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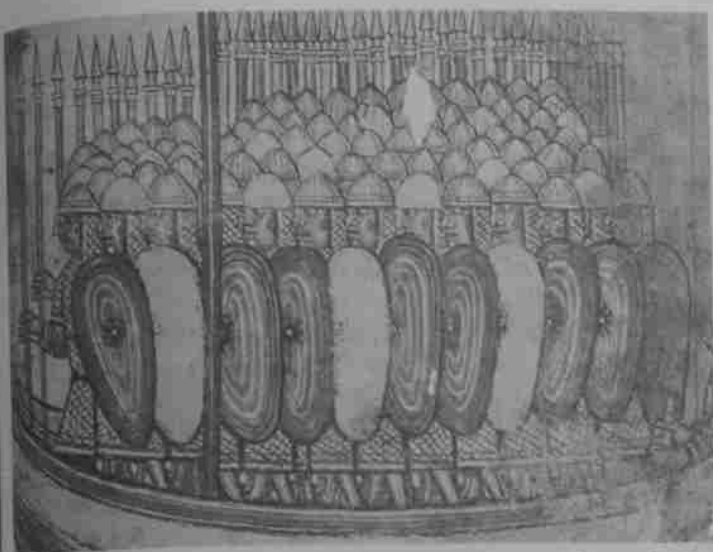
THE KENYON COLLEGIAN

A Journal of Student Opinion

Gambier, Ohio, October 20, 1966

No. 5

Vol. CXI



Bayeux Tapestry

Nine Hundred years ago boatloads of Normans such as these crossed the English channel and defeated King Harold's men, at the Battle of Hastings. Last week, Sigma Pi re-enacted the historic event over 32 gallons of beer. For pictures of the revenge of the Saxons and the show they threw see page four.

Activities' Money Finally Invested

In years past the Student Activities Fund has rotted away in Banker Brown's vault. The fund is handled by the Accounting Office which used to place the entire sum (\$27,000 this year) in a checking account earning no interest.

This year, however, someone

noticed the idle money and suggested that it might be put to better use. Mr. Lord, Treasurer and Business Manager of the College, was consulted. He suggested that the \$3000 in the contingency fund be invested in a savings and loan account bearing 4.5% interest compounded quarterly. This has been done. He also suggested that a small percentage of the Activities Fund be invested in short term treasury bonds which can be easily redeemed, should the money be needed. Action on this proposal has not been taken yet.

Schedule for Homecoming Weekend Set

Homecoming Weekend, October 21 and 22, will feature, in addition to the traditional football and soccer games, a concert of rhythm-and-blues music and an informal dance, as well as open parties at most fraternities.

The official College-wide festivities will open the night of Friday, October 22, at 8:30 with a concert in Rosse Hall. The first artist will be Johnny Daye, an up-and-coming young rhythm-and-blues singer. He will be followed by the Coasters, a noted quartet whose reputation dates back to the late 1950's. Their humorous rock-'n'-roll hits include "Charlie Brown," "Along Came John," and "Poison Ivy." Tickets for this concert sell for \$2.50 per couple and \$1.50 for a single seat, making this one of the lowest-priced Kenyon concerts in recent years. They will be sold in front of the Dean's office on Thursday from 1:00 to 4:00 and at the door.

The informal dance, to which admission will be free, will begin at 11:00 p.m. Saturday night and end at 2:00 a.m. Sunday morning. Music will be supplied by Sir Timothy and the Royals, a band of some prominence in Ohio who specialize in "hard rock." Refreshments will be served, and the coffee shop will be open throughout the dance. The dance will be held in Lower Dempsey.

The daytime events of Saturday will include two home games, a soccer game against Cleveland State University and football against Wilmington College.

ROTC Phases Out Four Year Fliers' Program

Committee Views Women Troubles

The student council has delegated an *ad hoc* committee, headed by junior Charles Kenrick and sophomore Barry Goode, to investigate expected problems involving the forthcoming women's college. Also named to the committee are juniors John Greller, Mack Haning, and John Carman, as well as senior Al Kohrman.

Co-Chairman Kenrick generally defines the committee's purpose as "facilitating the assimilation of the women's college into the Gambier community as a whole." He adds, "We expect to deal primarily with the social integration of the two colleges."

The committee first met October 13, and enumerated problems which will be discussed in detail at later meetings. These problems in themselves may suggest a picture of future student life in Gambier.

Topics for later discussion include construction of a student union, introduction of sororities, library facilities for women, dormitory hours, use of alcoholic beverages, better lighting for Middle Path, improved transportation facilities, introduction of a staff psychologist, admission policies, housing for married couples, athletic facilities for women, and freshman-upperclassmen integration in the new dormitories.

