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## Kenyon Collegian - February 7, 1964

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# The Kenyon Collegian

Vol. LXXX No. 7

Gambier, Ohio, February 7, 1964

THIRTY-FIVE CENTS

Layman and Scholar

## LESLIE PAUL ACCEPTING RESIDENT LECTURESHIP

Leslie Paul, British sociologist and writer, will be Visiting Fellow in Residence at Kenyon College for the second semester of the current academic year.

Mr. Paul's latest book *The Deployment and Payment of the Clergy*, was described by the Anglican Bishop of Lincoln as "the most important document ever to come before a Church Assembly." A recent story in *Time* magazine calls it "an incisive, reform-demanding anatomy of Christian Britain and the Church of England" and *Newsweek* magazine predicts that it "should start a major clerical controversy."



Leslie Paul

## Peace Corps to Send Campus a Volunteer

By Richard Lee

John McGinn, a Peace Corps volunteer returned from Ghana, will be in Gambier Monday, February 10 for Kenyon's "Peace Corps Day." McGinn will man a booth in Pierce Hall to answer student's questions about the Corps, visit classes, and attend a luncheon. That evening he will appear at an informed meeting with interested students.

Kenyon men who are interested in joining the Peace Corps will be able to take the one-hour Peace Corps placement test here on Friday, February 15. According to the Corps, "There is no passing score. Test results merely help the Peace Corps Selection Division evaluate a candidate's abilities in various skill areas." The test is open to all regardless of whether they have applied previously for a post with the Corps.

## APPEAL FOR INDIA NEARING ITS GOAL

After ten days of intense campaigning, the \$700 goal of the Kenyon Appeal for India is now in sight. Most students have been contacted in their divisions and 85% of those contacted have donated to the appeal.

With three divisions still to report and with most of the faculty yet to be contacted, \$650 has already been collected. Appeal chairman Myron Harrison is quite pleased that last year's total has already been nearly doubled.

The Collegian will carry a complete report on the appeal after the final results are in.

## IBM BOLSTERS MATH PROGRAM

The honors mathematics program will be expanded into a four-year course of study with a \$50,000 grant from the IBM corporation. The bulk of the grant will be used to hire an additional faculty member, which will allow an addition of three to four courses to the math curriculum.

"I think to do the program well which we've outlined is a major task — it's not ideal in any sense, for the needs of mathematicians are constantly changing — but we can do a job that is as good as any college's without a Ph.D. program," commented Professor Finkbeiner, chairman of the math department.

Professor Finkbeiner, pointed out the shortage of qualified mathematicians today. The new program, according to Finkbeiner, will attract top notch students. Already brochures and letters have been mailed out to 600 secondary schools. Finkbeiner expects that in one college generation we will have about half a dozen high powered students in each class.

A big drawback, according to Finkbeiner, is that there is no special scholarship available to budding math students. Hence the

Cont. on page 8, Col. 2

A. P. in Graduate Schools

## DEAN HAYWOOD PROPOSES ACADEMIC ACCELERATION

At the January 20 meeting of the Great Lakes Colleges Association, Dean of the College Bruce Haywood presented a promising program of advanced placement for undergraduate students which would allow the earning of an advanced degree in less time. On the average, three years are necessary for obtaining a Masters degree, five for a Ph.D. in the social sciences, and eight for the Ph.D. in the humanities. Haywood's plan could cut down the period by as much as an entire

year, thus inducing more students to enter into graduate studies.

Haywood commented that outside examiners of Kenyon honors candidates have often said that the performances have been of Master's degree quality; his program would give graduate credit for such outstanding undergraduate scholarship and at the same time bring into proper perspective a Masters degree earned at a state university by an average graduate student and a Bachelor degree earned at a better institution by a top-notch undergraduate.

"We must be aware," Haywood said, "of the trends of the future to articulate the high school, college, and graduate programs to break the lockstep all the way through the process of education. It would be a major step forward if we could cut down the time required for graduate degrees by one year."

"We must break the idea," he continued, "of terminal education. Education is a life-time process, and there must be continued interest in science by English majors and in the humanities by science majors."

Although the program is "very vague at this point," the GLCA has decided to meet to formulate some concrete suggestion. It was generally agreed that the program should be initiated in the English, mathematics, and history departments of the several institutions. Haywood expressed an interest in starting a pilot program between the member colleges of the GLCA and the Big Ten universities.

He was optimistic that the shorter graduate commitments would in some degree mitigate the serious shortage of teachers in America, a problem highlighted by the fact that none of the fifty-five new Ph.D.'s from M.I.T. in the last two years have entered the teaching profession.

## Webster Edges Fisher For Hika Editorship

Hank Webster '65 was elected to the position of editor HIKA magazine last week. Jeffrey Fisher '65 was the other applicant. Webster, a junior reading for honors in English, presented a comprehensive program planned to expand the HIKA to include critical essays, satire, philosophic papers, art, and editorial comment.

"We need material and money," Webster pleaded. "All material will be carefully considered and anxiously awaited . . . any bits or pieces, ragged soup-bones you wish to throw my way." But when queried whether he intended to return HIKA to its former glory, Webster responded, "Yep."

Webster hopes to have his first issue out two weeks after spring vacation. It will include a critical discussion of *Beaux Stratagem*, a guest contributor, and an editorial. With this latter, Webster, hopes to keep his finger "on the pulse of Kenyon life."

With his staff of Fred McGavran, Warren Iwasa, Jim Branagan, Ed Edahl and Jim Pendexter, Webster is "looking forward to putting out a damn fine literary magazine."

## University of Chicago Names Aldrich to Awards Committee

Professor Virgil Aldrich is one of six men named to a selection committee for awarding fellowships to scholars wishing to pursue advanced studies in the humanities. Aldrich, Guy Despard Goff Professor of Philosophy and past president of the Western Division of the American Philosophical Association, has been with the Kenyon philosophy department since 1946.

The program, announced by George Wells Beade, president of the University of Chicago, will provide within three years the sum of \$250,000 for 45 fellowships leading to the Ph.D. degree.

In announcing the scholarship program, Dr. Beade said, "The need is urgent. Too long we, as a nation, bemoaned the plight of the humanities as the orphan of scholarly pursuits."

"The swift advance in scientific knowledge and that strong emphasis given to the need for scientists should not obscure the base on which so much civilized enterprise rests — our knowledge and understanding of our heritage as human beings."

"Chicago University seeks to help redress the balance by placing more emphasis on scholarly pursuit in the humanities."

Aldrich says the University's program is part of a strong move to bring support of the humanities up to par with that of science, mathematics and foreign languages. He noted that finances for recognition of the humanities must be secured from foundation

or government sources. Dr. Aldrich sees this move by the University of Chicago as one of many "tributaries" which he hopes will develop into a national foundation for the humanities on the order of the National Science Foundation, which provides generous grants for study and research in the sciences.

The Chicago fellowship program for graduate students will carry stipends of \$4,250 a year, including \$1,170 for tuition and fees. In addition, each fellow elected will be eligible for an

Cont. on page 8, Col. 5

## Editorship Accepted By Professor Harvey

Professor Edward Harvey, chairman of the Kenyon College French department, has recently consented to serve in an editorial capacity with the *Modern Language Journal*, official publication of the National Federation of Modern Language Teachers Associations, Inc.

Dr. Harvey, who has been associated with Kenyon since 1948, will be review editor for French books. The position will be in addition to his regular teaching at the College.

