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Poet Laureate W.S. Merwin Closes Literary Festival

LAUREN TOOLE
Ac&E Assistant

The *Kenyon Review's* Literary Festival came to a close with the Denham Sutcliffe Memorial Lecture: An Evening with W.S. Merwin at Rosse Hall on Saturday, Nov. 6. Rosse was overfilled with people, some resorting to sitting between aisles in order to hear the United States Poet Laureate read selections of his poems.

Merwin read poems encompassing differing themes: seasons, youth, regret, revelation and, finally, dogs. "Poetry begins in delight and ends in wisdom," said Merwin, and with that he ushered the audience into a night full of poetic enchantment.



W.S. Merwin signs books following his lecture.

Merwin was awarded the 2010 Kenyon Review Award for Literary Achievement, which honors careers of extraordinary achievement, recognizing writers whose influence and importance have shaped the literary landscape. He accepted the award in New York City

on Friday, Nov. 5 and came to Gambier for the fourth annual Literary Festival to deliver his address.

see *MERWIN*, page 11

Author Jonathan Franzen to Speak at Graduation

SARAH DOUGHERTY
Staff Writer

Jonathan Franzen, winner of the National Book Award, a finalist for the 2002 Pulitzer Prize, writer for *The New Yorker* and *Harper's Magazine*, and a *New York Times* bestseller, will speak at the graduation ceremony for the class of 2011. Franzen, who guest starred as himself on an episode of *The Simpsons* in 2006, has also been the subject of controversy involving both a tiff with Oprah and having his spectacles kidnapped for ransom at a literary event in London.

Franzen's speech will be a crowning moment for the members of the Senior Class Committee (last year's Junior Class Committee) under the advising of Director of New Student Orientation and Community Programs Erin Ciarimboli and President S. Georgia Nugent. Kenyon's tradition of recruiting graduation speakers is partly based on cost. Instead of paying graduation speakers, the College presents them with honorary de-



COURTESY OF FARRAR, STRAUS AND GIROUX

grees. Given this tradition, speakers are usually required to be, or to have some connection to, Kenyon students or alumni.

Eric Franzen, a member of the class of 2011, is Jonathan Franzen's nephew. "As far as bringing him here, I played a pretty minimal role," Eric said. "Nugent and Student Council wanted to know how he felt about speaking before asking, so they asked me about that. I told them what he told me, which was that he would

be coming for graduation regardless and would be glad to speak if they invited him to."

Senior Class President Rachel Berger has led the Senior Class Committee's efforts to bring Franzen to Kenyon since last spring. The Committee to select the speaker, comprised of Berger, Mike Clayton, Emily Lewandowski, Kyle Davis, Zach Blitzer, Lauren Brady, Nick Sprague, Brianna Parry, Christine Bonomo, Chad Kurylo, Diana Ryan, Mat Cowlin, Jeanie Riess and Al-

ice Adebiyi, asked students, professors, family members and alumni for suggestions. Early this semester, most of these members met with Tom Stamp, college historian and keeper of Kenyoniana, to learn more about the selection process to ensure that they could get the speaker they wanted.

Last spring, the committee issued their list of suggestions to Nugent, with Franzen near the top. However, the President did not list him as one of the final candidates. "He was the speaker that they wanted but that information had not really been conveyed to me," Nugent said. Berger's letter to the editor in the October 14 edition of *The Kenyon Collegian* clarifies this mistake. Nugent recently contacted Franzen while he was in Norway. Usually invitations are issued through letters, but given the miscommunication, he was contacted by phone. He was also asked, and consented, to come to Kenyon in February on behalf of the Student Lectureship Committee.

The contending candidates "ranged from Madeline Albright to Bill Nye the Sci-

see *FRANZEN*, page 3

Bikes Allowed on Middle Path, Students Urged to Ride Carefully

AUGUST STEIGMEYER
News Editor

The Department of Campus Safety issued a statement by email on Friday, Nov. 5, saying that someone on Middle Path was almost hit twice by bicycles that were moving too quickly. A Village resident had been sitting on a bench on Middle Path with her legs stretched out when a cyclist rode by. The resident told Campus Safety that she had to pull in her legs at the last minute to avoid getting hit. This was the second time she had reported a "near miss" with a bike on Middle Path.

In the email, which she sent to student-info, Deb Shelhorn, Campus Safety officer and telecommunica-

tion coordinator, wrote, "Cyclists cannot ride on the sidewalk, which also includes Middle Path."

This statement prompted an all-student email debate over the right to ride on Middle Path, with some students claiming that it is not the same as a sidewalk. At least one student contacted Campus Safety to clarify exactly what the policy said.

"As far as a policy that says bikes should not be on Middle Path — I suppose that's possible. I'm certainly not aware of it," President S. Georgia Nugent said.

The rule referenced is in Campus Safety's "Bicycle Rule and Regulations" pamphlet. The rule states, "Cyclists (adult) CANNOT ride on sidewalks."

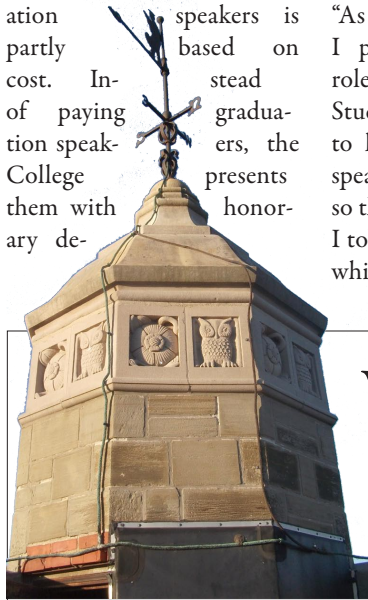
"I wouldn't equate Middle Path with a sidewalk," Nugent said. "Middle Path is not technically a sidewalk," Shelhorn said. "But it is a pedestrian path."

Even though students are not technically supposed to ride bikes on Middle Path, however, according to Campus Safety, Shelhorn said they will not be issuing citations for infractions. "We're not pushing it," she said. "It's more of an information tool. We're not issuing citations."

Shelhorn said the purpose of the email was to inform students about the incident and to encourage them to use sound judgment when riding bikes. "Middle Path is a multi-purpose path," she said. "We're trying to think of everyone."

"If you're whizzing by like a racer, that ... could pose a danger. But someone pedaling at a normal pace seems to me reasonable."

—S. Georgia Nugent



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Kenyon Ranked Third in Nation for Fulbright Scholarships

SARAH DOUGHERTY

Staff Writer

On Oct. 24, *The Chronicle of Higher Education* reported that Kenyon ranks third among other U.S. baccalaureate institutions in the number of Fulbright winners it produced last year. This marks the seventh consecutive year Kenyon has been recognized as a top producer of Fulbright Scholars. Pitzer College (Claremont, Calif.) and Smith College (Northampton, Mass.) ranked first and second. The ratio of winners to applicants for Pitzer (22 winners and 79 applicants) and Smith (13 winners and 27 applicants), however, was lower than it was for Kenyon (12 to 23).

Among last year's Kenyon Fulbright recipients were a scholar of taxidermy, a researcher of chromosome alterations associated with congenital disorders and a historian analyzing the reception of Japanese martial imagery in German middle-class media during the first half of the twentieth century.

These students, respectively, Madeline Courtney '08, Claire Anderson '10 and Sarah Pazner '04, were three of Kenyon's 13 winners of the 2010-2011 J. William Fulbright Fellowship. As the Fellowship's website describes,

the Fulbright Award "was established in 1946 by the U.S. Congress to 'enable the government of the United States to increase mutual understanding between the people of the United States and the people of other countries.'" It is the largest U.S. international exchange program offering opportunities for students, scholars and professionals to undertake international graduate study, advanced research, university teaching and teaching in elementary and secondary schools worldwide. In 2008, it awarded nearly six thousand grants costing more than \$275.4 million.

Kenyon's increasing success in producing Fulbright scholars has been a joint student and faculty effort. The faculty's involvement in the students' application process is delegated into the Fulbright Faculty Committee, the faculty liaisons and the Office of Academic Advising. Last year's Faculty Liaisons were Professor of Political Science Joseph Klesner, Associate Professor of Political Science Pamela Camerra-Rowe (research liaisons), Assistant Professor of German Leo Riegert and Assistant Professor of Spanish Marta Sierra (teaching liaisons). This year, Professor of History Wendy Singer and David Rowe have replaced Cam-

erra-Rowe (now political science department chair) and Klesner (now associate provost). The other key faculty member is Professor of Religious Studies Royal Rhodes, chair of the fellowships and Awards Committee.

Assistant Professor of German Paul Gebhardt, who has served as a faculty liaison and has worked extensively to develop Kenyon's Fulbright program, explained why he is so adamantly involved:

"There are two major aspects that I enjoy about this. First, I take great joy in encouraging students to recognize their outstanding

potential, and when the application is successful, there is nothing more wonderful than seeing the sense of pride that 'they did it.' Kenyon has amazing students, and through the national fellowships we are getting the word out. The second aspect is that I am able to teach a professional skill, the skill of communicating a project effectively to someone who might fund it (here, the Fulbright program), and then realizing the project, getting the

show on the road, so to speak. It's a point where academia really means something for people's lives."

The Office for Academic Advising plays a critical role in the students' application process. The application for the Fulbright involves a three-step process of approval: first, Kenyon issues an official nomination to the U.S. Department of State, which

handles Fulbright grants and negotiates with the destination country, which must approve the application. The process includes interviews and countless drafts of application

essays, and represents a challenge beyond the competitiveness of receiving the award. Over the past decade, Kenyon faculty has made strides towards streamlining the process, with Dean for Academic Advising Jane Martindell and Administrative Assistant Vicki Mille managing the logistics of the process. "I think it is the close relationship and interaction with faculty that makes all the difference," said Martindell. "When you look at our total applicants and school size, per capita we're just phenomenal, and I think it's because the faculty is very gracious with their time. They'll look over students' work and rewrite it, rewrite it and rewrite it and help them draft after draft."

