Kenyon Collegian - October 13, 1966

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Roelofs and Bing Star in Mikado

United last spring by a delighted Gambier community for its part in the success of their 1946 Gilbert and Sullivan presentation, The Mikado, will present The Mikado, directed by its President, Mrs. Hallock, on October 18 through 22.

While the joke is not entirely accurate, it is true that Gilbert is not a rich school. Indeed, even our Vice-President for Development, William H. Thomas, admits that "the endowment is rather limited for a school such as Kenyon." Further: As a point of comparison, the endowment of Connecticut Wesleyan is over $40 million, Amherst, over $30 million; Bowdoin, nearly $20 million; and Haverford, nearly $17 million. Kenyon itself sports a barely $6 million endowment.

Vice-President Thomas has offered a revealing explanation of Kenyon's small endowment: "Earlier in Kenyon's history students were not informed of their college's financial situation. With such things as flying and polo clubs on campus, students were not made aware of the idea that Kenyon is lucrative." For this reason, they feel little obligation to aid the college financially.

When asked what could be done to increase the endowment, Mr. Thomas stated that "60% of a college's endowment comes as bequests," and that little can be done other than to inform the Fundus Studied

A standard and tired joke at Kenyon in: 'Have you heard that they're announcing the endowment: they're going to raise $50,000.'

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Kenyon Student Will Join VISTA for Year

Kenyon student John Moffitt, 19, of Gambier, who recently graduated from a VISTA Training Program at Springfield College, Springfield, Massachusetts, as a Volunteer In Service To America, Mr. Moffitt will spend one year working with the Youth Job Corps, Canal Lake, Minnesota.

During the six-week training program, Mr. Moffitt completed classroom studies and gained field experience by working with a project office. Springfield training site that is similar to the one in which he has been assigned.

Mr. Moffitt, 21, has completed three years of study at Kenyon majoring in history. After his year of VISTA service, he plans to complete his formal studies.

Window on World

Mt. Vernon Aired Out

The ceremonies marked the near completion of the new facility located on Route 661, about four miles south of Mt. Vernon. Construction began about a year ago on the site, after several private and industrial concerns united to raise the necessary funds for the undertaking. Federal and state money was added to the offer and an airport complete with a hanger, administration building, and 4,000 feet of paved runway was the result.

The new airport will virtually replace the old Wyanop Airport, also located on the Greenvale Road. Pittsburg Plate Glass and several other local branches of large corporations were not permitted to have company planes on the old field, for many times were told of pigs borrowing on the runway and motor vehicle traffic had no business clipping the old pastures.

Along with corporation service, the new airport is expected to encourage increased private use by area aviation. It includes a charter and flying expeditions to Canada, as well as serve the needs of smaller businesses.

Bus Protest

Action on the part of the Greyhound Bus Company goes to a serious threat to committing Kenyon students. Mrs. Keeley Huntington informs the Collegian that two morning lines from Columbus to Mount Vernon are being discontinued as well as partial discontinuation of an afternoon line from Mt. Vernon to Columbus. This means that five days a week there will be no buses from Mt. Vernon to Columbus between the hours of 1:10 and 7:05 p.m.

As a take to prevent such drastic measures includes: peti-
Rush Rules

As the IPC and Campus Senate once again evaluate rush, we hope that primary attention will be focused on the problem of those forty to fifty freshmen who were slapped in the face by Kenyon's fraternity system, who were told, in effect, that they are socially unacceptable.

At Kenyon, fraternities are College-sponsored: they occupy sections of College dormitories, use College land for their lodges, and in return provide the framework for most social activity on the Hill. It is natural, therefore, that the administration be concerned over the annual rejection of a large percentage of the freshman class. It is obvious that something must and will be done.

Some have suggested that Kenyon adopt the "100% opportunity" plan, whereby a fraternity is obligated to accept any freshman who is interested. But Dean Edwards feels that this is the answer, that such a plan would only lead to bitter unpleasantness. We agree.

The problem seems to lie in the hurried nature of rush rather than in overly restrictive membership requirements. Despite recent revisions and simplifications, Kenyon's rush rules are still concerned mainly with regulating the exact hours during which parties may or may not be held, and the type of beverage to be served. They have little to say about ensuring that each freshman be given a chance to make a decision about his interest in the Kenyon fraternity system and a fair opportunity to get in.