Committee members plan to elicit the aid of women from several Ohio colleges and universities. Girls representing the student governments of Antioch, Denison, Oberlin, Ohio Wesleyan, Western, and Wooster will be invited to the Kenyon campus on November 12, to describe their schools' solutions to many of the difficulties expected in Gambier.

Kenrick expects the committee's report to be submitted to the student council sometime in December or January. "We're trying to anticipate a wide range of problems in advance," he says, "and aid the administration in solving them."

Great Debate Scheduled In Rosse Hall

An unusual election contest exists in Ohio's 17th Congressional District, with Congressman John Ashbrook (R.) and Congressman Robert Secrest (D.) who are presently holding office, both running for the one available seat in the United States House of Representatives. This is because of the reapportionment of all Districts in every state, as called for by the U.S. Supreme Court last year.

Checking with the Knox County Board of Elections revealed that this is the only contest of its kind in Ohio, and there are probably only two cases like it in the United States this November. The last time such a situation existed in Ohio was in the 1912 redistricting, after the state Constitutional Convention.

Voters of Knox County and surrounding communities in the 17th District have been invited to a debate sponsored jointly by the Gambier-Mount Vernon League of Women Voters between Congressman Ashbrook and Congressman Secrest, to be held on Monday, October 31, at 8:00 p.m. in Rosse Hall. Mr. Ramon Arango, Professor of Political Science, will moderate the debate and question period.

Because of the unusual nature

Continued on page 5

Shortened To Two Years

by David Hoster

An exclusive two-year Air Force ROTC unit will become a reality next fall, according to a decision made recently by Kenyon officials. The move eliminates the existing four-year plan, which will be phased out over the next two years.

Major Ralph Barrett, commander of the Kenyon detachment, called the prospective situation "ideal." He expressed the opinion that the new plan would preserve the high quality of Kenyon officers while moving closer to the College's academic philosophy.

Barrett cited four reasons for his assertion.

First, the program would relieve a great pressure from the ROTC staff which could be given over to counseling and instruction. A great deal of time is currently given to counseling and teaching freshmen and sophomores, the majority of whom will not remain in the program. Once in the final two years, however, the cadet is obligated to remain.

Second, the absence of a four year plan will remove a great burden from freshmen. Barrett cited the increasing course load on freshmen, and stated that the

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The Observer Widens Scope

Gambier's little known Observer begins the new academic year of publication with expanded circulation and news coverage.

The ancient and venerable publication, founded in the 1830's will be attempting the role of a village newspaper, covering the entire community and college news rather than simply Harcourt Parish.

The announced purpose of the expansion, according to newly appointed editor Ronald A. Lewis, assistant librarian at Bexley, is to promote communication of important news in Gambier. Citing a "town and gown division," Lewis stated editorially in the first issue that all Gambierites should "become more aware of the total village life" through the Observer.

The Observer, now as always, is financed by Harcourt Parish. When founded in the '30's, it was the Harcourt newspaper, but grew to be the diocesan publication when the Diocese of Ohio was directed from Gambier. After the days of Rosse Cathedral, however, the Observer became once again Harcourt's intermittent newspaper. The budget is reported at \$140 to cover printing and mailing.

The Observer is delivered to about 676 boxholders in the local post office and on outlying rural routes.



Philip Kinoldo

Four of Kenyon College's more productive creative minds gathered for a group portrait just prior to their appearance at a poetry reading at Kent State University last Friday. Geoff Cook, John Sutcliffe, James Grandillo, and Michael Kirchberger, all members of the Hika editorial staff, presented interpretations of their own dramatic, lyric, and protest poetry and prose to a sometimes perplexed but usually appreciative audience.

It was the second such program attended by Kenyon poets this year and a major step toward achieving critical recognition of student talent in areas beyond the narrow precincts of Gambier. Forthcoming is a cultural visitation to the Cleveland area.



The Kenyon Collegian

A weekly Journal of Student Opinion

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"Let's not bother creating new crusades or reviving old ones. Let's see action on women's hours right now . . . extension to 1 a.m. on both Friday and Saturday nights."

P. Frederick Kluge, Oct. 5, 1962

A New Look

Last Monday night, the Student Council and the Inter-Fraternity Committee gave dramatic evidence of their emerging roles on campus. Under the articulate challenge of Jeffrey Fisher, they found a new hard line and a new integrity.

The occasion was a discussion of the IFC's recent review of rush, a report which was spurned by several members of the Campus Senate. After much fiery argumentation, the members of Student Council and IFC found themselves in near-unanimous agreement that, as Dean Haywood had said, the report "is not worth the paper it is printed on." They admitted that the report provided for adding more rules without providing for any practical way to enforce those which already exist. They promised to revise it.

But their revision may not be exactly what the Campus Senate is expecting. Council and IFC decided that the earlier report was invalid because it attempted to give Senate the semblance of what it wanted without really doing so. They agreed to drop all pretense.