Currently vice-president of the Central States Modern Language Teachers Association, Prof. Harvey has been a regular contributor of reviews and articles to the *Journal*.

## Emeritus Professor Cahall Succumbs

In a simple service held Monday afternoon in the Church of the Holy Spirit, friends within and without the Kenyon Community paid final tribute to Raymond DuBois Cahall, Emeritus Professor of History, dead at the age of 80. He was a native of Mansfield, O., but lived in Gambier since joining the faculty of the College in 1915.

A member of the Class of 1908, Professor Cahall was active as an undergraduate in both the Glee Club and the Beta Theta Pi fraternity. He was distinguished at graduation by election to Phi Beta Kappa. He went on to Columbia University for his Ph.D. in history, and spent brief periods teaching at both Miami and Ohio State Universities. His teaching endeavors on the Hill were aimed at "teaching the details of the emerging world responsibilities of our country" to his student.

Cont. on page 8, Col. 1



Professor Cahall



## Towards Academic Excellence

Gordon Keith Chalmers is gone, but his unrelenting and successful efforts to raise academic standards and to elevate the College to a position of leadership among American educational institutions are not forgotten. Under his presidency *The Kenyon Review* began, and through his membership in the community of scholars the College obtained many superior faculty members. His dedication and dynamic personality brought Kenyon national recognition.

One of his most notable brain children, "The Kenyon Plan for Advanced Placement," quickly matured into a nation-wide program that improved and intensified American curricula. Now called the Advanced Placement Program under the direction of the Educational Testing Service, it has been adopted by innumerable colleges and has by its very nature virtually revolutionized high school instruction.

With the succession of F. Edward Lund came a reorganization of the College plans for development. His efforts were directed towards physical expansion of the College, and successful financial drives provided a larger budget that allowed renovation of two upper class dormitories, an addition to Peirce Hall, a new freshman dormitory, a new library, a housing project for Bexely students, a new science building, and expansion of the mathematics and psychology departments.

But the time has again come for Kenyon's position in the academic community to be given prime consideration. We have spent enough time in making the College architecturally attractive. Lund has often said, "First things first." Well let us now proceed to the "second thing." We must dedicate ourselves to developing the capability of inspiring and fulfilling an earnest desire for an unparalleled liberal arts education. Now that structural plans for the future been made, let us make serious academic plans.

A heartening step in the right direction is the recent ruling of the Self-Study Committee to abolish the accumulative average as the major yardstick in determining a student's achievement and intellectual worth. Still more encouraging is the foresight and perceptiveness of Dean Haywood's proposal to the Great Lakes Colleges Association to institute an advanced placement program in co-operation with the graduate schools.

One hopes that this new activity represents only the first of many progressive actions which will revive within an improved Kenyon community the faded spirit of Gordon Keith Chalmers and his dedication to academic excellence.

## On the Language Laboratory

Recent grants to the College have been encouraging. The Gantner legacy not only augments faculty salaries, but also provides for the beautifying of the college grounds. The sparse library book budget has been enhanced by a \$5,000 yearly endowment from the William Wyant Fund.

Yet the proposal for a language lab, deemed a necessity by the Dean of the College, has received scant support. The lab is not a frill. Five thousand labs in operation in high schools and colleges today attest to their efficacy. Letters from the United States government, from graduate schools and businesses stress the need for fluent mastery of a foreign tongue. Mr. Hecht of the Department of German, is convinced that students using the lab can learn to speak a foreign language more effectively and more easily than without the language laboratory experience.

Unlike most other proposals, the language lab can be a money making operation. If installed, a summer language school, similar to the one now in operation at Middlebury College, could be established at Kenyon. Since no other such language school exists in Ohio, we could draw a top faculty and many students. Its success, like that of Middlebury's, would be insured.

The establishment of the summer language school in the senselessly idle college classrooms is certainly financially sound, and it would increase the educational services that a college of Kenyon's repute should provide.

Some grieved professors lack confidence in the labs. But professors who have actually taught with them attest to their usefulness. Perhaps their pessimism about raising the necessary money, some \$30,000, makes them reticent in giving their support.

But already the Beaumont Foundation has contributed \$1,000 for language laboratory construction. Appeals to Ohio foundations have proved unsuccessful mainly because their resources are limited, and are allocated for local colleges.

But for want of some \$29,000, Kenyon is not only doing a disservice to its students by not providing superior language facilities, but is also missing the opportunity to establish a prestigious, financially sound summer language school. If we dally, other colleges will take the initiative. A concerted effort should be made to support one of the few proposals that seems both necessary and pragmatic.

## The Kenyon Collegian



— SINCE 1856 —  
A BI-WEEKLY

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This issue edited by Alan R. Vogeler, Jr.

The only way that democracy can be made bearable is by developing and cherishing a class of men sufficiently honest and disinterested to challenge the prevailing quacks. No such class has ever appeared in strength in the United States. Thus, the business of harassing the quacks devolves upon the newspapers. When they fail in their duty, which is usually, we are at the quack's mercy.  
H. L. Mencken, in *Minority Report*

## Letters to Editor

### COLLINS AND COCKS CLASH OVER DAY

TO THE EDITOR:

I have heard just about enough criticism of Doris Day by "John Cocks the Invincible." Miss Day, ever since her unparalleled performance in *Love Me or Leave Me*, has been considered one of the finest actresses of the American cinema. She is apple pie, freckles, and lilacs all in one. In short, Doris Day is an American institution.

Thomas R. Collins

So was the *Hula Hoop*.

John Cocks

### ALUMNUS PRAISES LAB PROPOSAL

The following letter was received by Mr. E. Hecht of the German department.

Dear Mr. Hecht:

I liked very much your vigorous and well documented statement on the need for an electronic language laboratory for the College. Unfortunately, the columns of the Collegian do not necessarily reach the people who count in these matters. Why not propose to the Bulletin that it do a series on future needs and projects and then your article could reach a wider audience. It is foolish for any administration to smother projects because they don't have a high "priority" rating. Sometimes a potential donor is more interested in one type of project than another; and he is accordingly some times more willing to make funds available more promptly than for some thing in which he is not interested.

I am also very enthusiastic about your of a summer language institute. Every since the demise of the Kenyon School of Letters I have wondered vaguely what we could do. I, for one, as you may know, like Gambier very much in the summer. Your statistics concerning Middlebury suddenly make the project seem very feasible. By pressing on this front as you simultaneously press on the laboratory front, you may end up with both; since the latter is obviously imperative to the former.

I wish you luck and fortitude. To take up causes in Gambier is not only an exhausting experience, but, given the provincially personal nature of the Community, it is frequently an ex-cruciating one.

Richard Lee Francis '52  
Department of English  
Brown University

## NOTES FROM NOWHERE

How is this for a philosophy of evolution: in the beginning was instinct. Whatever lived and moved was moved and directed by instinct. For such creatures there was no conscious past or future. They did not consciously intend or mean to engage in the obsessive or compulsive behavior that was their life. They were just moved by the subtle neural mechanisms in them, triggered by conditions in the environment — light and dark, cold and warm, dry and moist. Nature, as the set of such conditions functioning like a radar system, regulated their movements completely and unerringly. It was all one big automatism, of the pre-reflective sort.