"The other piece [is that] our students are willing to do that," Martindell said. "They don't get frustrated with the fact that they need to rewrite drafts all over again." Ned Littlefield '10, one of last year's recipients, who is currently teaching English in Colombia, attests to the strenuousness of the process. "While I owe Professors Sierra, Camerra-Rowe, Riegert and [Erika] Boeckler for my success, I must say that the application process was quite stressful ... [my professors] were quite meticulous with the words and ideas present in [my] essays," he said. Having already begun his studies in Colombia, Littlefield

said: "Their meticulousness and constructive criticism made me aware that, as a Fulbrighter, you are a representative of the United States government. Also, [my professors] made me think more about the sociopolitical context of Colombia ... This greatly prepared me for working here, in fact. I learned the importance of an important mind upon arriving in Colombia, and not coming with the thought that I was going to change anything."

Sarie Hill '10, now teaching English in Thailand, said: "The professors who wrote me my recommendations, Professor [of English Kim] McMullen and [Instructor of English Ellen] Mankoff, gave me some great advice on my essays. I started the application process late, and they were willing to help me out last-minute. The board of professors I interviewed with about the Fulbright was not as helpful but did help me to catch some minor mistakes and inconsistencies I made on my application." After a month-long orientation in Bangkok, Hill began teaching in Chiang Rai, Thailand last week. "So far, my grant has been going smoothly," she said. "I'm in a government school, which is unlike anything I've ever seen in the States. I'm excited to have a legitimate job after years of thinking I wouldn't be able to find any work as an English major. Teachers are really respected in Thailand, so I have to up my professionalism both in and out of school because my students are everywhere."

Kendall Krawchuckk '10 went to Siberia for her Fulbright. "My experience thus far has been well nigh incredible, which comes as a shock to many people at home," she said. "When I would tell friends or family that I was packing up and moving to Siberia, a funeral look would come over their faces, and they would usually tenderly grasp my arm and say in a hushed voice,

'Oh, I'm so sorry. What ... what did you do to *deserve* it?'" Krawchuckk is teaching English at the State Linguistic University in Irkutsk, where she lives in a three-room apartment with Riley Witte '09 (who is working for Middlebury College) and a young Russian family. "Contrary to outside perception of my city, though, I feel like I've won the Fulbright placement lottery, and I've encountered some of the most wonderful people in my life," she said. "My first night in Irkutsk, I'd already secured my first taste of Siberian hospitality, consisting of a three-course meal and an after-supper regaling of three Russians on guitar, belting out their beloved folk songs at the top of their lungs with their heads thrown back."

Krawchuckk has also found that her work in Siberia is living up to the Fulbright mission, whereby participating scholars serve not only as academic liaisons in foreign countries, but

also as cultural ambassadors for their country. "I earnestly believe in the Fulbright mission statement, which aims to combat these misunderstandings (as innocuous or harmful

as they may be) by placing young people among these different cultures, living right alongside them, partaking in their most fundamental concerns, cares, joys and defeats," Krawchuckk said.

The success of Kenyon students in their fellowships, along with the success of students in winning the award, has contributed to Kenyon's growing Fulbright legacy. Klesner speaks to this cycle, where "good students see other good students winning these awards and say, 'I want to be like them,' and now we're able to send off something like 25 to 30 nominations each year," he said. With the help of many devoted faculty, these students have been able to pursue a variety of interests under the honor of an internationally-acclaimed award.

"I take great joy in encouraging students to recognize their outstanding potential."

— Paul Gebhardt

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VILLAGE RECORD

Nov. 2 — Nov. 10

- Nov. 2, 3:13 p.m. — Theft of student items. Items returned vandalized.
- Nov. 5, 10:37 p.m. — Medical: intoxicated student on Middle Path. Student transported to dorm.
- Nov. 6, 1:54 a.m. — Medical: intoxicated non-student in Bushnell Residence. Squad contacted and student transported to Knox Community Hospital.
- Nov. 6, 11:30 a.m. — Theft of student credit card number. Knox County Sheriff's Office notified.
- Nov. 6, 2:30 p.m. — Theft of student debit card number. Knox County Sheriff's Office notified.
- Nov. 6, 7:03 p.m. — Theft of student credit card number. Knox County Sheriff's Office notified.
- Nov. 7, 1:08 a.m. — Alcohol violation on Village property. Students issued citation by Knox County Sheriff's Officer for open container.
- Nov. 7, 4:34 a.m. — Vandalism to College property on Peirce loading dock.
- Nov. 10, 1:35 a.m. — Vandalism to College property in Old Kenyon Residence Hall.

Four Students Receive DUIs

WINNIE ANDERSEN

News Assistant

Since the academic year began, four Kenyon students have been issued citations by the Sheriff's Department for driving under the influence of alcohol. This number, along with the number of students cited for open containers, is higher than in previous years. Deb Shelhorn, Campus Safety officer and telecommunications coordinator, said the numbers might be higher because officers are "being more vigilant" and new deputies have been hired.

Substance Abuse Educator and Counselor Michael Durham said he does not know why the numbers are higher this year, but there have also been "much higher numbers related to open containers and underage consumption."

Concerning prevention for alcohol-related infractions, Durham said: "As a college, we require all first years to complete a brief online alcohol education program, but we don't target specifically drinking and driving. We're a residential college, and the expectation is that most students don't drive."

Durham also hesitates to take additional preventative measures. "I want to give students the credit for a level of intelligence that they don't drink behind the wheel of a car," he said. "I truly believe with my heart of hearts that everyone knows that ... I really don't want to insult students by hanging up posters that say, 'Don't drink and drive.'"

Durham said that after stu-

dents are charged or cited, the court typically requires them to get an assessment, in addition to completing a program as a jail alternative and a three-day driver improvement program.

He said most students go to him for the assessment because the cost is included in tuition, whereas otherwise, they would have to pay a couple hundred dollars.

"I don't assume just because someone has a legal charge related to alcohol that they're an alcoholic or alcohol-dependent," said Durham, whose treatment plans vary depending on the individual.

There are some consistencies in his approach, however. He said, "The first thing is ... hold[ing] a mirror up so they can see themselves and their behaviors and their choices. ... It's about respect and dignity and treating the person as the intelligent person that they are, and then really trying to help them self-diagnose." Once the student self-diagnoses, Durham said he helps to develop a plan of action that will help "support better choices."

Though Durham said he is "not a big 'don't drink, anti-alcohol guy,' unless someone is alcohol-dependent" and that he is careful not to "shake [his] finger and say, 'You're this, you're that,'" he does caution students to be safe while using alcohol. "Safety is my big push," he said.

In terms of drinking under the influence, he said that Gambier is particularly dangerous because there are deer and people walking everywhere, and

alcohol impairs motor skills, so drunk drivers "may not react as quickly should a person or a deer walk out in front of them."

Durham also cautions students about how easy it is to get pulled over on Yauger Road. He said, "Those roads are very narrow ... and it's pretty hard to stay on one side of the road completely sober, so if you're intoxicated ... if you're out driving at 2:00 or 3:00 in the morning, you might get pulled over because you pulled left of center, and the officer will have you do a series of tests, which most people don't pass."

Durham said that he wants students to know that he is there to support them and answer drug- or alcohol-related questions. He said, "I'm not an attorney, but I've been around the court system enough that I can help them know what typically happens."

Durham also said that while his "heart goes out to them," he takes issue with Mothers Against Drunk Driving (MADD). He said, "I'm not a fan of the way they use statistics." For instance, he said that in response to the Amethyst Initiative, MADD and other organizations are "quick to quote how the number of alcohol-related fatalities dropped when the law changed on the 18 to 21-year-old age group, but they don't mention that the number of alcohol-related fatalities for the 21 to 24-year-old group rose, nor do they take into account that at the same time, new safety laws came into effect."

Franzen: Acclaimed *New York Times* Bestseller, Pulitzer Prize Finalist to Speak at 2011 Graduation

From page 1

ence Guy," Berger said. She would rather not say the rest of the list. "I am extremely excited that Jonathan Franzen is going to be speaking at graduation. The Class Committee is very excited and we hope our class is as well. With Franzen's new book and his rising success in the literary world, we are very excited about his ideas and what he has to say to us as we embark on a new journey after Kenyon."

The "new book" to which Berger refers is *Freedom*, which was published in August and has a scheduled film adaptation set for release in 2012. *The Corrections* (2001) reaped widespread acclaim, earning him the National Book Award and making him a finalist for the 2002 Pulitzer Prize for Fiction. It was also chosen for Oprah Winfrey's book club in 2001. Franzen initially accepted Oprah's interview request and appeared in alternate footage filmed in his hometown of St. Louis. A month later, *The Oregonian* printed a response to Franzen's appearance, which made him uncomfortable. In an interview on National Public Radio's *Fresh Air*, Franzen expressed concern that earning the "Oprah's Pick" seal might dissuade male readership, which he feels is more in decline than female fiction readership in

American society. Oprah rescinded her invitation to have Franzen speak on her show. In his essay "How To Be Alone," Franzen responds to the event and places it in the larger context of the dilapidating prowess of fiction in contemporary society.

Another reason for which both seniors and faculty are celebrating Franzen is his connection to David Foster Wallace, who gave Kenyon's commencement address in 2005. Wallace's speech was later published: *This Is Water: Some Thoughts, Delivered on a Significant Occasion, about Living a Compassionate Life*. Franzen wrote a eulogy for Wallace's funeral after his suicide in 2008. Riess

said David Foster Wallace "set the bar really high" with his commencement address. "I like how we are sort of coming full circle with Jonathan Franzen, since he and Wallace were such good friends," she said. With regards to the eulogy, Riess said "there's some sentiment there and that's a really nice thing."

Professor P.F. Kluge, Kenyon's writer in residence, who is currently teaching the Post-1950 American Novel course, said about having a writer speak at Commence-

ment, specifically one of Franzen's philosophical and stylistic mode: "It feels right, having a writer speak at Commencement. It says something about what this place is and aspires to be, about the literary reputation we live off of and, I hope, up to."

Though Kenyon's academics are firmly rooted in the literary tradition, inevitably, many students are unfamiliar with Franzen. Chris MacColl '11, an economics major, said, "I had to look the guy up on Wiki." Evan Hall '11, an English major, said,

"I, admittedly, did not know who Jonathan Franzen was when they announced his name. But, Eric Franzen is my dude. I will probably try to read a book by Jonathan Franzen before he comes to speak, so as to appear more authentic to my friends."