The new report will contain the suggestions of the old, but it will be frank. It will admit that "we're not going to enforce these (existing rush) rules," and will propose no new ones. Rather, the report will call for the elimination of most rules as needless. "That old report was written with Dean Edwards sitting in our lap," one member later said. Presumably the new one won't be.

The new air of honesty and decisiveness comes at a crucial time for the IFC, as rumors spread that a radical solution to the fraternity problem may soon be forthcoming from the administration, and as at least two fraternities actively consider resignation from the committee.

The tenor of last Monday's meeting also seemed to promise a more effective future for the Student Council. Gone was the stigma of past years when Council permitted itself to be almost wholly concerned with trivial housekeeping details. Gone also was the embarrassment of trying to find the best way not to offend Campus Senate—a matter contemplated at great length earlier this year.

Ahead lie Jim Ceaser's hopes that the Council become a powerful forum of student opinion. With this new atmosphere, and with the formation of the new academic committee and the new committee investigating the problems of absorbing Chase College into the Gambier community, his hopes no longer seem unrealistic.

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Letter

Reller Bombs In Plucky Showing

by Larry Glass

To the Editor:

A letter in your column by Mr. Freeman, concerning "Negro admissions," ended with a statement by a "black nationalist leader" (Oct. 13 issue).

The following is a statement by an ultimately more important "black nationalist leader," and is ultimately more a *propos*:

"Some black senior social worker had been given a month off to investigate the 'Black Muslims' in the Harlem area. Every paragraph sent me back to the dictionary—I guess that's why I've never forgotten one line about me. Listen to this: 'The dynamic interstices of the Harlem sub-culture have been oversimplified and distorted by Malcolm X to meet his own needs.'"

"Which of us, I wonder, knew more about that Harlem ghetto 'sub-culture'? I, who had hustled for years in those streets, or that black snob status-symbol-educated social worker?"

"But that's not important. What's important, to my way of thinking about it, is that among America's 22 million black people so relatively few have been lucky enough to attend a college—and here was one of those who had been lucky. Here was, to my way of thinking, one of those 'educated' Negroes who never had understood the true intent, of purpose, or application of education. Here was one of those stagnant educations, never used except for parading a lot of big words."

"Do you realize this is one of the major reasons why America's white man has so easily contained and oppressed America's black man? Because until just lately, among the few educated Negroes scarcely any applied their education, as I am forced to say the white man does—in searching and creative thinking, to further themselves and their own kind in this competitive, materialistic, dog-eat-dog white man's world. For generations, the so-called 'educated' Negroes have 'led' their black brothers by echoing the white man's thinking . . ."

—Malcolm X, Autobiography

While I am not an advocate of Malcolm X's racial policies in general, I think that, in this instance, he has given a fair and true report of a prominent condition.

I also think that it is up to the Admissions Department, and to the administration as a whole, to do something that would make Kenyon's contribution to remedying this situation—fast.

Anonymous

Austin Reller displayed both a stunning virtuosity and a dismaying lack of concentration during his violin concert Wednesday evening, the first of the Mount Vernon Concert Series this year.

Reller began his performance with Haydn's *Sonata Number Four*. His playing, here, seemed casual and slipshod. The melodies of the sonata were not convincingly integrated with the inter-melodic variations; the two slow movements seemed ill-defined. His technique also suffered, and a frequently stuttering violin betrayed a failure to control this piece of music delicately.

In interpreting Haydn, and elsewhere, Reller did not choose to weigh the piano equally with the violin. In the three sonatas performed, the piano, played expressively by Maro Ajemian, was too often less than a foil for the violin. The "top-down" muffling of the piano stole some of the brilliance from the musical scoring, particularly in the Haydn where a piano's energy would have been felt.

Reller was at his best when the music was most demanding. The close-to-surreal *Sonata Number One*, by Sergei Prokofiev, poses a formidable task for the violinist. Anyone familiar with Prokofiev's *First Violin Concerto* is acquainted with the composer's musical wit, with his romantic lyricism, with the full bag of technical tricks he uses. This sonata is as varied and as difficult. The piano opens with forebodingly slow chords against which the violin plays brooding trills. It seems as if the violin fills the time as the piano creates it and pushes it slowly forward. There was a certain "futile" strain surrounding the notes Reller played: the violin flies and is plucked and ends the first movement with solemn arpeggios.

The next movement is argumentative and violently discordant. Reller's showmanship complemented the music perfectly; the whole of his body was in motion, as the violin executes dreary, semi-harmonic variations on a theme. The sonata concludes on a note of "flight-ended:" plucked string jolts against reverberating chord; piano trades variation with variation with the violin and ends the piece with chords reminiscent of the first movement. Reller's fine touch and vitality stood him well in this outstanding performance.