Then human consciousness emerged, to take over the controls from nature. This at first made men feel like outcasts and they dreamt of a garden where they had lived in close intimacy with nature, under her care. I must have been some evil mist that had got them expelled from that paradise. Now it was as if the only thing that would save them would be their own wise reflection on the lot of man. They became self-conscious, with pity and terror in their eyes expressing their sense of original sin for having departed from something wonderful. In the sweat of their brows they till the earth, cultivating it and themselves into a human nature, praying for help to the something that now seemed to transcend all nature. Thus they grow in reflective wisdom and power; and in the tender consideration of one another as persons, all is the consciousness of the traditional past and a future animated with hope.

### PROFESSORS, DEAN GIVE SUPPORT TO LANGUAGE LAB

In a Collegian poll, Kenyon's language professors supported Mr. Hecht's language lab proposal (*Collegian*, Jan. 17.) Though most of the teachers would welcome a language lab, none felt the need was urgent enough to demand its immediate construction.

Dean Bruce Haywood, Chairman of the German Department, enthusiastically supports his colleague Hecht. When asked if Kenyon needed the lab, he responded "Emphatically yes."

Professor Browne, Spanish Department chairman observed: "It's not the only way to learn a language, but it can be helpful. I would welcome a language lab in the future, but would not say we should buy one right now. But certainly it can be a definite aid."

French Professor Harvey, was more reserved in his judgment. "I am not hostile to such a plan, but I'm personally not that enthusiastic. If Mr. Hecht were to build one, I certainly wouldn't oppose it. I wouldn't want to do much of the dull drill work — I think students get pretty blasé about it. But a complete oral-visual center might be useful — even as a place in which we could show interesting French films."

Mr. Seymour of the French department also expressed approval of Mr. Hecht's proposal.

All the professors interviewed expressed support of Hecht's proposal for a summer language school. Haywood stated "We are very much interested in such a proposition and not only in foreign languages, either."

But the floods and the drought and the pests continued to ravage their crops. So little by little they became technologists. They said to themselves, "By god, knowledge is power over nature" and, as this technical knowledge grew, God receded from the picture. Prayer became senseless and men began to look upon one another as objects for use, not as persons. Society became collectivized under centralized regulation, for the sake of greater technological production, and collective power over other societies. The best, the most valued, members were now the technicians. They produced articles that automated even the consumers, who in the end had only to push buttons. There were fewer expressive and artful human actions for anybody to perform in a society. The mind of the social became mechanical. Its members were moved, sometimes at tremendous velocities by subtle electrical and atomic energies, triggered now, not by natural conditions, but by the artificial demands of technological intelligence become obsessive and compulsive. Little by little these creatures lost their consciousness of the past and the future, immersed and carried in the current of the new technocracy. Again it was all one big automatism, this time of a post-reflective sort.

Virgil C. Aldrich

Due to the extreme amount of time and money required to publish John Crowe Ransom's *A Tribute from the Community of Letters*, and in consideration of the academic undercurrent in which most of the Collegian staff find themselves, the next issue of the Collegian will not appear until February 28.





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Privacy": Information is power. This  
revealing article shows how much and  
how and by whom it is being ferreted  
out about Americans.

"Exhibitionism": An expostulation by  
Ernst H. Gombrich, prompted in part  
by the decision to send the Venus  
de Milo to Japan for the Olympics.

"Is There a New Germany?": Martha  
Gellhorn reports on whether the young-  
er generation in Germany could in time  
be responsible for "a new Germany".

### PLUS AN ATLANTIC EXTRA

"The Ghostly Blank": Alan Moore-  
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February 7, 1964

GAMBIER, OHIO

PAGE FIVE

## NEW BEETHOVEN RECORDING BY DDG IS A MASTERPIECE

by Richard Fein

There are numerous anthologies of Beethoven's complete symphonies. Perhaps the major virtue of such anthologies is that the pervasive unity and development of the works can best be realized through the unified interpretation of a single conductor and orchestra. Also, with the broad variation in recording techniques and quality today, a consistency in this respect should greatly improve listener's satisfaction.

Deutsche Grammophon Gesellschaft has just issued the complete symphonies of Beethoven performed by the Berliner Philharmoniker conducted by Herbert Von Karajan (Mono KL-1/8; Stereo SKL-11-8). In overall interpretive mastery, artistic virtuosity, and recording quality, the anthology outranks any of the others in its class and also any of the individual recordings of each symphony. It has been appropriately awarded a Grand Prix du Disque.

Perhaps the best way to give one an idea of the stylistic uniqueness of the performances is to briefly compare some of them to other well-known performances. For example, in the case of the "Eroica," Montoux, conducting the Vienna Philharmonic, takes the first movement a little sluggishly. However, Toscanini, with the NBC Symphony Orchestra, moves through it more quickly in a highly staccato manner. Von Karajan takes the movement almost as fast as Toscanini, but much more delicately in the soft

Cont. on page 6, Col. 3

## THE VLACH QUARTET FOUND OUTSTANDING

By Alex McNamara

Performing before a surprisingly large audience, which nearly filled Gambier's music center—Rosse Hall—the Vlach Quartet displayed much talent and versatility in their performance of quartets by Haydn, Prokofiev, and Metana. The Quartet's program brought to Gambier works rarely heard here and featured the four as a closely knit group, and as solo musicians in their own right.

The Quartet began the concert with Haydn's Quartet in D major and quickly raised the enthusiasm of the audience, which had been somewhat reserved in greeting the Quartet. Particularly noticeable in Haydn's quartet was the beautiful rich tone obtained by cellist Viktor Moucka.

The Kabardni String Quartet No. 2 by Prokofiev requires a great deal of technical skill from the musicians as individuals yet it is essential that the four performers function as a unit. The interpretation given this work by the Vlach Quartet did not at all disappoint us. The intonation was superb throughout some very demanding passages. Josef Vlach

Cont. on page 6, Col. 3



Here are 6 of the imposing ancestors who convey a feeling of ancestral majesty and domination in the Hill Theatre's production of "Rosmersholm" through their one dimension as backdrops. Mike O'Brien '67 sketched the figures from pictures he got from his grandmother who lived at the same time and in the same town as Ibsen.

## CHARACTER INTERPRETATIONS CITED AS KEY TO "ROSMERSHOLM" PRESENTATION

by Michael Birtwistle

To allow the director to appear in print before the presentation of the play is risky business. He is tempted to make excuses for those elements of the production he feels will be weak. Perhaps he will even resort to the familiar "Well, of course this play isn't the author's best . . ." I will do none of these. Instead, I'd like to introduce some of the problems the play presents.

The fact is that *Rosmersholm*, in my opinion, is one of Ibsen's more interesting plays, and is a play with unusual elements that make it particularly stimulating to work with. It is a link between Ibsen's best known plays, those dealing primarily with social problems and their effects on characters, and his later plays in which he seems more concerned with the symbolic content than with a realistic attack on problems and personalities. As a link, the play makes use of symbolic devices — Mrs. Helseth, an old housekeeper, believes she sees a white horse whenever there is going to be a death — but the symbolism is not yet at the focus of the drama, as is the tower in *The Master Builder*. *Rosmersholm*, showing its debt to the earlier realistic drama, is also Ibsen's most careful and penetrating investigation into the minds and emotions of his characters.

The fact that play has histori-

cal importance for Ibsen scholars does not mean that it must be a good play for the theater. But *Rosmersholm* is. Ibsen has introduced us to six of his most interesting characters. We have Rosmer, a weak-willed seeker after truth who resigned from the clergy when he began to accept liberal views; Kroll, the arch-conservative, a pillar of society; Brandel, a ham actor masquerading as a philosopher; and Mortensgard, a power hungry editor of a radical newspaper. The two women are the superstitious Mrs. Halseth and Rebecca West, the women who, in her desire to have her own way, makes Hedda Gabler look like a Girl Scout.