Whether students have read Franzen's work, have heard of him or are rapidly familiarizing themselves with his Wikipedia page, he is the product of much hard work behind the scenes. Given the triumphs of his literary career and the promise of his punchy personality, "the chances are that it'll be a speech worth listening to," Kluge said.

"It feels right, having a writer speak at Commencement. It says something about what this place is and aspires to be."

— P.F. Kluge

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The opinions page is a space for members of the community to discuss issues relevant to the campus and the world at large. The opinions expressed on this page belong only to the writer. Columns and letters to the editors do not reflect the opinions of the *Collegian* staff. All members of the community are welcome to express opinions through a letter to the editor.

The Kenyon Collegian reserves the right to edit all letters submitted for length and clarity. The *Collegian* cannot accept anonymous or pseudonymous letters. Letters must be signed by individuals, not organizations, and must be 200 words or less. Letters must also be received no later than the Tuesday prior to publication. The *Kenyon Collegian* prints as many letters as possible each week subject to space, interest and appropriateness. Members of the editorial board reserve the right to reject any submission. The views expressed in the paper do not necessarily reflect the views of Kenyon College.

Team BlackBerry **FACE OFF** Team iPhone



ALEX OSTROM
Guest Columnist

The BlackBerry handheld is the superior phone on the market today. If you do not own a BlackBerry, you are essentially cutting yourself off from society. The BlackBerry offers the coverage of the Verizon network, which is likewise superior, and the most sophisticated

instant messaging system known to man, the BlackBerry Messenger (BBM).

BBMing is such a staple of American life that to live without it is simply not to live. It offers the speed of middle school AIM with the mobility of the text message. Furthermore, the BBM emoticons are much better than standard text message emoticons, including thumbs up and down, dancing, partying and the broken heart. On top of that, BBM offers a group feature, which no other handset currently has.

The BBM group allows your clique or social group to insulate itself, protecting you from ever having to communicate your inside jokes in speech, where annoying outsiders can question you about them. It also allows you to create separate chat rooms for different topics, post pictures that your friends can comment on and create lists for keeping track of who your friends like and don't like, what your friends think is cool and lame and who your friends think is hot or not. As you can see, the

BBM group gives you and your friends ultimate exclusivity.

In comparison to the BlackBerry, the iPhone is subpar at best. Without a BBM-like function, the iPhone relies on the outdated text message or "SMS." This old format is severely lacking in useful emoticons and takes at least twice as long as BBM in sending and receiving. The iPhone also relies on a touch-screen keyboard, which is much slower and more error-prone than a real QWERTY keyboard. Setting aside the lack of a group-messaging application, which is

If you do not own a BlackBerry, you are cutting yourself off from society.

enough to make the iPhone obsolete, the iPhone's perilously large application market makes finding what you want almost impossible.

Moreover, the iPhone's extensive game library means that its users are so addicted to playing games on their phones that they soon become ghosts to society, hovering around, eyes glued to tiny screens while they try to cut fruit or land airplanes with their fingers. iPhones are, in fact, extremely dangerous: addiction to their "apps" causes serious accidents, for example, falling down staircases and walking into doors, walls and lamp posts. In my mind, the iPhone should go the way of the Four Loko and be outlawed.

iPhones tell the world that you're frivolous, young and think you're really cool — BlackBerries say, "I'm organized, I'm responsible and I don't spend the majority of my time playing Angry Birds."

Editorial note: This article was composed on and sent from a BlackBerry.



WESLEY KEYSER
Photography Editor

"I'm so two thousand and eight/You so two thousand and late." These lyrics are not just in reference to Fergie's wonderful stylish self; they're also in reference to the iPhone and the BlackBerry. It's quite obvious that the BlackBerry, or as it's been dubbed — by Obama, no less — Crackberry, is so two thousand and late.

The iPhone is the hot, hip phone for 2011. Why, then, do Kenyon students insist on using their Crackberries all over campus? Could it be that they are all business moguls trying to hammer out a billion-dollar deal with Enron? Doubtful. Could it be that they need their touch wheel to work out? Possible, but doubtful. Or could it just be that they are so addicted to their devices that they can no longer have social human interaction without BBMs? I think that therein lies the problem with Blackberries and the possibilities with iPhones.

With my iPhone, I am not addicted to the phone itself or the services it provides. In fact, I can purchase my English books and read them on my phone, and then I can even video chat with my mom via Facetime and ask her for beer money. The iPhone is a phone for hipsters and college students; the BlackBerry is a phone for email-addicted business moguls. I do not doubt that the Crackberry has its uses in the business

world, drafting emails and whatnot, but we, Kenyon students, are not business moguls.

But I seem to be ranting too much on why I hate Blackberries. Let me explain why I love iPhones. Number one: touch screen. Not only do I get practice touching myself all day long, but I can play with cool apps, make colors and sounds and just have a generally good time. Two: Apple. Need I say more on a hipster-riddled, liberal-loving campus? No. Let's not mention the new hi-resolution screen. Now I can watch those amazing Hulu videos in hi-def. Have

The iPhone just makes sense for people our age.

you tried to watch *Modern Family* on a BlackBerry? It's just not possible. Seriously, the iPhone just makes sense for people our age, especially given a school like Kenyon, where you don't even need a phone.

On second thought, screw both iPhones and Blackberries. I think we need a throwback to the era of the PBX. The PBX is what we should all be using — for a community that usually hates change, the PBX should be a welcome Kenyon tradition. How many people know their best friends' PBX numbers, let alone their own? Every year, my advisor calls the PBX with the four digit number spelling MATH and lets that resident know about his awesome phone number. I've used the PBX to call professors and students and use it every other day to call admissions. We live in the middle of the Ohio countryside, not New York, people. From now on, you can reach me at my PBX, 6266.

Editorial note: This article was composed on and sent from an iPhone.

Quick Complaints

COLLEGIAN STAFF
EDITION

"Resurrect Grab-n-Go, because I'm hungry and I want my sammich to go."

-Kali Greff,
Editor-in-Chief

"I wish Kenyon offered just one practical course in how to manage personal finances. I can't pay my bills in Shakespeare quotes."

-Sarah Queller,
Editor-in-Chief

"Why doesn't Kenyon have a flying club anymore?"

-August Steigmeyer,
News Editor

"I don't appreciate having to walk through construction areas on my way to class. I did not bring a hard hat with me to Kenyon."

-Marika Garland,
Features Editor

"The Mount Vernon High School Marching Band needs to be at every sporting event."

-Lindsay Means,
Opinions Editor

"The Black Box Theater is not a theater, but rather an old, dilapidated bank painted black. Let's get a real space for theater."

-Nate Oldach,
Sports Editor

"We can't keep publishing a newspaper with a few computers that crash all the time and software that's three generations behind."

-Erin Mershon,
Design Editor

"The lowest setting of heat should not also be the inferno setting."

-Mara Pottersmith,
Chief Copy Editor

"Dear freshmen: introduce yourself before you take my beer."

-Wesley Keyser,
Photography Editor

"The single door in Ascension is so awkward because you inevitably either stand in front of the door and wait for 18 billion people to leave, or you open the door at the exact same time someone is leaving and then uncomfortably stare at each other."

-Rosalyn Aquila,
Designer

"Peirce's vegan meatloaf is too dry, and not delicious."

-Spencer Kaye,
Designer

Marcy Borg by Erin McKinney



Forensics Reveal New Evidence in 1905 Hazing Death of DKE Pledge

CALEB BISSINGER
Staff Writer

If Stuart Lathrop Pierson made a sound, no one heard him. Not his Delta Kappa Epsilon (DKE) brothers, not his father and not President William Foster Peirce. The engineer did not hear him, and neither did the fireman.

On Oct. 28, 1905, Kenyon first year Stuart Pierson was struck and killed by a train on a trestle over the Kokosing River. His body was discovered at 10:00 p.m., and a piece of his coat was pulled out of the locomotive's coalhouse shortly after.

On that fateful Saturday night, Pierson was pledging the Delta Kappa Epsilon fraternity and the lonely trip to the train trestle was his last obstacle. Rumors flew, and Pierson's death made headlines around the world. From the Knox County coroner to *The New York Times*, outsiders questioned the school's statement that Pierson had fallen asleep on the tracks: was this statement true, or was he tied there?

Mark Jordan Discusses the Mystery

Writer and historian Mark Jordan is trying to answer this question. He has been using modern forensic methods to re-examine Pierson's story — along with other gruesome deaths from the annals of Ohio history. Jordan, a former reporter for *The Mount Vernon News*, plans to collect his findings in a book, tentatively subtitled *Dark Tales from Ohio's Past*. "They pick me," Jordan said of the stories slated for the collection. "I run into these stories, and

there's always something compelling. It's more a question of not being able to write them."

Last Thursday, Nov. 3, Jordan spoke about his findings at ThePlace@Woodward on Main Street in Mount Vernon. Best known for the Chautauqua series, where impersonators tell stories in character (Alexander Hamilton, Rosa Parks, Tecumseh and John Belushi are a few from the upcoming season), the venue occupies a non-descript storefront. Inside, the walls are splatter-painted black, white and gray — Jackson Pollock-style. Admission is free, but donations are encouraged. At Jordan's lecture, two plates were passed around, one to help fund Jordan's research, the other to help ThePlace buy cushioned chairs.

The Night Before the Incident

Stuart Pierson was up late the night before his death, according to Jordan. He hung around the train station from 2:00 a.m. until dawn, awaiting the delayed arrival of his father from their home in Cincinnati. His father, Newbold Pierson, was a Kenyon alumnus of 1880 and a former member of the DKE fraternity who had come to see the last step in his son's initiation to this same fraternity. As Jordan said, he came to see his son "follow in his father's footsteps." Less than 24 hours later, Newbold Pierson rode a train back along the same tracks, carrying his son's dead body.

Delta Kappa Epsilon

The Delta Kappa Epsilon fraternity was founded in 1844. Five former U.S. presidents have been DKEs. Robert Peary carried a DKE flag when he trekked to the North Pole in 1909. Alan Bean carried one when he walked on the moon 60 years later. Kenyon's chapter, the 11th in the nation, was formed in 1852.

The DKEs, Jordan pointed out, have a prominent and powerful legacy. "If you wanted to join the fraternity, you had to go through something," Jordan said. "Sometimes it'd be borderline torture." In the Nov. 4, 1905 issue, *The New York Times* reported that a week before his death, "Pierson was compelled by the fraternity men to crawl the length of the village [of Gambier] goaded behind by the men with sticks and clubs, and that this treatment developed abscesses on his knees."

