tell that story.



(editor's note: though not intended to be a complete account of the entire nine-week tour, the following are some highlights of the trip as recounted by several of the troupe members.)

## KOREA the vulgar choir singing decadent songs

As we left San Francisco for Korea, via Alaska, we were told to distribute ourselves throughout the plane so we would be able to talk to the servicemen on the flight. We didn't know that we would be stuck in those same seats for the entire 18-hour flight! Have you ever tried playing cards leaning over the back of an airplane seat?

Because of the time changes flying west, we ate lunch every four hours on the flight to Korea. No breakfast or dinner, just four lunches.

Our first show of the trip was in Korea, near the demilitarized zone. There was a little tiny stage and a bunch of guys milling around the room shooting pool. We were told ahead of time that this would be one of the hardest audiences to play to because of the close proximity to the DMZ. Everyone was on the lookout for North Korean infiltrators and the soldiers were on their guard every minute in case of attack. North and South Korea are still at war with each other, technically, since a peace treaty has never been signed. Everybody was uptight.

We thought perhaps before the show it would be good to mingle with the guys. Some of the girls broke the ice by shooting some pool with them. It really helped.

There were many KATUSA (Korean Attached To United States Army) in our audiences in Korea. None of the KATUSA spoke much English and they almost always sat at the back of the room. In one scene where Molly is lying on the bed crying, some of the KATUSA would say "Don't cry lady" and seem really disturbed about the whole thing. Later, when everything was alright and Molly was happy again, they would look very relieved and say "See, it's OK!"

The guys at the base had adopted an orphanage that was nearby. Many of the little kids were at the performances. Most of the kids were scared to death anyway and there we were running around in all those weird clothes.

We found, after a while, that the louder an audience was, the more they were enjoying the show. Quite a bit different than doing shows on campus and at home. We did about 35 shows in Korea before going on to Japan.

One of the first things we noticed in Korea was that the English signs in the restaurants and around town used, for the most part, a phonetic spelling. The Koreans wrote their signs with the same phonics that they used when they spoke, substituting "r" 's for "L" 's. "Positiverry no Smoking," "Cram Chowder," "Banna Roaf." Sometimes their grammar wasn't too good either. "Wash hands before you leaving."

When we visited the Joint Security Area at Panmunjom, we were in for quite a surprise. That is the area where the North Koreans and the United Nations representatives met almost daily trying to iron out the differences in a peace treaty between North and South Korea. That treaty has yet to be signed after more than 20 years of negotiations.

At Panmunjom we did part of the variety show — a pantomime and a few a cappella numbers, since there was no piano — to an audience of about 15 MP's. We noticed that the North Koreans were watching us through binoculars from their guard house 20 yards away. At the request of the U.S. commander we did the show in a storage room in the rear of the mess hall. He was afraid that our performance might irritate the North Koreans since they are always looking for something to lodge a complaint about.

Both sides keep each other under constant surveillance and recorded each other's activity, but it wasn't until much later that we found out the North Koreans had decided to file a formal complaint about us. In the minutes of the meeting of the Security Officers of the Military Armistice Commission of April 30, 1972, the following complaint was lodged by Lt. Chong of the Korean People's Army (he is one of the North Korean negotiators):



A — Members of the troupe gave a gift to their guide, Capt. Gary James, at Osan, Korea. B — Kathi Phillips and Dixie Daugherty beside the world's largest statue of Buddha in Taichung, Taiwan. C — Lynn Bonomi got a hug from a guard at Panmunjom, Korea, where the Korean talks are being held now. D — Doing laundry at Yong-sang Compound, Korea.

E — Several of the troupe members stop to take pictures at "Suicide Cliff" in Okinawa. More than 80,000 Japanese soldiers jumped to their death there in the closing weeks of WW II. F — Leaving the Philippines at Clark Air Force Base. A general had to wait while the troupe boarded the plane. G — Several of the troupe members made use of the military beach at Wallace Air Force Station in the Phil-



ppines. H — May 19th was commencement night for Robbie Gilger and Sandy Eddings (the two seniors on the tour) as well as for the seniors who remained on the SC campus. Norman Callison handed copies of the girls' diplomas to them following their show that evening at Linkou Air Station in Taiwan. Makeshift caps and gowns were constructed from curtains.

*"I have a statement to make on provocations and violations recently committed by you, U.S. imperialist aggressors held here in the Joint Security Area. Around 1530 hours on April 17 last, your side brought into this Joint Security Area a group of more than ten vulgar singers with a title of choir and have been staged a crunch box of singing decadent songs, of making a great noise for a long time, thereby committing criminal acts of violating the security and order in the Joint Security Area in this area."*

We aren't too sure of what they meant when they said we "staged a crunch box," but if they say so, we'll take their word for it. This kind of rhetoric has been used, and is in use daily, by both sides.

The guys at the Korean bases were there on hardship tours, which meant that they would get early outs for taking that assignment. Many of them hadn't seen American girls for over a year. We could have been the ugliest things in the world, but those guys thought we were all goddesses. The U.S.O. coordinators at those bases used an odd sort of advance publicity for the tours that came through their area. Instead of posters billing the show or the schools, all the posters said was "SEVEN GIRLS." Period.

## JAPAN taking in all of the tourist sights

After Korea we had a week off in Japan. While in Tokyo we took in all of the tourist sights, rode the subway, and stayed several days at a lodge in the mountains. Our guide told us that we would take a scenic ride to the mountain resort, about 70 miles away. We thought this would turn out to be a two-hour trip. We ended up using nine different modes of transportation to get there. We rode in a taxi to the train, transferred from the train to a "bullet" or speed train, rode a bus to a ferryboat crossing and walked from the ferryboat landing to a cable car. We rode the cable car part way up the mountain to a rope car and rode it to a ski lift. We left at eight in the morning and arrived at 5:30 that afternoon. Nine hours to go 70 miles. When the guide was purchasing the tickets for the cable car, Terry asked what she was doing. Someone said she was bargaining over the price of the ox cart ride. He thought they were serious!

We did one show in Japan at Iwakuni. When we got off the plane at Iwakuni we were surprised to find Dr. Wallace Gray there to meet us. We knew that he had taken a year's sabbatical from Southwestern and he and his family were living in Japan, but we had no idea where. They heard on the radio that we were to be there giving a U.S.O. show and rushed to the airport to meet us.

## OKINAWA playing second fiddle to john wayne

After our week in Japan we went on to Okinawa. The audiences there were not as appreciative as others we had played for. The soldiers there had more to choose from in the way of entertainment. Many times we were sandwiched in between features at the local theatre. Playing second fiddle to John Wayne was not too enjoyable. He's a hard act to follow.

We did have some good shows, though. All of the young girl dependents (daughters of U.S. personnel) thought that Dave looked like Ringo Starr. They were always chasing after him wanting autographs, among other things. They were a bunch of little girls who probably hadn't seen anybody except their big brothers.

One of the biggest surprises at Okinawa were the fine assortment of rock bands. One band in particular did a fantastic job of reproducing 'The James Gang' and 'Lead Zeppelin.' None of the performers spoke English, but they could sing



American songs perfectly, mimicking accents, nasal twangs and Southern drawls. They had no idea about what they were singing, but their diction was perfect.

## TAIWAN incense, marijuana and geckocide

We had quite an experience in Taiwan. Becky's luggage was almost torn apart by a marijuana-seeking dog! We arrived at the airport there and a dog, trained to sniff-out marijuana that may be hidden in baggage, started having fits over Becky's handbag. He was howling and sticking his head in her handbag and digging around. The customs agent searched her bag and found the source of excitement — some incense Becky had bought in Japan. Everyone concerned was a little embarrassed before the whole thing was over.

One thing that we weren't briefed on or prepared for was our first encounter with gecko lizards. They are about three inches long and look like those plastic 'creepy crawlers' that you can make in kits. They usually stay on the walls and ceilings of the rooms, but never venture on the floors. They eat mosquitos and are very helpful to have around in that climate. Nobody told us that, though. A couple of the girls went to the john and, 'lo and behold, there was one of those damned things staring at them from about shoulder height on the wall! One of the girls ran out and got Mike and Steve and they came in and beat the poor thing to death with a towel. Later we found out that they are harmless and nice to have around. We could have easily gotten branded as gecko killers if the word had gotten out.

## PHILIPPINES we almost started a riot

The U.S.O. coordinators in the Philippines were really thoughtful. They had a large sign at the airport welcoming us to the Philippines. It had each of our names on it. We really felt special.

At Subic Bay we spent a lot of time on the military beach. The water was sky-blue and perfect for swimming. The military personnel would tow us behind their amphibious landing craft and we tried to surf.

We discovered that the further the trip progressed, the more it lost its primary purpose to us. It was getting harder and harder to get back into the swing of things; dressing, undressing, packing, unpacking, and doing the show. When we were having a good time on the beach or in town we would think "Oh, no. We have to go back and do another show." We first started to feel that way in Okinawa. That was our "down" part of the trip. We never got tired of the show itself, it was just the setting up and tearing down that begun to get old. We felt we weren't needed in Okinawa because there was so much other entertainment available. In Korea we were just filled with the self-satisfaction of being able to see that our being there was actually helping the morale of the guys there.

There had been a race riot a few days before we played on one of the bases in the Philippines. We weren't aware of it, but we did notice an unusually large number of MP's around the theatre when we arrived. They had to come in the building during the riot and escort the last group of players safely outside.

In the opening scene of "Molly Brown," Molly goes running across the stage with two cast members running after. She is screaming bloody murder. The MP's, who were milling around the lobby, heard the commotion and were half-way down the aisles with their guns drawn before they realized that it was only part of the show. From the lobby it really did sound like all hell was breaking loose.

About the second week out our clothes got pretty smelly and we decided that the time had come to wash them. There were no washing machines available to us, so we used a rest-

room to do the washing in. Each person was assigned to a certain job. We had spot removers, crews doing the actual washing in bathtubs, crews rinsing the clothes in the showers, crews who wrung-out the clothes, and crews to find hangers and hang-up the clothes to dry. We went through more than 120 costumes. The john was really packed with all of those clothes. Everytime someone came in to use the facilities, the girls had to drop everything and leave. It was quite an education.

After nine weeks we were ready to go home. But the guys stationed over there had to sit it out for a year or more before they could go home. It was quite an awakening experience for all of us, regardless of our own personal beliefs or prejudices about the army.

Some of us were sorry that we had to go on the tour in the first place. This may sound strange, but if you stop and think that everywhere we went there were war scars — Korea, Okinawa, Japan —. We asked if there were U.S.O. tours going into Vietnam and were told that only professional entertainers could go there — no college troupes — because of the danger involved. They said that with any luck, though, next year they would be able to book some college groups in Vietnam. Most of us hoped that that wouldn't be necessary.

## Demythologizing "New Generations For New Days"

by William F. Lawhead  
Resource Director,  
New Generations for New Days

Last year, the decision was made to participate in a new program of the United Methodist Church called *New Generations for New Days*. Since then, a corpus of myth and folklore has developed concerning the program. Thus a brief explanation of the intent of the program and its importance for this campus is in order.

On the national level, the program consists of a 3-5 year plan for growth and development. The purpose is threefold:

1. to state the case for the church-related college such as Southwestern.
2. to help such colleges attract a greater number of capable students.
3. to help these colleges gain greater financial security.

This will require innovative approaches in fund-raising, public-relations, and development. Southwestern is a candidate for the type of school referred to in the Carnegie Report as an "invisible college." Thus it will be our goal in this area to achieve a higher degree of visibility. Although this is a national program, its major implementation will be carried out by the local college and geared to its unique situation. Further details of the development aspect of the program will not concern us here. Rather, the rest of this article will deal with what I understand to be its central philosophical thrust.

Before we proceed any further, we need to disabuse ourselves concerning possible misunderstandings of the program. A cynical reaction to *New Generations for New Days* is that it is *merely* a slogan — a slogan obviously dreamed up by a committee composed of church leaders and Madison Avenue advertising men. The cynic's suspicions are not without merit. It is imperative that we avoid any attempt to make a slogan a substitute for institutional vitality. While many have suggested other slogans for this program, most of us ask merely to be relieved from the



daily barrage of slogans, clichés, jingles, glib phrases, and catchwords. In spite of this gut-level reaction of many of us to such semantics, the thrust of this program is an attempt to meet head-on the crucial issues of vital concern to those within and without the educational enterprise.

What are these concerns? A decade ago, the leading British publication *The Listener* expressed it this way:

If education can contribute to a moral, intellectual, and spiritual revolution, then it offers a real hope to suffering humanity everywhere. If it cannot, or will not, contribute to this revolution, then it is irrelevant and its fate immaterial.

Similarly, for well over a decade, the "New Left" has charged the educational establishment with a failure of nerve in the area of values and moral commitment. This was first articulated in the *Port Huron Statement*, the founding document of the Students for a Democratic Society.

Making values explicit — an initial task in establishing alternatives — is an activity that has been devalued and corrupted. The conventional moral terms of the age, the politician moralities — "free world," "people's democracies" — reflect realities poorly, if at all, and seem to function more as ruling myths than as descriptive principles. But neither has our experience in the universities brought us moral enlightenment. Our professors and administrators sacrifice controversy to public relations; their curriculums change more slowly than the living events of the world; their skills and silence are purchased by investors in the arms race; passion is called unscholastic. The questions we might want raised — what is really important? can we live in a different and better way? if we wanted to change society, how would we do it? — are not thought to be questions of a "fruitful, empirical nature," and thus are brushed aside.

Though much of the original goals, ideals, and organizational structure of the "New Left" is now past history, this radical critique of American education is still alive and well and should be taken seriously.

It is significant that this concern for values and moral consciousness is being articulated so eloquently from decidedly secular corners. Using every means available, from novels to computer models, this age is in the process of exploring the question of what man is and what he can become. Even secular humanists are now unashamedly using the familiar, old Biblical terminology of the "old Adam" and the "new man." Society at large has agreed that such questions are too important to be left to cloistered theologians.

At no other time in history have men been so aware of the ambivalent, two-edged nature of knowledge and technology. Like an unfaithful mistress, it will offer its services to any taker who comes along, whether their cause be worthy or not. This point was brought home graphically to writer-scientist Jacob Bronowski in 1945 as he surveyed the ruins of Nagasaki after the bomb. Speaking not as a scientist but as civilized man, Bronowski states in *Science and Human Values*, "... let us acknowledge our subject for what it is: civilization face to face with its own implications. The implications are both the industrial slum which Nagasaki was before it was bombed, and the ashy desolation which the bomb made of the slum."

In the last few decades, we have seen an emphasis upon method, technology, practical ends, content, and facts without an equal amount of imaginative, sensitive concern for goals, moral ends, consequences, and values. If Southwestern College is to make its claims to uniqueness credible, we must be unhesitating in our attempts to inform knowledge with values. However, is there any basic unity or value commitment from which we can speak? Clark Kerr, former president of the University of California, de-

scribed the unity he found in the university as "a series of individual faculty entrepreneurs held together by a common grievance over parking." There may be some fragment of truth in this description when it is applied to Southwestern's situation. There is certainly a healthy amount of pluralism in our campus community. Among both faculty and students there are various life styles, attitudes, and values represented. This is particularly true concerning attitudes toward and relationships to the organized church. Nevertheless, as was suggested earlier, never in recent history have the church and society been so agreed on what the crucial questions are. The type of questions that must be raised are:

What does it mean to be a human being?

What is this world really like?

What are the negative forces loose in the world?

What and where are the human models for the future?

Whether or not our answers are developed from a Christian value-center consistent with the "Southwestern Ideal," no one can avoid explicitly raising these questions.

Our complex technological and social structure has necessitated increasing specialization of knowledge. It is because of this specialization that many feel unqualified to speak to the central issues of knowledge and life from their own vantage point. Yet such silence is unacceptable and, in the last analysis, unavoidable. These questions will not allow themselves to be held in abeyance while more "urgent" matters are attended to. Cognitive closure is inevitable and we must either opt for an explicit, self-critical value commitment or a commitment to values by default.

"To inform knowledge with values" then, should be a self-imposed mandate to each one of us, whether we are students, faculty, or administrators. To carry this out may require us to force our way through the contradictory visions of what Southwestern College is and is to be. In doing this we can only hope that our pluralism will continue to be productive and our tension creative. As I understand it, *New Generations for New Days* is not proposing a marriage between the church and the college. Rather, it is suggesting that the two can continue to carry on an interesting affair.



# New Faculty

**John Allen**, instructor in business administration, is a native of Tulsa, Okla. He received his B.A. degree from the University of Texas in 1963, and is a candidate for the M.A. degree from Texas Christian University in the field of economics. Allen has had several years of experience in the "real" world — he has worked several years as an underwriter for the Commercial Standard Insurance Company from 1964 until 1969, and worked for the Great American Insurance Company until coming to SC. He is a welcome addition to the business department.



Allen



Moore

**Byron Moore** comes to Southwestern as the coordinator of the federally-funded Title III program. He received his B.S. degree from Kansas State University in 1962 in the area of physical science, his M.S. degree from Kansas State Teachers College in 1964 in the same field, and his Ph.D. degree at Kansas State University in the field of curriculum and instruction. His main duties at SC are to coordinate many areas of activity between the two schools (Southwestern and St. John's). His office is on the St. John's campus.

**Richard Bobo** taught three years at Fredonia State College and three years at Indiana University before joining the music faculty at Southwestern. He is an instructor in piano. He received his B.M. degree in piano from Ohio State University in 1963. His M.M. degree was granted by the Manhattan School of Music in 1966. Bobo expects to finish the requirements for the D.M.A. degree at Indiana University within the next year. Mrs. Bobo is also an accomplished pianist with degrees from Fredonia State College and Indiana University.



Bobo



Paramore

**Jim Paramore** comes to Southwestern as head football coach after an assistant football coach spot at Ft. Hays State College. He received his B.A. degree from Baker University in 1961, and his M.A. degree from Emporia State University in physical education in 1963. Paramore will also serve as instructor in physical education. His coaching career includes high school, junior college and college coaching assignments. He has racked-up a 42-18-3 record as head coach during his career.

**Cheryl Kaufman**, a Newton, Kan., native, comes to Southwestern from the University of Northern Iowa where she was on the teaching staff. She joined the faculty at SC as instructor in physical education. She received her B.S. degree from Kansas State University in 1970 and her M.S. degree in physical education from Oklahoma State University in 1971. Miss Kaufman is adding some new ideas to the women's physical education program at SC.



Kaufman



Parker

**Mrs. Ruby Parker** joined the faculty this fall as an instructor in elementary education. She received her B.S. degree in elementary education at Langston University in Oklahoma in 1945, and her M.S. degree in the same field at Oklahoma State University in 1956. She comes to the Moundbuilder campus after 15 years of experience in the Wichita Public School System. She is filling a vacancy in the education department.

**Bill MacMillan**, a native of Detroit, joined the Southwestern faculty as assistant professor of psychology. He received his B.A. degree in elementary education from Seabury-Western Theology Seminary in 1961, his M.S. degree in counseling from Kansas State University in 1967, and is currently a candidate for the Ph.D. degree in counselor education at Kansas State University. MacMillan will be involved with counseling, exposure groups, and other areas before the year has ended. He is part of the Title III program that SC and St. John's are involved in this year.



MacMillan



Wierzbicki

**James Wierzbicki**, instructor in woodwinds and director of the CWC (Cooperating Winfield Colleges) amalgamated band, received his B.F.A. degree from the University of Wisconsin in clarinet performance in 1970. He received his M.M. degree in the same field at the Cincinnati Conservatory in 1971. He has taught high school music in the Milwaukee area last year and has begun his Ph.D. studies at Northwestern University. Wierzbicki is a part of the Title III program. His wife is an accomplished cellist and teaches in the Winfield Public School System.



# WHITE'S LAST STAND

by Ted Hresko

With much of the world's attention focused on the recent World Chess Championship in Reykjavik, Iceland, many students failed to realize our own little chess game here on Southwestern's campus. The game has been in progress for sometime now — three or four years — but the action is steadily drawing to a close.

For the benefit of the underclassmen, let me quickly introduce the players and recap the recent highlights. Playing the Black pieces and, according to many of the Grand Chess Masters, the eventual victor, is T.H.E. Hill; defending what's left of the White is General George Frat.

Most of the important moves happened at the close of last semester. Black started the action by permitting a new off-

campus housing policy. White, unaware of its possible effects, countered by having a poor spring rush pledge session. The immediate result was that Phi Delta Sigma could only fill half of its portion of Shriwise with members and Beta Rho Mu could only fill a portion of Reid's east third floor. Black then followed with, as many experts put it, the "crushing blow" — move Beta to the unfilled portion of Shriwise forcing its occupants to triple up and forcing the frats to surrender their most prized possession — Individual Fraternity Identity.

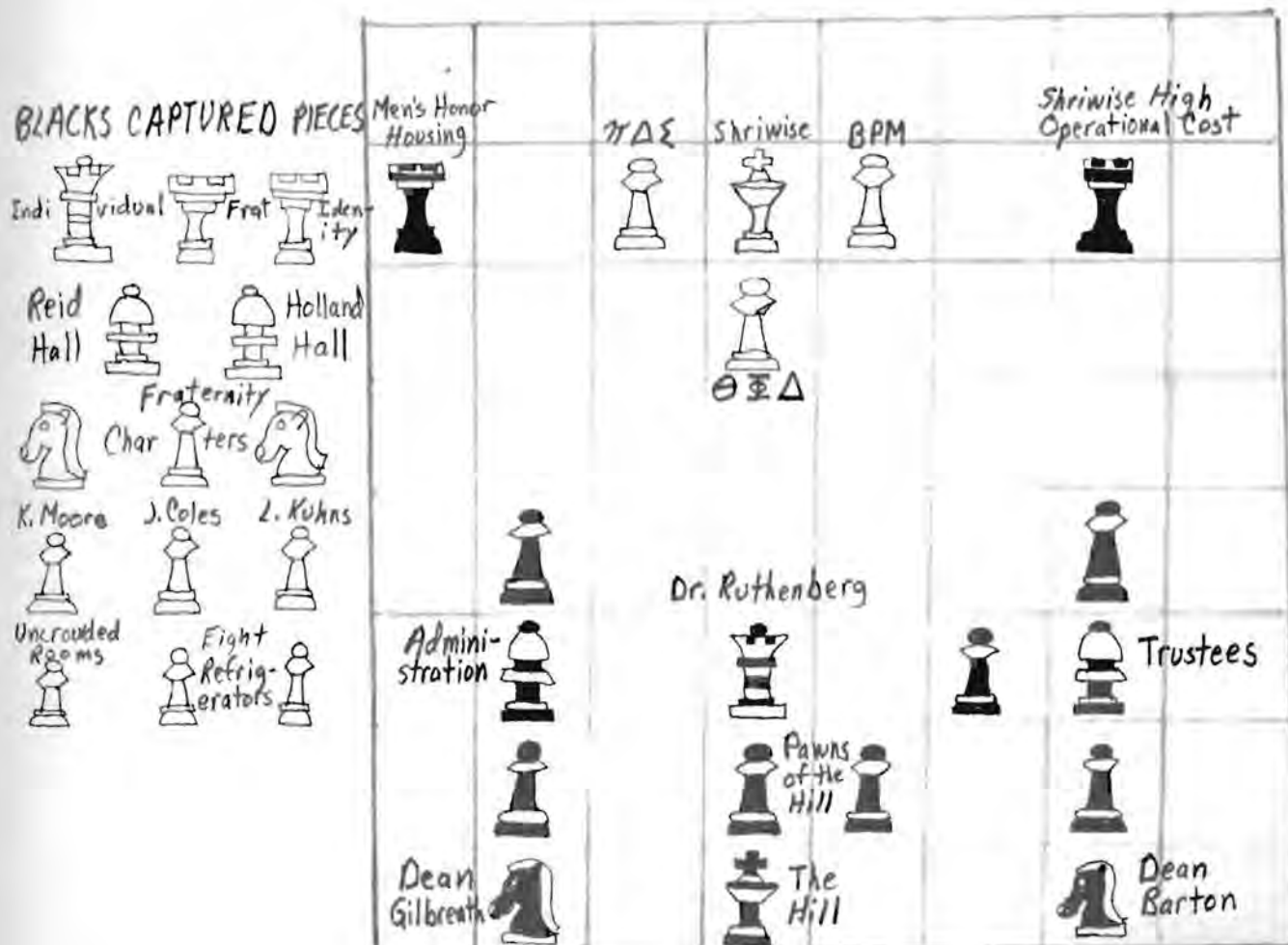
White, after struggling courageously for the past few years to stay alive, is making its last stand. In the final stages of the match it seems T.H.E. Hill's strategy is based on the as-

sumption that (referring to the frats) "divided they stood, united they'll fall."