The violinist's next piece, Brahms' *Sonata Number Three*, left me wondering about the quality of the Memorial Building where the concert was staged. Brahms' expressionism did not possess the warmth it might have had in an acoustically better hall. Reller's strings produced a lot of questionable honesty; it was too rarely one of sufficient density. However, his violin did sing where there were various harmonies, and where the music was light and fluid, Reller was back in his medium.

The remainder of the concert was a display of virtuoso technique, with Nigun, or *Improvisation*, by Bloch, and the *Nocturne* and *Tarantella*, by Szymanowski, evoking "oh's" and "ah's" from an appreciative audience. In these selections, as in the Prokofiev *Sonata*, Reller proved that, most of the time, he doesn't just fiddle around.

Debate

Continued from page 1

of this contest between two incumbents, there is more than routine interest in the point-of-view of the two men. Congressman Ashbrook is presently ending his 6th year in office, and Congressman Secrest is serving his 20th year.

Mrs. Dorothy Longaker, Vice Service Chairman of the Gambier League of Women Voters, has particularly invited Kenyon students to attend the debate. Admission is free.

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G & S Rolls Off With a Bing

by Stephen S. Hannaford

With an amazingly well-balanced and expert cast, Edward Hallowell '66 has directed the Gilbert and Sullivan Society to an exuberant, hilarious, and well-sung production of the Mikado.

Perhaps the most lastingly popular of the Gilbert and Sullivan operettas, *The Mikado* satirizes stage clichés, meanwhile taking a poke at every self-important institution imaginable. Although somewhat dated, the humor still reaches us, especially when refurbished by the "camp" heroics of Mr. Anthony Bing, the madcap antics of the Gerrit Roelofs, and especially by the exquisite energy of the director and star, Ed Hallowell. Nor can any of the others be ignored. All gave solid and expert performances.

Technically, the show was next to nothing. The simple but workable set of John Sheehan blended with the show, and this is the function of scenery. The costumes were delightful, especially those of Mr. Roelofs and of Liz Stopher, the alto lead. One would wish that the costumes of the men's chorus were more colorful, but with panted costumes one cannot complain. The makeup was adequate, but more could be done with the faces of Miss Stopher and Mr. Roelofs (theatrically, of course). Mike Johnston was stage manager.

As I have said, Ed Hallowell dominated the show (despite overwhelming competition. As the eccentric Ko-Ko, Lord High Executioner, Hallowell was greeted with waves of laughter from his first mock-triumphal entrance to his last sanguinary encore. Hallowell is the superb comedian in the company, principally through his disarming self-control, a virtue lacking in many of the other cast members. He never overdoes, nor does he miss one iota of the humor in his role. He plays to an audience which he always has under his thumb, so sharp is his discipline. He sings, dances, and speaks with clarity and precision. Most winning of all is his subtle facial control. Hallowell knows just when and how to arch an eyebrow or quirk a lip. His performance throughout is a brilliant mastery of self, role, and audience.

However, Hallowell is by no means the only character in the show. The two faculty members in the cast get their share of laughter and plaudits.

Mr. Bing, as the usually insipid Victorian tenor lead, avoids inanity by constant self-awareness. His performance is by no means pure burlesque, however; his beautiful tenor is one of the musical high points of the production. His opening solo was well-performed, as he mastered the difficult changes in tone and style required. Throughout, his brightness wins over the audience, and is confirmed by his excellent singing.

Mr. Roelofs, with his characteristic combination of gravity and glee, is overwhelmingly funny. Once he enters, complete with outlandishly gaudy garb, becoming more like an Anglo-Asian chieftain than a Mikado, the focus of attention remains

fixed on him. He portrays the buffoon-like majesty of the Mikado with a relish which is captured in turn by the audience. His singing is hearty, and the Gargantuan laugh in his solo utterly breaks up the audience.

Among the female leads, Dorothy Sardinia stands out for her beauty in both voice and person. Playing the role of Yum-Yum, opposite Mr. Bing, her clear and high-reaching soprano is exciting—truly operatic. She seems to have a little trouble with the lines, though the ingenue lines in Gilbert seem to be troublesome to most actresses. In an equally delightful though contrasting style, Donna Betcher plays the role of Pitti-Sing. Her talents as a comedienne equal her singing prowess. In the madrigal, especially, she brings gales of laughter through a deadpan control of face, deliberately contrasted to the lively content of the song. In the role of Peep-Bo, Sue Denzer sings clearly and acts well.

At the entrance of Liz Stopher, as the evil and vengeful Katisha, loud laughter was heard. Looking like a Wagnerian soprano, and singing with some of the same power, Miss Stopher is a joy to watch and listen to. Her best moments come during her self-pity solos. In these she manages to capture all of the pathos of her part, providing some of the truly touching portions of the play. (Yes, Gilbert can write touchingly.) Though generally powerful in the first act finale, at times she loses full control, though only for a short while. And little wonder! Katisha is a terribly demanding part, singing almost continually throughout the long finale of the first act. In spite of this, she does remarkably well, up to her thumb-biting exit.