If we stop at character and symbolism, we still have not found the heart of the play. Like all good plays, this heart is the action and it is interesting to note that much of *Rosmersholm*'s action simply reveals what happened in the past. Like Oedipus, Rosmer is trying to find out the truth, in effect, of who killed his wife. But unlike Oedipus, when all the author's evidence is in we are still not sure who is responsible. We do see that all concerned must share the responsibility, but Ibsen is careful not to tip the balance in favor of one and against another. It is this situation that gives the director and his actors their basic problem. For while an author can write a play without clarifying all the events

and character, an actor cannot properly act a role without making specific decisions about all of the facts that affect his portrayal. If, for example, a murder mystery ends without indicating the murderer, the director and actors must decide who the murderer is. An actor cannot possibly bring any truth to the role without knowing where he stands.

So in *Rosmersholm* we have had to come to decisions. In trying to find the truth behind the characters we have tracked down every clue Ibsen gave us. We have explored the world behind the words, and decided the significant action occurs here — in the sub-text. We all know that the word "yes" can mean "yes," "no," or even "perhaps," depending on the speaker's intonation and the situation. When Rosmer says "Good morning dear. Do you want something?" what he means is a combination of "What did you say?" and "Don't bother me." All we are doing is filling in Ibsen's outline with the ideas and emotions of the actors, hoping come February 12, it makes a worthwhile evening in the theater. That, of course, is up to you.

Tickets for *Rosmersholm* are on sale at the box office of the Hill Theater from 1:30 to 3:30 P.M. All performances begin at 8:30 P.M. with the exception of the Sunday matinee, which is at 3:00 P.M.

## PHOENIX DISPLAY FAILURE AT CAPTURING THEATER'S GLAMOR

by Jeffrey Fisher

The Phoenix Theatre was born from the ashes of a converted movie house on 2nd Avenue in 1953. Its producers, Norris Houghton and T. Edward Hambleton, stated as their purpose in bringing it into being: "... we sought to release actors, directors, playwrights and designers from the pressures forced on them by the hit-or-flop pattern of Broadway, a pattern that too often had limited their freedom to create. We sought also to provide for the public a playhouse

within the means of everyone, wherein New Yorkers might see new and old plays that are no likely to be produced elsewhere because of these same pressures."

In spite of the gloomy predictions of Shubert Alley oracles, the Phoenix was a success in its first year of production. "Having created such an organization, we find it very exciting to observe and participate in the spirit of exhilaration that pervades the actors and others working on production. It is a spirit which is matched by that of our audience."

The *Seagull*, which was the fourth and last play produced in the '53 season, was warmly received by audiences, thus confirming the producers' belief that the classics had a hold on New York. It was subsequently discovered that the announcement of a limited run of, say, Shakespeare was financially plausible at the Phoenix while it would be impossible on Broadway, because there was an audience anxious to attend, and because actors were willing to spend six weeks

Cont. on page 8, Col. 1

## MYERS TALKS ON MENTAL MOMENTS

by James R. Kirk

Professor Gerald E. Myers delivered a lecture entitled "Mental Moments" for the Kenyon Symposium on Sunday, January 10. He began by noting that there is no ultimate criterion for distinguishing between 'mental' and 'physical' in pre-philosophic and philosophic usages of the terms. To call an event 'mental', he says is not to deny that it is in some sense, 'physical.' Cartesian dualists, however, insisted that events are either 'mental' or 'physical,' but not both. They contended that mental and physical events have no properties in common, and thus raised the question of causality.

How are the apparent interactions between the mind and the body to be accounted for if they have no properties in common? How can acts of will interrupt the supposed mechanical determinism of the physical world? Myers suggests that properties belonging to both mental and physical events can be formulated, "e.g., the property of belonging to the same biography." But belonging to the same biography is not a property in the same way that extension or hardness are properties, and this example, one might conjecture, does not provide a solution to the problem of interaction.

Cont. on page 8, Col. 2

## Drama Department to Sponsor Play Contest

On Tuesday March 3, the Dramatic Club and the Department of Drama will sponsor the seventh Interdivision One-Act Play Contest. This contest, the most successful non-athletic interdivision activity, promises to provide the Gambier community with an evening of sparkling entertainment and the members of the participating divisions with acting and directing experience.

The Hill Theater audience can expect to see performances of conventional one-act plays, adaptations of longer works, original student dramas, and satiric reviews.

Last year's contest was won by the Archon Fraternity with their production of *My Son the Swedish Film Maker*, a parody on Bergman. This year's winning division will receive custody of the Interdivision One-Act Play Contest Trophy, until the next contest.

John Hattendorf, president of the Dramatic Club, expects an even larger participation in this contest because of the success of last year's "evening in the theater." He urged all divisions to participate because, in his opinion, "such a contest affords a division an opportunity to work together on an enjoyable project and would even be a good pledge activity."

Prior experience in dramatics is not necessary since the dramatic club will provide a staff and advice for division productions. The final date for entry is February 15.



## Cocks: "Tom Jones" Not A Work of Art

"The trouble with costume films," Alfred Hitchcock once said in an interview, "is that no one seems to go to the bathroom." Whatever else one may have against it, Tony Richardson's *Tom Jones* can never be accused of avoiding the issue. Not only do most of the characters in the film seem perfectly, and at times repulsively human, but Richardson and his collaborator John Osborne (who wrote the adaptation and screen-play) have managed gleefully to observe most of them with their collective pants down; and this, I think, is the greatest failing of their film. It is not so much a failure of realism as a concept, but rather as a concept remodeled into prurient hyperbole.

I am thinking now in particular of the character of Squire Western who, as played by Hugh Griffith, manages to bully, kick and manhandle into the background every other performer in the film. I've never cared very much for Mr. Griffith and his work in *Tom Jones* convinces me that he is the most outrageous overactor in films today: he snores when he should nod, pukes when he should belch and rapes when he should caress. I don't know of anyone either, with the possible exception of John L. Lewis, who gets more mileage out of his eyebrows. Mr. Griffith's eyebrows resemble the hanging gardens of Babylon, which would be very nice indeed if he'd only keep them still long enough for us to admire them. But no such luck; he keeps them jumping around like the olympic gymnastic team: in dramatic scenes he raises them to approximately the middle of his cranium, for his scenes of drunken stupor he lowers them across his eyelids, for the comedy scenes he arches them and rolls his eyes. It's difficult, though, to put all the blame on Hugh Griffith, because Tony Richardson made no apparent attempt to stop him. And John Osborne's wide-open and inaccurate interpretation of the character of Western itself abetted him. Fielding didn't particularly care for Western and parodied him ruthlessly, so ruthlessly that Thomas DeQuincey called the portrayal "not only a malicious, but also an incongruous libel." But Osborne and Richardson have transformed him into a lovable old sot who sleeps with his hounds, is drunk by noon and wenchers it merry. Those who like and admire *Tom Jones* for its faithfulness to the original, either in style or spirit, (and there are a surprising number of these) had better take another look at the novel. Western practically dominates the film. Western's is an absurd characterization, and the film suffers because of him.