Finding Pierson's Body

"According to people in the fraternity who [were] later interviewed, just before 9:00 p.m., they gave Stuart a picnic basket," Jordan told the crowd at Thursday's event. It contained soda, snacks, razor blades and Band-Aids.

Pierson was sent alone to a bridge over the Kokosing, according to Jordan. It still stands along the Gap Trail, red and rusted, halfway between the Kenyon Athletic Center and the Brown Family Environmental Center. Pierson wore a coat and tied his laces tight. The night of Oct. 28, it would have been dark and lonely as the Ohio fall was setting in.

At 9:41 p.m., Pierson's watch stopped. When the DKE brothers, including the College organist, arrived 20 minutes later, they found Pierson's basket first. They blew a special whistle and when it went unreturned, they began shouting. As they approached the bridge, they saw a dark shape, compressed like an accordion, lying between the tracks. "It's Stuart's body, minus most of the head," Jordan said.

"This," Jordan continued, "was not what was supposed to happen."

A National Scandal

What happened during those 41 minutes, between Stuart leaving for the train tracks and Locomotive 26 taking his life, became a national and global debate. Did Pierson succumb to the exhaustion of 30-plus sleepless hours, or was he lying on the tracks struggling to untie himself when an unscheduled train passed through en route to Mount Vernon for maintenance?

By 4:00 a.m., the morning of Oct. 29, President Peirce had informed Newbold Pierson of his son's death, summoned Dr. Irvin Workman of Gambier to prepare the body and arranged for a train to take Newbold Pierson, and his son's body, home to Cincinnati. When the Knox County sheriff and coroner arrived later that morning, the body was gone and the scene of the accident had been cleaned. The coroner, William Scarborough, furious at the miscarriage of justice, went to Cincinnati to examine Pierson's

body. He found mysterious markings on Pierson's wrists and ankles. The announcement of his discovery set off a national scandal.

The New York Times later reported that the coroner found "two piece of rope, some cotton, and two towels...near the bridge." President Peirce and the DKE fraternity denied any foul play. Kenyon student Paul Barber stated that he had been tied to the tracks an hour before Pierson. The College refuted his claim. "Eleven Members of Cleveland Alumni of Kenyon College" sent a letter to the Knox County coroner, stating, "We don't want to make any threats, but we are in a position to make matters unpleasant for someone providing this matter is not stilled at once." A few weeks later, a Kenyon student found his roommate, James McGarvey, bound and unconscious on the floor of their dorm room. McGarvey was believed to have given information to the coroner that helped him reach the verdict that Pierson had been tied. McGarvey had a note pinned to his stomach: "This will do for this time, but if we come again it will be worse."

Jordan's Explanation

Jordan presented his findings in the Pierson case to Jim Kousoulas, Gambier resident and forensics expert, who helped establish the first forensics programs for the U.S. military. When Jordan described the marks Scarborough found on Pierson's wrists and ankles, Kousoulas replied, "He was tied." No hesita-

tion. "A train going 50 miles per hour doesn't bruise you," Kousoulas said. "Those kind of marks could only be made by someone struggling against something."

Jordan said he is convinced that revisiting the case confirms that Stuart Lathrop Pierson was tied, either to the track or to himself. But if that's the case, it remains a mystery why his father did not seek justice. The most likely explanation, a bizarre one, is that he valued the reputation of his fraternity and alma mater over his son's life.

Moving Past the Tragedy

Pierson's death nearly ended Kenyon. The Ohio State Legislature signed the first laws against hazing as a direct response to the Pierson incident. A writer for Kenyon's *Fortnightly* wrote, "Kenyon College became synonymous with calamity." According to Jordan, only six new students enrolled the next year. Slowly, however, the College refurbished its reputation.



The final report from the Knox County coroner absolved the College and the fraternity of any wrongdoing. And in recent years, as evidence and public opinion have stood against them, Kenyon and the DKEs have never changed their stance that Pierson fell asleep on the tracks.

"You'd think the College would admit what really happened and apologize," one audience member said after Jordan's talk.

Her companion shook her head and replied, "Murder is still murder."



STUDENTS

Gambier Grillin'



Quentin Karpilow '12Charlotte Greene '14

Vs



Joan Slonczewski
Professor of BiologyDonna Maloney
Music Department
Administrative Assistant

FAC/STAFF

What rapper was recently released from prison?	No.	Lil Wayne	Kanye West	50 Cent	Lil Wayne
What is the most populous city in China?	No idea.	Beijing	Beijing	Beijing	Shanghai
What planet is second closest to the sun?	Venus	Venus	Venus	Mars	Venus
Who won last week's Senate race in Nevada?	Reid	I did.	Reid	Reid	Harry Reid
In what decade was Kenyon made co-educational?	1970s	1970s	1970s	1970s	1970s (1973)
Total Correct	Three	Three	Three	Two	By DAVID HOYT



VIEW *from the* TOP

Counterclockwise from top left: the view from Caples looking south; the Science Quad as seen from the top of Higley; the Peirce weathervane; Ascension from the Peirce tower; Rosse from the Peirce tower; the entrance of Olin Library; and the view from Caples looking north.
Special thanks to Terry Lahmon, Greg Widener,
Bob Hooper and Tacci Smith.





The view from the windows on the ninth floor of Caples, Gambier’s resident skyscraper, is fairly unremarkable. But ascend a ladder in a 9th-floor closet and climb through a hatch, and the view is breathtaking. As the sun rose one clear October morning, its rays briefly illuminated the words “Kenyon College” etched into a safety railing, a reminder of the world that lay buried beneath the trees.

For this spread, the photography editor and I accompanied a member of the Maintenance staff to some of the highest — and most interesting — places on campus. It was while walking across the top of Caples, clambering across the ladders straddling Olin’s sloping roofs and climbing the winding spiral staircase to the Peirce tower that I had a realization: I don’t really know Kenyon at all. This might be my fourth year here, but much of this campus is still a mystery to me. Each of us exists in our own Kenyon: I don’t see the same campus as my professors, the AVI staff or the Safety officers.

The view from each building is vastly different. From Caples, the most visible landmarks are the Peirce tower, the steeple of the Church of the Holy Spirit and the very tip of Old Kenyon’s tower. Nearly everything else is buried under a carpet of yellow, green, brown and red.

The observatory of Ascension was anticlimactic; without the telescope, it feels like a cramped, stuffy attic with a weirdly-shaped ceiling. Olin and Higley weren’t quite high enough to capture the same sense of awe as the loftier buildings.

The tower of Peirce, though, was not a disappointment. The rooms in the tower are caked with dirt and dead insects and littered with empty wine bottles and Miller Lite cups, but there’s still a palpable sense of history. From the shield-shaped cutouts of the tower, cars in the Peirce parking lot looked like toys and people were hardly noticeable. Though the buildings looked smaller, Kenyon suddenly seemed bigger to me. We only experience this place for a certain amount of time, but it doesn’t leave when we do. It remains, indelibly tied to the landscape, Philander’s vision realized on this hill.

—*Lindsay Means*



PHOTOS BY LINDSAY MEANS AND WESLEY KEYSER



CAMPUS SAFETY THROUGH THE YEARS

A day in the life of an officer and a look back at the Kenyon Klan of the 1940s



DAVID C. MCCABE

Staff Writer

On Friday, Oct. 29, David C. McCabe shadowed Campus Safety Officers J.P. Downes and Todd Bell.

It's 9:30 p.m. and Campus Safety Officer J.P. Downes' night is just beginning. He drives the Campus Safety Ford Escape the 30 seconds to the Crozier Center for Women, where the Queer Women's Collective (QWC) is hosting an all-campus party.

He walks into the building — pretty much empty except for some sound technicians and some members of the QWC — and rounds up the hosts, bartenders and party monitors. First, he checks to make sure everyone is present. Then, he checks the alcohol to make sure that QWC will not be serving hard liquor and to ensure that more alcohol isn't brought in later in the night. Everything appears to be in order, and he declares the party open.

"Have fun. Be safe," he says, and he gets back into the car and drives off into the night.

While a certain stigma is still attached to the Office of Campus Safety, relations with students have improved greatly over the last eight to ten years, especially as the Office has de-emphasized the law-enforcement portion of its mandate and emphasized officers' roles as first responders to campus emergencies, according to Campus Safety officers.

The Kenyon Klan

Kenyon College has not always had an Office of Campus Safety. In fact, there was a time when campus safety was relegated to students themselves.

In a 1947 photo located in the Greenslade Archives, several handsome, well-groomed young men stare at the camera, smiling. It is a picture of a group that called itself the Kenyon Klan. Membership was determined by the upperclassmen in the group, and those selected had to be varsity lettermen on a Kenyon athletic team, according to documents in the Archives.

Once a student was chosen for the Klan (the group had no connection to the hate group the Ku Klux Klan), he received a badge that allowed him to intervene in conflicts to protect students.

While the Klan never publicly intervened to protect students, an alumnus of the College told the *Collegian* in 1992 that if there were students who were



The Kenyon Klan, the historical equivalent of the modern Campus Safety, in 1947.

COURTESY OF THE GREENSLADE ARCHIVES

causing trouble, the lettermen dealt with it off the books.

But officers can no longer get away with off-the-books actions, because every event of note is logged by the computer system located in the main Campus Safety office, according to Dispatcher Penney Given.

Campus Safety Rounds

As Downes drives away from Crozier, he begins his rounds. For the first half of tonight, Downes is the Officer in Charge (OIC), who remains mobile throughout the night and responds to calls from officers who patrol on foot.

Downes spends 25 minutes driving a random route around campus, looking for anything suspicious. He says he tries to be "predictably unpredictable" as he drives from one end of campus to the other. He passes the Bexley Apartments, then Peirce, then the Kenyon Athletic Center (KAC), ending up at a piece of land the College bought recently that overlooks the Kokosing River. Then he turns the car around and drives out of the woods, passing a vehicle from the Knox County Sheriff's Office along the way.

Campus Safety officers describe the relationship between the sheriff's office and their own as cooperative. While students see the Sheriff's Office as harsher than the Office of Campus Safety, Downes said that if a student's safety is at risk, employees of either office will be quick to help.