General Frat's chances look slight, but with the emergence of a new piece on the playing board there is still a flicker of hope. A sympathetic new president could prolong the action indefinitely.

It's White's move, but as you can obviously see, he technically has none. With their charters suspended, with threats of changing Shriwise to a men's honor housing, and with the constant realization that they can't afford to make a mistake, break a rule, or slight a regulation, where can they move?

Well, sit back and enjoy the game. It promises to be exciting. The action has already begun.



art by Doug Hunter

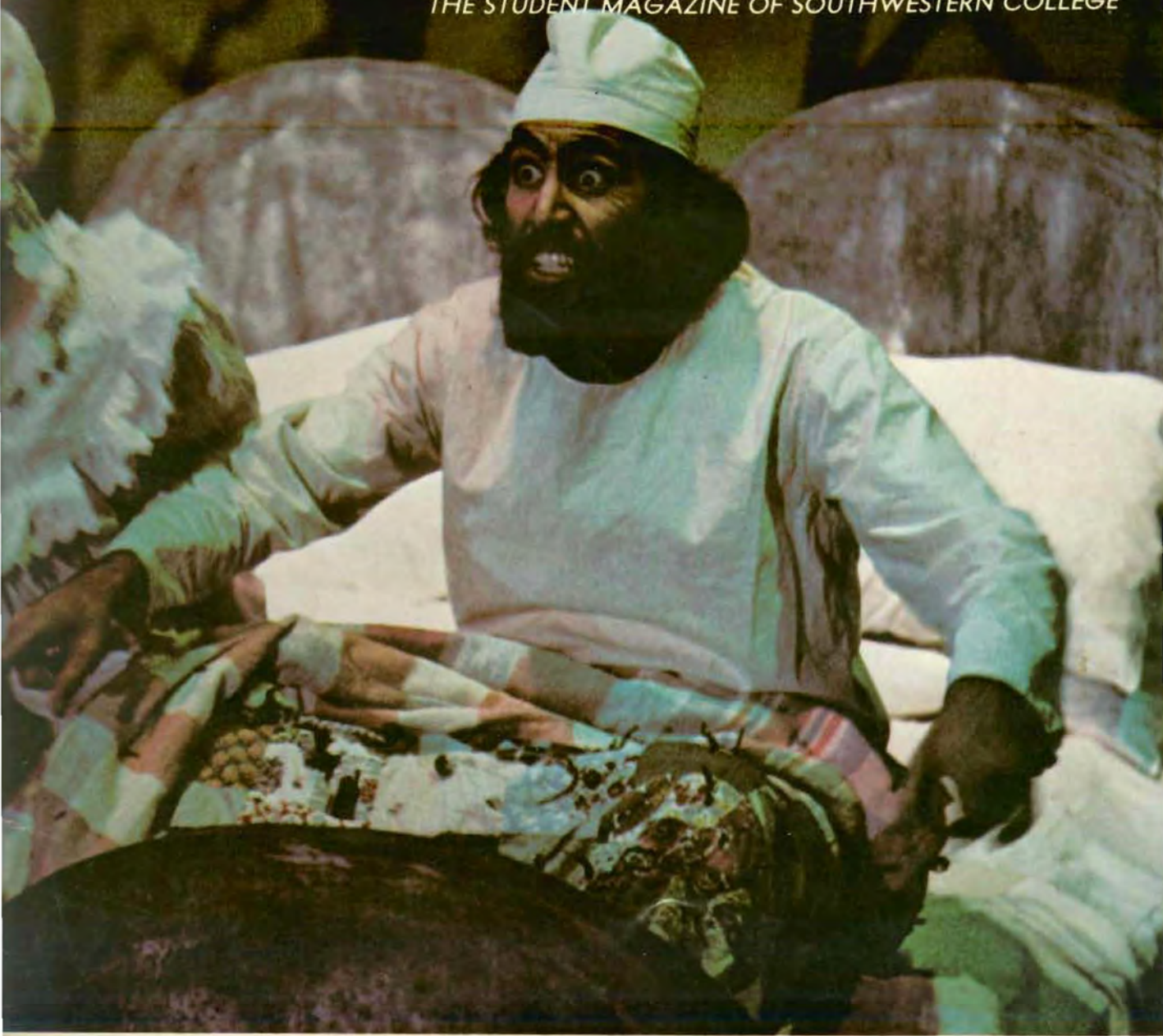






# ABRAXAS

THE STUDENT MAGAZINE OF SOUTHWESTERN COLLEGE







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**ABRAXAS    Volume 1,    Number 4    April, 1973**

*advisor ..... Bill H. Stephens*  
*current events editor ..... Tom Wheeler*  
*features editor ..... Susan McGuire*  
*sports editor ..... Rodney Johannsen*  
*contributing staff ..... Alan Bruchas, Becky Davis, Doug*  
*Hunter, Willa Jones, Susan Somers, Jana Boylan, Theo*  
*Otte, Pete Allegre, Debbie Powell, Tom Worstell*

# CURRENT EVENTS

by Tom Wheeler



A student spends some time in the Mobile Radio Isotope Laboratory which was on the campus Feb. 12th through 23rd. Students studied basic counting techniques and applications of radio isotopes in physics, chemistry and biology. The lab is sponsored by the U.S. Atomic Energy Commission.

Because of the extensive coverage given elsewhere in this magazine to the main events of this month (Fiddler and Jan. Term), the current events section will be rather brief. Minus the two biggies, little of consequence happened. This is an outline of what did.

The basketball team got back on the stick after losing three straight at the beginning of January. To this writing they had one of their last seven games and were holding on to second place in the KCAC. Back-to-back losses to Bethel knocked S.C. out of first place and probably gave the conference title to the Threshers.

S.A.A. provided those students who remained on campus with a fine assortment of vintage motion pictures. Among those presented and well-received were CASABLANCA, TEN LITTLE INDIANS (with it's Whodunnit Break), and DUCK SOUP.

The Title III funded, Winfield and CWC staffed, HOTLINE gained acceptance as it completed its first six weeks of operation. An average of 14 calls a week were received during this time. Response for volunteers to staff the phones was great as training classes were held throughout the month of January.

Student Council, at its' first meeting of the second semester, debated a plan for the reforming of the campus Judicial System. According to the proposal Faculty Disciplinary Committee and the Student Judiciary would be combined into a single committee. The new Committee would seat five students and four faculty members with the Chairman elected by the members of the Committee. The motion was set aside to be debated at future meetings.

Enrollment for second semester was held on January 29th and 30th. The number of students enrolled was down as compared to first semester. The enrollment figure was given at 520.

Troy Boucher, Instructor in English, has left Southwestern to complete his Master's degree in creative writing. Thru the aid of Title Three funds Mr. Boucher will be attending Wichita State University.

The Student Personnel Services Evaluation Committee spent the month of January looking into the question of the role of the Student Personnel Office in campus life. Originally it was intended the Committee investigate all the services performed by the college for the benefit of the student but the time element was such that only the Student Personnel Office could be looked into. As you will remember the student petition that prompted this committee's existence specifically called for a re-evaluation of this office.

Interviews with students, faculty and administration were held on several days during the month. The college hired a consultant to aid the committee in its' work. Mr. Ron Ohi, Dean of Student Affairs at Colorado College was on campus the first and second of February to get an accurate picture of campus and the problems that Student Personnel face. His work was greatly

appreciated by all those whom he talked with and also the members of the Committee.

A full report on the work of the Committee and its' results are not available at this time as the Committee has not completed its' work. February 16th and 17th are the two days designated by the Committee to work out the final report. The findings, resolutions and any minority positions will be available in early March. As you read this the report will already have circulated about campus.

Members of the Committee were Mrs. Thelma Biesemier, John Phillips, Dr. Leonard Laws, Kim



Moore, Orlan Mullen and Tom Wheeler.

Finally, there was Jan. Term itself. For the first time since this editor has attended Southwestern there seemed to be a genuine interest in the courses offered by the college. This year, it seemed as if the gap was closed between super-involvement classes like Fiddler and the usual pud classes like a few that have been offered in the past by the history department. The student was called on to delve more deeply into the course matter and not spend class hours in the annual January stupor. The teachers seemed more in touch with the material offered and were seen to be more willing to learn along with the student. If more people are able to look at Jan. Term as a time of highly intensive, specialized work in a specific area of interest, as they seemed to this year, they maybe January will become more than a month long half-time on the school year calender.

William Holmes, senior minister at the University Methodist Church in Austin, Tex., was on campus during February to present the annual Parkhurst Lecture series. Here he talks to a group of faculty and students following one of the lectures.



Larry Warner . . .

# MIDDLEMAN AND MENTOR

by Rodney Johannsen



"Come on, Purples, play some defense! Put some pressure on them! Keep your heads up! Pass the ball! Move on offense!" These were just a few of the words yelled by Southwestern student assistant basketball coach, Larry Warner, during a Builder basketball practice. Keeping the junior varsity on their toes during a practice was just one of the many responsibilities Coach Warner had. Larry also helped Head Coach Bill Stephens make decisions, help out in discipline, develop the JV players to become better varsity players, help

football, basketball, and track all three years at high school, and lettered each year in each sport. Larry was also the Student Council President his senior year.

Athletics was the reason for his coming to the Southwestern campus. He thought about playing football, but played basketball. A starter on the junior varsity team his freshman year, Larry had to make the switch from a high school forward to a college guard. During his sophomore year he was a part-time starter for the varsity. But during that next summer, Larry

kind of a middleman, the players would sometimes talk to me before Coach Stephens."

Ken Goyen, a sophomore center, commented that his age wasn't a factor. "It was a little difficult at first, but he conducted himself as a coach and took command. I enjoyed working with him because he had a good knowledge and background of basketball and wasn't afraid to criticize."

Coach Stephens was "well pleased with Larry. He asserted himself. This was the first time I've had an assistant that

get the varsity mentally prepared for games, and just generally help out whenever needed.

What were some of the reasons that a person would take on all this responsibility? Well, Larry said that he just enjoys coaching. "I've coached softball and baseball during the summer so the coaching experience wasn't new, but yet different here. I felt it would be good for me in future life and work by working with people. I also didn't know if I wanted to coach later on or not and thought that this would show me the 'coach's life.' Another reason is that I wanted to contribute to the Builder squad and this was a way I could."

Larry is from Viola, Kansas, but went to Conway Springs High School, about seven miles away. The senior business major participated in

hurt his knee playing softball and saw only limited action during his junior year.

Larry's transformation from player to coach was a smooth one. "Having played all the positions before, I know what it is like. Sometimes, though, I miss playing, especially when I feel I could have helped. However, I enjoy making the decisions. I haven't been that frustrated yet because we are winning." (At the time of this writing, Larry's JV team was 12-2.)

Being only one of three seniors who are left from Larry's freshman team (Gregg Howell and Rodney Johannsen are the others) Larry's age might have been a problem. Sometimes it's hard to take orders from a person your age or just younger. But this wasn't a problem. "The guys cooperated well. Being

knew my system of basketball. It was my advantage not to have to worry about the junior varsity so I could spend more time with the varsity. Larry was dedicated to his coaching and had a genuine interest. He also was highly competitive, something all coaches must be."

"I've enjoyed coaching a lot," said Larry. "It was discouraging only when we didn't win but should have. This season has made my decision on what to do after school more complicated because now I can't decide if I want to coach or do something else."

Freshman forward-center Kent Seyfried made the comment that summed up Coach Warner's successful season. "He's a friend off the court, but a coach on the court."

## Editorial Comment

by Susan McGuire

I got to thinking about classroom lectures today. I'm on the eve of my first day of classes in the semester and somehow my mind turned to that morbid subject. I've heard lots of lectures in the past eight years, as have most students who go through junior high, high school, college — even Sunday school (if you went). Lecturing seems to be one of the prevalent teaching techniques, and I wonder why this is so. I'm not at all sure that the lecture, as it is commonly used, accomplishes the learning process as it should.

In some ways, I can see how lecturing might be more convenient for the instructor. For one thing, a lecture is a one-sided conversation; as a rule, lectures are uninterrupted until the end of the speech (which is usually also the end of the class period). Fewer questions are raised for thought in class, fewer answers are given, less confusion results.

A larger quantity of pure information can be given to the student or listener, too. Good lectures are usually well-planned, concise, and more formal than everyday speech. The lines of communication and thought are purer because only one person is expressing himself/herself. Because they are utilized primarily for giving out information, many times lectures turn into "The Answer" or variations on that theme. In other words, they give answers but do not raise questions.

The lecturer's technique has to be pretty fantastic to keep the listener's mind in gear. (Much as we try, we listeners sometimes get tired of listening to a single voice for 50 minutes.) In this light lecturing is really more difficult for the instructor, because it takes a lot more than a single line of words, no matter how pure the thoughts, to keep the student focussed on a sub-

ject. Furthermore, the lecture lacks a spontaneous flow of ideas from the student (and sometimes even from the teacher).

There is a definite student/teacher barrier when the lecture mode is used in the classroom. The teacher is the transmitter, the student is the receiver, and that's that. Sometimes the transmitter can't tell when the receiver is not functioning; but the receiver always knows when the transmitter isn't functioning because that's when the receiver falls asleep.

Idea contributions by students are important for several reasons. For one thing, when the student is allowed (or forced) to contribute, he is subsequently forced to think, to digest what is being said around him. A conflict of ideas or a question raised is much more likely to keep a student's mind in gear. Discussions or seminars may be more difficult for the instructor to organize, depending on the amount of information to be passed on or the quantity and quality of the students, but at least through discussion the teacher can observe the intellectual growth of the participating students.

I grew up for the most part, on the lecture technique, and I'll have to concede that if there is no other way to pass on a bulk of data or information, lectures must be acceptable. However, I've seen too many times when an idea *could* have been exciting had not the lecture been used as the means of communication. Especially on the campus like ours, where the emphasis is supposedly on two-way (or three or more-way) communication, lectures should be given as little as possible. How can a student possibly learn to think cohesively or speak coherently if he has only listened all his life?



# A Memo on Myself

January 1973

by Wallace Gray, Jr.

Dad, you have asked for a personal self-reflection to add to your little essay on the Gray family. While Tara is waiting here with me until the gym opens for her basketball practice, I would like to record in her hearing some things about myself as an adult. You probably know these or have observed some of them, but perhaps it will be helpful to make them part of your genealogical data. I view myself as a person having in himself many contradictory tendencies; perhaps this is true of every human being so I won't elaborate. I'm holding in my hand a paper produced by one of the new religions of Japan. Some of the sayings of one of the writers characterize my own style of life and thought very well.

"Without coincidence between reason and practice, truth cannot really be yours."

"In God's sight what all human beings do is at best child's play. This world is a nursery for the spiritual world, and mistakes here will turn out to good use later, perhaps."

"It is a fundamental error to regard others as like ourselves. What seems silly to one, may be serious to another, and what is important to one is nonsense to another."

"Never try to realize the ideal in haste. Little by little do that which you can put your hand to; improve by degrees, after acquiring the knack through practice. You must struggle for betterment step by step."

"Next, never be attached or stuck to one thing. Everything lives in fluidity, and so you should do a thing by way of relief, and for the sake of variety."

"We must be doing something — anything. And we must be intent on what we are doing right now. We must give our whole mind and body to our work, and make ourselves have much fun in achieving it."

"If we are working hard, at anything at all, when in misery, even when we feel blue, time will pass in spite of ourselves, and we will be able to tide over a difficulty unconsciously. To be just absorbed in thinking, doing nothing else, will be useless and ultimately increase the pain."

"However commonplace, however trifling an action, even in such a small work as to move a single finger tip, one who is doing something is happy."

"In putting something into practice, you will be sure to gain something spiritually or come to an understanding. Therefore you should try to discover or invent something by attaching very great importance or spiritual significance to whatever small work you are doing. Doing nothing, how can you really understand?" (From *Oomoto*, Mar.-Apr. 1972, pp. 1-2).

Reading this material reminds me of the general philosophy of life that I have been following for years and which I may never have stated as clearly as this material explains it. But perhaps the one phrase that characterizes my work right now is the phrase about trying to discover or invent something. You may remember that as a boy at one time I thought I would like to be an inventor before I decided I was interested in writing and preaching and teaching. In a way, I think these professions of writing and teaching are related to my early ambition to be an inventor. Now, I would like to try to help my fellow man invent peace. I think that peace is something rather specific although very complex, awaiting human discovery just as much as the light bulb was awaiting human discovery at the time of Edison and just as much as the airplane was awaiting discovery at the time of the Wright brothers. I think we have many of the components of peace, especially those that pertain to interpersonal relations, but I think we lack the knowledge of how to put these together and we lack the knowledge of additional components necessary to make social peace and world peace a reality. And so I like to think of myself as one of a large team of inventors trying to put together a workable peace that will really fly.

I might remind you, Dad, of a fact which I recently discovered but which you no doubt remember. The year I was born, 1927, was the year that Lindberg made his trial flight across the United States. In fact, he made the flight in the very month in which I was born, I do not know the exact date. Later in that same month, May, he made the first solo transatlantic flight. I think it is very interesting that in the year that I was born the tremendous power of the airplane was revealed by this historic flight. Perhaps in my lifetime I can make a small contribution to man's learning to live and work together in peace.

For years men tried to imitate the flight of birds directly by constructing various kinds of wings to flap. This was a blind alley, since the would-be inventors didn't know enough about the mechanics of the bird's wing or its functioning in flight to copy it — we still don't know enough, I understand. Even to begin to understand such matters we needed high-speed photography to slow down wing-flutter which is too fast for the human eye. Now we have much better ways to study birds and so may be able to learn more of the wisdom of nature built into their flight. But man learned to fly by a different route: the fixed wing and the gasoline engine. Those were means more suited to his body and brain.

Have attempts to imitate (or learn the theological secrets of) Jesus also been a blind alley? Perhaps our spirit

is not mature enough for a direct grasp of the springs of Jesus' life? Instead of "flying," we have argued and preached at each other.

I do not mean to minimize Jesus or the church or any other of the best examples of love and community that we have. I worship the God manifest in Jesus Christ and his church. But I believe he perhaps intends us in society and politics to discover our way before we can fully use or appreciate his.

So far nothing has insured mankind's collective security which is a minimum condition for peace in a fuller, world sense. The U.N. has not succeeded and no bloc of powerful nations has succeeded. The terror of nuclear weapons has perhaps deterred all-out attack but brush-fire wars have continued with a terror and longevity of their own. What I am contending is that if someone has a solution to our world condition there's one thing they lack: the ability to get the solution widely accepted and practiced. I say that is part of peace, too — a part awaiting mankind's invention.

Jesus found a better way than individual revenge. He inspires me to search for a better way to cope with intergroup and international conflict than we now have. We should invent peace!

Since I do not have the answer I'm searching for, I look very idealistic and even a little odd. My family, including you Dad, have put up with a lot of oddness from me. I don't necessarily have great expectations of myself as a single individual but I have great expectations of someone or some group. God's Spirit works in a mysterious and varied way even today.

Our college president, Don Ruthenberg, tells a story about a man who was the opposite of the kind of man I believe you are. He was Bishop Wright of Ohio. One day he was arguing with a small college president in Ohio: "If man had been intended to fly, God would have given him wings." Bishop Wright had only two things working against his argument. They were his sons, Wilbur and Orville.

"If man had been intended to have peace, God would have revealed the means for it." Maybe he intends us to find the means. Brothers working together discovered flight. Scientists and technologists working together conquered outer space. All of us working together can surely discover the intricate and workable technology of peace we need. It has its human and its natural components.

On Gene Manny's Christmas card this year there was this verse:

When man begins to understand  
He will learn to love.

And when his love is understood  
There will be everlasting Peace.

Perhaps love will never be "understood" except in the sense that the conditions which nurture it and the good benefits which grow from it are to some extent known. Even from that understanding Peace might arise.



# *The Moundbuilder Baseball Team*

by Ted Hresko and Rich Roper

It was the fall of 1970 when three bewildered freshmen arrived at the Southwestern campus. To their astonishment, the reports of a baseball team proved to be false.

The three freshmen decided right then that they would establish some kind of baseball team at Southwestern.

Their dream of a baseball team was ignited in a classroom in White P.E. Building. To their surprise about 20-25 students showed up. This showed the boys that the interest was there, but they lacked one main ingredient, a coach.

After inquiring around the campus and finding that nobody really wanted to help — due to the fact they were otherwise occupied, and knowing that the Hill would be against it, and that no money would be involved for their time and effort — one man dared to be different. A computing teacher, who at one time played baseball for SC, could see the interest and enthusiasm in the boys eyes and decided that no obstacle would stand in his way either. The name of this man, who would not let the SC baseball team strike out, was Don Parker.

With the aid of Bob Karr, who helped schedule games for the boys, it seemed that they were on their way towards first base, which was the beginning of their long journey. Aside from one or two donations, the expenses were paid solely by the boys.

Playing teams fully equipped and uniformed, the boys were a sight to be seen dressed only in T-shirts, jeans, and spikes. But, at least they were playing baseball.

After struggling through that year, the following season was to have slight improvements. The Hill was still against them, but the boys were headed for second base and there was no stopping them now.

With persistence on their part, they received some money from the sports club, STUCO, and a few other donations. With this money they were able to purchase sweatpants, hats, and other essential items. Traveling expenses were again supplied by the players.