As Pooh-Bah, the incredibly proud Lord High Everything Else, John Dendy puts in a highly creditable and amusing performance. His singing is confident and exact, and his acting consistently humorous. His only problem is the clichéd hand movements, from which he and many others in the cast suffer. Perhaps this is

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Daniel Horowitz

The Seven Samurai Reviewed

by Jeffery Fisher

I really don't know what to say about "The Seven Samurai." I've seen it seven times now, and enjoyed it thoroughly each time. What is more, I've never met anyone who disliked it. Simply, it is a beautiful story, beautifully told. I think I will attempt to write a re-view.

Bandits over the horizon. The sound of hoofs. Loud now as they drive by us. Camera at mid-range, then far-off. Behind them in the road. They rein on the cliff in clouds of dust.

The camera tracks in on a circle of bowed villagers. Camera interrupted by wailing.

Three shots successively closer to the mill. Inside the beautiful old man and the sound of the water wheel like a slow heartbeat.

Fast wipe to the town. Samurai pass before candid camera. Almost inconspicuous, the anxious faces of the villagers.

The child crying, the thief shrieking, reassuring voice of the false priest.

The thief, his big face and starting eyes, falls so slowly, as a mother darts with a cry to her child.

Kambei, his back to us, rubs his shaved head. Choreography on the road when Katsushuro (the young one), Kikuchiyo (the false samurai), and the villagers vie for position.

A villager reaches Kambei. One word, "please," and fast wipe to interior.

The quibble: "I'm tired of fighting." Is there anything else for a samurai? The acceptance: only a hand and forearm extending the bowl of rice, "You have my gratitude."

The ordinary samurai first inquires what clan he'll be working for. Farmers. He scoffs, "My ambition is a bit larger."

The duel, beginning of our romance with Kyuzo (who is only interested in perfecting his skill). Kyuzo, motionless, searching for his center, and slowly takes position. The faces of Kambei and Katsushuro. And again with swords they swing to stop-action. And the big one topples.

Kikuchiyo is drunk. "I may be in rags, but I come from a samurai family." The scroll carelessly misplaced in his robe.

The girl, Shino, dead center senses someone—perhaps the camera.

From the hill a shout to herald their arrival. The villagers scatter. Kambei remarks, "A fine show of hospitality." Typical of a samurai. The old man says they're acting stupid. Always afraid of something—drought, rain. A beautiful grouping: in the foreground the samurai, the old man in the center, the villagers cowering behind him.

The alarm sounds. We see the face of each of the samurai running, but cut to appear as continuous action.

Kikuchiyo carries on training to an audience of children who never comprehend the signifi-

cance of the events that occur. Are they so different from their parents?

Katsushuro among the flowers. Reprimands Shino with a blossoming twig. She is facing us; he is behind her in profile. Heads bowed among the flowers.

"A man who's never been hunted wouldn't understand." Kikuchiyo, facing us, his back to the samurai cannot restrain himself. In the harange that follows the camera cannot contain his agitation. The farmers are sly beasts, but the samurai made them so. Two worlds that touch, but are always distinct. He breaks down with his back to us facing the samurai. "You're a farmer's son, aren't you?" He flees. We read his feet. Outside, the children want to play.

Shino combs her hair in the reflection of a puddle.

The children play on the fortifications. The villagers' sentiment: "If they don't come, what a waste. Hiring these greedy samurai."

Training continues. One group rebels and is brought into line. Twenty houses. Three outside. Must work together; that is war. Katsushuro tells Shino: "The farmer's life is miserable. I'm too well-off; it embarrasses me." They move toward each other, but there is no connection. Shino calls him a sissy, just a sissy.

The bandits have come. Kikuchiyo gives away the show.

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Saxon Revenge

See Feature of Bayonet Lapistry P. 1



Photographs, Robert Schonfeld
Layout, Steven Willner





En Rattray, Leader of the Ohio Conference in pass receptions, jumps to make a key reception against Sewanee. Later in this game Jim received a concussion which sidelined him for the season.

Bob Schonfeld

Lords Punt to Hiram, 18-0

by John Smyth

Last Saturday Modern Kenyon Football History again repeated itself as the Hiram Terriers defeated the Lords, 18 to 0. As in earlier games, the teams' main problem was getting the offense moving and taking advantage of scoring situations. But unlike earlier games such as Centre and Sewanee, the Lords gained very few yards, and the game lacked the bright spots of the season's earlier contests.

The game was played in heavy wind and rain, and throughout the game the team's main strategy was that position on the field is more important than possession of the ball. Therefore Kenyon elected to kick off down wind, and the strategy proved effective when the Lords took possession near the 30 yd. line after a Hiram fumble. But the Lords were unable to move closer to the Hiram goal, and ended up punting the ball back to the Terriers.