Truffaut has said that as a critic he found it good discipline to summarize the plotline of a film because it helped him to discover and understand the tricks a director uses to hide or smooth over the weaknesses of the script; *Tom Jones* might serve as an anthology of the worst and most obvious of these. Fast action, jumpcuts, stop-frames and the most incredibly baroque wipes since the days of Busby Berkeley not only abound but are repeated time and again, so often that after the first twenty minutes or so the film looks like a primer

on cinematic technique. The much discussed and admired opening scene, for example, done in silent film style, complete with titles, is very nice, very cute — but why was it done this way at all? The scene has more than its share of intrinsic humor; why not tell the episode straight, without frills? The answer would seem simply to be that Richardson thinks unless he can pull a rabbit out of his camera in every scene the audience will be bored. And he's probably right, but bored because they will have caught him at his own deception: consider Osborne's script.

I don't think that one scene in *Tom Jones* runs for any longer than four minutes. Fielding's leisurely, flowing prose has been diced up by Osborne into a loosely connected series of frenetic scenelets which resemble nothing so much as a group of mannered vaudeville blackouts. Richardson takes over, and to give the adaptation some kind of continuity splices things together with a group of charlatanic tricks. (He did much the same thing in *The Loneliness of the Long-Distance Runner*, although there he had a much stronger script to work from.) I don't mind braffurra technique, I rather, in fact, like it; but I do ask that it not be made an end in itself and that it furthermore evolve as a necessity of style and mood, not as a red herring. There is an elementary rule of magic which pertains: a magician, when he must pull something from his sleeve or stuff something in his pocket, will make a flourish with the hand not engaged, to distract the audience from the mechanics of the illusion. And as the whole illusion collapses when we see the pull-string up the magician's sleeve, so too does the film when its tricks of style show through.

There are some things so good about *Tom Jones* that the overall failure of the film is all the more disappointing. The eating scene, for instance, with Tom and Mrs. Waters is justly renowned, and the London Street scenes are almost perfect, rather like Hogarth in technicolor. Albert Finney makes a fine, brawling Tom, Susanna York is a gorgeous Sophie, and Edith Evans an appropriately strait-laced Mrs. Western. But acting honors in spades go to Diane Cilento as Molly, whose voice coils around you like a teasing serpent.

Two scenes which are receiving considerable attention I thought badly misdirected and did not care for: the hunting scene, filmed with a frenzy of hand — held cameras and blurry technicolor, emerges as demoniacal blood orgy instead of the sweeping, exciting spectacle it should properly have been (contrast this scene with Huston's top hunting episode in *The List of Adrian Messenger*); the hanging scene struck me as a rather gratuitous dig at the evils of capital punishment.

There is a need in films today, a desperate one, for good entertainment, and I am perfectly willing to accept a film within those limits and judge it accordingly. But I would think it an insult to classify Tony Richardson, John Osborne, Albert Finney and the rest (excepting Hugh Griffith) as entertainers, and they themselves in *Tom Jones* are asking to be considered rather as artists. This is too bad. The film succeeds, brilliantly, as a light entertainment, but when it oversteps its goals — as it almost always does — and ventures into the realm of art, it is time, however reluctantly we may, to bolt the door.

## COLLEGE SINGERS VISIT LAKE ERIE

Monday, January 27, the Kenyon Singers presented their first concert "outside the microcosm." The forty-five minute program was featured at a weekly assembly of the Lake Erie College for Women in Painesville, Ohio.

The Singers were treated to dinner at Lincoln Commons by the women's choir, and performed shortly thereafter. Their repertoire included twelve numbers in addition to certain selections from Rogers and Hammerstein's *South Pacific*. Featured soloists were: Jim Atkinson and Tom Lockhard in the Negro spiritual, "Set Down Servant;" Ford Tucker in the folk song, "Shenandoah;" and Jim Williams in "Mary Had a Baby" and "Turtle Dove." The performance concluded with three of Kenyon's favorite songs: "A Song of Farewell," "Ninety-Nine," and "Philander Chase."

## Vlach . . .

Cont. from page 5

was an outstanding first violinist in each of the three quartets, yet in the final two pieces the strength of second violinist Yaclov Snitil was apparent. As is necessary in a good string quartet, he deftly followed the lead of the first violin, but in doing so displayed his own skill as a soloist.

The final number on the program was the First String Quartet in E minor by Smetana. The quartet provided enjoyable listening with its attractive themes and movements, but in this selection our attention was drawn to violist Josef Kodousek. His performance could have been a bit stronger, but he by no means detracted from the overall excellence of the Quartet.

## Beethoven Symphonies . . .

Cont. from page 5

passages. The total effect is one of frequent surging energy, rather than Toscanini's rhythmic sharpness or Monteux's smoother slowness. The last movement is treated similarly by each conductor to the first: Toscanini's treatment is quick; Monteux's is fast and dramatic; Von Karajan's about the same tempo as Toscanini, but smoother in the dramatic, energetic passages, giving a more flowing, though rhythmic, quality.

In the fourth symphony, Von Karajan begins in a slow, mysterious manner to contrast with the tremendous gaiety and vigor of much of the remainder of this subtly humorous and carefree piece. Throughout the work he slows down very slightly in some of the softer passages. Toscanini, instead, runs through the piece as a whole very rapidly, particularly the third movement. This detracts somewhat from the witty contrast of loud and soft, the short crescendos and decrescendos throughout the piece. Unlike both Toscanini and Von Karajan, Bruno Walter, with the Columbia Symphony Orchestra, takes the symphony generally much slower and with less contrast. He also tends to overemphasize the first violins. The total effect is burdensome rather than quick and contrasting.

In the first movement of the Ninth Symphony Von Karajan displays utter genius. The soft

parts in the beginning are about a whisper and loud passages crisp and clean, while, in both extremes, he hardly misses a single musical subtlety, emphasizing each instrument with utter precision and balance. In the last movement, he is joined by an excellent young group of German soloists who seem to have a truly "German" understanding of their parts. The chorus is also fine. In the Toscanini and in the Ansermet (conducting L'Orchestre de la Suisse Romande) performance the choruses and soloists are also quite good. But George Szell (conducting the Cleveland Symphony Orchestra) unfortunately has a rather poor group of soloists (and they are horribly recorded by Epic).

Perhaps one of the greatest features of the Von Karajan recordings is the recording quality. The taping is relatively unaltered, "straight". The soft passages are really soft and loud passages are really loud, just as in a live concert (This may also explain why Von Karajan's performances seem to have greater truer contrast of soft and loud than the others). The other recordings have less contrast than should be (too much control turning, which is a major weakness of many recordings today). Furthermore, the depth in the DGG recordings is magnificent, while maintaining superb instrumental clarity.

All of the mentioned performances are excellent, except maybe the Szell. Much depends on the individual listener's taste. But what makes Von Karajan's performances so unique and brilliant a broader or freer outlook. The other conductors, notably Toscanini and Walter, seem to have more fixed ideas in their approaches. Both have very famous recordings of all nine symphonies. Toscanini often seems too "zippy" or racy and Walter too heavy. Von Karajan, on the other hand, seems a compromise between the two. Yet his performances have something more. For, while demanding instrumental perfection, he also shows a freer expression, combining a sensitivity for the Beethoven of each symphony with a sensitivity for the Beethoven of all of them.

Coming events at nearby colleges and universities which might be of interest to Kenyon students:

Louis Armstrong  
Ohio State University (Merston Auditorium)  
Friday, Feb. 14, 8 p.m.