After receiving this small amount of aid from the school, the boys once again found their

backs up against the wall. Last year's coach, Don Parker, would be unable to lend his deeply appreciated help for the coming season. The problem grew because the boys knew how hard it was to find a man willing and capable to undertake the task last year. And this year, the responsibilities would be even greater.

Hearing the distress call from the boys, Jake Brennan answered the cry for help. Jake is one of the SC football coaches and last year lent the boys a fine and appreciated hand. He also found another well-qualified man to help them out during the season, Mr. Welsh, who has recently transferred to Chanute, Kansas, and will be unable to help them this year. Jake had helped the boys reach second base and are now well on their way to third base under his leadership and qualified guidance.

This is the first season that the boys were able to go downtown and raised money to support their team. A cake drive also helped and the boys are very grateful for the girls that helped them. This was a good sign of student support and the team could use all students at the games, too.

They raised enough for uniforms, equipment, and even some money for traveling expenses. SAA, STUCO, and the sports club program also doanted some money which was appreciated. With the boys now at third base and racing towards home, next year baseball looks like it will be a varsity sport at SC. And now those three bewildered freshmen, who are now juniors, with help from Jake Brennan could reach homeplate.

The baseball team needs a good season and feels it will acquire it with the support of the other students and faculty. With the increase of enrollment which will enable the baseball budget to go through, the Hill will have no choice but to make baseball a varsity sport.

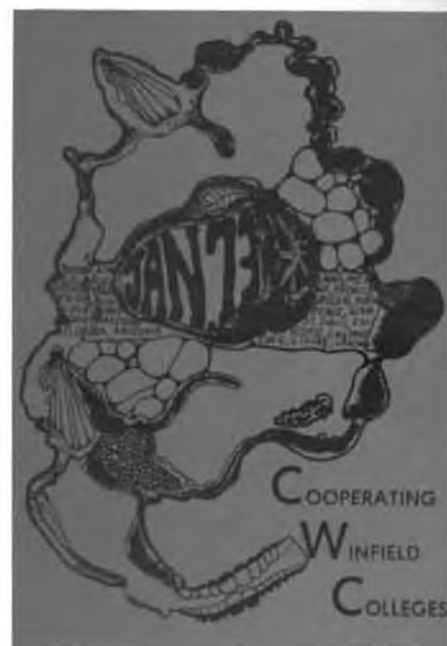
I feel this is a good example of what we, as students, can do in determining just what life is going to be like here at S.C. With sincere determination and a little patience we could achieve much in molding S.C. into the type of "Living experience" we would like. See you at the ball park.



JANUARY TERM 1973



Taking in some of the sights of Rome from the Spanish Steps are, left to right, Michelle Brown, Becky Davis, and Barbara Gordon.



January term 1973 again provided many different and unique opportunities for Southwestern and St. John's students. As usual, several Jan-Term trips were offered. The trips included ones to Rome, Florida, Mexico, England, Scotland, and the Southwestern United States.

Ed Salm and eight students took a trip to Mexico to study the archeological ruins. They spent their first week in Old Mexico driving towards the vicinity of Yucatan where they were to explore the ruins there. However, they detoured to a small town called Palenque and explored the ruins there and the ruins in the surrounding mountains.



Leaving Palenque, they drove along the Pacific coast to Arista where they spent three weeks of their trip. From there they went to San Cristobal. The last part of their trip was spent in Patscuaro, a town located in the mountains. In Patscuaro, the students stayed in a 17th century house which had been converted to a hotel.

Throughout their trip, such things as the colorful Mexican markets caught the students' eye in addition to the poverty and begging which was commonplace in many towns.

Three art students and Warren Brown took a trip to Rome to investigate the much-talked-about cultural center. The trip went smoothly and 24 hours after leaving Wichita they arrived in Rome. The first day in Rome was spent watching the changing of the guard at the home of the Italian President and viewing the Monument of Victor Emmanuel.

The following days were devoted to visiting well-known places such as the Pantheon, the Colosseum, St. Peter's Basilica, and Borghese Park. Three times the group attempted to visit the Vatican only to find it closed on the first two visits.

The Sistine Chapel provided a masterpiece of art for the students to study, in an atmosphere similar to that of a noisy basketball stadium as opposed to the quietness and solitude one would expect to find in a religious shrine. During the last week, the sightseeing was focused on visiting museums.

Although art was the primary purpose of the trip, the students toured a castle, visited the site of Allied Headquarters, and toured the Keats-Shelley Memorial Library.

Bright spirits and good hopes helped students on the Florida trip to cope with the weather as they were busy collecting shells during the first part of their journey.

On the second day of their trip they arrived in Ft. Walton Beach, and continued on to Tampa the following day. In Tampa they visited Busch Memorial Gardens, Sunken Gardens, a sponge factory,

Tepoztlan, a trip to Xochigalco to visit a Toltec archeological site, a weekend of relaxation and water sports in Acapulco, a visit to the silver mining city of Taxco, and an excursion to the Pyramids outside of Mexico



and collected more shells. After leaving Tampa they traveled on to Key West and Orlando.

OLE MEXICO! was the theme of JanTerm for the dozen who traveled to Mexico for 16 days of sunshine, spicy food, and primarily, a closer comparative look at Mexican history, people and culture.

The group consisted of home economics majors led by Miss Phyllis Johnson. While in Mexico, the group stayed at the International Girl Scout headquarters, the "Cabana," in Cuernavaca, along with Girl Scouts from all over the world. Several adventurous side trips were included in the itinerary in addition to the usual tourist attractions which Mexico offers. These included a trip to

City.

The group also took in a bullfight, a ballet performance at the Palace of Fine Arts, and toured a textile factory, candle factory, and pottery and ceramic factory. Lots of fiestas, siestas, and plenty of free time was allowed for a closer look at the people and their lifestyles.

Amidst the turmoil of occasional bad weather and illness, the biology students led by Dr. Bob Wimmer, put together a highly enjoyable and educational trip to Arizona. The purpose was to learn about desert life by living in the desert for almost a month and studying the plants and animals in their natural environment. They learned how full of life the desert is by visiting the differ-



*opposite:* Terry Cook and Gladys Rodriguez sample the scenery in the Arizona-Sonoran Desert near Tucson. *top left:* Kris Hower, Linda Wassal, and other members of Miss Charlton's England trip view the site at historic Stonehenge. *above:* James Wierezbicki explains chord structure to members of his guitar class, left.



*above:* Denise Bruning and Brenda Ball search for coquina shells along the beach at St. Petersburg, Fla.  
*right:* Phyllis Johnson and some members of her class take in the sun in Acapulco at the Morning Beach.



ent desert museums and hiking through the desert themselves.

The group also spent time trapping small animals, studying birds, taking short side trips to Nogales, Mexico, to shop, and learning by talking with people who live in the desert.

The first stop was Tucson, Ariz., where they spent a few days at the Sonoran Desert Living Museum. From there they traveled across Arizona to San Diego, Calif., camping in different national parks as they traveled. While in Organ Pipe National Monument in Southwest Arizona, time was spent beachcombing along the

way's home, and Shakespeare's home and church. While in Shakespeare country the students took in a play at the Royal Shakespeare theatre.

In England they visited many cathedrals and abbeys including Winchester Cathedral and Westminster Abbey.

Next stop was Bath, England, where they toured the Roman Ruins. Leaving Bath they traveled to Edinburg, Scotland.

Of all the many different places seen by the students of literature, history and speech, they seemed to like Oxford best of all.

member) taught a photography class of 18 students during the month. The purpose of the class was to teach the students how to take pictures, develop the film, and make enlargements. At the completion of the course the students displayed 120 of their best pictures in the Campus Center at St. John's. The class also took a field trip to Wichita where they saw the darkroom setup at the Wichita Eagle newspaper, and at Midco, a commercial film processing laboratory.

Alfredo Rodrigues offered the course "Drugs and Man in Society." In addition to guests talking to the class about drugs in general and drug addiction and its effect on society, field trips were taken and films were shown to inform the class about today's drug problem.



shores of Puerto Penasco, a small Mexican fishing village. In San Diego, the main attraction was the zoo, known to be the largest in the world and impossible to see completely in one day.

Judith Charlton took ten students with her on a JanTerm trip to England and Scotland. Their first encounter with England was the fog that engulfed them at London airport. From there the group went to Oxford and toured the colleges of the University. The next stop was Shakespeare Country, Hatto-

In addition to the many off-campus tours, there were several exciting on-campus courses that were equally educational.

"Let's Play Guitar," a course taught by James Wierzbicki, offered a basic course in fingering and chord structure of the guitar. Styles and other various stringed instruments were studied in the class. The largest stumbling block for the entire class was learning how to tune their guitars.

Bill H. Stephens and Gene Brott (a St. John's faculty

During January 18 students from Southwestern and St. John's participated in a photography class. These pictures were taken by members of that class and were judged the best examples of the student work by two local photographers. These pictures and many more were exhibited at the St. John's Campus Center and the Winfield art center. 1. "Slave to the Wind" by Paul Taylor, first place in the free choice category. 2. "Time-worn," best of show and first place in the landscape category, by Alan Bruchas. 3. "Airborn," by Mike Hastings, first place in the action category. 4. "Agony," by Alan Bruchas, first place in the mood category. 5. "Life has its ups and downs," part of the first place picture story by Don McKinney.









James Wetterhaus, as Tevye, sings about tradition in the opening number.





Feature: Story by Pete Allegre and Theo Otte

It began quite innocently last year with tryouts, when Jan Term course offerings were made known. Gaining momentum in December with preliminary plans and arrangements, it was ready by January third, to take over the lives of 92 people for more than a month. The "it", of course, is "Fiddler on the Roof" and on February 12 will end, after being held over an extra night following four superb performances. "Fiddler on the Roof," affectionately called "Fiddler" by its cast, is not the first nor is it the last musical to appear in Richardson but it will remain unique in SC drama history for several reasons, all of which fall in the 'first' category.

"Fiddler" was the 'first' major production to result from the combined efforts of the Southwestern and St. John's drama departments and student bodies. Several minor cooperative ventures have taken place in the last few years but nothing of this magnitude. "Fiddler" also is evidence that all the words, written and spoken, praising the advent of this cooperative relationship were not a bunch of bull and gives encouragement to future efforts.

"Fiddler" was also the 'first' drama department production in which a professional, Broadway director was brought in. For more than three months and \$2000, Mr. Jack Eddleman was in charge of bringing "Fiddler" from an idea to a complete and successful reality. To see the reality is to understand that the \$2000 was worth it.

And lastly, "Fiddler" was the 'first' production to go from start to finish in one month. Such things as try-outs and groundwork planning were done before January 3, but regular production work did not begin until after that date.

A conservative estimate is that 2700 man-hours were devoted to "Fiddler" during January. Those five performance nights served only as a climax to the people who have put a month of their lives into this one thing. What went on for 2700 hours? Certainly it was not all smiles and joy nor was it all curses and pain, but somewhere in-

between. These following pages are a feeble attempt to show you that in-between and what went with it.

## MUSICAL DIRECTION

"Fiddler on the Roof" derives much of its dramatic emotional effect from its varied musical score, which ranges from the joyousness of "To Life" to the pathos of "Anatevka." The task of coaching the performers to bring out the full impact of the score was managed by David Williams, Dr. Warren Woolridge, and Ross Williams all members of the SC faculty. As music director, David Williams worked with the soloists and set the tempos for the musical numbers; Dr. Woolridge worked with the chorus, and Ross Williams conducted the orchestra.

In order to fully develop characters in a musical production, the performers must maintain and project their characters while singing. The musical inflection of a performer can either add to or detract from a character; in working with the soloists, David Williams emphasized the contrasts among the characters, and the variety in character that can be gained through the singing. Because the players were cast according to their "feel" for the part (appearance and mannerisms) and not necessarily for their vocal ability, Williams helped the performers to improve their basic singing skills. Sustaining phrases, using the entire body, rather than just the throat, in vocalizing; and projecting the voice so that it can be heard in the entire auditorium. "All the cast had the potential to be fine singers; our goal was to polish their technique," Williams comments. Williams said that, in striving for a high level of skill in performance, director Jack Eddleman asked the actors to give more and more of themselves to their parts; and eventually the cast found themselves performing on a level that they themselves had not anticipated. Although inevitable lack of experience and acting maturity among the actors made it difficult for the depths of meaning in "Fiddler" to be exposed, by surrendering themselves totally to their characters, the performers could capture the dramatic effect of the play.

## CHORUS

Modern theatrical productions mislead you with the term "chorus" for it calls forth visions of a mass of singers assailing the audience with a roar of sound; most likely an idea induced from some long forgotten drama class. The fact is that "chorus" is just a very general term for a group of people who attempted to participate in every aspect of the production at the discretion of the director, the producers, and the stage manager.

Chorus is listed at the bottom of the program column, yet in a production the size of "Fiddler," they are essential to its success for they form the backbone of the various crews. Because they had the dual function of performers and crew hands, long work days were expected of chorus members, which usually began in late morning. An hour or two would be spent attempting to learn the en masse dances, which have become a major part of most modern musicals. Eddleman, who had worked as a choreographer on Broadway, choreographed all of the dance numbers. These few hours each morning were important in light of the fact that very few members had danced on stage before. So each morning, as Eddleman hollered out the musical beat, fledgling dancers would come out of the wings with very imprecise grace and complete their routine, which was usually followed by Eddleman voicing his dissatisfaction. Yet, by show time, Eddleman had hammered his inexperienced dancers into a skilled troupe.

In the afternoon, chorus lost its identity as its members made the transformation from performers to painters, carpenters, tailors, scavengers, and any other occupation that needed to be filled. Chorus was represented in all of the production crews or as one member said, "We sacrificed for them."

Additional sacrifice was required of them as rehearsals and run-throughs would drag on from early evening till early morning. It was here that chorus, as performers again, worked to get their feet to move with the music and the other people on stage. Though one became bored until, with the waiting and repetition, enough time-off was





*above:* Mike Brown adjusts some of the lights for the production. *right:* Jerry Starks, Terry McGonigle, and Howard Petty combine concentration and balance during the bottle dance.

allowed so that it did not become unbearable.

This routine of morning-chorus, afternoon-crew, and evening-putting it all together was the basic work schedule for chorus throughout January, which meant nine to twelve hours a day for everyone. Credit must be given to these people who did all the 'peon' jobs and performed the bit parts; their total effort combined to make chorus most important in the success of "Fiddler."

#### ORCHESTRA

The orchestra, conducted by Ross Williams, was under a bit of a handicap for "Fiddler" because of a lack of proper instrumentation. No one was available to play the important parts for guitar, accordion, and bassoon. By rearranging some of the parts (for example, one of the trombone players played a bassoon part) the lack of musicians was partly alleviated. And, although the orchestra entered the rehearsal schedule only six days before the first performance, the singers were used to the orchestra, and vice versa, by the time of the first show.

#### PRODUCERS

Like the shy fellows they are known to be, the cooperating producers for "Fiddler," Norman Callison of Southwestern and Robert Conners of St. John's, stayed in the background during the production of the show. Conners acted as a resource person, coaching actors and contrib-





uting creative ideas about various phases of the work. Callison involved himself mainly in organizing the business end of the production, which included arranging the nightly dinner program with Slaters Food Service. The contributions of these two men were felt in subtle ways.

#### TECHNICAL DIRECTOR

Unfortunately, the director of a stage production is usually not endowed with the ability to cry out, "let there be light!" and find the stage suddenly and brilliantly lighted, nor to mold a perfect set out of a ball of clay. These tasks are left to mortals! The job of organizing the technical aspects of the production fell to Southwestern senior Steve Hailey, who had participated in several plays prior to "Fiddler." As technical director, Hailey had the responsibilities of choosing crews and crew chiefs, choreographing scene changes, and overseeing everything besides the music and the acting. "Everything besides" translates into training inexperienced technicians, approving light and set plans, acting as a go-between for Eddleman and all the crews, and dispensing the aspirin.

#### STAGE MANAGER

Kathy Hampson, student stage manager, became frustrated at one point and shouted a sarcastic "Yes, sir!" to Director Jack Eddleman, and so Ms. Hampson, Southwestern sophomore, went down in history in the February

4, 1973 Wichita Eagle and Beacon. How far down we don't know yet but at least she went down fighting. She had to for it was she who had to make sure that everything got done at the right time, from movement of props to the cues on stage.

When I asked her what the stage manager did, she did a deadpan and said; "not much of anything," and then added, "except work more than twelve hours a day." A stage manager must have a fanatical devotion to duty, especially with a production on a short time schedule as "Fiddler" was. In January she put in around 400 hours working on sets, getting props together, hollering at people, and, in general, making things run.

She might have been pushed on by nightmares which would start with a loud roll of music, followed by curtains coming up on stage hands moving houses and trees; much to the merriment of a packed house. It would naturally be her fault since everything else that went wrong seemed to be her fault; at least that is what Eddleman kept telling her.

So in addition to her own frustrations she had to hear all of Eddleman's too. Now this made it very uncomfortable for the rest of the cast and crew because here was Kathy walking around just oozing with frustration. Somebody had to catch it and Kathy made it a point not to miss anybody. And she didn't. With such a heartless taskmaster to drive them on, the crews managed to complete their jobs on time, which made Kathy happy; she might have even smiled.

Now Ms. Hampson isn't by nature, bad; it was the function of her job, which she termed as, "Hell," which made her that way. I asked her if she would do it again as I wrote down her answer, which I had to erase when she replied, "Yea, I think I would."

#### LIGHTS

The lighting of the play involved no less than 48 lighting instruments, 1600 feet of cable and four control panels, two of which seemed to have taken up smoking lately. For each scene and song in the play, the role of each light had to be planned: which ones dim, which go up, or on, or off? John Phillips, a junior at SC, and senior Mike Brown, both experienced technicians, planned the lighting for the entire play. Their original plans were entirely of their own invention: they relied upon their previous experience with musical productions and their knowledge of the idiosyncrasies of Richardson Hall to devise lighting plots for each scene. To draw up the plots for the lights, they had to take into consideration whether they wanted warm or cool colors during particular scenes (with colors like mustard amber, no-color blue, salmon pink, and surprise pink to choose from); where the actors would be during the scenes; etc. After planning all the scenes, they had to wire the instruments so that the technicians would be able to operate the maze of controls efficiently.

Once the plans were completed and the lights wired to convenience the technicians, Phillips spent two afternoons with Eddleman working the lights, and rearranging them to please the director.

After the work of planning the lighting, the light crew probably deserved to have an easy time of pushing buttons and pulling switches and watching a beautiful light show. However, the lighting equipment available for the show was not in the best condition. The antiquated wiring in Richardson Auditorium is badly worn in places, which causes flickering, and uneven raising and lowering of the lights. Nothing could be done to alleviate that problem; nor could anything be done about the two dimmer boards (control panels) that smoked. Other lighting problems were avoided by the borrowing of 500 feet of cable and twelve eight-inch ellipsoidals, a type of light named for its reflector, from Butler County Junior College.

Because Phillips and Brown were both in the cast, jobs of the light technicians went to inexperienced recruits. Kathy Lindsay and Nancy Brummett volunteered to work the dimmer boards, and Roxy Callison and Dave Peacock manned the follow spots, the spotlights located at the back of the hall which were used in just the manner their name suggests. They were manually trained upon soloists, and "followed" the actors as they moved.









*above left:* Mike Allen as the Fiddler on the Roof.  
*extreme left:* The townspeople of Anatevka are forced to leave their homes. *far left:* Tevye's oldest daughters — Tzeitel, played by Misty Maynard; Hodel, played by Pam Nahnsen; and (kneeling) Chava, played by Cheryl Woolsey. *left:* Tevye is carried on the shoulders of the townsmen during the opening number "Tradition."  
*above:* The women of the village bring candles to the wedding of Motel, the tailor, and Tzeitel, Tevye's oldest daughter.



manager, Kathy Hampson. (The fellow spotters, who had no way of communicating with the stage, had to cue themselves from a specially-marked script.) The 130 separate light changes during the production involved up to ten switches for each of the technicians working backstage. The first tech rehearsal, which was the first rehearsal involving lights, was somewhat of a shocking experience for the technicians; however, by opening night they were able to handle their jobs well.

## SCENERY

The SC-St. Johns production of "Fiddler on the Roof" featured set and backdrops "by Borger." Junior Bill Borger designed the scenery for the play during Christmas vacation, paying close attention to such considerations as budget, time, capabilities of the crews, and careful readings of the play. His simple design evolved into an easily workable set-up that included a reversible cottage, a bridge, the interior of a tavern, and a barn loft.

## PROPERTIES

Technical director Hailey termed the props crew, headed by Kent Matthews, as "fairly ingenious." Some properties were found here on campus: an old Singer sewing machine and a feather mattress, both vital props, were found in storage. The crew ranged throughout the area surrounding Winfield in search of the proper objects, and were prepared to go as far as Oklahoma City until the item in question turned up at an antique shop near Oxford, Kansas. The prop crew did a little building of its own, too: carts for Tevye and Motel were constructed by the prop crew, and they made candlesticks from the legs of collapsible stools that had been used in some long ago theatrical production.

## MAKE-UP

The make-up crew had relatively little to do during the production of "Fiddler." Jack Eddleman held a make-up workshop for the cast, and encouraged all who were able to apply their own eye-shadow, rouge, base, etc. et al.

## COSTUMES

The costume crew was responsible for fitting more than sixty-five characters in the show. The importance of this job is evident when one considers that, although nudity is permitted in the theatre in some parts of the country, the Board of Trustees would probably croak at the thought of a production in the buff at SC. Susan Somers, SC sophomore, more, headed the crew of seven who, with help from several members of the chorus, created about a third of the costumes. The rest of the clothing came from the cooperating colleges' stock, the Winfield Community Theatre, and Wichita State University, which had done "Fiddler" recently. Costumes were not the only things borrowed from WSU by the crew; they also got valuable advice about the play from a member of the drama department there, Cavanaugh.

Among the pieces made by the costume crew were tallis, aprons worn by the Jewish men; yamulkas, or skull caps; babushkas, three-cornered scarves for the Jewish women; and fur hats which were worn by the Russian soldiers. The crew made a false stomach for James Wetterhus, who played the role of Tevye, in order that he might more closely conform to the image of a stout, dominating figure. The stomach was made in the form of a sleeveless tunic filled with and worn beneath the normal costume. A costume for Fruma-Sarah, a ghostly figure who appeared in a dream scene, was fashioned of green and yellow pastels to lend it an eerie look. The costume had to be long enough to cover both Lori Alexander and Terry McConigley because, to make the apparition properly intimidating, Lori rode in a harness-like apparatus fastened to Terry's shoulders, resulting in a nine-foot tall creature that was actually half man and half woman!

One of the thorniest problems faced by the costume crew was encountered in a dance scene in which the men balanced bottles upon their hats. The problem of getting the bottles to stay on top of the dancers' heads was solved only two days before opening night. Glass bottles were



*top:* Donna Buffalino as Grandma Tzeitel and Chris Beckley as the Rabbi in "Tevye's Dream."