During the first quarter and the half of the second quarter the game remained scoreless, as the defense kept Hiram behind the Kenyon 50 yd. line and the offense couldn't get started. The backfield timing was off on account of the mud, and the heavy wind juggled the passes which Jones attempted. On a play which actually made more sense than it seemed to, the Lords punted at their 40 yd. line on first down with 25 seconds to go in the first quarter. In the mud and wind,

both offenses were at a disadvantage, and the Kenyon offense could not be counted on to begin moving. If Profusek kicked in the second quarter against the wind, Hiram would have probably received the ball 15 yds. closer to the Kenyon goal than it would have if Profusek's kick in the first quarter had been a good one. As it turned out, Profusek's kick was poor, but the defense held firm.

Halfway through the second quarter Hiram marched down the field and scored, and the score at halftime was 6-0.

The play in the third quarter was much the same as the play in the second quarter. Kenyon's offense couldn't move, and Hiram again marched down field and scored, using their running backs Tom Bell and Harvey Gelfand extensively.

By the fourth quarter Kenyon's defense had tired and was breaking down, but it limited the Terriers to one additional touchdown which made the final score 18 to 0.

Most team members had waited eagerly for the chance to beat Hiram, and were greatly disappointed over the loss. "Those guys weren't any good," reflected offensive guard Bill Dunning. "I don't know why we lost to them. It was a lousy game all over." Hiram's defense was well set up to cover our offensive plays, and the wind prevented the kind of passing which gained about 2/3

of the Lords total yards against Sewanee. Final statistics showed that Kenyon had broken their records for least number of yards gained by passing with 14 yds. and for least total number of yards gained with 30 yds. Jim Rattray, who still leads the Ohio Conference in pass receiving, was put out of the season for good by a concussion in the Sewanee game. Also unable to play were Jeff Enck and Dick Greiser.

Coach Johnson concluded, "Hiram made all their mistakes early and we didn't take advantage of them. Then as the game went on, we became less effective." The defeat was particularly disappointing since Hiram was the first game of a three game string that the Lords can win easily: Hiram, Wilmington, and Oberlin. However, the loss to Hiram has made the Lords even more eager to beat Wilmington for Homecoming. In addition, the Lords are supported by the driving force of Modern Kenyon Football History, since they beat Wilmington last year.

Kenyon	0	0	0	0	0
Hiram	0	6	6	6	18

HIRAM	KENYON	
18	First Downs	4
294	Rushing Yards	14
28	Passing Yards	16
4-19	Passes	2-14
1	Passes Intercepted	0
7-25	Punts	8-31
1	Fumbles Lost	1
90	Yards Penalized	20

Soccer Reforms After B. G. Loss

by Richard Breaun

The game started in a drizzle, proceeded through a down-pour and ended in a flood. The Lords lost again, this time to Bowling Green, 3-0.

The Falcons, who hailed from such decidedly unbowlng greenish type points as Lagos, Nigeria and Honoya Falls, New York, jumped off to a quick lead with a pair of first quarter goals. The second goal was a gift, having dropped into the goal after being deflected off a Kenyon back's leg.

Tightening up after the first quarter's loose play, the Lords played the Falcons even for the rest of the half, and the teams left the field at halftime with B. G. S. U. maintaining a two goal advantage.

The start of the second half was greeted by a fresh storm which did not seem to irritate the already soaked players and never-say-die soccer fans. Both teams spent the last two quarters of the game sliding helplessly around the soggy field. Bowling Green added a third goal, and the game ended up three cloudbursts later with B. G. holding a 3-0 lead.

Fullback Andy Bersin played with speed and aggressiveness, and was clearly the Lords' most valuable player of the game. Co-Captain Craig Jackson played a particularly good game as right wing. Kenyon's most obvious weakness in the game was a poor attack caused by inadequate half-back support.

The loss to the Falcons was the first shutout for Kenyon this year. Managing only eleven shots on goal, the weakness of the half-back line was accompanied by poor passing by the forwards.

Coach Harrison, aware of the necessity of improving his half-back play, is revamping his starting team. Larry Witner moves up

to halfback from his old post at center fullback while Craig Jackson leaves the offensive line to take over the center halfback position. Another lineman, Randy St. John, is the new starter at left halfback. Converted to linemen are Jon Kaufman, now stationed at left inside, and Ned Smyth, who is the new right wing. Fullbacks in the new line-up are Andy Bersin, Dick Baker and either Paul Rigali or Steve Becker.

By using these more experienced players as halfbacks, Harrison hopes to improve both the offensive and defensive play of the Lords. On attack the better passing of these halfbacks will get more balls to the Kenyon linemen, and on defense they should be able to give the hard-pressed fullbacks some added assistance.