From the KAC, Downes drives to the Ganter, the lodge of the Alpha Delta Phi fraternity, which is holding its autumn formal. After being greeted by first name by a number of students, he checks the numbers on their keys of Blue Moon beer, so that

at the end of the night, when Safety closes the party, they can identify whether more beer was brought in. Though the fraternity passes the alcohol check, there is another problem: most of their party monitors are missing.

After some frantic phone calls and some yelling, substitute bartenders and monitors are found. At 10:00 p.m., Downes opens the formal, informs the dispatcher and leaves.

Students vs. Campus Safety

At one time, Downes' friendly relationship with students would have been almost unthinkable, a fact that is underscored by incidents over the last 15 years that eroded the trust between Campus Safety and the student body.

In 1995, when the academic year was just beginning, former Director of Campus Safety Melanie Remillard sent out an email to students announcing that the Office would start carefully monitoring underage drinking at parties around campus, according to *Collegian* articles in the Greenslade Archives.

An outcry ensued. Student Council lamented that they had not been consulted before the change in policy. Students complained of a "crackdown" in the pages of the *Collegian*. They said that they were worried that students would simply go elsewhere to drink and could be injured in drunk driving accidents.

"Can we ever again reach the compromise with Security that was in effect for so many years?" asked *Collegian* writer Courtney Carlson. "Although Kenyon understandably has to do something to comply with Ohio law, the steps the administration is taking now are only

going to cause more problems down the road."

In response, a student committee was formed and charged with increasing lines of communication with Safety. By 1997, however, Remillard moved back to her former position as assistant director and the search was on for a new director. The College settled on Daniel Werner, who had for years been the Sheriff's Deputy covering Gambier, according to materials in the Greenslade Archives.

Werner's time at Kenyon was marked by incidents that increased the distance between the students and the Safety Office. On Saturday, Jan. 27, 2001 at around 1:00 a.m., Safety officers responded to a call at the New Apartments. A girl had broken her wrist after being hit with an ice ball during a snowball fight, according to Officer Gregory Von Freymann.

By the time they arrived, several hundred students were involved in the battle. The officers, who worried that they could not control the crowd, called the Knox County Sheriff's Office for assistance, according to information from the Greenslade Archives.

One deputy arrived, and, according to Von Freymann, she felt unsafe and called for backup. Once that backup arrived, pepper spray was deployed in order to put a stop to the incident.

By dawn, one student was in the hospital, and another five, along with a recent graduate of the College, were in jail.

Today's Campus Safety

Things began to improve in 2007, when Werner resigned the directorship at the request of the College administration.

He had violated College policy, according to the *Collegian*. That was when current Director of Campus Safety Bob Hooper took over.

Since that time, a new ethos has permeated the Office. Hooper has employed a management style that emphasizes collaboration between top officers, instead of the top-down style utilized by Werner, officers said.

Instead of having assistant directors subordinate to the director, Hooper works with three supervisors, Von Freymann, Deborah Shelhorn and Bell to solve problems the office faces.

"We have a lot of the same philosophies, and we have a lot of the same ideas of where the department needs to be, so it's a pretty cohesive unit," Hooper said of the group of four.

Von Freymann credits Hooper's experience as an officer for his skills as a director. "When I have a problem on a Friday night, whether it is with a student or a party, or anything going on on campus, I can go to [Hooper] and he can already relate to me, because he has done that stuff," he said.

On busy weekends, Von Freymann noted, Hooper will come into the office and assist the officers on the ground.

"I know how to do all the jobs, from out on campus, to running the switchboard, to the computer systems, the IPs, the fire alarm system, the logging system, those kinds of things," Hooper said. "It was part of the job as an officer, and I don't mind pitching in, especially on our bigger nights."

Hooper spoke about working his way up to where he is now. When he first took a job at Campus Safety, he said, he realized he needed EMT experience, and

joined the College Township Fire Department.

He rose through the ranks of the Department and the Campus Safety Office simultaneously, becoming chief of the former and ascending from officer, to night supervisor, to director.

Hooper's experience has led the Office to run relatively smoothly, but he said he is still haunted by incidents when the Office was unable to help students.

He spoke of the member of a summer program who drowned in the pool at the Ernst Center, and of the student who collapsed in the science quad and, despite the CPR administered by officers, died. In the time Hooper has worked at Kenyon College, four students have passed away while on campus.

For many of the officers, including Hooper, protecting students is personal: Hooper, Von Freymann, Downes and Bell all have children. Hooper's son attended Kenyon for a few years, and Downes' son is a senior at nearby East Knox County High School.

Campus Safety's Final Check-ins of the Night

Friday night at around 1:30 a.m., it looks like it is going to be a quiet night after all. Bell goes to Crozier to close the party, and, asking the hosts to clean up, starts patrolling again.

Down by the KAC, he fields a call from the dispatch: some Community Advisors have noticed students on North Campus smoking marijuana. By the time Bell and Downes rendezvous at the site of the call, the students have disappeared. Bell gets back in the car and starts driving again.

While on the way back to campus after a sweep of the BFEC, Bell gets a call from the hosts at Crozier: they have cleaned up and are ready for a final check.

He enters the house, scanning for leftover cans of beer or anything else askew. The party passes the spot-check, but as Bell walks through the parlor, he passes a distraught student being consoled by one of the hosts. He asks if everything is okay. The host nods.

He goes to leave the house, but doubles back, sticking his head into the parlor.

"You guys need anything, you let us know," he tells the host of the party.

"Absolutely."

Brighton Beach Memoirs Debuts an Impressive Renegade Season

SAM COLT

Opinions Assistant

Last Thursday, Kenyon's Renegade Theater group debuted their first production of the year: Neil Simon's *Brighton Beach Memoirs*. Directed by Shelby Green '14 and Daniel Rasch '14, *Brighton Beach Memoirs* focuses on the development of Eugene Jerome, an adolescent boy growing up in a Jewish household in Brooklyn in the 1930s. Jerome, played deftly by Ben Kress '14, struggles to understand his sexual identity. Kisky Holwerda '14 played Nora, Eugene's cousin and object of attraction throughout the play.

The play opens with Eugene narrating his fantasy of becoming a professional athlete. Eugene's antics attract the attention of his mother, Kate, a strong-willed stereotypical Jewish mother, played consistently by Perry Minella '14. Eugene explicates the sexual tension between

him and Nora, which is often displayed throughout the play with overt crude humor that highlights Eugene's naïveté.

The story's first conflict comes home in the form of Eugene's brother Stanley, played by Atticus Koontz '14. Stanley receives an ultimatum from his boss: he must write a letter of apology for standing up for an African-American coworker or lose his job. Following this bad news, Eugene's father, played by Oren Weingrod '14 comes home and announces that he has also lost one of his jobs. An intense family dinner follows, in which Stanley attempts to ask his father's advice while Nora seeks her uncle's opinion about her desire to pursue a career on Broadway. The indecision expressed by Nora's family highlights their own personal regrets, which they project onto Nora by deciding that she should stay in Brighton Beach to finish

high school. The first act ends with a hilarious discussion between Eugene and Stanley about masturbation and Eugene's sexual desire for Nora.

The second act takes place approximately one week later. Eugene's Aunt Blanche, Gillian King '14, has been asked on a date by a neighbor, much to Kate's dismay. Jack has had a heart attack, crippling his ability to support the family. To

The entire cast contributed to the play's comedy, which offset and overwhelmed the sometimes grim subject matter.

dissuade Blanche from deciding to move out. Meanwhile, Eugene falls out of love with Nora and Stanley decides to run away and join the army, only to come home a few days later. Kate and Blanche resolve the animosity between them,

and Nora attempts to articulate her desire for her mother's love. Eugene appears somewhat lost during the play's

dénouement, constantly stating the obvious in order to understand what is going on. The play ends with Stanley admitting his faults to his father, thereby strengthening their relationship.

Brighton Beach Memoirs was well received by the Kenyon community and met the expectations of a play produced, direct-

ed and performed entirely by first years. The quality of the performance in a small, black-box style theater also contributed to its success. The entire set was hardly larger than a double in McBride Residence Hall, but the cast was able to navigate the set pieces and give the audience the impression of a distinct exterior and two-story home. Additionally impressive was the coordination between the actors and the technical directors, which allowed the actors to create rooms on stage with imaginary but audible doors. The costumes successfully brought the audience into the 1930s. Kress and Holwerda (Eugene and Nora) played the most demanding characters and delivered very strong performances. The oscillating tone of Kress' narrations between lust, stress and frustration successfully captured the attention of the audience. The entire cast contributed to the

play's comedy, which offset and overwhelmed the sometimes grim subject matter.

Despite its merits, the play came up short at times. The stage lighting was delayed and awkward while the set did little to reinforce the play's setting. Some members of the cast stumbled over their lines. Furthermore, some of the supporting characters were not particularly complex. Despite her popularity as a classic family stereotype, Minella's performance as Kate did not demand much other than an abrasive personality and a strong accent. Had it debuted on the main stage, *Brighton Beach Memoirs* probably would have been received with less acclaim. Considering the level of experience of its cast and leadership, however, *Brighton Beach Memoirs* was unquestionably successful and indicative of the future of Kenyon's dramatic community.

MiddleGround Art Show Places Beautiful Art in a Distracting Space



LILIANA MARTINEZ

One of the works of art in MiddleGround's new art show, curated by the Art Club.

CALEB BISSINGER

Staff Writer

I don't remember much from the last time I took an art class. I wasn't very talented and spent most of the class time convincing members of the fairer sex to finish my art projects for me. What are do remember is a series of vocabulary terms: perspective, focal point, compositional balance and movement (the way in which the eye is led through a piece). My teacher instilled in us the idea that viewers look at art the way they read books. From left to right, they expect their eye to follow a visual logic and catch on something in the middle.

The art exhibit currently hanging, unframed and above eyelevel, in MiddleGround, comes up short on a few of those terms. Fine craftsmanship abounds, but many of the pieces are missing a visual core. The exhibit as a whole lacks a focal point.

Curated by Grant Johnson '11 and put on by the Kenyon College Art Club, the exhibit of 25 unsigned

works is only unified by the fact that Kenyon students produced all the art. There's no overarching theme or dialogue. The Art Club can't be faulted for this — they hung what they got — but as a result there's no conversation between pieces.