*above:* Misty Maynard, Pam Nahnsen, and Cheryl Woolsey rehearse with Jack Eddleman. *right:* Julie Ebel was one of many members of the crew who helped with costumes.



weighted with wax to lower their center of gravity, and velcro, an adherent material, was glued onto the hats and bottles so that the bottles could be placed securely on the hats.

The work of the costumes crew began early in the month with the measuring of all cast members. Costumes were designed from illustrations in an advertising brochure, and from memories of the motion picture version of "Fiddler." Five days before the opening of the play, Eddleman spent an afternoon in reviewing the costumes as all sixty-five performers modeled their outfits in a three-hour costume parade. Eddleman made suggestions for improvements in many costumes, and the crew spent sleepless nights in preparing for opening night.

During January term the costumes crew spent from seven to seventeen hours per day in the corner of the basement of Christy Hall. "Sometimes we felt as if we were cut off from the outside world," Miss Somers said.

#### PUBLICITY

The publicity crew sat back in their seats, hands cupped behind their heads and feet stretched unconcernedly before them, as the various crews labored at their tasks. Prompted by crew chief Jennis Wilcox, they had made all posters, as well as arrangements with the local radio station and newspaper, before the beginning of the January term. Until the posters were distributed, the publicity crew had time on their hands. They were not only well-organized, but effective as well: the three February performances of "Fiddler" were sold out more than a week before the performances, and all but 70 tickets were sold for the January 25 performance.

#### FINANCES

The Jan Term production of "Fiddler" involved a budget of over \$5000. The money was appropriated from the SC general fund on a "we'll pay you back (we hope)" basis, and from the Cultural Arts Board, which paid Jack Eddleman's salary of \$2000. The college held the incoming bills until the money from tickets sales was received, which hopefully would amount to more, or at least as much, as the expenditures. The budget broke down as follows:

Books and Royalties	\$1200
Scenery	700
Costumes	500
Make-up and props	200
Salary	2000
Dinners	780
Miscellaneous	50
Total	<u>\$5430</u>

The dinner programs organized in conjunction with the play were held in either the Tri-D Lounge in the Student Union for the more expensive dinners, or the Little Theatre in Christy Hall. Catered by Slaters Food Service, the dinners were served in the evening before each performance. Both locations were decorated to lend the atmosphere of "Fiddler on the Roof", and live music was provided at both. The more expensive menu, which cost \$3.00 in addition to the ticket, included borsch, beef stroganoff, broccoli, and "blintz flambé", pancakes covered with flaming strawberry sauce. The less lavish dinner in the Little Theatre cost \$1.50 in addition to the price of a ticket to the show.

A money-making venture that failed was the L'Chaim snackbar, which held a lamented one-night stand after the January 25 performance, losing \$40.

2700 hours. You've read about them in ten minutes, looked at pictures for another five, and took another thirty to crayon in the blank spaces, but the total experience of "Fiddler" can never be had unless you were there, opening night, to see the trip that the cast was on. It came from a well rolled mixture of curses, smiles, pain, and joy; usually called success.



top: Russians Bill Borger, Bill Christie and Phil Fisher dance for the jews at the inn during the "L'Chaim" scene. center: Jewish fathers Jerry Starks and Butch Orr. bottom: Rick Rottschaefer as Motel.

# SPORTS

by Rodney Johannsen



This is the second of three articles on Southwestern's athletic structures. The first article was on Sonner Stadium and the third one will be on Monypeny Track. This article is about Stewart Field House, home of the Moundbuilder basketball team. Information for this article comes from old *Southwestern Collegians*, old *Winfield Couriers*, Miss Lillian Cloud, and Mr. and Mrs. Harvey Ridings.

Prior to 1924 Southwestern's only gym was Prexy's Barn, built in 1908 as a temporary gym. Prexy's Barn stood where Wallingford Hall is now. The Builder basketball team practiced in this gym, but played its games in the Winfield High School gym.

In 1922 a drive was started to get pledges for a new gym. The city of Winfield subscribed \$75,000 to the gym fund, while another \$75,000 was subscribed by the Methodist Southwest Conference. Total cost for the gym was \$190,000.

A Sept. 4, 1922, *Southwestern Collegian* describes what the new building would be like. "The new building will contain a large court which can be divided into two courts for practice. Besides the dressing rooms and shower baths, there will be wings which will be the homes of the literary societies. Later a natatorium will be built between the wings and a circular track, which can be used as a balcony, will be installed above the courts".

Construction of the gym began early in 1923. Mitchell and Son Construction of Wellington was awarded the gym proper contract. H.S. Conrow was the architect. Subcontractors in Winfield included Winfield Plumbing and Heating Co. and Stuber Bros. Electric Company. On Oct. 23, 1923, a *Southwestern Collegian* reported that six workmen were injured when a scaffolding gave way and threw the men to work, and building material some 20 feet below. Luckily, all survived the fall.

On Sept. 11, 1923, the student body christened the new gym even though it was not completed. It was a "gym to the team." The main reason for the delay was to make sure the gym would be adequate for future need. Steel girders over the gym floor were built extra strong and were so arranged that a third floor could be constructed in the future. It was planned to turn this floor into an art department. The two wings, one each on the northwest and southwest corner, would house the literary sciences, science rooms, offices, and a trophy room. Showers and lockers were below the spectators gallery to the west of the playing floor. The bottom floor contained the library and study rooms.

The basketball court, on the second floor, was one of the biggest in the state. Only Kansas University, Kansas State University, and Pittsburgh State College had floors as big. A partition, which rolled up from the floor to the ceiling (where the catwalk is now), divided the gym in two, the south half for the girls and the north half for the boys. Room was made for bleachers on the east and west side of the playing floor. These bleachers were knocked down after each game by SC athletes who were working their way through school. Chairs were placed on the track above to provide additional seating. The stage on the north end of the gym floor was made possible by the Class of '23.

About ten athletes were housed in the gym above the locker room and behind the bleacher section (where the football equipment is now stored). The scorer's desk for basketball games was on the east side of the playing floor opposite of where it is now located. It was hoped that construction would not stop when the gym proper was finished, but that work on the two wings would continue. Evidently, the money needed was never available as the wings were never built. The present dressing rooms and showers were added in 1947 when Sonner Stadium was built.

On Saturday, Jan. 26, 1924, the first basketball game was played in the new gym. Washburn University was SC's opponent. Southwestern won the game 23-17 as 2,000 people attended the game. On Feb. 13 SC played arch-rival Fairmount College and won 24-23. 3,000 fans attended that game, the largest to see a game in Cowley County. It was reported by the *Winfield Courier* that the Builder rooters went out and had a bonfire and celebration afterwards.

On March 1, 1924, Homecoming Day, the gym was turned over to the trustees of the college from the contractor. Receptions were held during that weekend as there was a Campaign Workers Night and a public open house. A game between Pittsburg and SC culminated a three-day program of dedication. The gym was named after Mr. and Mrs. John T. Stewart of Wellington, who gave a large contribution for the gym and also contributed Alumni Field (the SC football field from 1938-1947).

With the new gym Southwestern had one of the finest in the state. Coach Bill Monypeny even established the idea of a Christmas tournament around this area because of the new gym. And because of a 110 yard track around the top of the gym, halftime entertainment would include a relay race around the track. Southwestern did indeed, and still has, a unique gym to house Moundbuilder basketball.



## Ed Benesh

What was it like to be the only non-Kansas basketball player on the varsity roster? To find out that question, one had to go see Edward Benesh, better known as "Big Ed." "Big Ed" is from Queens in New York City. A graduate of Mater Christi High School, Ed played on his varsity team for two years.

In response to the aforementioned question Ed first commented on the comparison of basketball played back in New York City to that of basketball played here. "Basketball is more intensely competitive back there. Since there is no football in the city, basketball is almost a way of life and is played all year long. When I was a freshman in high school, 55 people went out for the team and it was cut to 12.

"Most of the competition came on the playground. During the summer basketball is played every evening till dark. (Basketball) is crude, but you have to be intensely competitive and aggressive or you will be sitting on the sidelines all day. There isn't much finesse, but it's tough. There's more free-lance back East as opposed to the more patterned-type of offense here." Answering the question of which type of basketball is best, Ed replied that comparison is hard because both styles have their good points.

Ed, who is a junior academically but a sophomore eligibility-wise, said the problems he faced coming to Kansas were about the same as any other Easterner coming to Kansas. "The hardest thing to get used to was trying to find something in common and basketball helped me in that respect. Since I came out here by myself, basketball helped in my understanding and getting acquainted. The adjustment to a slower pace of life was also different. Back East, one acts quickly while out here one thinks things out. At first my accent proved to be a problem in understanding one another."

One big disadvantage of living a long way away from home is that it is hard to get home often. But Ed said that he doesn't regret it. "To get the feel of a place you have to live there. I've received a bigger round of experience. Living here has broadened my range of thinking by being exposed to many different types of things."

What did Ed have to do to play basketball here in Kansas? Well, Ed replied that he had to broaden his ability and skills. Already a tough rebounder inside, Ed worked on his ball-handling, outside shooting, and finesse.

Being the only non-Kansan on the varsity roster did add some extra pressure. "But, this pressure," remarked Ed, "inspires me to play better and then, because of that, I really don't worry about the pressure any more. The Easterners probably identify with me, first because I'm from New York and the only outsider, and also because I live with a few of them."

Ed, who is majoring in history and political science, plans to go on to law school or a graduate school in history after graduation from Southwestern. With a broad range of experiences and adjustments already in his life, Ed should be successful wherever he goes.

## Intramural Basketball

Beta Rho Mu intramural basketball team easily won this year's January term basketball league with a perfect 6-0 record.

Basketball intramurals are sponsored by the athletic department with junior Gavin Russo and Senior Larry Ewert in charge. Intramurals went very smoothly this past January term with 10 teams competing. Spring Semester's intramural program may prove to be even greater. Basketball intramurals will start within the week. Future plans include football, tennis, and swimming intramurals. So come out and watch your fellow students compete for the fun of it.

Ed Benesh



Here is a basketball summary of the Southwestern games from Dec. 9 to Feb. 24.

On Dec. 9 the Builders hosted Sacred Heart in the Bob Hower Memorial Game. Despite 28 points by Sacred Heart's star Mike Bayer, SC prevailed 65-60. Timely free throws by Gary Hammer, Larry Ewart, and W. R. Allam near the end of the game put the game out of reach.

On Dec. 12 the Friends University Falcons became the Builders tenth straight home victim, 59-56. After being behind most of the second half, senior forward Gregg Howell put in a turn-around jump shot with 14 seconds left to put the Builders on top 57-56. Ewart's two free throws added on the final victory margin.

The Builders traveled to Bethel on Dec. 16 and won a crucial KCAC game 84-82. The game was well-played by both teams and in the second half alone, the lead changed hands ten times and was tied five times. With 1:52 left in the game a Terry Rhea jump shot tied the game 82 all. Then with 42 seconds to go, senior guard Jeff Boone hit two free throws to win the game.

Southwestern's first game of the new year was played on Jan. 3 at College of Emporia. SC lost 75-67 as C of E shot 52.5% from the field. Meanwhile, the Builders were shooting only 39.4%. Parke Biby led SC scorers with 16 points.

On Jan. 4 and 5 the Moundbuilders participated in the Friends Invitational Tournament. SC's first round opponent was the Sacred Heart Jets. An inspired, aggressive, and hot-shooting Sacred Heart soundly beat SC 102-71. Shooting a blistering 60.8% from the field for the game, Sacred Heart held a 53-38 lead at halftime. The Builders next played Baker University. Although holding a 29-27 lead at the half, SC ran out of gas and lost 71-68. Senior co-captain Howell led SC in scoring with 18 points.

On Jan. 9 SC traveled to Sterling to play the Warriors in a key KCAC game as both teams were undefeated in league play. Like the Bethel game, the lead changed hands frequently and SC again came out on top, 67-66. Boone, who kept SC in the game with his hot outside shooting, led the Builders in scoring with 20 points.

The Builders returned home to Stewart Field House on Jan. 13 to play McPherson College. In a foul-plagued ball game SC stretched a 30-23 halftime lead to a 85-69 win. Biby led in scoring and rebounding for Southwestern with 26 points and 14 rebounds.

On Jan. 17 the Moundbuilders traveled west to Dodge City to play the St. Mary Cavaliers. SC won the game 79-56 despite a weird beginning. Wrong numbers in the scorebook cost Southwestern five technical fouls and five points before the game even began. Then St. Mary scored a basket to put them ahead 7-0 before the Builders even touched the ball. However, the lead disappeared quickly and SC had the game under control.

The Builders hosted Bethany College on Jan. 20 and won its twelfth straight home game, 79-67. Southwestern raced to a 19-6 lead with only seven minutes gone in the game. Biby again led the Builders in scoring with 21 points. Co-captains Howell and Ewart had 15 and 13 points, respectively, and Hammer added 10.

Southwestern headed north on Jan. 24 to play Kansas Wesleyan. SC defeated KWU 83-54. The 54 points was the lowest point total allowed against SC this year as the defense proved stubborn. After closing a halftime lead to only four points, the Builders quickly opened up a big lead with a devastating fast-break that left the game no longer in doubt.

This game left the SC overall record at 9-5 and the conference record at 8-0, good enough for first in the KCAC. But the start of the second round of KCAC play didn't leave the Builders in first place.

On Jan. 30 the Builders traveled to Friends University. SC lost their first conference game of the season 64-61. Southwestern had a 26-15 lead in the first half, but saw it disappear. The loss meant that SC has never won a game at the Friends gym. SC is 0-8 in the last four years.

The big game of the season was at Stewart on Feb. 3 when Southwestern hosted Bethel. Bethel, who was the last KCAC team to win at Stewart, defeated the Builders 70-62. The loss broke a 12-game home winning streak. A near-capacity crowd saw the Builders hit only 34.9% from the field.



season for Southwestern.

With six games left to play in the KCAC, Southwestern's conference record was 8-2 and the overall record was 9-7. In junior varsity action, the Builders had a 12-2 record with six games to go also.

Tabor College was the next road opponent for Southwestern on Feb. 8. Trailing at halftime 34-32, the Builders put in eight straight points to lead 40-34. But Tabor's Al Regier got hot and shot Tabor into the lead a short time later. For the game, Regier hit 14-19 field goals and ended the game with 34 points.

The Builders returned home again on Feb. 10 to play Sterling College. All five Sterling starters scored in double figures and defeated the Builders 69-56 for SC's fourth straight loss. It was the lowest point production by SC this year as they hit only 32.4% from the field. Gary Hammer led SC in scoring with 14 points.

On Feb. 13 Southwestern traveled to McPherson College and won 78-72. After jumping out to a 14-2 lead, SC led at half 39-36. McPherson took the lead right after the start of the second half 49-44, however. But the Builders came back to make the rest of the game a close one. Gregg Howell's follow shot with 50 seconds left broke a 72-72 tie and Jeff Boone's four free throws in the last 36 seconds gave SC the win and one of their finest games of the season.

St. Mary of the Plain's invaded Stewart on Feb. 17. Southwestern won 83-63 as they never trailed in the ball game. SC led at half 43-26. Five Builders scored in double figures, paced by Hammer's 17 points.

The last road game of the season was at Bethany College on Feb. 21. The Builders clinched second place in the KCAC with an 89-76 win. Leading 42-36 at halftime, SC hit 13 of their first 15 shots after intermission. A torrid fast break broke the game open. Boone's 24 points, Biby's 19 points, and Ewart's 15 points led the Builder attack.

On Feb. 24 the Builders played their last game of the season at home against Kansas Wesleyan. After getting off to a slow start the Builders led at half 42-37. In the second half the Builder fast break and 50% field goal shooting put them over the century mark for the first time during the season and defeated KWU 102-73. Six Builders were in double figures — Biby had 23; Hammer 20; Boone, Ewart and Howell 12 apiece; and Rhea 11.

The Builders finished second in the KCAC with a 12-4 record. Overall the record stood at 13-9. The junior varsity team had a sparkling record of 18-2.

Members of the Moundbuilder squad were seniors Jeff Boone, Larry Ewart, Gregg Howell, and Rodney Johannsen; juniors W. R. Allam, Ed Benesh, Parke Biby, Max Ferguson, and Gary Hammer; sophomores Alan Brennan, Craig Dewell, Ken Goyen, and Terry Rhea; and freshmen Randy Fisher, Gary McLaurin, Steve Nichols, Kent Seyfried, and Bob Welsh. Bill Stephens was head coach and Larry Warner and Bob Karr assisted. Mike Chamberland was the team's trainer and Bob Nation served as equipment manager.

## Track

Twenty-six men showed up for the first spring track practice Jan. 31. They are as follows:

### Returning Lettermen

1. Ken Nixon — senior
2. Steve Arning — junior
3. Hal Hinson — junior
4. Rory Hanson — junior
5. Dale Mills — sophomore
6. Brad Bennett — senior
7. Tom Ponzi — junior

### Cross Country

1. Gary Brown — freshman
2. Gary Baughman — sophomore
3. Stan Boggs — freshman
4. Doc Mattox — junior
5. Ken Renner — freshman

### Returning Squadmen

1. Pete Osmun — junior
2. Greg Swalwell — junior

New faces on the team are: Tod Dvorak, Hal Ankron, Mike McCoy, Pat O'Neill, Dan Thompson, Dan Burg, Steve Kellman, and Ron Sibel who are all freshmen.

New upper class faces on the squad are Terry Rhea

students from Dodge City and Cowley County respectively. Doug Hunter will also be running with the builders again this year, however because of eligibility will be running only in indoor meets.

The Spring Schedule for the Builders is as follows:

1. Feb. 17 — Doane Invitational
2. Feb. 24 — KSC Invitational KSC, KSTC, Arkansas, SC.
3. March 10 — KSTC Dual Away
4. March 15 — OCC, Central, SC Here
5. March 21 — Tabor, Bethel, SC Here
6. March 27 — NW Oklahoma Here
7. March 31 — OC Relays Oklahoma City
8. April 7 — KSTC Relays Emporia
9. April 14 — OCC, Colorado College, SC Here
10. April 17 — Tabor Invitational Hillsboro
11. April 20, 21 — KU Relays Lawrence
12. April 28 — SC Relays Here
13. May 1 — Doane Relays Crete, Nebraska
14. May 11 — KCAC Here
15. May 20 — MVAAU Ottawa
16. May 23-25 — NAIA Outdoors



The head coach of the track team is Coach Robert Karr, and assistant coach will be Jim Helmer a 1971 Southwestern College graduate.



an interview with  
**JACK EDDLEMAN**  
by Mike Brown



*(EDITOR'S NOTE): Jack Eddleman, a noted Broadway actor-director, was asked to direct the production of "Fiddler on the Roof." He was on the campus late last year to cast the show and conduct some workshops. He returned and spent the month of January choreographing and directing the show. The following is an interview with him by Mike Brown, a member of the "Fiddler" cast.*

*Brown:* I guess the best place to start is to ask you about your childhood: where you were raised, your background and interests at different times in your life.

*Eddleman:* Well, I was born on my grandad's farm in Millsap, Texas, which nobody ever heard of (it's near the Weatherford-Fort Worth area) and for the first few years of my life we lived around Texas in small towns. My mother and father were divorced when I was very young and my mother remarried, so I really grew up with my mother and stepfather, and I had a half-sister arrive five years later — whom I never think of as a half-sister because we grew up together as brother and sister.

I don't really remember any early interest in the performing arts because I never saw any. On a farm you don't see much.



**Brown:** How about sports or something else?

**Eddleman:** You understand I was still in the second grade, so I'm talking about *early* early time. But I remember in the first grade doing a little pageant at school and that it was terribly exciting. I played an Indian, and I had to take a sheet from home which we painted with Indian dyes. (It took a lot to get a sheet out of my mother, too!) I had started singing as a boy soprano in those days, so when we moved to Oklahoma my principal from Texas sent a note on my report card. He thought I might have some talent and that they might look into it. I was put in a music class and was given some solos in Christmas programs and assemblies at school. I started singing in church choirs, too, and by the time I was in the sixth grade I was quite active in church and school choirs. We had by that time moved to Oklahoma City and I became one of the founding members of the YMCA boys choir. We did real stage performances there, and I think that's when the greasepaint first got in my veins. I think that was the turning point as to what my eventual interest was going to be, but it was another year or two before I decided intellectually that I *knew*. Right about the

end of the eighth grade was when I decided that some form of the performing arts was going to be my career. I've never varied from that; I've never had any sidetrack.

**Brown:** Then you never had any doubts as to whether you might go on to some different area?

**Eddleman:** No, and my family neither encouraged nor discouraged me. Their first thoughts were, "Why don't you take a good typing course just in case?", but it never occurred to me.

I'd even at one point started to become interested in the ministry. I was in the Baptist church and was going to summer camps with the church, and I began to do some youth sermons around Oklahoma and would lead music at revivals and that sort of thing. But I just sat down and had a talk with myself; I seemed to be drawn to some kind of platform, but I had to decide what kind of platform it was going to be. I had to look at the gifts I'd been given and see where they would best apply. It seemed like some kind of theater; I was very involved in music and at that time it looked like musical theater for me, but along the way it's broadened into a much wider spectrum, simply because of influences and experiences in other forms of theater

through college and professional work. And I guess from the time I started high school I was never *not* rehearsing something.

**Brown:** So you were keeping yourself active in high school?

**Eddleman:** Yes. I really was totally committed by then. I even took money from a paper route that I had and went out to the University of Tulsa and took children's theater courses on Saturday morning.

**Brown:** So whatever you could do in the acting area, you took advantage of it.

**Eddleman:** Right. I auditioned for everything. The Tulsa Little Theater had a fantastic operation with one of the best directors I've ever worked for, and I did two plays there — my first brush with Shakespeare came in a live situation, which I think is great for students, to see it on a stage where it was meant to be in the first place. Actually, Tulsa was a wonderful city to grow up in because there were so many performing outlets. They had their own theater, they had the Tulsa Opera (at that time they were using a lot of local people with just a few stars brought in), and they now have a civic ballet which was in its fledgling days just before I left. I transferred to Central High School there, which had a tremendous pro-

gram: a weekly radio show every Saturday (the students wrote and produced the half-hour program) — we did everything from dramas to musicals to variety shows. We had class plays and speech-arts plays, an annual operetta, and an annual all-school huge production (there were about 3000 students).

**Brown:** How did your work in college vary?

**Eddleman:** While I was in high school, I received a full scholarship to Northwestern University in Illinois on a summer program. They have a summer speech program for students between their junior and senior years in high school and I went there. They give two awards in that program, one in drama and one in radio (set up by Edgar Bergen, of all people) and I won the Bergen Award in drama. I love the quote from it because it's something I feel strongly about. This award is given to the student who shows the greatest promise of a "distinguished" career in the theater — not just a stardom, but a career that has a little honor and some respect. I think theater people and performing arts people should have just as much respect as bankers and lawyers in our community, and we still basically are second-class citizens. You still hear, "Would you let your daughter marry an actor?" That goes back to the Middle Ages when only women of ill repute would be in an acting company. And I just think there are some fantastic people I've met in my career who are at the top of the humanity heap.