A further advantage gained by the shift is Co-Captain Craig Jackson's availability to handle the goal kicks. Kenyon has been hampered all season long by short goal kicks, which have permitted Kenyon opponents to limit most of the play to Kenyon's end of the field and keep the offensive advantage.

Injuries have also contributed to Kenyon's four-game losing streak. Leading scorer Chip Lowery and Co-Captain Piggy Northway have both missed a majority of the games, while two additional casualties are Larry Witner and Paul Rigali, who have been operating at less than full efficiency because of bad legs.

Coach Harrison prophesies a victory for the Homecoming game with Cleveland State which will result from the team's improved spirit and the changes in the line-up. "I feel that the boys will be hungry," predicts Harrison, "and that we should take a very close game."

Bulletin

Yesterday afternoon the Kenyon soccer team beat powerful Ohio State in double overtime. Sophomore Chip Lowery scored for the Lord's 1-0 victory.

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Johnson Wins One

Professor Henry A. Johnson addressed faculty and students Monday night on "Football and the Liberal Arts." Tongue in cheek, Coach Johnson opened his speech with a few jokes to relax his audience. He then went on to discuss the subject to which he has devoted thirty-seven years of his life.

Two of his major points were his distaste for the growing professionalism of the sport and the fact that "intercollegiate athletics must be accepted as a part of American and world culture."

As for the role of football at Kenyon, Coach Johnson feels that competitive sports are part of the educative process and that "physical education when taught well can contribute more to all goals of a liberal arts education than any other single subject."

He expressed his dislike for professional football because the game's true objectives and goals have been lost on that financially oriented level.

Extolling the virtues of college football, Coach Johnson added that "football has more immediate goals and just as many ultimate goals as any other subject." He pointed out that Rhodes scholarships are awarded not just to academic ability but also on athletic ability.

He approves of football at Kenyon not merely because it entertains people, but "because it's one heck of a lot of fun." He stated that just because a team tries but fails to win games is not a sufficient reason to drop football from the liberal arts program.

In a lighter vein, Coach Johnson described a successful coach as "one who, when he is being run out of town, looks like he's leading a parade."

In an ensuing question-and-answer period, Dean Haywood asked if intramural athletics would accomplish the same purpose as intercollegiate athletics. Coach Johnson, sensing the subtlety of Dean Haywood's question, responded that there is something needed beyond intramural athletics for those with skills and talents above the ordinary. On the side, he noted that nearly half as many would not participate in intramural sports if it were not for the incentive of the intramural trophy.

One of Coach Johnson's closing remarks, with no particular reference, was that "winning takes more than most kids are willing to give." On this note the thirty-three year veteran of coaching who has not yet won a game this year concluded his lecture on Football and the Liberal Arts.



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ROTC

Continued from page 1

extra two hours a week can constitute a major drain on freshmen who are carrying five solids, particularly in science where labs are a factor. He also pointed up the scheduling problem involved in ROTC class times and other classes, and stated that such conflicts present major problems to freshmen who are in doubt about remaining with the program for four years. Finally, he cited a burden of parental influence and the world situation which would be removed from incoming freshmen. After two years at Kenyon, a student would be in a better position to make a decision about ROTC.

Third, the conversion is a phasing out, so that nobody will be hurt in the existing program. Four year candidates, who are freshmen this year will continue through under that plan, but no further students will be admitted until their junior years.

Fourth, the conversion assures Kenyon of an ROTC detachment with draft-exempt status for juniors and seniors. Barrett stated that there is no great draft threat to freshmen and sophomores because of their II-S standing and because of their age. From the student standpoint, then, the program is a good thing.

Barrett went on to discuss several objections voiced against the program.

The two-year program prepares officers as well, if not better, than the four, despite less actual training time. Under the four-year plan, a great deal of time is taken with drill and ceremony to prepare the cadet for the four-week encampment after his sophomore year. The six-week encampment for two-year cadets begins with the assumption that candidates have never had drill and ceremony. Once trained on marching, the cadets will be able to spend less time with it and more time with preparation for officer duties.

Barrett stated that the detachment would not lose in quality because of the substantial drop in numbers. Despite the fact that juniors and seniors constitute only a quarter of the existing detachment, they handle the great majority of the responsibilities.

He does not foresee any cutbacks in the local group by Air Force planners. The current staff—two officers, one NCO, and one part-time secretary—is minimal, and will not be further cut back. In addition, Barrett expressed no concern over the fact that only three of nine applicants were

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Collegian Backs Drive to Report All Doors to Roberts

Anxious to assist Harry G. Roberts, Director of Plant and Operations, in his Blight Fight on the Kenyon campus, the Collegian urges students to comply with all rules dealing with the Wreck Check. With particular interest, we note specifically the regulation published in the Campus Senate's statement on fraternity responsibility, printed on page 62 of the current Student Handbook:

Fraternities must provide at all times a sanitary and safe environment. To this end lounges must be kept clean, glass cleared off steps, doors and broken windows reported and repaired.

