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 his current academic year. Mr. Paul's latest book, The Deployment and Payment of the Corps, was described by the Angelican Bishop of Lincoln as "the most important document of the year".

A recent story in Time magazine called it "an invaluable, reform-demanding statement of Christianity and the poor..."

"The book will be read by almost every church member," Dr. Paul responded. "It's a work of profound thought, which will allow us to start a major crusade for the poor.'

"I believe this book will sell in great quantities. The Dortmund Corporation will grant 500,000 for children's cloth and magazine production. The book of a novel will be in the hands of a major corporation, which will allow an addition of three to four courses in the math curriculum."

"I think there were more than a hundred social scientists, who will do the work of the book." Dr. Paul said. "We did not have an editor."
TOWARDS ACADEMIC EXCELLENCE

Gordon Keith Chalmers is gone, but his unrelenting and successful effort to build an academic community is not forgotten. Under his presidency, the Kenyon curriculum was enriched and the College system, once mired in mediocrity, was restructured into a strong, successful institution. With the support of Mr. Chalmers, the College has evolved from a small liberal arts college into a respected institution of higher learning.

The Kenyon Colleage

SINCE 1824

A WEEKLY

Letters to Editor

COLLINS AND COCKS CLASS OVER DAY

TO THE EDITOR:

I have heard just about enough of this so-called "class over day" from Mr. Collins and Mr. Cocks the invisible. Miss Davey told me about another well-performed piece in Love Me or Leave Me. It has been considered one of the finest Americian operettas in Broadway. She is apple pie, pickles, and limes all in one, in five and one half cents.

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

On the Language Laboratory

Recent grants to the College have been encouraging. The Language Laboratory, an addition to the College's facilities, will provide a valuable tool for students to improve their language skills. The laboratory will also serve as a community resource, fostering cultural exchange and promoting linguistic diversity.

ALUMNUS PRAISES LAB PROPOSAL

Dear Mr. Heath:

I was very much surprised and delighted to read the recent article in the Kenyon Collegian regarding the proposed language laboratory. As a former student of the College, I can attest to the value of such a facility in enhancing language proficiency and cultural understanding.

PROFESSORS, DEAN GIVE SUPPORT TO LANGUAGE LAB

In a College poll, Kenyon's language professors supported Mr. Heath's language lab proposal. "This is a visionary and forward-thinking plan," said one professor. "It is crucial that we invest in language education to prepare our students for a globalized world." The College's administration also voiced support for the proposal, recognizing its potential to enhance the academic experience and prepare students for success in a diverse and interconnected world.

NOTES FROM NOWHERE

Due to the extreme amount of time and resources needed to publish John Crowe Ransom's novel The Southern Question, the College staff found themselves in a challenging situation. However, after much effort and dedication, the novel will soon be available for purchase in February 28.
EIGHT GAMBITE FOR WILSON FELLOWSHIP

Eight seniors traveled to Co- lumbia in early January to interview with officials of the Wood- son Wilson National Foundation. Those selected for interviews, which is dedicated to encouraging promising students to continue their college teaching, will receive a year's tuition, fees, and a living allowance at a graduate school of their Fellow's choice.

Those selected for interviews were:


Mostly has authored numerous excellent books and articles about Russian and Italian History, as well as the internal and foreign policies of the Soviet Union and U.S. for- eign policy.

He is interested in confronting any liberal Soviet Senior inter- ests to the great issues of the Coun- try, including the various area in- stitutes of the Department of Pub- lic, as well as the National Rela- tions, and the American Historical Senior is deputed to conduct Professor G. E. Myers.


In the Ohio-Michigan district 923 students were recommended by the faculty of their respective colleges. Of those only 317 were interviewed by the nominating committee, which will forward their names to the national committee. The national nominating committee will select itself an additional three candidates from a hundred scholars chosen by the regional committees.

In a conversation with Dean Haywood, Bexley High School, Na- tional Advisory Committee, seven percent of the graduating seniors were interviewed. "Any institution having more than one percent of their applic- ant response rate would be extremely well," he commented.

Last year, 1,497 winners of the Wilson Foundation Fellow-ships were selected from the 923 candidates applying for the scholarship. All the winning pos- sible by grants from the Ford Foundation, the Carnegie Corpora- tion, the American Association of Colleges and Universities, which is, Trinity College, and the University of Chicago.

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WHAT'S NEW IN THE FEBRUARY ATLANTIC?

Vance Packard: "The Location of Prosperity": Informational paper. This reviewer believes things have changed and that people have strayed from "commercial" to "lifestyle" buying. The book is written in a very readable manner and will appeal to the young professional. An excellent addition to the list of American Literature.