**Brown:** Would you care to mention some of these people and some interesting experiences you had with them?

**Eddleman:** Well, Harry Belafonte, for instance. My second job was on a tour with him, and I have tremendous respect for Mr. B. He demands the best of everybody in the show; our shoes were polished every night, our clothes were pressed, everything had to be the best we could put on the stage. You don't always find that in a star who's "made it" and who makes millions, but the only time I saw him lose his temper was when somebody did not do what was demanded of them on the stage. It was a fabulous trip; we toured all across the country and I'd never really travelled much, and were paid a very good salary — above the union minimum.

Working with Jose Ferrer, who has had some of the greatest triumphs in the American theater, was a great experience. Twice Mr. Ferrer directed me and took a chance on me as a total unknown. I auditioned at one show where I didn't know anybody on the staff, no one had seen me do anything, and he just took me because he liked what he saw at the audition. He gave me one scene in the show and had me understudy Tony Randall (who happens to be from Tulsa and who studied, many

years before, in the same drama rooms in the same high school I did). A few years later, Mr. Ferrer again popped up in my career when I was cast in a show he was starring in with Florence Henderson called, "The Girl Who Came to Supper." He came to me and said, "I didn't know you were going to be in this show. You know, I don't have an understudy; you ought to be my understudy because you're a great character actor." I told him I'd like to get the chance and he told me he'd talk to the producer. Within a week I had a new contract with more money and I was his understudy. That's very generous; a lot of stars are a little frightened of their position and of maintaining their position, and they won't give you the time of day.

**Brown:** Would you consider that incident what people would call your "break?"

**Eddleman:** It was one of many. I find that careers are made up of numerous "breaks" — shifts and turns in your pathway. Young people are constantly asking me, "How do you get started?" Well, if you asked ten different actors in New York how they got started, you'd get ten different stories. People say you have to be at the right place at the right time, but there is a talent for *putting* yourself in the right place at the right time and keeping your antenna out to receive vibrations and messages of things that are going on. Sometimes you have to *evolve* work for yourself. My work with the universities has been through direct contacts and talking to people and letting them know that I'm interested. For instance, my first real break came when the director of the Kansas City Starlite Theater came to Tulsa to audition people. He told me he was up to his ears in baritones, but a couple of weeks later he called me at my summer job at the bank and said he had an opening if I wanted it. I grabbed it! The bank very nicely let me go with about three days' notice instead of about two weeks, and while I was there in K.C. I got a scholarship to the University of Kansas City in voice. I went back to the Starlite in the summer of '53, and then my feet got very itchy and I decided to head for New York.

I went to New York and was there about three months when I promptly was drafted. Things had really started clicking — I'd gotten a job in a nightclub, singing and doing some dance routines with three girls, and I was also in an off-Broadway show. I closed both of those on a Sunday night, and Monday morning I was in the Army — not as a singer, of course, but as a cook.

**Brown:** How did you enjoy your cooking stint?

**Eddleman:** I did not enjoy it at *all*! Now I enjoy cooking a lot, but then I cooked in a consolidated mess hall that fed 2000 men. People don't real-

ize that the food materials that Army gets are really very good, but when you have to cook for that many men you can't do anything decent.

**Brown:** Did you ever have any opportunity to do any entertaining while you were in the service?

**Eddleman:** Yes, on weekends I would do shows at the service clubs. I was stationed in New Jersey, and sometimes I'd bring out show business friends from New York and we'd put on spectacular things. . . . At the time I thought I was going to go into special services, but I discovered that the guy who was to process my card was getting out in a month and he never processed it so my orders came for cook school. I was shipped to Fort Niagara and there I entered the 1st Army talent contest, won that and then won the entire northeastern section of the U.S., which sent me to the world finals. Finally, they decided that if I could make it to the world finals I might be valuable in special services. For the rest of my Army career I'd produce a show a month. I also got a church soloist job in Niagara Falls and did some plays with the little theater there. So the end of my Army career was much better than the beginning.

**Brown:** You mentioned earlier the idea of going to colleges. How did you find that you liked to work with young people?

**Eddleman:** In my summer stock tours, there are always groups of apprentices, and they would find out about my interest in make-up because I always played character parts — my stock and trade for years. They would come and ask me if I would give them a class in make-up, and their interest and their physical and mental energy just really turned me on. In the professional world you can sometimes get very cut-and-dried: you come in, you do your job, you have an hour rehearsal and a five-minute break (all the Union rules are there). But sometimes you lose sight of the very thing that sent you into the business, which was the excitement of it and the vitality; and the kids reminded me of that. I began to get more interested, and once in a while some chorus kids in a show I was involved in would ask me to do an acting class. The whole time I was in Las Vegas with Juliet Prowse they'd give me the stage at Caesar's Palace twice a week for three hours; I started out with the seven kids in the company and ended with 18 in the class. It turned out to be a very exciting thing, and we'd do a performance of our scenes with all kinds of exciting people in the audience. I loved it! I found that as a performer I grew from having to clarify a lot of techniques and ways of working that I'd used for years without thinking about it. It made me more aware of things and made me polish some techniques myself. It also led me into directing, which I find terribly excit-



ing. It fulfills something in me that performing doesn't. People ask me if I'll give up performing, but I won't do that either because that fulfills another part of my psyche. I love the trilogy of directing, performing, and teaching. Even the least experienced students might stumble onto something ten times better than what you might have told them to do. I think the imagination is the magic word in all the performing arts. You just have to open up the windows of the brain and let it come out of you and soar. You don't need money or high-powered names, you just need a group of people with some talent getting together on a big imaginative streak and you can create miracles.

**Brown:** Having talked with friends about imagination and how it seems to be lacking today in our society and culture, it's interesting to watch you during rehearsals and see your imagination being put into characters' roles and watch how they do something. When you watch these people, you have an idea of what they as characters are trying to do. Do they ever break?

**Eddleman:** Oh, yes. Quite often they will teach me something about the character that I haven't thought about, and that's what I try to keep open and free for. I started out directing *everything*; I'm a Virgo and we're very picky, plus my Germanic background says, "You will do it right or else!" I was very unbending and it was a difficult situation. With choreography there's a lot more technique involved and you can't be so fluid in style, but even there the performer must feel that he is contributing something, and it took me about a year to learn that. Especially in non-musical productions, where you aren't bound by the bar line, you can set up your own rhythms, with respect to the author and his intentions, of course. I found that there are infinite varieties of rhythms and inner rhythms and sub-texts that can be worked with. That's what makes a play, being able to do it many different ways so that your production can be quite valid and still be different from "X's" production last year. I think especially in Shakespeare and the classics that we as a rather new land can bring great freshness to those works and get them off the museum shelf.

**Brown:** Do you have difficulty making people use their imaginations?

**Eddleman:** Sometimes. Of course, the really gifted people are right there. It's marvelous to watch faces, even when I give notes, and see the people who are logging things away for future use. And those are usually the talented ones, but sometimes it's the ones who are just bright and who don't have so much talent. I see more and more inhibition in people with talent. Sometimes I'll see someone and say, "Gee, they should just give up," but that's foolish because

you can't tell until you get rid of the inhibition and see what comes out, and sometimes it's really amazing.

**Brown:** I've been thinking about the first time you were here to perform as our guest. You did a lot of speaking to the people who were going on the USO tour. Did that have anything to do with your enthusiasm in coming back again?

**Eddleman:** Yes, the eagerness of the students, the openness of them to receive, was wonderful. I worked a little with the choreography numbers to help them get more style, and the kids were just wide open. In the East, where kids see a lot more and do a lot more in theater and opera, their sophistication level is much higher but they also have a little jaded sense and a slightly "show-me" attitude. It takes time to break through that before you can accomplish anything. I found none of that here — no crap that I had to cut through, and it was terribly exciting and made me want to come back.

**Brown:** How did you decide when to come here again?

**Eddleman:** That came through the Cultural Arts Board. Mr. Thompson told me that some students on the CAB had asked that I be invited back for a longer period of time, so he asked if it would be possible to set up a five- or six-week residency. I came and talked to the CAB in the fall about my ideas for what we could do and they voted to have me come, but our schedules were so involved that we couldn't find one period, so we broke it up into two periods. So I was here in the fall to do the concert, teach a few courses, conduct "Fiddler" tryouts, and go out to schools in neighboring areas to try to drum up some enthusiasm for the live arts.

**Brown:** What is your reaction to the fall period that you spent here?

**Eddleman:** I don't think I've ever had a busier schedule in all my life. I enjoyed the performing, but I found it terribly exhausting, and I felt that that concert I did in the fall was not up to snuff. I found the things I was doing exciting and I found it very difficult to say "no," so because of the fatigue factor it was not nearly as successful in terms of personal performance as my first concert here.

**Brown:** But the enthusiasm of the people you were with was instilled in you and kept you going.

**Eddleman:** Yes. It's really like fuel; if you have a bad session or a bad group, it can just destroy you. But I was able to keep going and managed to get most of the things done. An hour and a half concert takes lots of energy, though, and when you're fatigued the first thing to get tired is the voice.

**Brown:** Have you had difficulty in keeping your sanity during the past three weeks?

**Eddleman:** Only in the numbers we do. Anytime you have a large cast like this, keeping discipline is a big

problem, simply because we have so many people who have never appeared on the stage. They don't know that the unforgiveable sin is to miss an entrance. They don't know how important it is to be at every rehearsal, no matter how small the role. It took a while to get that kind of basic integrity instilled in people. A lot of the students didn't realize the tremendous energy that has to be in play every time they set foot on the stage. That idea is coming along now, but at times I think I've wanted to tear my hair out by the roots in trying to get the *group* effort — the individual efforts in most cases have been excellent!

**Brown:** When you had the tryouts for "Fiddler On the Roof," did you have any idea what type of people would try out?

**Eddleman:** Only from what I'd seen in my previous trips here. I knew there was some talent because I'd seen the USO rehearsal, but other than that I had no idea what was going to show up. I also never pre-cast, so I had no idea who would play what role. Those auditions were terribly exciting, and yet also terribly fatiguing because as a performer I empathize with an auditioner. There's nothing worse in the Western world than auditions, but when you're in a place where you don't know the performers' abilities and where you haven't seen anybody's work, it's the only way.

I think one of the director's tools is to have an intuitive sense as to when somebody will be right for a role. They may not do the best audition, but if there's something in that audition — a spark of what you're looking for in a particular part . . . What you have to have in mind is the entire fabric of the production, the entire shape of it, and everybody has a niche to fill to make that production come off well. In many cases, the best actors are not in the largest parts because I needed their particular energies and talents in a certain niche.

**Brown:** After having cast the show and having worked with us for these weeks, what are your feelings as to the results of the work?

**Eddleman:** I'm delighted that I didn't make any mistakes! Even when I came back, there were at least two roles that I really didn't know whether I was going to have to change. I was a little shaky about them because I couldn't find any quality that I really wanted there, and yet both those people worked very hard and have come up with something quite valid, and I'm very pleased. All the principals have just blossomed even more than I would have hoped. I think there's a richness, an emotional tapestry going on there that is rare in any production of "Fiddler."

# Southwestern College Teacher Education

by Lewis Gilbreath

Observe any group of twelve couples between the ages of twenty-five and thirty-five together as entire families and it would be an exception if it was not evident by the number of children that the need for teachers will continue. Such facts support the action of our Teacher Education Department to encourage well qualified students to consider the teaching field as their chosen profession. Also, because we are aware that when anyone selects to help guide and mold the development and direction of the mental, physical, and emotional direction of human lives it must be done with all seriousness and dedication, we recognize our opportunity and our responsibility as individuals and as an institution.

The organization and operation of our teacher education training program is centered around the above convictions. Realizing that the experience, demands, needs, and opportunities which the classroom teachers continually meet are so rapidly changing today we feel that those in training need a frequent and continual exposure so that they have first hand experience in these changes and growth. To accomplish this exposure, education students begin a rather direct involvement as early as their sophomore year.

Three or four areas provide direct classroom, or at least person to person contact, which becomes supportive for courses to follow. Foundations of Education has for one of its requirements that the students spend twenty hours per term in the public school system as teacher aides. This involves such activities as assisting with

normal classroom functions to private tutoring in special cases of need.

Those students who are preparing to teach foreign languages also spend time in the elementary schools in foreign language instruction. This is felt to be especially valuable because of the uniqueness of good learning and teaching skills in foreign language.

January Term provides some very special opportunities for education majors. Unlimited experiences exist for individuals or small group work in our public schools, at the Winfield State Hospital and Training Center, with the Day Care



Linda Ballard, one of many students involved in practice teaching, helps a student at Winfield High School.

Center and in other related teaching areas. Career plans have been discovered and refined as a result of these experiences. Probably one of the best examples of this has been the rich and rewarding experiences our students have each year at the School For The Deaf at Olathe.

A need in education which continues to become a vital part of the learning process is a strong ability on the part of the teacher to have and to put into practice true humanizing and empathetic practices. The courses in education and all of the related experiences which the students are exposed to

are opportunities to develop further these qualities.

Teacher education is not a selection a student just makes and goes into. After exposing themselves to the early experiences and deciding for certain that this is the career they wish to pursue written application is made to the education department. The application is reviewed and a personal interview is held between the applicant and the education committee which is made up of faculty and students. From this time on a more prescribed academic program is followed but still as much variety as possible is encouraged. One of these prescribed courses is Learning Process which once again arranges for the students to spend three hours per week working with junior high age students in addition to the two hours per week in the college course itself.

The senior year is when the prospective teacher finally begins to put all of their academic and personal experiences together and apply them. One of the two terms of the senior year is spent in "block." This consists of full time in observing and teaching in one of the public schools of the area plus taking two related courses on campus. An experience of this involvement is similar in intent and design to various forms of internships. This adds the assurance, confidence, and poise which is so beneficial to beginning teachers.

Preparing for and being a teacher should be considered as one of the very crucial professional careers. Here we influence, guide, help academically, emotionally and personally to affect thousands of lives. Such a responsibility should never be accepted until our own reasons, attitudes and purposes have been thoroughly examined and understood.

Teaching is a wonderfully rewarding and gratifying profession. Good teachers will always be needed.





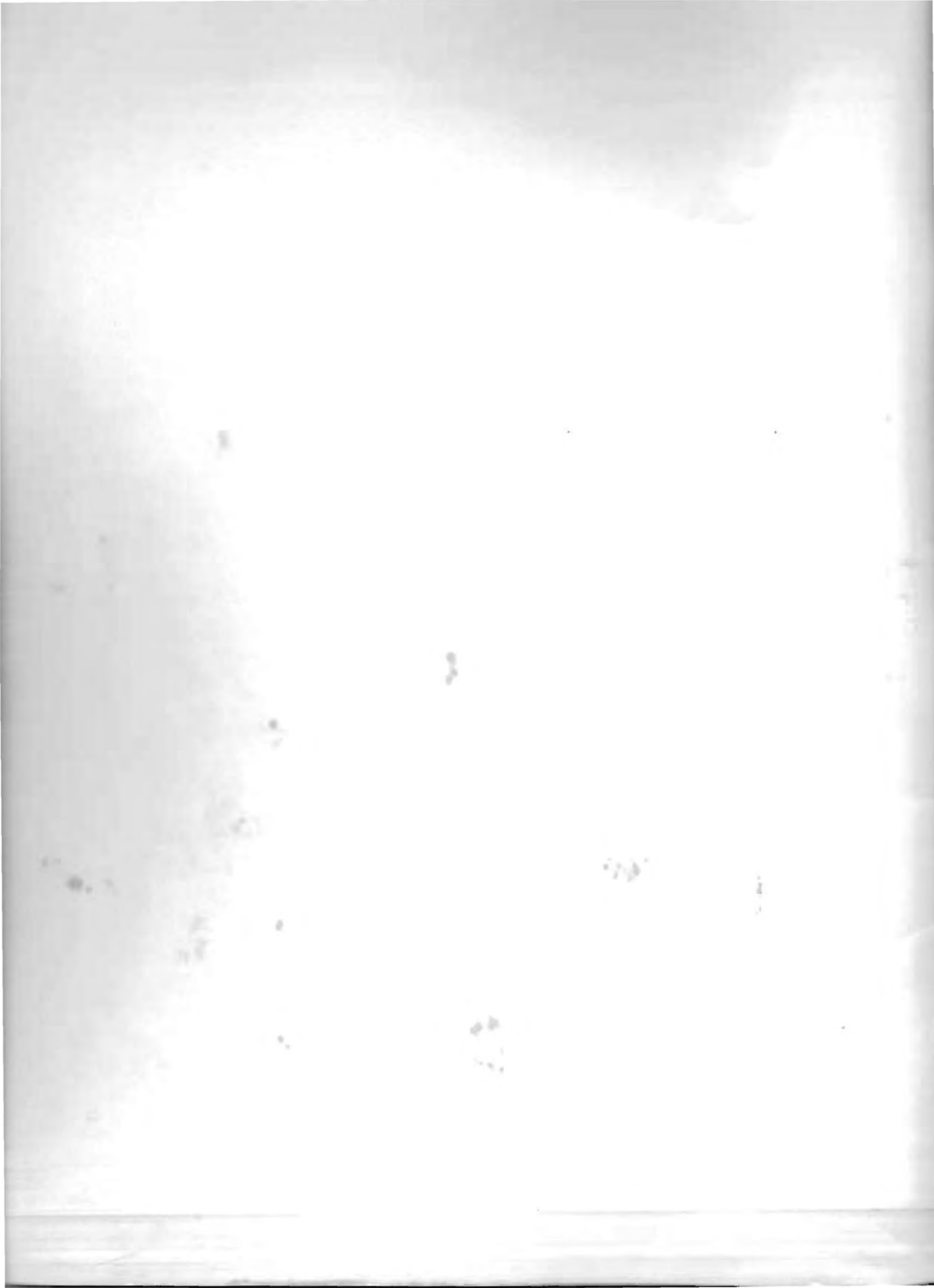






# ABRAXAS

THE STUDENT MAGAZINE OF SOUTHWESTERN COLLEGE





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**ABRAXAS** VOLUME 1 NUMBER 5 JULY, 1973

*advisor* . . . . . **Bill H. Stephens**  
*current events editor* . . . . . **Willa Carroll Jones**  
*features editor* . . . . . **Susan McGuire**  
*sports editor* . . . . . **Rodney Johannsen**  
*contributing staff* . . . . **Alan Bruchas, Susan Somers, Jana Boylan,**  
**Theo Otte, Pete Allegre, Debbie Powell, Tom Worstell, Joy**  
**McLain.**

# The Abraxas: To Be or Not To Be

This is it. *Abraxas* for the year 1972-73.

By the time you read this issue, we will be into the middle of summer. Working, or traveling, or studying, or relaxing. Many of us won't even be thinking about either what happened this past year or what may happen in the coming year.

Assuming that's the case, I'll ask you now (May) to look back from July (August?) at what we, the *Abraxas* staff, have tried to do and how you, the readers, have reacted to us.

We stated at the beginning of the year that our purpose was the combining of two ideas, two forms of communication: the newspaper and the yearbook. In the form of a magazine, we hoped to unite current events with features, interviews, and creative writing. The response to each issue has been overwhelmingly favorable; not only have students and faculty enjoyed it, but *Abraxas* has been used for recruiting purposes, and many alums have asked for a subscription service.

Nonetheless, there have been a few complaints. First, several people on campus have voiced the desire to continue a yearbook. And, to an extent, I can sympathize. I like to have a record of who was in what organization; I like to see everybody's pictures and to remember what things I did. However, on this campus the yearbook is nearly impossible because of lack of participation. For a number of years students have been solicited, even begged, to help staff the *Moundbuilder*. It was just too much of a hassle trying to get people to do it, and students this year have been much more interested in working on the *Abraxas* than they have been in the *Moundbuilder* for years. It is possible, though, that enough students will be willing to work on a yearbook staff.

Another problem with *Abraxas* has been that current events are no longer current by the time the issues are delivered. Students want "news" faster, with more editorial comment by more and different people. The idea has sprouted for a newsletter, some kind of extension of "The Outlet." Once or twice a month (or however often it's necessary), "The Outlet" would include, not only event schedules, but space for letters and editorials by anyone who has something to say. In this way, communication would open up between students, faculty, staff — anyone, in a manner that the *Abraxas* lacked. Then, the *Abraxas* would have more space to cover group activities on campus and have more features and interviews.

These are just some of the ideas being tossed around. Of course, we are somewhat limited by budget and staff as to what we can do. The *Abraxas* was an experiment, partly successful, partly not, and we have profited by its learning experience. You may be sure that the student publications will be altered, hopefully improved. To be static is to be stagnant, and we intend to be neither.

by Susan McGuire  
feature editor

## ART EXHIBIT

Thirty-five oil paintings and two relief sculptures in wood executed by Marta Maria Milivojevic, artist, were on exhibit in Darbeth Fine Arts Center on the campus Feb. 18 through March 4.

Mrs. Milivojevic, who specializes in painting folklore and symbolism also gave a lecture about the inspiration of the poetic symbolism in her work on Sunday, Feb. 18. Much of her work is derived from the rich Balkan folklore in which the Christian and pagan symbols and beliefs are intimately interwoven.

## HUMANITIES

The Spring humanities program was a new six-part film series written and narrated by Kenneth Clark, *Pioneers of Modern Painting*.

The distribution of *Pioneers of Modern Painting* was made possible by a grant from the National Endowment for the Arts and was on loan from the National Gallery of Art in Washington, D.C.

The six-part series covered the life and works of six leading artists of the late 19th and early 20th centuries: Edvard Manet, Paul Cezanne, Claude Monet, Georges Seurat, Henri Bousseau, Edvard Munch. A 45-minute color film was devoted to each of the six artists.

## TRIPPING

Two students from Southwestern College were "off to see the world" as a part of the semester-long World Campus Afloat.

Miss Bernie Bernally, daughter of Mr. and Mrs. Ned Bernally, Shiprock, N. M., and Bret Temple, son of Mr. and Mrs. Wayne Temple of Burden left the last part of January for the four-month trip.

World Campus Afloat is a unique educational experience administered through the Division of International Studies of Chapman College, Orange, California. Utilizing a shipboard campus, this program seeks to introduce students to the varied cultures of man through study voyages touching all parts of the world.

Founded in 1965, the World Campus Afloat offers a semester of college work combining classroom experiences with related field work in various ports of study. Classes meet regularly on board ship between ports.

## CURRENT EVENTS

by Willa Carroll Jones





Dr. Ruthenberg displays his new College Medallion at the Founders Day festivities.

## KING LEAR

One of Shakespeare's greatest plays, *King Lear* was presented at Southwestern by the National Shakespeare Company on Wednesday, Feb. 21.

Based on a well-known mythical king of British legend, Shakespeare's *Lear* is a story not only of an ancient king, but also one that deals with the eternal theme of the relations of parents and children.

The National Shakespeare Company's production of *King Lear* was sponsored by the Cultural Arts Board at Southwestern. The company, a New York state non-profit organization, is in its tenth year and has performed for audiences of 250,000 each season at colleges, high schools, and universities across the country.