Tennessee Williams' "Summer and Smoke"  
Lake Erie College  
Feb. 21-22, 26-29

Renaissance Music:  
Concert by the Antioch Ensemble  
Antioch College  
Sunday, Feb. 23, 8:30 p.m.

## PROF. SULLIVAN WEIGHS NUCLEAR TESTING BAN

by Phil Cerny

On Monday evening, January 27, Professor Cornelius Sullivan addressed a sizeable gathering in Philomathesian Hall on the topic of "The Nuclear Test Ban Treaty." Mr. Sullivan, Visiting Associate Professor of Political Science, asserted that the treaty's effect is now and will for a long time remain an unknown quantity, but that the possible advantages in the political sphere, even if partially unfulfilled, are worth the risks which the United States is taking in the military sphere. He described the treaty as a "first hopeful step" toward a possible eventual assuagement of tensions and deceleration of the United States-Soviet Union arms race, compared to which "all other arms races pale into insignificance."

Sullivan, who came to Kenyon directly from a high-level post in the Pentagon, first spoke of the nature of the present arms race and of the development of arms races in general. History tells us that arms races, which start from a change in status quo and the corresponding reactions, always lead to war. However, there is one crucial factor in any arms race — that of mutual distrust or suspicion. Whereas C. P. Snow argues that the mere existence of arms brings on a war, Sullivan alleged that if the factor of distrust and suspicion can be reduced or even eliminated, the mere presence of stockpiled weapons may make no difference. "Each duty" without war, he asserted, "is another step towards rationality."

Testing is the most objectionable aspect of the arms race. . . . each time a test is announced, it serves as a fearful remind-

er" of the imminent danger created by nuclear, thermonuclear, and even more refined weapons. Since the United States developed the thermonuclear bomb, the "arms race cycle has spiraled upward to the point where only control of the armaments themselves can reduce tensions.

The controversy over the test ban, according to Sullivan, is due to the treaty's two major aspects: military and political. He emphasized the opposing reports of the two Senate committees, Foreign Relations and Preparedness, after hearing substantially the same witnesses: the former approved the treaty, the latter rejected it. The military objection is basically that no missile system and no weapon could be tested under operational conditions without exploding nuclear weapons in the atmosphere. However, Sullivan contended, the treaty does not ban production of tested weapons, and the numbers may be enough to suffice in the absence of new, highly developed systems.

But the most substantial gain which the treaty provides for is in the political sphere. Specifically, it limits the possible new entrants into the arms race and inhibits weapons development, thus opening the door to future agreement on specific issues and, perhaps, eventual "general and complete disarmament." The interests of the two sides must be turned from defeating each other to a mutual interest in global survival. Only in this fashion, maintain Sullivan *au fond*, can the arms race be prevented from escalating into universal destruction.



## CAGERS DOWN WOOSTER DEFENSE SPARKS WIN

Kenyon's basketball squad copped its third victory of the season last Saturday, downing a strong Wooster quintet by a 79-58 margin. The win, the Lord's second in their last three contests, gave them a 3-9 mark on the year. Played before a highly partisan crowd, the triumph was one of the high points of the Military Ball week-end.

Hampered by injuries, Kenyon was a decided under-dog in the contest. The powerful Wooster combination went into the game boasting a 10-5 over-all record, including a win over Ohio Conference leader Wittenberg. Once the game got under way, however, it seemed as if Coach Bob Harrison's boys could do no wrong, for they romped to an easy victory.

Both teams held their own for the first five minutes the first half. Then, while holding a 7-6 edge, the Lords gained control and were never headed. At the half, Kenyon held the lead by a 13 point spread, 38-26. Sparked by strong defensive play, the Lords held their own during the second half. At the final buzzer the score stood 79-58.

Superior defensive play and foul shooting proved to be the margin of victory in this contest. Both squads hit 50% of their shots, Kenyon hitting 33 out of 66, while the Scots managed to get off only 46 shots. The Lords made 13 of 18 at the foul line, while Wooster hit only 12 out of 24. The fine defensive play of co-captain Dave Schmidt and John Lynn also took its toll on Wooster. Bill Gribble, the Scot's big gun, was held scoreless in the first half, and managed to score only 6 points off Lynn during the entire game.

Both Schmidt and Lynn had been out of action for most of the season. Co-captain Schmidt, who has been playing with an injured knee, played a major role in sparking the team to victory. High scores for Coach Harrison's quintet were Brian Farney and Ken Klug, scoring 20 and 22 points, respectively; following them was co-captain Randy Livingston with 15 points.

With the return of Schmidt and Lynn, and the fine playing of the team last Saturday, Coach Harrison feels that the boys have a good chance of improving on their record. However, the Lords

### INTRAMURALS

With three intramural events completed, East Division holds a comfortable lead in the race for the championship trophy. They are followed by Middle Hanna and last year's Trophy winner, South Leonard.

East Division took first place honors in both football and volleyball, while Middle Hanna took the badminton crown. West Wing finished second in both the badminton and volleyball tournaments, and South Leonard was runnerup in the football league.

George Callaghan of Middle Hanna won the singles badminton trophy by topping West Wing's Eric Busch in the final round of the double elimination tournament. In the doubles matches Denny McKnew and Steve Conafay, also of Middle Hanna, won the championship by beating Tom Carr and Dick Scheidenhelm of East Division.

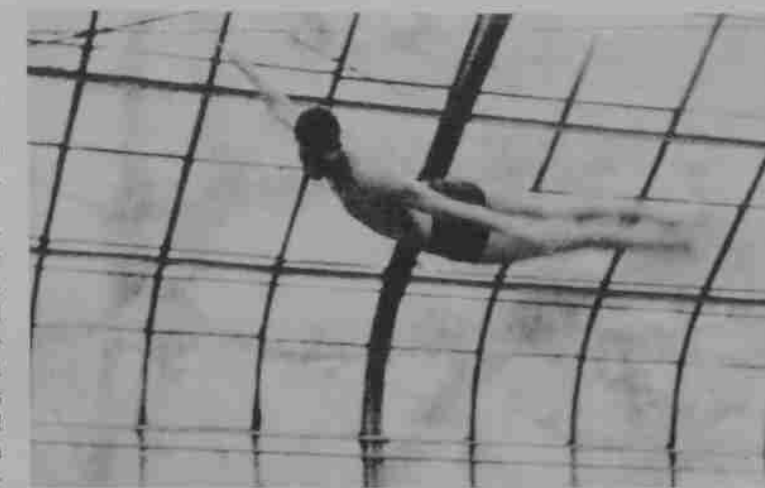
Presently the "A" and "B" basketball leagues are in progress. Middle Kenyon and Middle West Wing are the only undefeated teams in the "A" league while South Leonard, East Wing, have yet to lose in the "B" league.

#### TYPING

Mrs. John Ackerman  
392-8458

## TANKMEN DUNK TIGERS

On January 17 the Kenyon swimming team matched forces with one of its big non-conference brothers, Ohio University. As expected, the Lords succumbed to the might of the larger school. There were some good Kenyon performances, however. Jim Young won the 200 yard breaststroke in 2:31.3. Captain Tom LaBaugh got a first in the 200 yard individual medley in 2:18.1. Other winners were Dave Gullion and Mike Claggett in the 200 yard backstroke (2:15.7) and the 500 yard freestyle (5:43.2), respectively.