Kathleen O'Connell, an author, has written a book on the history of the Atlantic Ocean and its significance to society. The book is a comprehensive look at the ocean, its history, and its impact on modern society. The author has interviewed many people who have been involved with the ocean, and the result is a well-researched and informative book.

CINAMMON ROLLS
PINEAPPLE TART
GLAZED DONUTS
APPLE FILLED
JELLY FILLED
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CAKE STICK
CAKE SUGAR
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The UNIVERSITY OF THE SOUTH
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A 1964 SUMMER SESSION FOR
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The Rental Shop
FEBRUARY 7, 1964
PHOTO BY DAVE HUBBARD
NEW BEETHOVEN RECORDING! *** IS A MASTERPIECE \nby Richard Feen

There are numerous anthologies of the great symphonies. Perhaps the major value of such anthologies is that their perception and development of the works can best be measured through the unified interpretation of a single conductor and orchestra. Also, with the broad background in recording techniques and quality today, a consensus in this respect should prove out in the listeners’ satisfaction.

Deutsche Grammophon Gesellschaft has just issued the complete symphonies of Beethoven performed by Berliner Philharmonic, conducted by Herbert von Karajan (Mono KL-1, 30 Skys KKL-114). In overall interpretative manner, artistic virtuosity, and recording quality, the anthology outshines any of the others in its class and also any of the individual interpretations of the symphonies. It has been appropriately awarded a Grand Prix du Disque.

Perhaps the best way to give an idea of the excitement and the differences between the performances is to briefly compare some of them to other well-known interpretations. For example, in the case of the ‘9th’, Mozart, conducted by 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 stylish manner. Von Karajan takes the movement almost as an ‘advanced’ one and finishes it much more distinctly in the soft.

Cont. on page 6, Col. 3

THE VIACHL QUARTET FOUND OUTSTANDING

by Alan McNamara

Performing before a surprising capacity audience last Thursday evening at the newly opened Gambier’s music center, Ruse Hall—the Viacahl Quartet displayed much talent and versatility in their performance of quartets by Haydn, Beethoven, and Mozart. The Quartet’s program brought to Gambier works rarely heard here and featured the four as a closely knit group. With skill and musicianship in their own right.

The Quartet began the concert with Beethoven’s Op. 18 No. 1 major ma-jor and quickly raised the enthusiasm of the audience, which had been somewhat reserved in greeting the Quartet. Particularly notable was the first movement of the beautiful rich tone obtained by cellist Viktor Mocuka.

The Quartet’s program included Beethoven’s Op. 13 No. 2 by Prokofiev, a strong statement of technical skill. The tone of the music is that of a spiritual destination. The interpretation given this work by the Viacahl Quartet was marked by a feeling of obedience.

Cont. on page 6, Col. 2

CHARACTER INTERPRETATIONS AS KEY TO "ROSHELMORSH" PRESENTATION

by Michael Hortiwial

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. I feel, however, there is one problem we cannot avoid, and that is of some importance to the play presented.

The fact is that Rosshemorsh, in its opinion, is one of those interesting plays, and it is a play with unusual elements that make it particularly stimulating to work with. It is a link between her best known plays, those dealing primarily with social problems and their effects on characters, and her later plays in which she 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. Halsey, an old housekeeper, believes the birds are white horses whenever there is going to be a death—but the major purpose of the play, as the title is, The Master Builder. Rosshemorsh, showing its debt to the earlier realistic drama, is also Rosshemorsh’s most careful and penetrating investigation into the mind and emotions of his characters.

The fact that play has historical importance for those scholars does not mean that it must be a good play for the theater. But Rosshemorsh is also Rosshemorsh introduced us to six of his most interesting characters. We will be able to follow the evolution of the man, the character, by watching his growth as a director. As a director, Rosshemorsh must decide who is the thug who roamed the streets from the clipping, when he began to accept liberal views, Krul, the art critic, and an audience. To be fair to Rosshemorsh, the question is this: If, for a minor mystery story without indicating the fact that, the director is not acting must decide who is the murder, an actor could possibly bring any truth to the role without knowing where he stands.

So in Rosshemorsh we have had to come to decisions. In trying to find the truth behind the characters we have tracked down every clue. We have never left the world behind the words, and decided the significant action occurs here—in the sub-text. We all know that the words "yes" can mean "no," and even "perhaps," depending on the speaker’s intonation and the situation and when Rosshemorsh says, "Good night, Mr. Perlow. 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 Rosshemorsh’s outline with the ideas and emotions of the actors, hoping some February 12, it makes a worthwhile evening in the theater. That, of course, is up to you.

Tickets to Rosshemorsh are on sale at the box office of the Hill Theater from 1:30 to 2:00 P.M. All performances begin at 8:30 P.M. with the exception of the Sunday matinee, which is at 4:00 P.M.