## FOUNDERS DAY

Highlighting the two-day affair of the 1973 Founders Day Celebration at Southwestern College was the Investiture of Dr. Donald B. Ruthenberg.

Giving the Act of Dedication at the Investiture was Bishop Ernest Dixon, Bishop of the Kansas Area of the United Methodist Church. Dr. Lloyd M. Bertholf, a 1921 graduate of Southwestern, gave the address.

Other Founders Day activities included a tea for the Trustees' wives given by Mrs. Ruthenberg on March 16; a Founders Buffet to which S.C. students, faculty, and trustees attended and a luncheon with President and Mrs. Ruthenberg and special guests.

## BLACK CULTURE

The black students of Southwestern sponsored a Black Culture Celebration.

The featured event was guest lecturer Rev. Henry Hardy, an NAACP board member and member of Operation P.U.S.H. (People United to Save Humanity).

Other activities included a seminar, a fashion show, films and a soul music dance.

## EAST LYNNE

In honor of the Winfield Centennial, the Campus Players at Southwestern presented a melodrama and olio show.

The melodrama, "East Lynne" was done in the late 19th century opera house style. The olio show consisted of original and authentic material arranged by Perry Potter, a senior music major at S.C. It was patterned after the old vaudeville routines and included a cameo appearance by Charles Cloud Sr. Cloud is a veteran of the Chautauqua circuit.

## PSYCHIC PHENOMENA

Jack London, a noted expert on psychic phenomena was on the Southwestern campus on April 11th, as part of the Spring Cultural Arts program.

In his talk London answered such questions as: How do you separate fact from fantasy in ESP phenomena? Is the observation of psychic phenomena by scientists illuminating, or does it cloud the issue? and why astrology is so popular today.

London has appeared on television with Johnny Carson, Mike Douglas and Merv Griffin. He has also been a popular guest on "The Today Show."



Bishop Dixon, Founders Day speaker Lloyd Bertholf, and Dr. Ruthenberg talk matters over following the Founders Day convocation and official Investiture of Dr. Ruthenberg.

## JINX RECOVERS

Part of Southwestern College's past was brought to light, after having been concealed behind a false wall in Stewart Field House for almost 60 years.

Around the turn of the century a tradition was begun at S.C. which lasted for many years. When the college would win a football game the Southwestern students would inscribe the name of the defeated school and the score on a tombstone and place it with other tombstones in a mock cemetery on the campus.

One of these tombstones became the center of much attention and activity during 1913 and immediately following. It was stolen, re-stolen and, presumably, blown up. On that tombstone, which commemorated the defeat of Fairmont College — now Wichita State — was painted a black cat, the symbol that has since come to be known as The Jinx, the mascot of Southwestern.

Bob Nation, S.C. student, discovered a false wall in the attic of Stewart Field House. Behind the wall was a crate containing that tombstone, thought to have been destroyed over half a century ago.

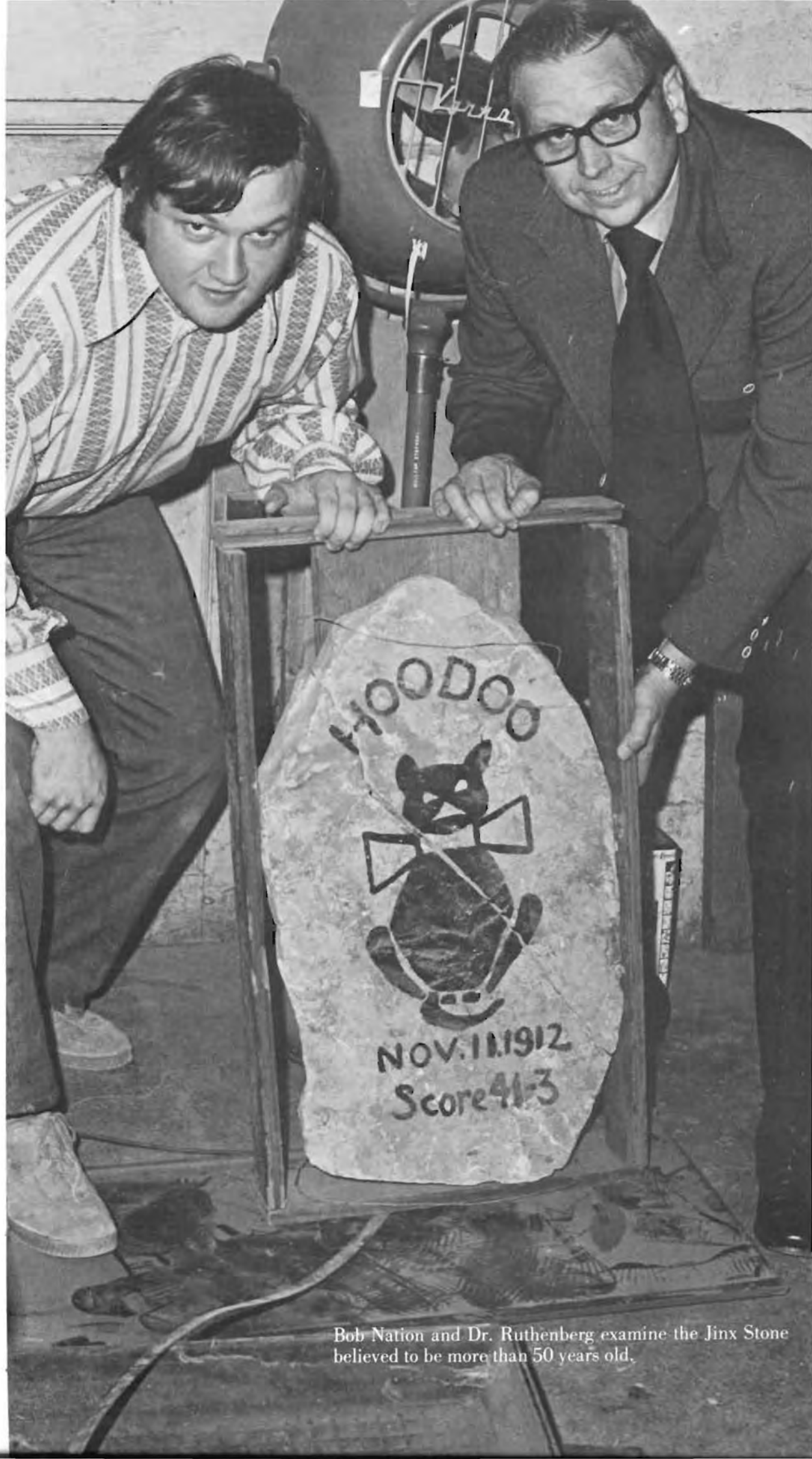
## BENEFIT GIVER

A benefit program for the Sickle Cell Anemia Society of Kansas was presented on April 27th.

The program included John Gatson's production of "In Black America" and the Wichita State University Choir, and the poetry of Carol and Lesa Myers and John Johnson.

Sickle Cell Anemia is a disease of the blood common to Black Americans.





Bob Nation and Dr. Ruthenberg examine the Jinx Stone believed to be more than 50 years old.



## Another College Night

*fiction by Don McKinney*

Van Morrison was squatting on the stereo, spinning round and round. Over and over, he would croon something about "another place, another time." This music was hypnotic — strangely reassuring.

There I was with all those papers due (some of them three weeks late), all those stories and plays to read, and all those essays to revise. An evil exam loomed in the future like a sphinx on my road to summer. A research paper was hanging from the back of my brain like four gunny sacks stuffed with garbage. Yet the music was optimistic, comforting. Despite all the sad events and hard times

Morrison would sing about, there was always "another place, another time." Outwardly down and out, he had a mellow undercurrent of peace and happiness. He seemed to say that the outside things didn't matter — the bad breaks, bummers, broken vows and friendships — as long as the inside was kept in tune.

"Why worry about those damn papers?" I thought. "Five years from now I'll be in California, or Pennsylvania, or Kansas City, or Crown Hill, and those papers will be so far behind, and so forgotten, Agamemnon will enter my mind only on some cold toilet seat in the middle of a mind-arching spasm."

Slamming and stomping, Ron came in. He went to the kitchen to make cinnamon rolls. Ron is a good man and roommate. Besides that, he makes



cinnamon rolls. The cinnamon rolls are the tasty kind that come in a can with a little plastic package of icing. And they only cost a quarter per can at the super market.

"Who's that?" The woman I'm sitting with points to a poster on the door. She is soft and warm tonight and she has a cold. I've been holding her and hoping her to get well. Rubbing her forehead helps her headache, she says.

"That's Stevie Winwood," I reply, and Winwood nods his assent down from his paper poster kingdom. "He sings that song about feeling so uninspired. Remember?"

That would be a nice album to hear next, I think. A classic night — Van Morrison, Traffic, and earlier the Beatles, Lightfoot, and Woody Guthrie.

The room yawns and engulfs us. My black tennis

shoes lie empty, groaning, on the floor along with ten thousand unfilled debate notecards and some used paper plates. Dried strands of spaghetti adhere to the plates, remnants of a spaghetti civilization now processing its way to the mighty Mississippi. The desk is an open graveyard. Frazzled stacks of books and papers blend together, enshrouding the desk surface. A drawer laps out like a panting dog's tongue. The wall bookshelf is a pigeon's nest of haphazard paperbacks. I'll clean this place — another time.

The quiet music pulls us together. In the blue light and cinnamon aroma, we sit there, on the sofa, staring at the mess, the work to be done, and the posters on the wall. Our lives drift out, and on, and into the music in the air. They swirl and float by, and we wonder where they are going.





President Rutnenberg, seated, and Norman Carlsson with the hat, get ready for a summer season of Horsefeathers and Applesauce.

# THE WALNUT VALLEY HORSEFEATHERS AND APPLESAUCE LAST ANNUAL SUMMER THEATRE PROGRAMME by Susan Somers

When I asked Norman Callison how the idea started for the summer theatre, he gave me some strange story about a king in a far-off land who had seven lovely daughters. I wasn't quite sure what he was talking about but it sounded good.

Actually, the idea began when Callison hired Bill Bielby (now a designer for Eastern Illinois State University) to be the technical director for "Lion In Winter," last year's January term production. These two master minds had gotten together and tried to find a way in which they could start a dinner theatre program. The original idea was to have the theatre located somewhere in Colorado and incorporate the use of both student and semi-professional actors and crew members. However, that dream could neither find a place in Colorado to set itself nor finances to back it. It was then decided to try and associate it with Southwestern College. When Callison talked to President Ruthenberg he seemed to be very enthusiastic about the idea and plans were put into motion.

Why the name "Walnut Valley Horsefeathers and Applesauce Summer Theatre Programme?" Well, the name seems to have been suggested by Dr. Ruthenberg. Believe it or not, there is a national organization that bears the name "Horsefeathers and Applesauce," complete with a membership of five, fees, and membership cards. By the way, Dr. Ruthenberg is the president of the organization. The organization got its start when Bishop Frank Grace of Colorado, a friend of Dr. Ruthenberg's, made the comment, "The world is horsefeathers and applesauce and someone ought to incorporate it." So they did. When the name was suggested to Callison he felt it would be a good name to catch attention and decided to use it.

And now what you've all been waiting for, the list of this summer's season and the cast members, in that order.

## THE SEASON

June 13-17; 20-24	Rodgers and Hammerstein's "Oklahoma!"
June 27-July 1	"Star Spangled Girl"
July 4-8; 11-15	"Music Man"
July 18-22	"The Importance of Being Earnest"
July 25-29	"A Funny Thing Happened On the Way to the Forum"
August 1-5	"Spoon River Anthology"

The shows themselves will be performed in Messenger Auditorium. Each program includes dinner.

The dinners will be served in the President's Art Gallery in Darbeth. They are designed to get the audience into the mood for the show; for example, the dinner for "Oklahoma!" will be box dinners sold by auction to the highest bidder, sight unseen.

The summer company will consist of 20 semi-professional and student actors. They will be performing six shows in an eight-week season. While the first show is running in the evening they will be rehearsing for the next week show. This calls for either some very talented actors or very brave people.

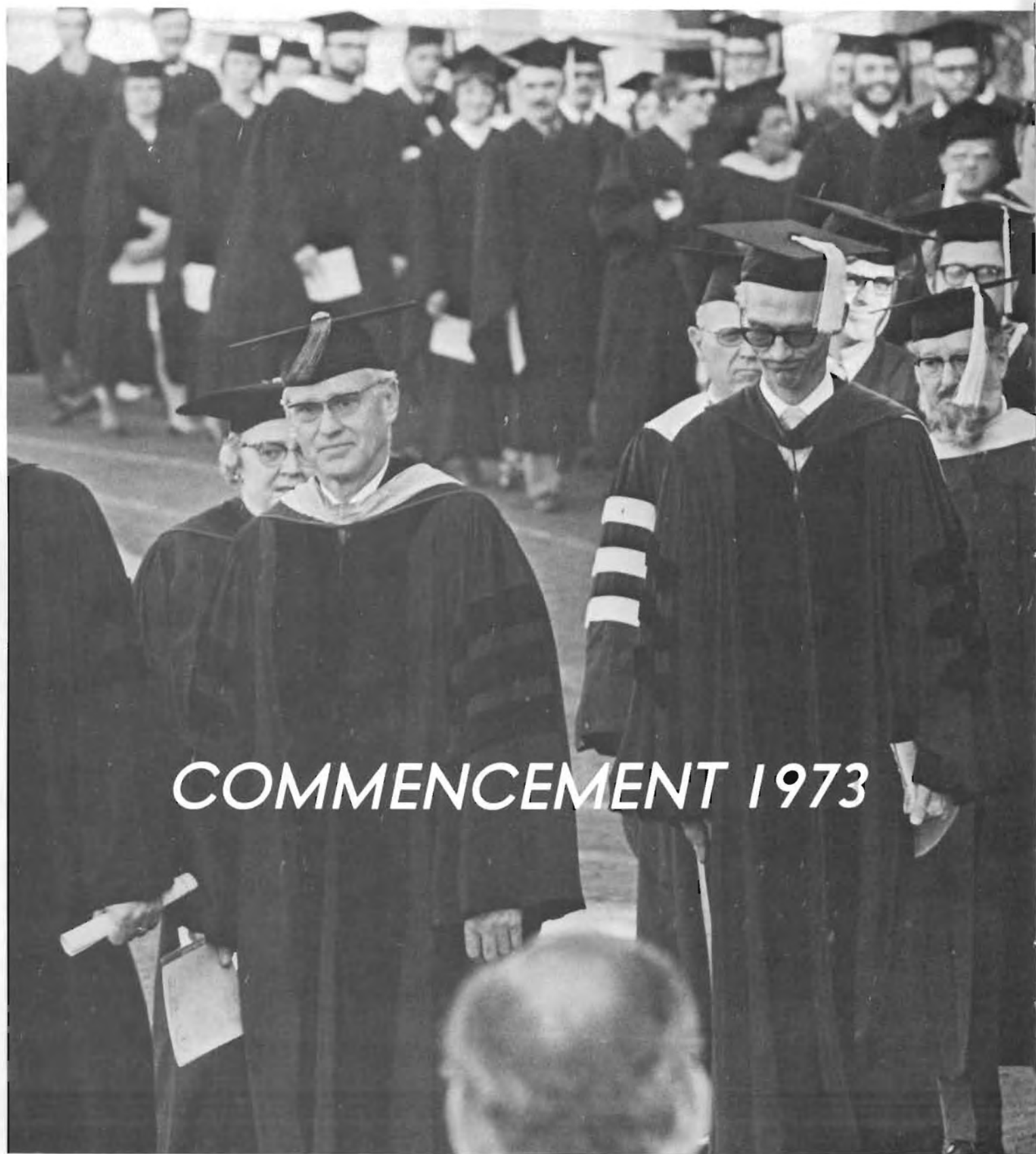
## THE CAST

Norman Callison	executive producer (alum)
Bill Bielby	designer (Eastern All State)
Steve Hailey	business manager (alum)
Roger Moon	actor (alum)
Tom Rupp	actor (Eastern Ill. State)
Skip Roberts	actor (W. Va.)
John Marshall	actor (alum)
Don Webb	actor (alum)
Jerry Starks	actor (Southwestern)
Roxy Callison	publicity (alum)
Cynthia Compton	accompanist (alum)
Susan Somers	costumer (Southwestern)
Robbie Banks	actress (alum)
Ann Roberts	actress (W. Va.)
Gina Austin	actress (Wichita)
Rhonda Marshall	actress (alum)
Lori Alexander	actress (Southwestern)

Besides being a member of the cast the company will also double as the crews. Aside from the members in the cast there will be those students who have talked to Mr. Callison and will be helping with serving the dinners and other little odd jobs.

What is the purpose for the summer theatre? Mr. Callison said, "The summer theatre program is to give people a chance to be on stage." The majority of the company are college graduates who are working and don't get the chance to perform. It will give those people a chance to use their skills once again.

The summer on Southwestern campus will be a busy one, humming with activity, people scrambling between Christy (where construction and practices will be) and Darbeth (where the shows, dinners, and costumes are located). So, by all means, if you're in the area make plans to stop in and see a show or two. We'll be looking forward to seeing familiar and outside faces. (And if you happen to see some poor little thing who looks lost and bewildered carrying an arm load of what may seem to be costumes, please smile — it will make her feel better.) So come see us.



*COMMENCEMENT 1973*



*below left:* James Wierzbicki directs the SC band during the pre-commencement concert.

*below right:* Toni Dautel, using a dulcimer made by her father, sings during the exercises.

*bottom:* Dr. Fred E. Harris gives the commencement address.



# Commencement '73-

## A Ceremony of Time

by Don McKinney

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair; we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.

(Chuck Dickens, A TALE OF TWO CITIES)

The school year has come to an end. For some of us it has stumbled, groaned, and finally collapsed. For others, it has slipped through our fingers like invisible eraser dust. ("Where has the year gone?" or "My, how time flies!"). For still others, the year marks the end of a long rocky climb which peaks in a ceremony of freedom — commencement.

For all of us, commencement is a ceremony of time. It is an age-old tradition which occurs annually, yet it happens to each of us only two or three times in a lifetime. As its name denotes, it marks the beginning of a new time. It also marks the end of the old. For some of the graduating seniors, commencement is the end of the beginning; for others it is the beginning of the end. Commencement marks the beginning of the future, but as some futures are opened, others are closed; as some choices are made, others are placed aside. An old Indonesian sailor once said that commencement is the ceremony that occurs when one is ready to enter the jungle — with its ripe fruit, beautiful plants, vipers and ferocious beasts — and after one has crossed a shaky rope bridge over crocodiles, quicksand, piranhas, and exams.

The 1973 commencement at Southwestern College was particularly concerned with time. The commencement address by Dr. Fred E. Harris focused on attitudes toward time. (Dr. Harris is an Associate General Secretary for the Division of Higher Education of the United Methodist Church.) Some of the audience thought Dr. Harris was suggesting that people slow down; we crowd too much activity into too little time. Others, like President Ruthenberg in his charge to the students, thought Dr. Harris was advising people to speed up: "don't put off 'til tomorrow what we can do today." However interpreted, it was clear that the address, "Tomorrow for Sure," was concerned with time. Dr. Harris spoke of agendas that are too heavy, so that things are constantly deferred until "tomorrow — for sure." He spoke of concern for "futurism" and a "mortgaged future." He suggested that we emphasize the present rather than "mañana" — tomorrow.

As an undesigned but fitting comment on "futurism," graduating senior Toni Dautel followed Dr. Harris with a hundred year old folk song. She accompanied herself on a dulcimer, a musical instrument centuries old.

Another comment on time was apparent in the dress of the

graduates. Many wore the traditional cap and gown; others wore more contemporary suits, and even blue jeans.

Like time itself, people spent commencement in different ways. Some of the audience paid attention; others did not. Some of the faculty sat properly dignified and attentive; others watched warily for low flying birds. Some of the students came to commencement to watch old friends snatch up diplomas, others had long before fled the campus for home. A small group of students served time in the Cooperating Winfield Colleges Band. The band provided a pre-commencement concert and music at strategic points in the ceremony (the processional, the alma mater, and the recessional). Conductor James Wierzbicki made a gallant effort in keeping the band from rushing ahead or falling behind; an effort to keep the band in time.

Southwestern's commencement has changed with time. The 1973 observance was smoother and shorter by thirty minutes than its predecessors. The reception at the top of the Seventy-Seven was new. The recessional up the steps of Sonner Stadium was another innovation. For the first time the band included students from both Winfield campuses, St. John's and Southwestern. The band discarded the traditional "Pomp and Circumstance" in favor of "Sine Nomine" by Ralph Vaughn Williams. Picture taking of each senior by the college photographer, as well as the encouraging of parents and friends to move nearer the platform area for pictures, are recent changes that were continued by this year's commencement. A contemporary approach to the printing of the programs was also taken.

The commencement convocation, as a ceremony of time, traditionally recognizes excellence in the past. This year Southwestern College awarded three honorary degrees. The speaker, Dr. Fred Harris, received the honorary degree Doctor of Humane Letters. Dr. Harris has been the dean of the graduate school of the University of Kentucky, the vice-president of Baldwin College, and the vice-president of Evansville University. Dee Francis Taylor was awarded the honorary degree Doctor of Science (Aerology). His brother, Harold L. Taylor, was also deemed Doctor of Science (Chemistry). The Taylor brothers are graduates of Southwestern and together have made contributions to science for such institutions as Harvard, the Department of Agriculture, the United States Naval Reserve, and the Dow Human Research Center.

Members of the graduating class also received special honors. Jana Goodnight was named valedictorian. The Order of the Mound, the ten percent of the graduating class with the highest grade averages, was named: Linda Ballard, Wendell Barker, Jeff Boone, Kristine Flick, Lyn Gagnebin, Jana Goodnight, Linda Hill, Ruth Huber, Rodney Johannsen, Sue Kraus, David Laws, Paulette Rush, and David Smith.

Honored as Masterbuilders for 1973 were Jeff Boone, Steve Hailey, Ted Hresko, Rodney Johannsen, Terry McGonigle, and Keith Morrison.

Selected as Who's Who Among Students for the '72-'73 school year were Jeff Boone, Mike Brown, Jana Goodnight, Irish Steve Hailey, Mel Hett, Ruth Huber, Rodney Johannsen, Terry McGonigle, Laban Moon, Keith Morrison, and Dave Smith.

And, of course, all of the graduates were awarded diplomas, a sign that another year and one more Southwestern class have gone into time.