Many of the images presented are mashups, photographic collages created by a digital imaging class. Incongruous images are photo-shopped onto landscapes. A train making its way through a river. Grass abutting a fence of pencils. The pieces are superbly executed. The superficial and landscape layers blend with digital seamless-ness, and many of them are the strongest in the exhibit. But other works in this genre trade too freely on irony. Their greater message seems to be: "one of these things is not like the other." A Where's Waldo game ensues. Find the sore-thumb pasted, to avoid attention, in the corner of the print.

The bulk of the work was created on assignment for art

classes. A photo of a cake on a wrinkled and stained table cloth washes cleanly into the white matte of the print. The best showcase of the hanging method (MiddleGround won't let its walls be nailed so pictures hang from string and black binder clips) is a triptych of pastel rendering that dangle one above the other and look as if wind from an open window could send them fluttering away. The most bizarre image is of three stacked Swedish Fish wrappers. It trades on Warhol's mantra: "life is a series of images that change as they repeat themselves."

It's clear from this exhibit that Kenyon is home to fine artists and art teachers. The work is thought-provoking and, at times, breathtaking. The artists and the Kenyon Art Club should be commended. But a greater curatorial concept would benefit future shows. So would a new space to display student art, one not so crowded with distraction—booths and chairs, chatter and music.

Professors' Pods: Mixing Music and Chemistry with Professor Yutan Getzler

MILES PURINTON

Staff Writer

Although music and chemistry may not be two subjects one would immediately link, Professor of Chemistry Yutan Getzler said music is very much a part of his work. "Chemists tend to work long hours in the lab, and that gives a lot of time to listen to music," he said. "I listen whenever I can. It's always playing in my office. When I need to focus, I tend towards electronic or afrobeat so the lyrics don't distract me. Music was definitely part of how I made it through grad school." Because he listens to music so often, Getzler has developed a varied musical taste. "I'm relative musically omnivorous," Getzler said, although he mentioned that he tries to avoid "contemporary country, boy bands and Bieber-style bubble-gum pop." In making his selections, Getzler tended to focus on more current artists. "I don't go back any farther than Django Reinhardt and Stéphane Grapelli, so I guess my taste isn't classical. I used to hate anything pop and would only listen to things like the Velvet Underground and Tom Waits, you know, confirmed cool music. But with people like M.I.A. and Lady Gaga, it's hard to be too mad at pop."

Getzler noted how difficult it was to narrow his list down to only five songs, remarking that "this is quite possibly the toughest question one could have asked. Just five songs?" Other artists Getzler wishes could have made the list include Tom Waits, Lou

Reed, RJD2, Sharon Jones and the Dap Kings, The Roots, Jars of Clay, Blackalicious, The Coup, PJ Harvey, Madvillain, Gillian Welch, Fishbone, Cut Chemist "and on and on and on," he joked. Getzler is aware that this is a long list, readily admitting "I'm a music obsessive." Getzler's five selections are as follows.

"Gabe's New Joint," Antibalas Afrobeat Orchestra, *African Xpress*

"The groove of this song is so deep it is impossible to resist. I heard it as background music for a promo on the radio and spent the next two days tracking it down. Antibalas is part of the modern afrobeat renaissance that draws inspiration from people like Fela Kuti. For a while, I listened to this song on a loop. Now I've weaned myself to a few times a week."

"Tive Razao," Seu Jorge, *Cru*

"Seu Jorge was the best part of the Wes Anderson flick *The Life Aquatic* with Steve Zissou, where all he did was sit in the background playing Bowie in Portuguese. Not knowing the language, I could be totally wrong, but I feel that this song has a wonderful melancholy happiness. I love the sweet gravel in Seu's voice."

"Wagon Wheel," Old Crow Medicine Show, *Old Crow Medicine Show*

"The summer before I started teaching at Kenyon, I attended a conference in Johnson City, Tenn. and then drove down to Asheville, N.C. to spend some time with my (then)

fiancée. It was the first time we'd seen each other in months and everything was perfect; the room was homey and luxurious, the weather was warm but not oppressive and the food still haunts our imaginations. We heard this OCMS cover of the Bob Dylan original and bought the album at the next record store we found."

"War Pigs," Cake, *B-Sides and Rarities*

"Cake was just another local band in Sacramento when I was in high school, but I've always loved them. Sometimes it takes a cover for you to really hear what a song is saying; think of Johnny Cash covering "Personal Jesus" or Iron and Wine covering "Love Vigilantes." I was way too focused on just rocking out whenever I heard Black Sabbath play "War Pigs." And I love songs that question war and power without being the weepy sentimentalism that characterizes so much of the music of the '60s."

"What's Up Fatlip," Fatlip, *The Loneliest Punk*

"I love hip-hop. The first cassette I bought was RUN-DMC's *Tougher Than Leather* and the first CD was *Boogie Down Productions*. Fatlip really flips the script on the normal braggadocio of autobiographical hip-hop songs. He takes a sober look back at his life and chronicles all the ways in which he was deluded, all the opportunities he missed and all the embarrassing things he's done. Did you ever think you'd hear an MC call himself an "immature, insecure, grown-up nerd?" The video is amazing."

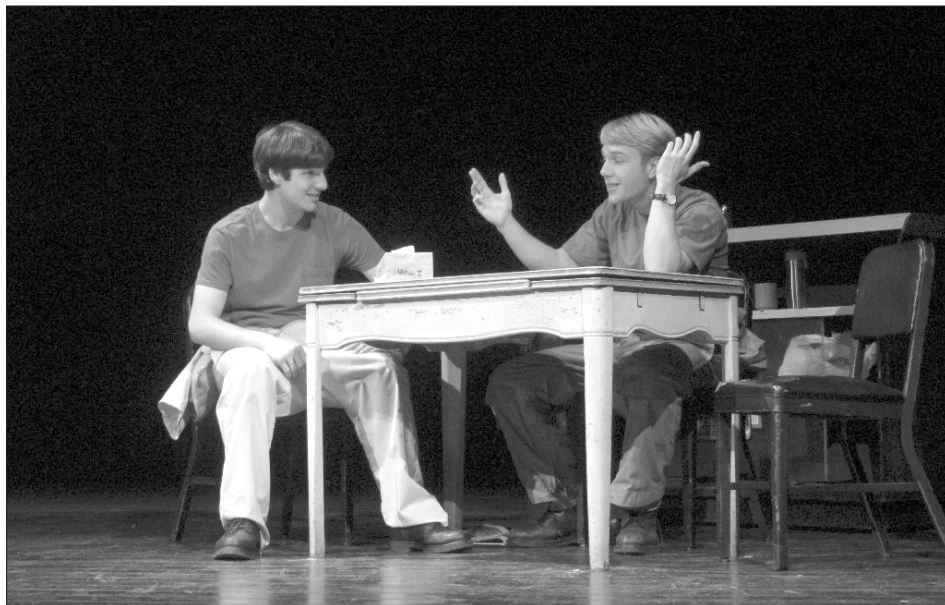
reasons to be pretty Cast Finds Relatability in an Alienating Script

MILES PURINTON

Staff Writer

Neil LaBute's *reasons to be pretty* starts off with a shouting match between the main character Greg (James Weeks '11) and his girlfriend Steph (Olivia Strauss '13) and ends with Greg grandly displaying his middle finger to the audience. And there's almost nonstop hostility in between. For a play about being attractive, *reasons to be pretty* spends most of its time depicting horrible people doing horrible things. Many of the arguments (and there is no shortage of arguments) keep the audience wondering not who is right, but who is less wrong. Just when we begin to warm to a character, he or she earns our hatred again. In short, it's unpleasant business. This is not to say *reasons to be pretty* is a bad play. At times it's wildly funny, and any unpleasantness is done with a specific purpose. It's hard to watch at times, but it pays off.

This means that it's a very bold choice for a senior thesis show. The senior thesis of



DAVID HOYT

Kent (Nate Oldach '11) and Greg (James Weeks '11) have a heated conversation in Neil LaBute's *reasons to be pretty* at the Hill Theater last weekend.

Weeks and director Christa Minardi '11, the show is almost two hours long and has no intermission. With literally every single scene containing some sort of argument between characters, the play has the potential to be a very unenjoyable experience. The production, though, avoided this pitfall and proved a thought-provoking and intriguing

couple of hours.

Minardi's direction was able to draw out the strength in LaBute's writing. While LaBute's subject matter might not appeal to all, he is undeniably very good at writing colloquial dialogue. Minardi's direction made the scenes seem realistic, despite their potentially alienating nature, and they became

deeply personal and enormously revealing. Minardi was also lucky to have a talented cast at her disposal. As Greg, Weeks proved an effective leading man. Greg is in every scene, and as such has to carry the show. *reasons to be pretty* is rare in that it has an immensely flawed main character. Greg probably has his heart in the right place, but this

doesn't excuse his acting like a term-that-I-don't-believe-is-fit-to-print. Greg says of himself, "I never say the right thing," which is a lousy excuse for the insults and slip-ups he hurls throughout the play. Despite this, however, Weeks was able to endear us to Greg. We may not have liked Greg, but we did, surprisingly, root for him, and became frustrated whenever he gets in his own way over and over again, which is a testament to Weeks' talent. The other three actors held their own as well. Strauss, as a lover scorned, brought the necessary tension to the stage, and was a remarkably effective foil to Weeks' Greg. Nate Oldach '11 played Kent, Greg's best friend and coworker, not to mention the most despicable character in the whole play. Oldach, who had never been in a theatrical production before, seemed uncomfortable on the stage at times, but nonetheless oozed the appropriate smarminess necessary for the character. Rounding out the cast was Verity Allen '13 as Kent's girlfriend Carly, who ends up being a sur-

prisingly tragic figure. Carly undergoes what could be seen as the biggest reversal in the play, and Allen strongly displayed the journey from nasty and aggressive to sympathetic.

This is not a play for everyone, but one gets the sense that LaBute wants it that way. Minardi and her talented cast and crew were able to find the strengths in LaBute's writing, however. To shy away from the material would have made it feel lukewarm and unimportant, but the production boldly presented the writing. Just as the characters' discussions of prettiness exposed their inherent ugliness, this production of *reasons to be pretty* found the unlikely beauty in LaBute's words. And as Weeks brazenly displayed his middle finger for the audience to signal the end of the show, we were with him completely. Although I doubt anyone agrees with all the choices these characters made, we can recognize ourselves in parts of them — a scary thought indeed, but one which made the production successful.