PHOENIX DISPLAY FAILURES AT CAPTURING THEATER'S GLAMOR

by Jeffrey Fischer

The Phoenix Theatre was born from the ashes in a conversion movie known as 2nd Avenue in 1935. Its producers, Norman Houghton and T. Edward Bowes, started it all by bringing it into being..."we sought to release actors, directors, playwrights and designers from the pressures forced by the high-flop pattern of Broadway, a pattern that too often had limited their freedom. We sought also to provide for the public a playhouse within the means of everyone, whereas New Yorkers might see and old plays that are not likely to be produced elsewhere because of those same pressures." The Phoenix was a success, and the producers created an atmosphere of "Having created such an organization, we found it very natural to observe and participate in the spirit of exhilaration that pervades the atmosphere of the theater experience..."

The spirit is which matched by that of our audience.

The Seagull, which was the fourth and last play produced in the 35 season, was warmly received by audiences, thus confirming the producer’s belief that "the close of a new age had on New York." It was substantially discovered that the announcement of a limited run of, say, Shakespeare was financially Elusive at the Phoenix while it would be impossible on Broadway, because the theater was an under-capitalized one to attend, and because actors were willing to spend six weeks.

Cont. on page 6, Col. 1

MYERS TALKS ON MENTAL MOMENTS

by James R. Kirk

Professor Gerald R. Myers de- livering the "Columbus Mental Moments" for the Kenyon College February 10. He began by noting that there is no ultimate criterion for distinguishing between mental and physical in pre-philosophical and philosophical 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 either 'mental' or 'physical,' but not both. They contended that mental and physical events have different causes and, thus raised the question of causality.

How are the apparent inter- actions between the mind and the body to be accounted for? If they have any properties in common? How can we tell with what supposed mechanistic determinism of the physical world? Myers suggests that properties belonging to both mental and physical matter are different in kind, from the property of belonging to the same biography. But belonging to the same biography is not a property in the same way that, say, an object’s being red is a property.

Cont. on page 8, Col. 5

Drama Department to Sponsor Play Contest

On Tuesday March 3, the Drama Club and the Department of Drama will sponsor the seventh Intervision One-Art Play Contest. Any group of students may participate in the non-profit, non-competitive, and educational event to provide the Gambier community with an evening of sparkling entertainment for all who wish to participate. The group's registration with acting and earlier performance will be required.

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

Last year's contest was won by the Anarchists from Franky's with a production of My Son the Sleeveless. Filk. Maker, a parody on Bergman's film. This year's contest will be held April 2-3 at 8:00 p.m. and will be judged by members of the University Drama Society. The winning production will be selected by the Drama Society and the winning group will receive a prize of $100, a congratulatory note from the Drama Society, and an award certificate.

John Hattendorf, president of the Dramatic Club, expects an evening of spirited performance in this contest because of the success of the previous contests. He said, "The contest has been well attended by the Drama Society and we have enjoyed our participation in the event."

He urged all groups to participate because, in his opinion, the opportunity to present a play in front of an audience is an opportunity to work together as a group and to improve one's own project and would be a good activity.

The group's experience in dramatics is not necessarily the same as the drama club's, bringing together the community's students. The drama club has its own production problems. The final date for entry is February 13.
Cocks "Tom Jones" Not A Work of Art

The trouble with "Tom Jones" is that its author, Henry Fielding, was not a satirist at all. Although he wrote a great number of plays, novels, and short stories, he was more noted for his political essays and pamphlets. The problem with many of his works is that they are too fanciful and too much the product of his own imagination. In "Tom Jones," he has created a character who is both funny and pathetic, and who is at the same time a symbol of the 18th century. However, the story is overlong, and the humor is sometimes too obvious. The novel is also too didactic, and the moralizing at the end is rather tiresome. Overall, "Tom Jones" is a disappointing work, and does not live up to its promise.

PROF. SULLIVAN WEIGHS U.S. NUCLEAR TESTING BAN

On Monday, January 27, the Kenyon Singers presented their first concert of the season. The forty-five minute program was featured at a weekly assembly in the campus gym. The program included a wide variety of songs, ranging from classical to contemporary, and was very well received by the audience.

The program started with "The Lord's Prayer," a traditional piece that is often performed at religious services. The next piece was "The Star-Spangled Banner," which is a patriotic American song. The third piece was "The Boys of Beethoven," a lively classical piece that is often performed at concerts.

The fourth piece was "The Music of the Spheres," a beautiful piece by Dvořák. The fifth piece was "The Four Seasons," a famous piece by Vivaldi. The sixth piece was "The Blue Danube," a轻快的 waltz by Strauss.