# The Class of 1973

## BACHELOR OF ARTS, SUMMA CUM LAUDE

Jana Lee Goodnight Biology  
Sue E. Kraus Elementary Education

## BACHELOR OF ARTS, MAGNA CUM LAUDE

Linda Dianna Ballard Home Economics  
Wendell J. Barker History and Political Science  
Jeffrey Lynn Boone Physical Education  
Kristine Flick Mathematics  
Lomalyn Gagnebin Foreign Languages  
Linda J. Hill Biology  
Ruth Evelyn Huber Philosophy and Religion  
Rodney C. Johannsen Business Administration  
David Alan Laws Mathematics  
Paulette Raye Kerr Rush Mathematics  
David Earle Smith Biology; Chemistry

## BACHELOR OF ARTS, CUM LAUDE

Myra Jo Graves Elementary Education  
Steven P. Hailey Speech and Drama  
Everta Kay Littell History and Political Science  
Patricia Ann McKinley Elementary Education  
Keith Don Morrison Mathematics; Physics  
Gladys Margarita Rodriguez Biology  
Donald James Snyder Philosophy and Religion  
Marilyn S. Taylor French  
K. Elaine Webb Home Economics  
Charles W. Woosley, Jr. Business Administration

## BACHELOR OF ARTS

Paul C. Allen History and Political Science  
Linda D. Barnhouse Physical Education  
Bradley Alan Bennett Business Administration  
Paula A. Boyer Physical Education  
Michael F. Brown Speech and Drama  
D. Scott Bruning Biology  
Lizbeth Denise Dowell Bruning Elementary Education  
Michael J. Chamberland History and Political Science  
Susan Kehr Chase Sociology  
Charles R. Claycomb Philosophy and Religion  
Charles Randolph Cook Business Administration  
James Crooms, Jr. Elementary Education  
Susan Drake Home Economics  
Melanie Ann Eslick Business Administration  
Larry Eugene Ewart Physical Education  
William James Farlow Business Administration  
Dana Lee Feaster Elementary Education  
Mary Elizabeth Fiddick Social Science  
Mary W. Frame Elementary Education  
Ardis E. Garver Physical Education  
Judy Lynn Gast Elementary Education  
Nancy Lynn Gifford Home Economics  
John M. Hartzell Sociology  
Melvin R. Hett Biology; Chemistry  
B. J. Hickman Business Administration  
Charles L. Hitchcock Business Administration  
Connie L. Hittle Home Economics  
Marsha Leslie Hoffman Elementary Education  
Gregg A. Howell Business Administration  
Ted Steven Hresko Business Administration  
Richard D. Huck Elementary Education  
Douglas Larry Hunter Art  
Gordon S. Hunter Biology  
James Kenton Hunter Biology  
Myrtle Louise Ingerson History and Political Science  
Willia Carroll Jones English  
Nancy C. Juhlin Psychology

Rita Rose Keller  
Roger Dale Kelly  
Jackie A. Kirksey  
Dorcas Lewis  
Donald D. Logsdon  
Carol Elaine Mason Mandrell  
Ronald K. Martin  
Terry L. McGonigle  
Mary Kathleen McLain  
Helen Vollar Metz  
Laban William Moon  
Brenda Sue Mundinger  
Ronald D. Musson  
Andrew O'Neal  
Harry Ross Page III  
Joel Wayne Pembleton  
Rick L. Pike  
Ronald George Pletnikoff  
Catherine I. Pottorff  
Jayne Louise Rash  
John Richard Reynolds  
Louis Anthony Rishkofski  
Timothy L. Robertson  
David S. Rodenbaugh  
Susan S. Rodenbaugh  
Debra J. Rose  
Barbara Jean Rush  
Dennis W. Rush  
Dixie Lee Daugherty Seibel  
Gary Seley  
Cheryl Smith  
Jennie A. Snyder  
Roger Standiford  
Kim Stephens  
Margaret Stump  
Charles F. Swan  
Bonnie Guthrie Tharp  
Terry Lee Tidwell  
Carolyn Marie Tompkins  
Anthony D. Veschusio, Jr.  
James V. Viele, Jr.  
Larry Dean Warner  
Curtis C. Watts  
Rodger Webb  
Patricia Jo White  
Douglas R. Womack

## BACHELOR OF MUSIC

Toni Wynne Dautel Music Education  
Philip R. Fischer Music Education  
Perry L. Potter Music Education  
Sharron L. Robertson Music Education  
Phyllis Williams Fine Arts

## SUMMER GRADUATES

Patricia Barney History and Political Science  
Mary Ellen Bergman Sociology  
Bischnu Chitraker Psychology  
Laurie Ann Finley Home Economics  
Loren Houghton Sociology  
Coleen Klatt Home Economics  
Scott Lindeman History and Political Science  
John Nelson Sociology  
Raymond Rhodd Business Administration  
Jean Robinson Elementary Education  
Thomas Joseph Wheeler, Jr. History and Political Science

Home Economics  
Psychology; Sociology  
Elementary Education  
Sociology  
Business Administration  
Psychology  
Business Administration  
Speech and Drama  
Elementary Education  
Elementary Education  
Philosophy and Religion  
Elementary Education  
Business Administration  
Sociology  
Biology  
Biology  
Business Administration  
Biology  
Elementary Education  
Elementary Education  
Business Administration  
Sociology  
Biology  
Business Administration  
Art  
Home Economics  
Elementary Education  
Biology  
Music  
Business Administration  
Elementary Education  
Art  
Business Administration  
Business and Economics  
History and Political Science  
Social Science  
Psychology  
Business Administration  
Home Economics  
Art  
Business Administration  
Business Administration  
Sociology  
Elementary Education  
English  
Business Administration



# NIA BLACKBIRD

by Paul MacIntosh

TJ's is the sort of place where few people lose themselves. In many respects it is not like Clare's or that other place across main street. Although my presence is a rarity in such places, I have sauntered between the pool tables, cigarette smoke and an occasional smile or recognition . . . It is raining outside and because I like the rain, Nia and my thoughts of her eased into the night watching the rain forming in pools on the sidewalk.

Nia's hair falls in soft kinky curls about her oval ebony face. Her hair could not be more beautiful. And if you could see her face, you would call it pretty. Her eyes are too wise for a girl of eighteen. Nia looks like a little bronze goddess wet, smiling as we walk from TJ's. We are about to turn on Main from Ninth Street. White and Black men loafing on the corner hold no interest for her. Then a strange thing happens. A little Blackbird alights on Nia's shoulder, then flies away. A couple of stray dogs start a fight. Nia, still as an Indian fakir, has not moved. A church bell strikes six. The sun slips in behind a heavy mass of horizon cloud. I am hushed and expectant. Nia's under jaw relaxes, and her lips begin to move. "That's never happened to me before."

The Blackbird left his image indelibly upon my mind. It became the starting point of the only living patterns that my mind was to know.

## *The Fire*

Nia begins to dream. The low November sun sets the windows of TJ's aflame. Nia makes believe that they really are aflame. The town fire department rushes madly down the road. It ruthlessly pushes black and white idlers to one side. It clangs. It whoops. It recues me from the second-story window. She claims me for her own. How did she come by me? She thinks of me immaculately. It is a sin to think of me immaculately. She must dream no more.

She must repent her sin. Another dream comes. There is no fire department. There are no heroic men. The fire starts. The loafers form a circle and spit on the flames. Gallons and gallons they spit on the flames. The air reeks with the stench of hot spit. Women — fat, chunky, lean scrawny women hoist their skirts and display the funniest underwear. The women scoot in all directions from the flames. Nia is left alone to take me in her arms. But what a person! Brown skinned, singed wooly-headed, spit-covered Paul — ugly as sin. Once pulled to her breast an amazing thing: my breath is sweet and my lips can nibble. She loves frantically. Her joy in me changes our peers' jeers to harmless jealousy, and she is left alone.

One day I was putting on my shoes when Nia came in. "Nia," I called, grabbing my Army coat, but she was already in the doorway. Despair was written on her face.

"You missed the show, Ebony Eyes."

"Walking," Nia said.

"You look like something's bugging you."

"Just a little worried," she replied, trying to manage a half-smile.

"Tell me about it," I nodded, cupping her face in my hands.

"It's nothing," she blinked. Her voice was too high.

"I'll be the judge of that," I kissed her on the forehead.

We walked into the neon-lighted evening to avoid the vampire eyes staring at us. I was conscious of her arms about me and the need to be alone with her. Hand in hand, we left the neon lights but the clamoring voices of evening revelry followed us until we were safely behind closed doors. She sat on the edge of my bed timidly. I propped up two pillows behind her head, forced her back and raised her feet from the floor to the foot of the bed. Her eyes smiled — not much but enough. So I smiled to let her know that I was pleased with her ability to smile. Even a little. "How is the revolution to be seen through all that gloom?" I asked. I lit a cigarette, went to my desk and removed a poem written two days before. I handed it to her. Her eyes perused the paper.

words  
paint thoughts  
images  
you lookin'  
Black proud  
like Malcolm's  
sister oughta look . . .

She finished the poem, remarking that she liked it. I could see that she had become more relaxed. Unawares, I lay down beside her and saw at her feet a sharp jutting angle of moonlight falling obliquely through a window. And wanting to say something about the beautifulness laying beside me — I could not because words would only diminish her.

TJ's was filled now. Between my third and fourth shot of scotch, I had built the Songhai Empire, shot craps with death and given America jazz. Two a.m. came. Its tick tick poured surprise into ears deaf with listening. Behind two voices intercoured in its give and take of conversation. And though I wasn't really interested, an attentive ear tucked the first voice into the early morning's greeting.

"Well, he just used me," the first voice said. Her rappin' partner leaned closer to let her know that he was hers for the asking. Finally she said, "I'd rather not get into it." The second voice fell silent unfurled in his chair and understood that his game was lame. I coughed — not of need but as a requiem to their foolishness. With very little effort, I returned to wherever I was before this intrusion . . .

## *Epilog*

Nia is gone now. She is learning to make distinctions between the business and social worlds. She thinks about men. "Most of them are just jive." I wonder why. She recalls an affair she had with a brown skinned, singed wooly, spit-covered young man. It had ended when she left. I told her that I preferred her sweetness to a lollipop. She remembers the exotic student who wanted to take her to the movies. She refused of course. And he never returned.

I stepped out of TJ's alone thinking about the Blackbird. There is no air, no street and the town has completely vanished.

Sometimes  
like now — I get the feeling that we never  
should have met —  
unspoken words  
that cut deeper than what would  
have been  
said

Other times  
like earlier — I know what life would be  
like —  
unspoken words  
with no one to speak them to

All times  
like future — I get the strangest sensation  
that it was meant to  
be like this —  
unspoken words,  
but not unfelt

you know  
I know  
what to be like this  
is

To say I love you  
isn't enough

To say thank you  
isn't enough

To say I need you  
is almost enough  
I guess

As you can plainly see  
You and me  
Can and do know  
how to get along  
with each other  
Should I  
or should it be you  
that says  
"I told you so?"

Simple —  
that's how life seems

Complicated —  
that's how life should be

With you complications are simple

Fantastic —  
that's how I feel

Unreal —  
that's how I should feel

With you being unreal is real

Love —  
that's how I take it

Understanding —  
that's how I want it

Loving and understanding you

You want to find love so bad  
So you give yourself  
to the one who says  
I need you

The morning breaks and you say  
Why? I really care about him  
and he cares for me —  
Love? you hope,  
you pray,  
you believe.

Fool yourself  
Lie to yourself  
Make believe

You want love  
and it wants you

but that one night cannot promise  
love  
it promises nothing

Yes, you want love  
but  
do you want it this way?

Love —  
but also love back.

by Joy McLain

# SPORTS

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by Rodney Johannsen

Ken Nixon, SC track star, competes in the long jump during the Southwestern Relays held in April.







## TRACK

The Southwestern College track team, coached by Robert Karr, came in fourth in the KCAC championship meet held in Winfield. The defending champion Builders were in second place after the afternoon events were done, but dropped to fourth at the end of the meet.

The only first place finisher for SC was Dale Mills, a sophomore high jumper from Sublette, Kansas. Mills jumped 6'6" to tie the meet record held by an ex-SC high jumper, Mark Conard. Senior javelin thrower Brad Bennett placed second, senior Ken Nixon placed second in the 100 yard dash and long jump, and freshman Travis Garten was second in the pole vault.

This year's squad was one of the smallest in recent years as only 25 participated. However, the 25 were a talented group, each very capable in his event. But, as with any small squad, if injuries hit, the team is in trouble. That's what happened this year as no less than six members were hurt the week of the championship meet.

The spring weather was "less than perfect" for the first half of the season. In fact, only two or three meets all season long were nice weather-wise.

The Builders lose only two seniors off this year's squad, but both contributed heavily. Bennett placed either first or second all season in the javelin and Nixon was proficient in the 100 yard dash, 220 yard dash, 440 yard dash, and long jump besides anchoring the 440 and mile relays.

Karr, completing his fourth year as head track coach, and his assistant Jim Helmer announced that the following earned varsity letters (number in parentheses is times lettered in track at SC): seniors Brad Bennett (4) and Ken Nixon (4); juniors Steve Arning (2), Hal Hinson (3), Rory Hansen (3), Doc Mattocks (1), Tom Ponzi (3), Greg Swalwell (1), and Gary Hammer (1); sophomores Gary Boughman (1) and Dale Mills (2); and freshman Stan Boggs, Todd Dvorak, Travis Garten, Mike McCoy, and Mark Fine.

Other track squad members were junior Pete Osmun, sophomore Gene Snyder, and freshmen Hal Ankrom, Dan Berg, Gary Brown, Steve Kelman, Pat O'Neill, and Ken Renner.

## TENNIS

The tennis team of Southwestern College finished its season with a 7-6 record and placed fourth in the KCAC championship match. SC defeated Phillips University and Emporia State twice each and once each against Friends, Sterling, and Sacred Heart. They lost to Tabor twice, McPherson twice, Bethany once, and Concordia College of Nebraska once.

There were only two returning lettermen, senior Jeff Boone and sophomore Ray Kraus, on this



The SC Tennis team — left to right is Jeff Boone, Dennis Phelps, Ray Kraus, David Inyang, and Larry Ewart.

year's squad, coached by Jim Paramore. Individual records for the season show Boone had a 7-8 record, Kraus 7-8, Larry Ewart 11-5, David Inyang 15-4, Dennis Phelps 5-10, and Ralph Stancliffe 4-10. Boone played number one singles followed by Kraus, Ewart, Inyang, Phelps, and Stancliffe.

In the KCAC match Boone, Kraus, Ewart, and Inyang went to the semi-finals with Phelps getting beat. In semi-final action, though, only Inyang made the finals. He placed second in number four singles. In doubles the duos of Boone-Ewart and Kraus-Inyang also made it to the semis, but failed to make the finals.

Only Boone and Ewart graduate with Kraus, Inyang, Phelps, and Stancliffe returning.

## GOLF

For the second consecutive year Southwestern College is the Kansas College Athletic Conference golf champion. This is the first back-to-back championship for Southwestern since the track team did it back in 1967 and again in 1968.

At the KCAC tournament SC had a four man total of 924, four strokes off the conference record. Freshman Craig King of Winfield was medalist with a fine 54-hole total of 214, only four strokes over par and two strokes off the conference record. The second day of the tournament was played in soggy conditions.

For the season SC was 3-1 in dual and triangular meets. In tournaments SC placed first at Marymount. Everybody will be back for next year's squad. Playing number one was Craig King, followed by Randy Iverson, Dayton Simmons, Jim Larsen, and Greg Rowe. The team was coached by Bill Stephens.

King averaged 74.6 strokes for 18 holes throughout the season. Out of ten matches King was medalist five times. He had a running battle with Craig DeLongy of Friends University at most of the tournaments. At Marymount DeLongy was first with King second, at the KCAC King was first and DeLongy second, and at the District #10 meet DeLongy was first with King third.

Other team members were Gregg McQuay, Terry Rhea, and Harry Courtois.



The SC Golf team — left to right is Ken Moore (local club pro), Coach Stephens, Randy Iverson, Greg Rowe, Randy King, Jim Larson, W. R. Allam, Dayton Simmons, and Gregg McQuay.

## MONYPENY TRACK

This is the last of three articles covering Southwestern College athletic structures. The first article was over Sonner Stadium and the second covered Stewart Field House. This article is about Monypeny Track. Information was gathered from old Southwestern *Collegians*, old Winfield *Couriers*, and young Bill Stephens, athletic director of Southwestern.

In the spring of 1960 it was decided that South-



western needed a new track as the old one was a dirt track. Mr. Bob Dvorak, the 1960 SC track coach and now coaching track at Wellington High School, was responsible for the track being built. Besides coaching his team he had the team working on the new track. Dvorak and his squad deserve a lot of credit in building Monypeny Track as they put down the forms for the cement, poured the cement, and worked the cinders down. While the track was being built, the squad ran track around the football field.

The track itself did not cost much as labor was mostly voluntary and the cinders were bought at a nominal cost. The cinders came from the railroad track at Oxford. Two to three feet of cinders were put down on the track. The track included an eight-lane, 20-foot wide 220 yard run way in front of Sonner Stadium and a quarter-mile track.

The track was named for W. W. Monypeny, the then current director of admissions and placement. He had served 35 years on the SC faculty. He held at various times the positions of dean of the college, dean of men, coach and athletic director, associate professor of psychology and education, and director of student personnel. From 1936-1943 he led his basketball teams to five conference championships. Monypeny was also elected to the Helm's Hall of Fame. He died in 1970.

Rodney Herbert wrote in the November 11, 1960, *Southwestern Collegian* that, "Mr. Monypeny's accomplishments in the organization of basketball in the western portion of the U. S. is comparable to those of Kansas University's Dr. James Naismith, the founder of the game.

"The inauguration of the first holiday basketball tournament ever held west of the Mississippi came through the work of Monypeny. Later, he also inaugurated the first all-college tourney ever held in the midwest which developed into the present National Association of Intercollegiate Athletics."

The track was dedicated on Saturday, Nov. 12, 1960. This was a big weekend as it was the Diamond Jubilee Homecoming. The Roy L. Smith Student Center was dedicated on that Friday. SC played College of Emporia in a football game that Saturday and won 28-14. Dr. L. G. Glenn of Protection and Dr. Ed Hinshaw of Ark City were the principle speakers while Mr. Monypeny spoke briefly with many men looking on whom he had coached. He acted as starter for some hurdle events, the first to be run on the new track.

The new track turned the Southwestern track program around with the help of Mr. Dvorak's coaching. SC won the KCAC in 1961, 1962, and 1963. The track has been the scene of many grade school, junior high school, high school, junior college, and college track meets since its beginning. It has seen some internationally known performers on its track, thanks to the efforts of W. W. Monypeny and Bob Dvorak.

# WOMEN'S PHYSICAL EDUCATION

by Denise Bruning

In our present-day way of living, change is an often-quoted word. Time changes; society, people, attitudes, and ways of life and living also undergo change. It is not surprising to find that high school and college programs must also change. I am concerned about the change in sports that is being felt in colleges today.

For many years, the sports field has been closed to the female population on the theory that "women are fragile." This theory has been disproved as more and more women enter the sports fields. There is a new generation of youth and this generation wants to be involved in both academic and athletic programs.

The Division of Men's Athletics identifies four broad areas of major emphasis in educational athletic programs that can pertain to women as well as to men: (1) Physical fitness (2) Skill in movement — performing at highest level possible for each individual — satisfaction — thrill of play (3) Social development — emotional control — sportsmanship — working together — loyalty — self-confidence — feeling a part of something — acceptance — recognition (4) Recreation.

For the record, this is not a Women's Liberation Movement article. It is written to acquaint students and alumni with the Women's Physical Education Department. It is our opinion that unless the Women's Athletic Department receives good solid backing from the school, that department cannot exist. As any member of the administration will tell you, a school or department cannot function without funds or students.

Girls' athletics has become a growing part of our public education system. If Southwestern is to produce acceptable P.E. teachers, the students must be given a chance to compete and participate in sports. If this kind of learning is not provided, many high school seniors will look elsewhere for a college to attend.

Few people realize the sacrifices girls have made just to be able to play basketball. Following are a few that S.C. Women's Basketball Team members made: (1) We had to provide our own shoes; none were given to us for practices or games. (2) The eight suits we had were bought three years ago for those that were playing then. Girls are larger now, so this year each girl paid \$15-\$30 for her suit. (3) The budget we were given would barely cover travel expenses. On the several road games we had, we paid for our own meals. Many girls went hungry because they didn't have enough money. (4) If a game lasted through the supper hour, the girls either missed a meal or paid out of their own pockets. (5) Bernie Balerio gave many of his working hours to be our manager for four months, without pay! Just how far did our allotted \$200 go? Not far enough! Our fans also sacrificed. Many sat on the hard floor at White P.E. to watch our games. It really humiliated us when Dr. Ruthenberg and his family had to stand to watch when they came to one of our games.

Unless you've been an athlete or actor it's hard to understand just how important a crowd or audience can be to a performance. This spring we played in a tournament sponsored by WHSTC. Reaching the finals, we were scheduled to play Arkansas City Junior College, who had beaten us three times before. We wanted to win this game so much, and we

were really "up" for it. The most fantastic thing was the crowd support. It gave us a "natural high" throughout the game. We never came down once. There was plenty of room so spectators didn't have to sit on the floor or stand up to see us take first place.

After reading what we've experienced, you may say "They did it that way on their own, they can do it again." But *should* we have to do it again? How many men athletes would there be in this or any other school if they had to provide their own suits (only one jersey at that), shoes, and meals? Would they put up with it? It's highly doubtful.

In the Kansas Association for InterCollegiate Athletics for Women (KAIW), thirteen schools participate in a women's basketball program. These are Kansas State, University of Kansas, Wichita State, Haskell, Fort Hays, Marymount, Benedictine, Tabor, Washburn, Bethel, McPherson, Bethany, and Southwestern. Each of these schools supports its women's organization 100%, but Southwestern College is slow to do this. It is only through the team members' sacrifices that S.C. has a women's team to represent our school. If S.C. is going to try to keep up with the KCAC schools on the academic level and with what they have to offer outside of books, we must take a definite and determined step in the right direction.

This year the Women's Athletic Department is asking for a slightly higher budget in order that Miss Kaufman may have something more to work with. The money would be used for the following: (1) New suits with two different tops. (Players hate to wear "pennies" when both teams are wearing the same color tops.) (2) Travel expenses. (We have had to provide our own cars.) (3) Food expenses when we are on the road. (4) Medical supplies and equipment. (5) Finances for a manager. (6) Traveling official's fee.

As a senior I hope that changes will become apparent. I participated in the basketball program for three years. Not because I was a P.E. major, I'm not, but because I had participated in sports in high school for four years and wanted to continue doing so in college. Many girls played before me and I know many will follow, but every year we asked ourselves why were we slighted? What can we do? If this department does not receive more support, it cannot survive much longer. Physical education majors must have practical experience, and if it is not available, how can a school graduate qualified coaches or teachers? How can we sell our college to prospective students who want to major in P.E. or continue their participation in sports if we have nothing to offer them? We too can be ambassadors for Southwestern if we are given the opportunity and support so we are really proud of what is happening at our school.

I asked the members of this year's basketball team what changes they would like to see and this is a summary of their ideas: (1) More school support. (2) The chance to play home games in Stewart Gym. (3) More budget money.

Change is a never-ending process. It is my hope that the student body, administration, and even the alumni will accept the challenge and change with the times. Next December, January, and February go see the S.C. women's team play. I can promise you that it will be an enjoyable evening and just as exciting as the varsity games.