This Is Not a Bathroom Surprises Viewers in an Unconventional Setting

LAUREN TOOLE

A & E Assistant

The Art History Association has been hard at work preparing its first show of the year, but you might not find it where you'd expect it. Just take a stroll into the Olin Library Atrium bathrooms and you'll find yourself in the midst of *This Is Not a Bathroom*, an exhibition featuring bathroom art from medieval to modern times that went up Thursday, Nov. 4.

AHA presidents Jaemin Cho '11, Roxanne Smith '11 and Lucy Gardner '11 decided to run the show in this unconventional viewing space in order to bring art that people haven't seen before to a place that they won't feel obligated to visit. In taking art out of the gallery space, it becomes more accessible to the viewer. It is, quite literally, in-your-face art that you won't be able to ignore. As Gardner said, "There isn't much else you'll be able to do in the bathroom except look at the paintings."

Real title plaques under the artwork make viewers feel as though they are in an actual gallery, as does the clean presentation of each piece. Consisting of about 35 images ranging from the metaphorical to literal, each represents a varying amount of symbolism.

Some of the artwork is exactly what it shows: take Piero Manzoni's *Artist's Shit*, a photograph of one of the 90 tin cans sold for their weight in gold containing the feces of Manzoni in 1961. They're still on the market. Others deal with issues of body, gender and



SYDNEY WATNICK

Reflection of a reflection: a piece of art from *This Is Not a Bathroom*.

privacy, like *Menstruation Bathroom* by Judy Chicago, mounted next to the tampon dispenser in the women's restroom.

The photograph's placement portrays one of the main goals of the exhibit. "We wanted the images to relate to space," Smith said. The Olin bathrooms are some of the most frequented and accessible bathrooms at Kenyon and their bizarre shapes offer a lot of area to work with. This is evident in the positioning of the surrealist painting *What the Water Gave Me* by Frida Kahlo. It is situated on the inside of the stall door so that it appears that the viewer's

own feet protrude from the tub.

The idea behind the title of the exhibit comes from French surrealist artist Rene Magritte's painting of a pipe, *The Treachery of Images*. Below, it reads, "Ceci n'est pas une pipe," French for "This is not a pipe." The point is that the image is a representation of the object, not an actual object. This theme runs well in the exhibit, because the viewer is no longer in a bathroom but an art show. "It's not a bathroom anymore," Gardner said, "It can be anything. It's something bigger than that."

It's quite an innovative notion: in order to increase the pub-

lic interest in art, put it in the one place that it really can't be ignored. The neglect of art is a problem that exists both on campus and in the real world and it is one that AHA seeks to rectify. "It's going to get people's attention in a way that some other normal show wouldn't," Gardner said.

One wouldn't initially think that bathroom art could provoke the viewer, but in the context of this exhibit, that assumption is turned on its head. A highlight of the show is Andres Serrano's *Piss Christ*, a highly controversial photograph from 1987. It depicts a small crucifix submerged in the artist's own urine. Its unveiling brought up issues of artistic expression and freedom of speech when museums officials began to receive death threats after the work was vandalized at the National Gallery of Victoria, Australia in 1997.

But perhaps the greater objective of the exhibit is to see the reaction from the student body. "It'll be interesting to see how they treat the works in the bathrooms," Cho said. Art is supposed to make you react and challenge the way you think, and placing these works of art in the very public — or perhaps private — space of a bathroom is just begging for a response.

This is perhaps the most beautiful part of *This Is Not a Bathroom*. "We're not asking anyone to make a commitment," Gardner said. "They didn't know they were walking into the show, and they get an added bonus of seeing famous works of art that they've never seen before."

KENYON FILM SOCIETY

THIS WEEK IN THE KENYON FILM SOCIETY

Friday, Nov. 12 — *The Graduate*

Named the seventh-best movie ever made by the American Film Institute, *The Graduate* is credited with turning Dustin Hoffman into a star. The film follows Benjamin Braddock (Hoffman) and his relationships with both Mrs. Robinson (Anne Bancroft) and her daughter Elaine (Katharine Ross). Along with a script with some of the most recognizable and famous movie quotes ever ("Mrs. Robinson, you're trying to seduce me. Aren't you?"), superb performances and Academy Award-winning direction by Mike Nichols, one of the most important features of the film is its soundtrack. Consisting mostly of songs by the folk-rock duo Simon & Garfunkel, the soundtrack stole the title of Billboard 200's "Number One Album" at the time from the Beatles' *The White Album*, and includes songs like "Mrs. Robinson," "Sounds of Silence" and "Scarborough Fair." The movie is one of the most iconic pieces of American cinema, and a must-see for any movie lover. The film starts at 7:30 p.m. in the KAC Theater.

Saturday, Nov. 13 — *Dogville*

A controversial movie that was considered for the Palme D'or at the Cannes Film Festival, *Dogville* comes from Danish director and writer Lars von Trier. On numerous "top ten" lists in 2003, as well as several worst film lists, it is a great example of a "love it or hate it" film. The movie is undeniably weird, and takes place entirely on a single soundstage with only chalk outlines representing the walls. The story follows Grace (Nicole Kidman), a woman on the run who seeks refuge from gangsters in the small town of Dogville. She subjects herself to the mercy of the townspeople, who greet her variously with disregard, acceptance and even severe hostility. The movie features an outstanding ensemble cast consisting of Paul Bettany, Chloe Sevigny, James Caan, Lauren Bacall, Stellan Skarsgard, Patricia Clarkson and Philip Baker Hall. Miles Purinton '12, who plays the character of Jason, will give a talk on the experience of making the movie following the showing. The film starts at 7:00 p.m. in the KAC Theater.

—Kenyon Film Society

Merwin: Poet Laureate Speaks on Life, Creation, Dogs

From page 1

With more than 30 collections of poetry, eight books of prose and a host of literary achievements, Merwin presents himself as one of the most phenomenal poets of both the 20th and 21st centuries. He won the Pulitzer Prize for Poetry in 1971 for *The Carrier of Ladders* and his most recent published work, *The Shadow of Sirius*, won the Pulitzer Prize in 2009. He also won the National Book Award for *Migration: New and Selected Poems* in 2005. David Lynn, editor of *The Kenyon Review*, revealed in his introduction that Merwin was awarded a *Kenyon Review* Fellowship in 1954.

Merwin's first readings came from *Migration*, in which he followed motifs of transitory moments embedded within the nature of changing seasons. "The Anniversary of My Death," a critically acclaimed poem, dealt specifically with such ideas. Merwin divulged that in it, he makes an allusion to Jonathan Swift's journal in which Swift remarks that he is no longer surprised that men do evil, but he wonders that they are no longer ashamed of such



Poet Laureate of the United States W.S. Merwin (left) sits with Editor of *The Kenyon Review* David Lynn before the start of Merwin's talk in Rosse Hall.

evil. After reading "Fly" Merwin remarked to the audience, "There are always moments that you wish you could do over, and it helps to write about them, but it doesn't get rid of them. It probably shouldn't."

He then moved on to poems from *The Shadow of Sirius*, which Merwin said he titled after Sirius, the Dog Star, the brightest star in the universe. "It is physically impossible for Sirius to have a shadow, but in the metaphorical

sense, you figure it out," Merwin joked. The first section of the book is considered with recollections of childhood, the kinds of things one won't talk about as children because they are unable to, said Merwin.

After an especially poignant reading from *The Shadow of Sirius*, "All That I Did Not Know," Merwin broached topics of impulse and creation. He explained that a sense of not knowing is with us all the time and acts as a significant under-

tone of our knowledge. As he noted, whenever we do something so habitual we don't even think about it, we act without knowledge, only with instinct.

The middle section of *The Shadow of Sirius* is dedicated to short elegies to and about dogs, mostly Merwin's own. Merwin

jokingly acknowledged during the reading that he felt he had to clarify this so that the audience didn't think he was talking about his previous girlfriends.

A spell-binding silence followed Merwin's reading of "Little Soul," a translation from the only known poem of Roman Emperor Hadri-

"There are always moments that you wish you could do over, and it helps to write about them."

—W. S. Merwin

an, "Animula Vagula Blaudula." He quite beautifully observed that Hadrian's work is one of the most sure and perfect poems he had ever read; he received inspiration in translating it after a day in the garden. He said the words just popped into his head just in the way he would want to hear them in English.

As the night drew to a close, Merwin reminded listeners of the silent injustices recurrent throughout society in "The Chain to Her Leg." The poem tells the tale of Topsy, an elephant taken from Africa who was condemned to a life in the circus. She killed two people, a cruel trainer and a customer who tried to feed her a lit cigarette. This was considered first-degree murder and Topsy was sentenced to the still-experimental electric chair. And if this wasn't moving enough, think of the poem's first line: "If we forget Topsy, Topsy remembers."

Merwin received a standing ovation at the reading's end, having satisfied each listener's hope for poetic brilliance. Listening to his musings left enough food for thought to last the night and reminded listeners of the true power of poetry.

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Groovin' in Gund Commons

LANA DUBIN

Staff Writer

If you were played the song, "Let's Groove" by Earth, Wind and Fire, and asked to creatively interpret it, what would you do? Chauncey Harrison '11 presented this question to the current cast of *The Gund Show*, which is her senior honors thesis. The show will be performed this Friday Nov. 12th and Saturday Nov. 13th in the Gund Ballroom at 7:00 p.m.

The Gund Show will be an inter-arts piece, incorporating dance, drama, music and visual arts into an hour long performance. As artistic director of *The Gund Show*, Harrison came up with the concept of each director using "the color yellow and the song, 'Let's Groove' by Earth, Wind & Fire as a muse, prompt or integral part of their piece."

"In the past, *The Gund Show* was just a performance. This year, [Harrison] made the show her senior honors thesis" says Cole Dachenhaus '11, musical director. He rearranged "Let's Groove" into composition of voice, piano

and violin. The first section of his piece is an instrumental duet between Dachenhaus on violin and Nandi Plunkett '11 on piano. Kokosingers Spencer Carlson '12 and Joe Lerangis '12 join in following the instrumental introduction with voice.