Lord Diver Dave Gullion notches 5 points as Kenyon sinks Wittenberg 51-44

Charlie Evans freestyled 50 yards in 24.4 to land a second place berth. Tim Holder freestyled 100 in 54.7, to gain equal points and the third Kenyon runner-up was John Miller, breaststroking 200 yards in 2:34.4. When it was all over, the scoreboard read: O.U.-61 and Kenyon 34.

Then, on January 20, the swimmers were really up for a key meet with one of Kenyon's two major swimming worries this year: Wittenberg (the other is

Baldwin-Wallace). A capacity crowd in the Schaffer pool gallery watched Kenyon finally come out on top in this exciting contest, by defeating the powerful Tigers (O.A.C. relay champions) by a score of 51-44.

The Lords lost both relay events, but took first place in all other categories except the 50 and 100 yard freestyles (freestyle sprinting has been our handicap throughout the season). Claggett managed to win both the 200 and 500 yard freestyles in 1:59.1 and 5:45.1, respectively. Other winners were LaBaugh — 200 yard individual (2:17.1), Gullion—low board diving and 200 yard backstroke (2:15.2), Ted Arnold — butterfly (2:24.3), and Young — 200 yard breast stroke (2:32.3).

Those who copped second place honors were Holder in the 200 yard free, Nick Harris off the low board, Ed Telling (close behind Claggett) in the 500 free, and Miller in the 200 yard breast stroke.

The Lords broke five records during the encounter. Senior co-captain Mike Claggett set new dual meet and varsity marks in the 200 yard freestyle. His time in the 500 free was a dual meet record breaker also. Ted Arnold butterflyed 200 yards to a new dual meet mark and Jim Young obliterated all dual meet precedents in the 200 breast stroke.

The victory was very encouraging, but there is one team in the Ohio Conference which seems still stronger than Wittenberg: Baldwin-Wallace. When these two schools clashed it was Wittenberg that went down in defeat. The Kenyon vs. B-W showdown on February 8 will be the most important dual of the year, and its results will be indicative of Kenyon's chances in the upcoming conference championships at Denison this March.

January 30 saw the Kenyon men submerge Akron University to the tune of 61-34. Akron only managed to win three events. Both relays went to Kenyon. Holder took the 200 yard freestyle in 2:01.8 and it was Evans in the 50 free with a time of 24.3. Holder came through again, this time freestyling 100 in 54.2. Backstroker Dave Gullion took on all comers with a mark of 2:17.1 for 200 yards. Long distance star Mike Claggett did it again in the 500 free with the watch reading 5:36.1 for a new varsity record. It was Miller in the breast stroke at 2:31.1.

Trouble came to Schaffer pool on the first of the month in the form of tremendous (by our standards) Miami University. The Lords were swamped 57-37 before the war ball weekend crowd. They eked-out just four winning performances. LaBaugh was one, doing the 200 individual medley in 2:16.7. Gullion won the backstroke contest (2:14.3) and Claggett broke his two day old varsity record in the 500 free this time in 5:35.5. Young breast stroked to a 2:30.9 victory. Despite the fact that Mike Claggett took second in the 200 yard freestyle event, his time was excellent and he set still another varsity record for that race: 1:57.8.

Miami, like O.U. was not a battle the Lords expected to win, but rather a speed and character building affair.

\$20.00. This fact, however, assures all the members that they will play—demonstrated at Ohio State where everyone took the ice, despite the closeness of the score.

### Coaches' Corner

Tom Edwards

Q. Has the team done as well as you expected this year?

A. We knew at the beginning of the year that we would have problems. Over the last two years we have lost about 80% of our bread and butter swimmers (boys like Phil Mayher, Dave Evans, and Bud Kuppenheimer, to name a few) and have had trouble replacing them. However, I am not disappointed with the team. They have shown good spirit and have worked hard.

Q. In which events is the team strong or weak?

A. Our major weakness lies in the freestyle sprints. Including the relays, there are 11 freestyle sprints in a meet. This has definitely hurt us. We also have a depth problem in three positions — backstroke, butterfly, and diving. We lack good second men. Our strongest position is the breaststroke. Also, our first backstroke position is in good hands.

Q. What individuals have surprised you?

A. I have been very enthused over the showing of Ed Telling this year. And of course Mike Claggett's fantastic improvement has been a big boost. I've also been happy with the swimming of Tom LaBaugh, the team's workhorse, who could swim at

almost any position.

Q. What freshmen have performed well to date?

A. Ted Arnold has done a real good job for us. Tim Holder is another boy who should help, even though he hasn't shown a lot of improvement thus far.

Q. How should we do as a team in the conference championships?

A. On paper, both Baldwin-Wallace and Wittenberg should beat us (even though we beat Wittenberg in a dual meet earlier this year). We still have a good chance, but we definitely aren't favored. If we would win, it would be our eleventh straight championship.

Q. What swimmers should do well in the individuals?

A. We have four boys who won individual championships last year and they all have a chance to repeat. They are Tom LaBaugh, 200 yd. individual medley; Jim Young, 100 yd. Breaststroke; John Miller, 200 yd. breaststroke and Dave Gullion, 100 and 200 yd. backstroke.

Q. Will we have a good nucleus returning for next year?

A. It's difficult to say. We lose quite a few good seniors this year. Boys like Claggett, LaBaugh, Gullion, and Perry. Kelly will be tough to replace.

### MATMEN BOW TO BIG RED

On January 18, the Kenyon wrestling team played hosts to a powerful Denison team, bowing by a score of 29-3. At 123 lbs. Norm Hartsel lost by the close score of 6-4 to a boy who finished second in the conference last year. Gerry Hafer, a freshman wrestling 147, was pinned by Ed Season who was 2nd in the state last year as a high school senior. Tom Stege, Denison's 157 lb. wrestler narrowly, defeated Kenyon Captain Rick Wortman 4-3. Wortman beat Stege last year in the regular season, and then lost to him in the Conference Tournament; Stege went on to win the 157 weight class championship. Dick Ray beat Denison's Lee McBride 7-2, and recorded Kenyon's only win of the day, the final score being 29-3.

On February 1, Kenyon was supposed to travel to Oberlin for its second conference meet, but the match had to be canceled due to an epidemic of impetigo at Oberlin.

The grapplers once again have forfeit problems. After Jim Rat-tray went out for heavyweight, the Lord's fear of a perpetual five point loss was quelled, but now there is no one in the 130 lb. weight class, so Kenyon will again automatically be five points behind at the start of each match.

### ICEMEN DROP OPENER 3-2 TO OHIO STATE J.V.'S

Kenyon's Hockey Club lost to the Ohio State Junior Varsity team Friday night by a score of 3-2. Surprisingly, after last year's poor showing against the state squad, the game was almost as close as the score would indicate. Kenyon's goalie, Craig Jackson, was superb, making 51 saves and finishing the whole game after a second period injury.

O.S.U.'s JV's started the action with 1:40 gone in the first period by slapping the puck past Jackson on a fast break. The Kenyon defense held fast for the remaining 18 minutes, allowing Captain Jim Foster to tie the score after a scramble in front of the

home team goal. Then in the second period, the Buckeyes scored twice to give themselves a 3-1 lead and, as it turned out, the victory. The first of the pair came at 13:02 and was the play in which Jackson was injured. He made the save and was then checked into the goal. The other State goal came on a well-executed two on one break which saw O.S.U.'s center score his second tally. A last period attempt by the Lord's resulted in the center's final goal. The score occurred as the O.S.U. goalie allowed Ron Barrett's long pass to slide through his legs.