# The Flood

## Short Story by Kevin Gillick

The Flood  
Kevin Gillick

His feet were like suction cups in the mud. And the rain, as the school bus stopped away, pecked at him painfully. The whole world was battered by rain, it seemed. All day Miss Steele had to talk over the drum—roll as the drops beat against the window.

"Hold it right there, young man." As he approached the house, his mother halted him with one hand and spread newspapers with the other.

"Now take your shoes and socks off and I'll run a nice bath for you."

Mrs. Rosengarten, hair in her nostrils, was there at the kitchen table. She and his mother worked nights at the offices of AFCO General. Her Becky was playing on the floor of the living room with Cindy and Rebecca.

"Playing hookey today?" said Mrs. R.

"No they sent us all home."

"Yes, the dam is threatening to flood over," his mother said, "your father's gone sandbagging."

"Is there going to be a flood, ma?"

"I hope not, we're listening on the radio for the news." Her voice echoed at the last part of the sentence as she entered the bathroom. The radio had been placed on the table between two coffee cups, and a sand-paper voice was rattling off information. Mrs. Rosengarten reached her hand into her huge, straw bag, and from amongst the tops of some ladies' magazines, she took a small handkerchief.

"Well, come on over here and give your aunt Golda a kiss."

He saw both arms stretch toward him, pudgy fingers waving like insect legs, and one hand dangling that snot rag. He kissed her and wiped his lips in case any of the white powder was on them.

"That's a good boy."

As he went into the living room, he turned and made a face when she wasn't looking. The little girls were playing on the floor there, and Becky, who had curly blonde hair and white shoes, stuck a tongue at him. They giggled and chattered on the floor with grandpa sitting in his chair staring, as always. The little girls seemed like pigeons before a statue.

On a table next to the old man, a lamp was being wasted, and David watched the flecks of dust floating in its light. Grandpa seemed to be watching the rain, but one could never tell. Behind a yellow film the eyes did not necessarily see.

The boy wondered if his grandfather knew about the rain; about the flood. He wondered how much dust had,

since early that morning, floated through the lamp and onto the old man.

His mother's high-heels were coming from the other room: "clip, clip, clip, clip . . . David, now I want you to watch the tub so it doesn't run over."

"O.K."

"Clip, clip, clip . . ."

"Hey Mom?"

"Clip, clip, clip, clip . . . Now David," she pushes out a long breath, "your mother's very, very worried today."

"I know mom, but I just wanted to know if it's O.K. that I go to summer camp this summer."

"Camp."

"Henry was telling me that he goes every year . . ."

"David," she rolls her eyes in a big loop and finally they land on Mrs. Rosengarten. "The dam is going to flood over and wash his father down main street and he's worried about summer camp." She turns back, "don't you have any pity for your mother . . . clip, clip, clip, clip."

David sank into the cushions. "If Ma says no," he thought "the answer is no." The children got up and left the room, dragging, it seemed, all signs of life and noise with them. There was only grandpa's shallow breathing and the movement of the little gears and pendulums in the clock you could see through. The soft ticking made David feel relaxed. On the mantle, next to the clock, stood the picture of his father. Dark fighting trunks, heavy gloves and curly, black hair. The eyes were set deep into two patches of shadow. The background was like that of all old pictures; kind of grey and shadowy, like a fuzzy snapshot of the ocean or a cloudy sky. Grandpa was trying to get up now, shaking under the strain of his own weight.

"Hold it grandpa, let me give you a hand." Even before the old man knew what was said, he had a grip on one bony arm. Slowly he led him into the kitchen; grandpa seemed like his joints were not connected, and to a seat at the table.

And the four of them sat there, grandpa spooning peaches into his mouth, trying to hold them on despite the tremors. Mrs. R. and his mother munched cookies and sipped their bitter coffee.

Both were big women, but in different ways. Mrs. Rosengarten was big the way a football player is big. But Mrs. O'Brien was slender and tall. Statuesque. Mrs. R. chattered through a ladies' magazine, while David's mother held Cindy on her lap, stroking her hair.

"Isn't it a shame," said Mrs. R. "that it takes a flood to get us girls together so we can talk without men around."

"Oh please, I can do without. It's enough that I have to lose a day's sleep over this."

Mrs. Rosengarten looked up and chuckled, "We're going to be like zombies tonight."

" . . . a cold front," said the radio, "will move in within the next . . ."

"I have a good mind to stay home and sleep tonight," said Mrs. O.

Little Cindy looked up. "But then it's daddy's turn to use the bed mommy." Her mother gave her a hug of sudden affection which cut off her speech. Mrs. R. looked down at her coffee, and for a long time neither woman spoke.

David listened to the radio. He thought the terrible static was the sound of the rain. The announcer, of course, was huddled under an umbrella, reading notes from a soggy sheet of paper. He remembered the time a few years back when the weather was also very bad. All the townspeople went to church and asked Jesus not to let the tornadoes hit the white part of town.

" . . . and in the Southridge area, the waters are still rising . . ."

The tub.

David jumped up and shot into the bathroom. Sudsy water was spilling over the sides and for a moment he could think of nothing to do. He tried reflectively, to push the water back with his hands. Of course, that didn't help. With his feet wet, he ran from the room.

"Mom."

"What is it?"

"Mom."

Now she was running; clip, clip, clip, clip, clip . . .

With one, unbroken movement she took off her shoes, ran to the tub, turned off the water and pulled the plug.

David stood helpless by the door and watched the water shrink. His mother got up very slowly, as though she were very old and very tired and came toward him. He was waiting for her to speak when a slap cut across his face. Looking down in case there were tears, face burning, he could feel Mrs. R. looking at him. And that was the worst. Her eyes were surely drooping with pity for him, just waiting to see a tear.

She wouldn't see one.

"I told you it's been a very hard day for your mother," and she walked away.

" . . . and I repeat, the waters are still rising in . . ."



He stayed for a long time in the tub afterwards and watched the hand soap slowly eat away at fluffy suds from the dish detergent. The rain pounded the little window above him, the sound rising and falling with the wind.

"How stupid it is," he thought, "to be taking a bath while the whole world is going to be destroyed."

(The white foam is bursting through the steel doors of the school building. The tremendous roar is echoing through the halls and ceilings and walls are bending outward. Not made for such noise. Finally, it reaches his classroom, empty except for desks. David can hear the slap as the first tip of water hits. The door is swept open like the page of a book and the desks are huddled into the corner by the water, like frightened children. Soon they are splinters.

It rolls down main street. Windows are crumpled like cellophane and all the storefronts seem to dissolve. Mrs. Rosengarten, with her straw bag and pitying eyes, is swept away with the rest of the debris.)

David thought about the terrible wave of foam, making their sandbags look ridiculous. He didn't think they would look frightened, with their shirts off and the sweat greasing their backs and shoulders. It would be shock. They had worked all day like desperate ants, straining with their minute sandbags. And when the great wave comes, their jaws would hang open, their minds not able to think.

He might never take David for a ride or to the park. There would never be another Saturday afternoon at the sports arena; never again would he give David the broken broom and let him sweep the ring area too.

It was time to dry off when the tips of his fingers were shriveled. The rain had become much calmer according to the window sound. With his bathrobe on, he opened the door and a gush of cold, moving air hit him. As he left the steamy room he hoped that his mother was no longer angry.

She was clipping around the kitchen now with Mrs. Rosengarten, unfortunately, still there.

"Sit down now, David, and eat that sandwich," she looked at her friend, "Who could cook on a day like this?" Mrs. R. nodded slowly, the sympathy lines over her eyes streaming down from the bridge of her nose.

The food went down in tasteless lumps. He despised having to eat in front of strangers and he was about to gag on the dry smell of perfume and powder.

"It does my heart good," said Mrs. R. "to see a boy eat so good."

His mother was looking at her reflection in her compact mirror, fixing one

of the hooks of hair that hung down either side of her face.

"Eat slower, David and drink your milk."

The radio was no longer screaming. Now it was on very low so no one could really hear it. Tinny dance music played and it reminded David of the department stores.

When everything was finished, he looked up at Mrs. Rosengarten. She had a thin smile, over-sweet. The kind, he thought, that she saves for little boys and sick friends. Her hair was stiffened and straightened, and forced to stand straight on her head. It was somewhat like his mother's hair, but it was turning colorless. You could almost see through Mrs. R's hair and David wondered if she kept things hidden there sometimes.

He stood in front of the big picture window in the living room, half looking outside and half looking at the reflection of his grandfather who sat in the chair behind him. Grandpa was his father's father, and David wondered why some people get to be too old and some die too young.

"If my father dies," he thought, "would that make me an orphan?" And, oh how that fat powdery head would shake as they threw the first shovel-fuls of dirt on to the casket. Mrs. R. would look at him, and look at a friend from the office. "That poor little boy; that poor little orphan boy." Over coffee later she would tell all about how the boy's father had been washed down main street and drowned.

He hadn't noticed the three figures making their way through the mud of the driveway. They were together, shoulder to shoulder, without bothering to dodge the puddles. He strained to see them through the mist the rain created.

The two men on the sides were holding the one in the middle by the arms. All three pairs of legs seemed to be moving at a different speed. Once, the man in the middle fell, almost taking the others with him.

"Mom, it's dad."

He heard a cup hit a saucer and his mother ran for the door. When she opened it, a rush of icy air wrapped itself around his bare feet. His mother's face seemed to be frozen by it. Her lips made a thin, red line beneath her nose.

David stood behind her and watched the two men help his father up the steps and set him in the doorway. The big one on the right stepped back and didn't look up. Woody, who was a good friend, was on the left, and it was his firm grip that kept David's father from slouching to the ground.

"We got through a few hours ago, Mrs. O'Brien, and a few of us stepped out for a drink." The scar on the side of his face which looked like a question mark, moved up and down.

She stared at both of them, saying nothing. He looked up at her with red, watery eyes slowly drooping shut. His nose was almost touching the big, gaudy pin that was on her dress. David thought his mother seemed taller and straighter than ever.

Woody looked like a little boy despite the fact that he was one of the toughest men you could find in town. His eyes bounced nervously around now as he tried his best not to look at her.

"There was no use in staying there," . . . he waited to see if the face would change, "ain't no amount of sandbaggin' gonna . . ."

"Just bring him in, Woody," she said.

Without a word, they propped him up and helped him into the house. David caught the smell of booze as they shuffled past him. One of them, the big one, crunched a little plastic toy that the children had left. All three came close to falling as he stumbled over his feet and an apology at the same time. David's mother said nothing.

Mrs. Rosengarten fidgeted with her pocketbook and disappeared into the kitchen again. When she returned, with Becky by the arm, she took quick, sloppy steps toward the door.

"I've got to be going;" and she brushed past Mrs. O. who closed her eyes. David knew that woman had never seen his father drunk before.

When the men had placed him on the sofa and filed out the door, Mrs. O'Brien went into the bedroom. David sat on the floor by his father. Grandpa's eyes were clear and his mouth was shaking open.

"Rain."

"Yea, I think the whole world's gonna float away." David couldn't remember the last time he had said anything that made sense.

"No; not this one."

"Not this one, grandpa?"

"The last one was rain. This time, it'll be fire."

She came out again with her purse, and with new powder and perfume. Her lips were freshly red.

"Make sure he gets to bed." And she left.

His father's mouth hung open now, and a swollen tongue was propped between his lips. David watched his chest rise and fall, the right arm hanging straight off the sofa and the left tucked somewhere beneath him.

"Cheezus . . ." The snoring stopped for a moment and the eye lids opened a bit "Cheezus Christ." And with the next breath he was asleep. David sat there for a while as his grandfather also began to nod. By and by he got up and drained the murky water from the tub.

Each semester finds the Student Activities Association touching everybody for \$7.50 and handing out its membership cards in return, but only a small number of people really understand how SAA works to provide free admission to various concerts, movies, and other student related activities to persons with an SAA card.

It is the SAA president who runs SAA for, by nature, any formally constituted organization, such as SAA, with a governing body composed of a small number of peers will have the president making most of the decisions and seeing that they are carried out.

Terry Cook may not fit the role of a forceful and decisive person at first glance, but don't let appearances deceive you. This year, as president of SAA, she has succeeded in producing, along with the rest of the SAA board, one of the most successful SAA efforts in recent years.

As a typical Southwestern student (she thought of transferring out her freshman year) she is majoring in biology while enjoying the simple pleasures of college life from her apartment in Honor Dorm. Recently she ran for reelection as SAA president and won it quite easily.

In this interview with Theo Otte she discusses how she manages to, and had the responsibility of, spending between \$7,000 and \$8,000 of your money this year and will again do so next year.



Terry Cook

What exactly is SAA? A lot of people equate SAA with movies and dances and that's about all. There's got to be more to SAA than that.

SAA stands for Student Activities Association and under that comes everything from car rallies, concerts, movies, dances to ping-pong tournaments, Easter egg hunts and all these other wierd things we do. Culture Arts is the counterpart to SAA and they provide intellectual type entertainment; plays and things like that.

Well, who makes up the governing body of SAA, besides yourself and how does a person get into it. At the end of the school year the student body elects a president, vice-president, and secretary-treasurer. Then at the beginning of the next fall, each dorm elects its own representative, as does Shriwise and Honor dorm, and I select two off-campus reps.

By "I," you mean as president of SAA.

Yeh, right.

Could you guess at how much money was spent by SAA during this school year?

About \$3800 the first semester and \$3500 the second, which came from student activities fees paid at registration.

Has SAA ever had to borrow money from any other organization?

I never did and the only money that SAA can use, that I know of, is that gathered at registration. This money goes into a fund up in the business office and we just draw from that and hope that we don't go over.

Besides getting a hold of money, what's involved in getting something like a concert lined up?

When I took over this job last summer, the person before me gave me names and references of people that he had worked through here before and some of these people we have worked through for three or four years, booking agents and such, so they kind of know the area and what the students like. I started by calling these people and letting them know who I was, and they started to send information. So by last summer, we already had the first dance of the next school year lined up and before school was out last year we had already signed a contract with Warner Brothers for eight movies this year for the National Entertainment Convention Project.

Was this something you had to bid on?

No. See, they sent us a catalogue and, since we were on a contract for eight films, we picked the movies we wanted from this catalogue. It was a package deal, but we're not going to do that next year — because I didn't like the way it turned out.

What movies were involved in the deal?

*TX-1138, Ballad of Cable Hogue, Klute*, and the others that SAA showed that were supposed to be biggies, but weren't. A few in the package were

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good, but Warner's didn't have a good enough selection; so next year I'm going to buy them individually through the "three thousand" catalogues I have.

ABRAXAS: Well how much does it cost SAA to get one of the better movies, like *Klute*, in here?

COOK: *Klute*, by itself, would have cost around \$200, but through NEC we got it for \$65. See, it's good to get a contract or package deal, but you just can't get the selection you need to make it worthwhile. Most of the newer movies will run \$350 to \$400 a showing; you can get older ones from \$35 to \$50.

ABRAXAS: Where did we get *Refer Madness*? Everybody was getting off on that the other night; it was sold out every night it was in Wichita.

COOK: Personally, I thought it was a bore, but that doesn't matter. I got it through a company that had only one copy of it, and they were going around asking schools if they wanted it. We paid \$75 for it, but because of a special deal I got, any other place paid \$250.

ABRAXAS: Is the fee we pay into SAA, \$7.50 going up next year?

COOK: No, it will still be \$7.50.

ABRAXAS: Have SAA expenses gone up this last year?

COOK: You mean the cost to bring things in here?

ABRAXAS: Right.

COOK: Definitely. People are always hassling me asking, "Why can't we have one big concert." For \$3800 you just can't have a big concert! I want to emphasize this point, because they want people like the Osmond Brothers and Jethro Tull, who are asking \$25,000 for a two hour concert; which is completely unreal for us. New groups, like, New Heavenly Blue, are more in our range.

ABRAXAS: How much did they cost?

COOK: \$1500, and that was special; they usually get \$2000 to \$2500 and I had to talk my tail off to get them.

ABRAXAS: How about New York Rock?

COOK: They were \$3000, but Culture Arts brought them in and they, Culture Arts, have at least \$5500 a semester to work with.

ABRAXAS: Do you get very many people from outside the school coming to SAA events such as movies?

COOK: Not with movies and stuff like that, but we do with concerts; if we advertise them alot. John Manning, which we had in the fall, made around \$130-\$40.

ABRAXAS: About the advertising, I heard the Larry Norman concert advertised on KEYN a few weeks ago and I know that isn't given to us free.

COOK: Yeah, it is. You just call up there and they put it on their "Concert Calendar." When John Manning was here, since it was KEYN I got him through, they really pushed it and played his songs and things like that. All of that was free.

ABRAXAS: SAA does a lot of little events too. How much hassle is there in a car rally?

Those kinds of things are pretty easy. For a car rally I just have to get a couple of trophies, make sure posters get up, and set up the course a couple of hours before.

Has the administration attempted to "help" in deciding how SAA is going to spend its money and what type of people appear on campus?

Well there are two faculty sponsors to SAA and this year they were Troy Boucher and Dan Daniels; they were fantastic. Troy's worked with booking and stuff like that before, so he really helped. I've never had any hassle over money or anything else with the administration; they've always gone along.

Could you give us any kind of idea what SAA will be doing next year? Will SAA be taking any new direction or will it be providing the same type activities as it has in the past?

With Cultural Arts, like about six weeks ago, we had that "coffee house" with Norman Blake and Stu Mossman and that went over real well. The Pat Ireland concert that SAA brought in last week went over real well so I think we'll probably be doing more things like these next year, mini-concerts. I also will be more selective in the movies and bring in fewer but better ones. I went to NEC, that's the National Entertainment Convention, in Cincinnati. Kathy Cooper went along and we picked up tons and tons of information. There's two or three-hundred booths with booking agents and production companies. I got to talk with people I had worked with all year, but had only talked to on the phone; they were all there, you meet them, you get to know them, and you just make better contacts. I got all these catalogs with things to do next year, and there were workshops all day long. Probably the best one I went to was one which was for schools with little or no budgets, and I made sure I got to that one. From there I got a whole catalogue of ideas from other schools; that's where I got the egg hunt idea. It was full of weird stuff other schools had done and we'll probably be using some of those ideas. This all is stuff that is fun to do and doesn't cost any money.

Do you think that an extra dollar or two in the fee charged to the students would make very much difference?

Yeh! It would make a lot of difference, but it's a real hassle getting more money right now since dorm fees have gone up and so has everything else. You can see what would happen if SAA came up asking for more money also. I did try to get more money, but I didn't get very far. I'm not into hassling the administration.

Being with SAA for the last couple of years, have you noticed any change in the entertainment tastes of the students?

Especially since my freshman year, I think they have.

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ABRAXAS: When was your freshman year?

COOK: 70-71, and then everyone wanted the "acid rock" and the hard, heavy stuff. Now its changed; people want more dances; dances that you can dance too, and not anything super-heavy or super-light. Concerts have changed that way also. It's sort of like the trend that's going through the whole music business which is getting away from the hard stuff and stressing more real musical ability. It's showing up here; like Pat Ireland the other night. The whole thing started out pretty slow, but that was my fault — I didn't have enough time to get any publicity out. So I just slapped up a couple of posters and it ended up being a word-of-mouth thing, but Messenger ended up being pretty full. He was really a good musician and it went over well. I'd like to bring him back and he is going to be in the Midwest live November next year.

ABRAXAS: Is SAA going to be involved with the Walnut Valley Folk Festival like we have been in the past. We helped Stu Mossman get it started two years ago and we must have done something last year because Southwestern students got in at a special rate.

COOK: Last year, Culture Arts gave some money and SAA gave \$300. Through that students were able to get in free, and we are working on the same thing this year.

ABRAXAS: Awhile ago you said that you didn't get out enough publicity soon enough for the Pat Ireland concert. Are you in charge of all publicity for SAA?

COOK: Well, the vice-president is supposed to be in charge of publicity, but you know how it goes; at the beginning of the year you start out with everybody doing their little jobs but by the end of the year I just get anybody that has the time to do it.

ABRAXAS: I gather that if anybody has any "beef" about what SAA is doing, they come to you. But has anyone had anything good to say?

COOK: Oh yeh, I've had lots of good comments; that's what makes it worthwhile, I guess. There's alot of people who gripe about it — "Why don't we get quality entertainment?" That hurts, that really does! Because I think we've had some good stuff and when I'm really happy about the way something has worked out someone comes up to me with the "quality" routine. But there are people who come up and say that something was really good — that makes me feel good and makes it worth it. It must, because I ran.

ABRAXAS: Besides the praise of students are there any monetary rewards to being president of SAA?

COOK: Somewhere in STUCO there's a fund that gives the STUCO president \$200 and the SAA president \$100, for the entire year.

ABRAXAS: Did SAA or STUCO pay for your trip to Cincinnati?

COOK: SAA paid mine and STUCO paid for Cooper's. She represented Culture Arts.

ABRAXAS: Can you give us any kind of idea about what will be



happening next year as far as entertainment.

There are a few things I have ideas of, but nothing definite. I know the first week of fall semester, there will be a dance. Things are loose enough that it gets people acquainted; a "mixer" I guess you would call it. I hate to call it that, but that's what it is. I'd also like to do something like a bikehike out to the lake. Barry Firth (Slater's Food Service) would like to have an all-school picnic out there, and I thought that we could tie the two together with those that wanted to, biking out there.

Are any of the sports clubs tied in with SAA, and if not, will they be in the future?

We decided this year that sports clubs, as baseball and soccer, aren't really under the realm of SAA because it is not entertainment as such. They're pure sport.

Getting back to NEC, the organization that put on the convention in Cincinnati, it seems to set up a lot of stuff for us. We don't get all their services for nothing, do we?

No, not really. SAA pays a \$75 fee each year to NEC and get the special setups on movies and concerts that I've already mentioned. We also get their newsletter that comes out each month. It has information on groups — critiques that other schools have sent in so you know what to expect from a group before you commit yourself. Sometimes they're real neat to read, for instance one said, "All the guys were really horrible and we couldn't get along with them." You also get to go to the NEC convention; of course you have to pay an entry fee which covers your meals and stuff like that. There's also a special booklet they send out that has these trips in it that students on campus can go on for less money, and they go all over the world — Spain, Rome, and lots of other places. They still cost, but they cost less.

How can students find out about these trips?

Well, that's my fault. Through me they can find out. I haven't publicized these trips too much. I put up a poster around Christmas, but that is about it. Really, I had forgotten about them until now. Somebody will probably bitch, but next year, I promise, to make more use of these "resources." For next year, we do have one big group lined up for homecoming, but the name sounds bad: Maynard Ferguson and his Orchestra. Don't laugh, he's really good. He played at the convention in Cincinnati, and out of the thirty some groups that played during the three days, he got the loudest and longest applause.

The name sounds like it is part of the nostalgia kick.

He's not! He's based out of England and big on jazz-rock. Something like Chicago, only better. Really! He's fantastic. He'll probably blast us right out of Richardson.

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