The seventh piece was "The Sound of Music," an orchestra piece by Mozart. The eighth piece was "The Flight of the Bumblebee," a light and playful piece by Rimsky-Korsakov. The ninth piece was "The Four Elements," a piece by Piazzolla. The tenth piece was "The Four Seasons of Love," a piece by Puccini. The eleventh piece was "The Four Seasons of the World," a piece by Vivaldi. The twelfth piece was "The Four Seasons of Life," a piece by Puccini. The thirteenth piece was "The Four Seasons of the World," a piece by Vivaldi. The fourteenth piece was "The Four Seasons of the World," a piece by Vivaldi. The fifteenth piece was "The Four Seasons of the World," a piece by Vivaldi.

The program ended with "The Lord's Prayer," a traditional piece that is often performed at religious services. The Kenyon Singers did an excellent job of performing the songs, and the audience was very appreciative.

COLLEGE SINGERS VISIT LAKE ERIE

Sandusky, Ohio, January 27. The Kenyon College Singers, a group of twenty students, arrived in Sandusky, Ohio, today to perform at the annual Sandusky Festival. The festival, which is held in honor of Lake Erie, was attended by thousands of people.

The Kenyon College Singers performed a variety of songs, including "The Star-Spangled Banner," "The National Anthem," "The Battle Hymn of the Republic," and "America the Beautiful." The students sang with great enthusiasm, and the audience was very appreciative.

The festival, which is held in honor of Lake Erie, was attended by thousands of people. The Kenyon College Singers performed a variety of songs, and the students sang with great enthusiasm, and the audience was very appreciative.
On January 14, the Kenyon swimming team staged a double-meet upset at Oberlin yesterday. The Yeowomen's 2:18.1 in the 200 free was a dual-meet record breaker also. Ken Arnold, who has shown a consistent improvement in the dual meet and varsity marks in the 200 free, has led Kenyon to a dual win in the 500 free was a dual-meet record breaker also.

The Yeowomen's 2:18.1 in the 200 free was a dual-meet record breaker also. Ken Arnold, who has shown a consistent improvement in the dual meet and varsity marks in the 200 free, has led Kenyon to a dual win in the 500 free was a dual-meet record breaker also.

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Mental Moments ... 

The centered conceptions which have generated the novel-body problems get a variety of concretizations without a normative inference, conclusions from experimental psychologies. In his explorations of the terms 'mental' and 'physical' it is often meant that it is 'private', experienced by one person in a private room. A space is under going in an event such, but not in the public, i.e., we can all write it down. Furthermore, Myers says, he believes that a general program has access to mental events of which a person undergoing psychophysical is not aware. And the awareness of ability of students to imagine the possibility of a space that is not identified by means of any one or combination of such: 'inner experiences, one sense, then, are, mental and physical. Myers purpose is to show the relationship between 'mental' and 'physical', and in order to do so he turns to the question of whether there is any non-causal continuity between the properties of mental events and the factors which contribute to them. Philosophers insist that pain be conscious, not a neutral event, but an act of awareness. Myers agrees, but proposes that it can be 'passive' but not aware that it is not a neutral event, his deliberation may fall within the scope of experience, but not hindering the position of the hands on the desk, yet, a moment later, he can remember what time the device indicated. He 'immediately' experienced the event at time 1 and recalls the experience of the event at time 2. If Myers is right there is no abrupt discontinuity present other than a causal relationship between conscious and non-conscious events. Conscious and unconscious occurrences resemble each other in a way that are of non-events.

Some of my recently experienced events are of 'outer' experience, i.e., they require a sphere for their existence. Physical events are said to be inseparable, whereas 'mental' events are said to be experience, thereby Myers attempts to show, however, that some aspects of outer experience are physical. That is to propose that unconscious events, some of which require a source for their occurrence, are in some sense physical.

Traditionally, psychological events are understood as inseparable 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. From one angle, one may hear a voice but be unable to identify the caller by the sound. For identification signs may also be required for the calling, then, might be term of a non-identifying property of physiological events (fitting of nature chemical-physical properties of nerve cells).

Certain events cannot be mental or neural events, because a thing cannot be identified by observing it. If one experiences a property of an event, merely he can be the experience of 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 identified with neural events.

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

Aldrich Appointed

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Other members of the irritation committee are: James B. Baxter, president-elect, University of Illinois; William Bentley, chairman of the department of psychology, University of Illinois; Student Assistant Secretary of the Graduate Student Board; Daniel H. Kellner, dean of the college; and Professor of English at the University of Illinois; and the president-elect, Assistant Secretary of the Graduate Student Board. Time and the experience of one event, Prof. Myer's thesis, is said to be experience, thereby Myers attempts to show, however, that some aspects of outer experience are physical. That is to propose that unconscious events, some of which require a source for their occurrence, are in some sense physical.

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