To help with Mr. Roberts' Sanitation Observation, students should immediately begin reporting all doors in each division; do not neglect room doors, fire doors, closet doors, wardrobe doors, front doors, back doors, or toilet doors. A gratuitous reporting of car doors would underscore our sincere attempt to be of assistance to Mr. Roberts in his Pest Quest Test.

approved for the two-year program last year. He stated that priority is given to schools with the two year program alone. He envisages, for example, acceptance for 15 or 16 out of 20 applicants at Kenyon.

The problem of "all chiefs and no braves" was also dispelled by Major Barrett. He stated the cadets will be able to give their time to more important responsibilities with no freshmen or sophomores to direct.

In general, he stated, the program has proved its effectiveness at other schools. "It's not as if we're shooting in the dark," he said. "This program has been tested and proved extremely effective."

Finally, the major drawback to the two-year plan at this time is the problem of scholarships. Under current laws, scholarships are available only to four year candidates, but the Air Force is making an attempt to include two-men as well. In connection with this matter, Barrett stated that if results of the two-year program produces are good, as all indications show, there will be a two-year scholarship in the near future. He expressed hope that such scholarships would be available by the time our four year plan is phased out.

In conclusion, Barrett stated the program "is more in line with Kenyon's long range academic goals," and that it "will prove the best thing for the college, the student, and the Air Force."

Mikado Success

Continued from page 3

an essential part of Gilbert and Sullivan.

As the noble lord Pish-Tush, Reed Woodhouse creates an amusing character out of what can be a "nothing" role. He sings with vivacity and a sparkle, and is the perfect foil for Pooh-Bah. George Cheston sings his solo well.

The male chorus is strong and impressive. They react, sing, and make processions together with confidence and skill. The female chorus was somewhat shaky at the beginning, but improved steadily. Both choruses were well choreographed.

The ensemble singing was particularly strong, especially in the Madrigal in the second act, and throughout the first act finale. Well done, too, was the complex "I am so proud" trio with Hollowell, Woodhouse and Dendy, as well as the final duet between Katisha and Ko-Ko, which was encored. The music throughout, thanks to Mr. Lendrim, was a delight to hear.

The interpretation of the play followed closely D'Oyly Carte

traditions, and yet the presence of Mr. Roelofs and Mr. Bing gave an originality and uniqueness. This production of *The Mikado* suffers only from little faults. On the whole, it is a show which must be seen. Ed Hollowell has accomplished a titanic success with regard to his acting, his directing, and above all in the difficult business of putting such an elaborate project on wheels.

CAST

The Mikado	Mr. Roelofs
Nanki-Poo	Mr. Bing
Ko-Ko	Ed Hollowell
Pooh-Bah	John Dendy
Pish-Tush	Reed Woodhouse
Yum-Yum	Dorothy Sardinha
Pink-Sing	Danna Betcher
Peep-Bo	Sue Denzer
Katisha	Liz Stopher
Bing-Bing	Jennifer Bing

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Samurai

Continued from page

He strolls on leading Yohel's horse. The children have his sword. His clothes keep changing; he looks less like a samurai. There is no connection.

Inside the bandits' lair—white legs, body on body, bare flesh in gauzy light. An eerie flute. Rikichi's wife arises, drugged, sleepy. Smiling. Demented. Sane. There is no connection. In front of the burning mill, a child is saved by "sheer will." It happened to Kikuchiyo. And the false priest killed a thief.

Rikichi is half-mad with a knife. Kambel says: "Good job. What's your name?" He says, "I am Rikichi."

Kyuzo takes shape in the mist. One rifle, two dead. Sleep. Katsushiro is excited. "You're great. I've been wanting to tell you that." Kyuzo smiles and sleeps.

The trap succeeds. "They're not so tough."

Kikuchiyo in the woods. Playful flute interested with grunts. But there is no reward for going out on your own. Teamwork is what counts. Can there be no connection?

The women attack a dead bandit.

Samurai keep watch while the men sleep and visit their wives.

The lyric flute, some stringed instrument, the fire undulates. Fire behind the grass walls. We will die tomorrow. We may not. But we probably will. Lovers in the straw by firelight.

Rain. The last battle. Katsushiro kills his first man. Kyuzo dies in a perfunctory thrust. Kikuchiyo so reckless slays the bandit leader and dies. Three samurai together in the rain. Kambel says, "again we survive." The sound of stampeding horses. Katsushiro cries out, "The bandits..." Kambel finishes it, "All dead." Katsushiro sinks to his knees crying.

The sowing song. Shino sings. Kambel says: "Again we've lost. The farmers, not us, are the winners." The wind blows dust across the burial mounds.

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