Will Arbery '11, the drama director for *The Gund Show* wrote a short devised piece entitled, "How to Be a Man". Arbery was in a dance piece with Harrison last year that "bent the boundary between dance and theater" and both he and Harrison wished to continue their collaboration. Arbery did not know in the beginning where his dramatic act was going to end, and worked collaboratively with his actors to establish a final work.

"How to Be a Man" stars Alex Kaplan '11, Saphir Glynn '13 and Bennett Davidson '12, and responds to an Esquire article of the same title. Arbery incorpo-

rated text from the article as well as song lyrics from "Let's Groove" into the script. He originally was going to have all three actors in yellow dresses, but went for a more subtle approach and uses the color yellow more thematically.

Gracie Gardner '13 is also involved with a dramatic component of *The Gund Show*. She and Emma Farnsworth are performing a scene from "As You Like It" that incorporates the song lyrics

from "Let's Groove" with the original Shakespearean text. She says that they "struggled with the limitations of the space" and because "Gund is a black hole for sound" will be using megaphones to help them perform.

There are far more students and graduates involved, and all will be performing Friday and Saturday during the show. *The Gund Show* should last no more than an hour.

Learn more and meet the faculty at www.slc.edu/springwriting

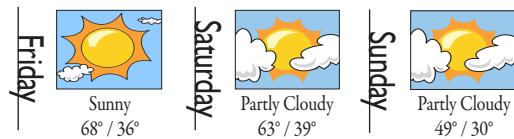
Lords Football
Saturday, Nov. 13, at 1:00 p.m.
McBride Field
Kenyon hosts Denison

Lords/Ladies Swimming
Saturday, Nov. 13, at 10:00 a.m.
Kenyon Aquatic Center
Kenyon hosts Ohio Northern

THE KENYON COLLEGIAN SPORTS

THURSDAY, NOVEMBER 11, 2010 | PAGE 12

Illustrations by Ellie Jabbour Upcoming Weather



Club Squash Defeats Two Division I Opponents

NATE OLDACH
Sports Editor

If this past weekend is any indication as to what the Kenyon College Squash Team can do, Kenyon has a team of which we can be proud. The four-year-old club team, unbeknownst to the majority of campus until last year, is making a name for itself. Recently ranked 34th out of all squash college teams in the nation by the College Squash Association, the Lords looked to cement their reputation as an elite collegiate club team this past Saturday, Nov. 6, when they took on three ranked opponents: the University of Notre Dame, the University of Southern Indiana and Purdue University.

First on the docket was the Fighting Irish from Notre Dame, a team that currently enjoys the national ranking of 56th. Early on, the Lords' nine starters looked just as good as advertised, capitalizing on every point. The team won its first five matches in a convincing manner, but the team didn't stop there. The Lords finished off the Fighting Irish in

decisive fashion, winning the match-up by a whopping nine games to zero. The team was in good spirits heading into the second match-up of the day against the 48th-ranked Purdue Boilermakers.

The second match-up looked as though it would have a similar result as the Lords roared out to a comfortable five-to-zero lead over the Boilermakers, ensuring an overall match win, but the Lords did not stop at the win — they went for complete annihilation. Four matches later, the Lords found themselves with another nine-to-zero victory.

For the day's final match-up, the Lords took on the University of Southern Indiana Eagles. Again the result was the same, as the Lords dispatched the Eagles in another nine-to-zero victory.

This young team has one relatively unknown hero who has helped guide it to its current success. John Knepper '62, a former two-sport Kenyon Varsity athlete who functions as the team's advisor, has taken what started as a hobby and

turned it into an intense club team that has won two consecutive divisional national championships. He believes that the team is beginning to reap the benefits of its hard work.

"It is hard to believe just how far this team has come in a short time," Knepper said. "The most encouraging sign that the team is growing is the competition at all levels. We have a strong number one in Peter [Nolan '11] and have several players fighting for the other spots. It's a coach's dream when you have three or four players fighting for the ninth spot in the lineup. It makes people want to improve so they won't be left out." Knepper believes that the team's recent success is due to a combination of the players' outstanding work ethic, a more rigorous conditioning routine and increased team chemistry. "We practice four days a week but most players play five or six times a week," he said. "The more they play the better they will get. We have had three sessions of professional coaching from Ian Sly who is a pro at

the Tavern Club in Cleveland. I think that that was helpful for improving our game."

Though the Lords currently enjoy a 4-0 record this season, Knepper believes that the team has not yet found its identity. "The teams we played last weekend are big names, but winning nine to zero shows me that we haven't met a really tough opponent yet," he said. "Our first real test will be a week from Thursday [Nov. 18] when we travel to Denison University and play them. They have been good for years and they had similar results as us against the teams we played last weekend, so it will be interesting to see where we stand." Kenyon has never beaten Denison in a squash match in the history of the program, and with four of Denison's top players having graduated last spring, this year could be the Lords' opportunity to topple the 24th-ranked Big Red. The Lords wait until Thursday, Nov. 18 to visit the Big Red in what looks to be an intense match-up between two heated rivals.

Football Falls to Fighting Scots 31-6

RICHARD PERA
Staff Writer

Another Saturday, another Kenyon football defeat. This time, the Lords fell to the College of Wooster 31-6, a loss that dropped Kenyon's record to 0-9, 0-5 in the North Coast Athletic Conference. "I think we had the right plays called, [we] just missed opportunities that were youthful mistakes," Head Football Coach Ted Stanley said. "We have young guys who just aren't making the plays that need to be made."

The Lords fell behind early with a score of 14-0 after the first quarter; the Fighting Scots scored on their first two possessions of the game. "The first quarter was disappointing defensively, but after that, we basically shut them down," Stanley said. "The offense just didn't play to their ability. It was frustrating."

After another Wooster touchdown in the second quarter, the Lords finally hit paydirt. Quarterback

Dan Shannon '13 connected with wide receiver Charles Small '12 on a 20-yard pass, narrowing the margin to a score of 21-6. But a failed extra point and two Wooster scores sealed the Lords' ninth loss of the season.

The Lords' offense drove into the red zone four times in the game, but only scored once. The kicking game was an obvious disappointment. Max Chodosh '12 missed three field goals from 41, 37 and 32 yards, while Antonio Cataldo '14 missed the extra

point following Kenyon's only score of the day. "I still have faith in [our kickers]," Stanley said. "They're going to have to work themselves through it. They generally make those kicks."

Despite the abundant miscues and countless

blown assignments, Stanley was impressed by the play of the defense, specifically linebacker Michael Pagnani '12, who intercepted a Wooster pass in the first half, and linebacker Mark Sullivan '11, who racked up seven tackles on Saturday, including three for loss and one sack. Mark Sullivan now places second all-time in the Kenyon record books

with 37 tackles-for-loss. One of the only bright spots on offense was the performance of running back Brett Williams '13, who rushed for 78 yards and totaled 46 yards on five receptions on Saturday.

The Lords will play their season finale at 1:00 p.m. this Saturday Nov. 13 when they host rival Denison University. It is also Senior Day, when Kenyon honors its class of 2011 football players in

the final game of their careers. "[These seniors] have been through a lot," Stanley said. "We didn't win as many games as we all had hoped. The one thing I think about when it comes to these guys is their work ethic. I'll remember their leadership, especially this year. They never quit and fought tooth and nail."

The Big Red, who have lost six in a row, are what Stanley calls a "beatable" team. So what's the game plan? "To win," Stanley said. "It's Denison week! If you're not excited for Denison week, then you shouldn't be playing the game. The reason for playing football is for games like this. There's not a person on campus who isn't excited about playing Denison in any sport. I'm hoping that we'll have a big crowd come watch us play on Saturday. We need our fans to be loud and create momentum and emotion for this game and for the seniors. How can you not want to see Denison get beat[en]?"

Felix Hoffmann: A Leader by Example



OLIVIA KESTIN

Felix Hoffmann '11 jumps for a header in a game earlier this season.

MELISSA HART
Staff Writer

For the past four years, Felix Hoffmann '11 has been the player to watch on Mavec Field during men's soccer games. From being named Newcomer of the Year in the North Coast Athletic Conference his first season, to his second-team all-region selection last year, to his most recent honor of being named to the 2010 ESPN Academic All-District Team, Hoffmann has represented Kenyon College as a role model to be emulated.

"[Hoffmann] is more of a leader by example," Head Men's Soccer Coach Chris Brown said. "He has great work habits, and he's very diligent on the field and a fairly mature student. We'll miss him a lot. He's a super kid. He has a very well-developed sense of humor and he will be missed by the players of the team."

Though Hoffmann has done well in college, receiving two all-academic awards in his time at Kenyon, Hoffmann said he did not plan on going to college at all. He never even visited prior to enrolling at Kenyon.

"I relied on what people told me [about Kenyon] and pictures," Hoffmann said. "I decided I might as well take the opportunity, and after all the experiences I collected here, I am glad I did. I feel like it was a great thing to do, to come here and get four good years of education while combining it with a passion of the game, for soccer," Hoffmann said. "All the friends I've made are really important to me and [so are] the opportunities the College offered me with good

results and in the future."

Brown said Hoffmann has done a great deal for the program and that he will miss Hoffmann on the team next year. "He's contributed a lot," Brown said. "He is a good player, and he's a great role model and a fantastic athlete."

Hoffmann said that, though he will miss a lot about Kenyon, he will miss his teammates most. "[I will miss] my teammates, my class that I have played with for four years and just hanging out," Hoffmann said. "Most friends I have made here are on the team. Once I graduate, I will look back and realize what I'm missing, and I'm pretty sure it's going to be the guys and playing on the team."

Though Hoffmann's season is not over yet, he has already left a strong impression on the program. Other than his NCAC accolades, Hoffmann is the sixth leading career goal scorer in Kenyon men's soccer history. This year Hoffmann is the leading scorer, with nine goals so far in the season. In addition to the multiple all-academic awards, Hoffmann was also named to the Second Team All-Region twice by the National Soccer Coaches Association of America and was selected for the First Team All-Region by the NSCAA.

This year, Hoffmann and the men's soccer team will make their first National Collegiate Athletic Association Division III tournament appearance since 1997. The Lords start their national tournament play at York College of Pennsylvania this Saturday, Nov. 18.