The game was noteworthy in

that there was very little checking and not a single penalty was called. So far as statistics go, Kenyon took a total of only 41 shots compared to O.S.U.'s 61. O.S.U.'s goals were scored by Drake (2) and Lafave, with assists going to Saferd, Edwards, and Hossell. The starting Lord's squad was as follows: Jerry Miller, center; Jim Foster, right wing; Ron Barrett, left wing; Larry Schmidlapp and Jeff Wentworth, defense; and Craig Jackson, goalie.

The Hockey Club started in the winter of 1961-1962, is not a "team" in the formal sense, but is self-sustaining Club. Dues are



## PHOENIX

Cont. from page 5

playing at a low salary in parts otherwise denied to them.

The Theatre established limited runs of six weeks for all their productions, provided they were financially successful. As on Broadway, there was a four-week rehearsal schedule. However, they worked, and still work, under the disadvantage of having no out-of-town try-out. Of this the producers say: "... we feel that our productions, on their opening nights, make up in vigor and freshness of performance what they may lack in polish."

The Phoenix does not limit itself to the classics or to plays by established playwrights. Their third production in 1953 was *The Golden Apple*, a musical based on the judgment of Paris. It won the New York Drama Critics circle, the Donaldson, and Page One, Newspaper Guild Awards; and, after enjoying a successful run at the Phoenix, was moved to the Alvin Theatre on Broadway. The producers contend that, while they are not a proving ground for Broadway, they are not reluctant to move a show there where it may be appreciated by a larger audience. The most recent production to move from the Phoenix to Broadway was Arthur Kopit's controversial hit, *Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' so Sad*.

The exhibit at Chalmers Library, though it presents an impressive gallery of stars in a number of stage successes, fails to capture any of the glamor of the Phoenix's first ten years. The photographs are unaccompanied by explanation except for a date and the names of the leads, directors, and writers (often these are omitted). There are no photographs of the theatre itself, nor any of productions in rehearsals. No biography of the theatre is attempted. The exhibit provokes only mild interest, and would be incomprehensible, were it not for three articles in bound periodicals laid out in feeble explanation.

## Cahall Passes . . .

Cont. from page 1

He was a member and frequent author of articles for the American Historical Association and the Ohio Academy of History.

Upon his retirement from Kenyon in 1953, the College honored Professor Cahall with a degree of Doctor of Humane Letters. It is in the opening words of the degree's citation that the best assessment of him and tribute to him is found: "His early promise at Kenyon College has been amply fulfilled in nearly four decades of teaching and active participation in the life of the college and community."

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## MENTAL MOMENTS . . .

Cont. from page 5

The confused conceptions which have generated the mind-body problem are a mixture of common-sense inferences, conclusions from experimental psychology, and philosophic usages of the terms 'mental' and 'physical'. In calling an event 'mental' it is often meant that it is 'private', or experienceable by one person only, and that it is not extended in space. A rainbow is understood to be such an event, but a rainbow is unextended and in public space; i.e., we can all witness the rainbow. Furthermore, Myers says, he believes that a psychoanalyst has access to mental events of which a person undergoing psychoanalysis is not aware. And the embarrassing inability of atomic physicists to locate matter casts doubt on spatiality as a criterion for distinction. In short, the problem is obscure, and over-all, absolute distinctions are unworkable. Myers advocates the elucidation of the implications in the expressions 'mental' and 'physical' as an alternative to looking for an ultimate differentiation.

Myers considered the notion of 'inner experience,' by which he means "an awareness of something x but where the character of x is not identified by means of any sense-organ or combination of such." 'Inner' experiences, in one sense, then, are 'mental', and 'outer' or sensory experiences are 'physical'. Myers purpose is to resolve the discontinuity between 'mental' and 'physical', and in order to do this he turns to the question of whether there is any non-causal continuity between predominantly mental events and the factors which contribute to those events.

Philosophers insist that pain be conscious, not a neural event, but rather a mode of awareness. Myers agrees, but proposes that one can be 'in pain' but not be aware that he is. Similarly, a person's watch may fall within his scope of vision without his noting the position of the hands on

the dial, yet, a moment later, he can remember what time the watch indicated. He 'unconsciously experienced' the event at time 1 and recalled the experience of the event at time 2. If Myers is right there is no 'abrupt discontinuity,' and there is more than a causal relationship, between conscious and non-conscious events. Conscious and unconscious occurrences resemble each other and one is 'aware' of unconscious events.

Some unconsciously experienceable events are of 'outer' experience, i.e., they require a sense organ for their existence. 'Physical' events are said to be experienceable, whereas 'mental' events are said to be experienceable. Myers attempts to show, however, that some aspects of 'inner' experience are physical. That is, he proposes that unconscious events, some of which require a sense-organ for their occurrences, are in some sense physical.

Traditionally, physiological events are understood to be experienceable and not to resemble 'mental' events. This is the second 'abrupt discontinuity' Myers strives to resolve. He makes a distinction between identifying and non-identifying properties of an event. For example, one may hear a voice but be unable to identify the caller by the sound alone. For identification sight may also be required. The calling, then, might be termed a non-identifying property of physiological events (firing of neurons, physio-chemical changes, et cetera.)

Conscious events cannot be identical with neural events because a thing cannot be identified by just one of its properties. If one experiences a property of an event, surely he can be said to experience that event. One can be said to experience a neural event by experiencing a property of it. Yet since all the properties of neural events are not experienced, conscious events cannot be identical with neural events.

Professor Myers later noted one difficulty with his theory: pain may not be a property, but only a manifestation of a property of neural (physical) events in the same way that combustibility is a property of paper, and fire is a manifestation of that property. Myers is hopeful that a "tightening up of the language" will resolve the difficulty.

## Aldrich Appointed

Cont. from page 1

extra allowance of up to \$1,000 a year for dependents. The fellowships will be granted for one year and are renewable for each of the remaining two years of study.

Other members of the selection committee are: James P. Baxter, president emeritus of Williams College, former Senator William Benton, chairman of the board of Encyclopedia Britannica, and former Assistant Secretary of State; Daniel Hoffman, associate professor of English at Swarthmore College, poet and literary critic; Howard C. Peterson, president, Fidelity Philadelphia Trust Co., and former Assistant Secretary of War; and Theodore O. Yntema, former economics professor and vice-president of Ford Motor Company.

Dr. Beadle said, "The members of the committee have the devotion and competence to assist in finding the talented humanistic scholars of the future." Tentative plans are for the committee to hold its first meeting at Benton's office in New York on March 6.

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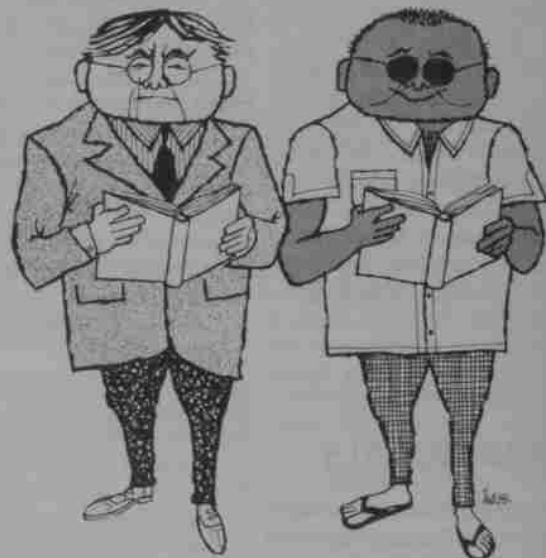
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