Perhaps the easiest and most pragmatic solution to the College's rush problems would be to defer the open season on freshmen at least one month beyond its present place on the calendar. This move would allay the present situation in three ways. It would give both fraternities and freshmen a chance to meet casually and connect names and faces before the parties begin. It would allow freshmen to observe fraternities in action. And it would eliminate much dirty rushing, for no fraternity, no matter how skilled or lavish, can maintain an image over a period of two months.

We are not entirely sure that the fraternity system will continue to provide a solution to Kenyon's social problems. The character of the community is changing rapidly. But while the system remains, it is essential that a rush period be adopted which is not fundamentally based on precipitous and superficial decisions.

To the Editor:

Your editorial of 6 October entitled "Negro Admissions" is the most incredible, pernicious poppy I have ever read. It seems that you draw directly out of the white liberal's well of that kind of moony gloom with moon plateaus like 19th-century "obsolescents" and other bromides designed to make the black man feel less a human being and more a character in a weak melodrama.

You proceed from the half-asserted assumption that Kenyon College is actually a fit place for Negroes to obtain a "proper" education in their community and Bing and Rev. Rogers as claiming that the institution of a black educational or social change in the community would here endow the community with "a new vitality." Your over-all suggestion is that Kenyon has something to offer, presumably a brand of middle-class, "get-my-degree" security which underprivileged people and Negroes here in great need of the educational and social change in the community by creating a comfortable balance of races and social classes.

Don't deceive yourself. Kenyon has traditionally functioned as a white fraternity; the College is a white fraternities type college. Every student who matriculates, his degree of afghan notwithstanding, ultimately fails in line. Each student leaves with a sense of the futility of practical, rather than moral, independence. It is foolish to assume that the poor student, white or black, will return to his home feeling adequate and important to the people of the gift of his liberal education. The culmination on leaving Kenyon is to strive for personal improvement. This is becoming more and more important, yet your degree into bodiless of cash and whiteness.

Why is this true? Simply because the Kenyon environment and its intellectual milieu discourage a social consciousness in the student. We have no evidence that any of the fraternities at Gambier meeting, nothing to motivate the student toward good works of an impersonal variety. This is a very loose, self-conscious and professional sense of place which one perceives Gambier does not touch the ambitions student eager to get out in the cold cruel and make his substantial mark.

So how do you expect the black student to derive anything from a Kenyon education which will equip him to make, in your words, "you can put it, "about the problems of the emerging Negro"? Furthermore, what does the white student carry away from Kenyon? What Calvinistic impulse to nerve-t/assets/110858.png

Then what is there for Kenyon to do in the chaotic struggle for racial equality? For now the answer is to let things be. The Negro students now excoriating the College are less diverse our only, but policy on admissions will be to allow this voluntary basis.

This is not to mention the limbo-like styles of your editorial. You have simply put sentences down without documenting justification. An editorial on Ne-

*gmo Admissions is inconclusive, I believe, without the solicitation of the views of white and black educationists. Without this, trouble, you would have discovered that the current trends toward integration in schools emphasize race-mixing starting at the nursery school level. This has led to the making of the public and great interest in the problem of integration and the question of the "type" of education.

It leads me to my final point, viz., our own condescension in the following remarks: "I believe that students would change the College and would give a much more important intellectual challenge, something to test their "teaching against." What does mean? It sounds to me like a pernicious form of social experiment, like selling a farm of paraphernalia against the Cleveland Browns.

The most unfortunate feature of your editorial is that severe might take it seriously. It might give you some peace to read the statements by a black na-

tionalist leader in Philadelphia that "the existence of a state" of remedial programs that don't have nothing to do with the hanging the cap. "I can't give me five or ten years of education to make me moronic. I'd rather be a dropout."" Sincerely,

Edward C. Lifson
Assistant Editor

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For a Reply:

Dear Mr. Freeman,

Your first impression on me was that you have some wrapped in your mouth. My second is a rather inconclusive: God save the Negro the Kenyon College Life. My brief encounter with the Negro Rights Movement taught me a thing: that if you thought is unequal, then the editorial is "limbo" not only because it is not particular and therefore biassed, but because it is unquestionably true.

It seems of paramount impor-
tance to me that everyone America receive some sort of edu-
gation above the secondary set. Even if Kenyon is not your anything more than seven rank.BL{MVI. The situation, the con-
ception here is if anyone wants to bring the bridge table (or a conversation piece) long enough, it get. Perhaps, Mr. From there are Negroes we would enjoy having Second-class citizenship to limit intellectualism, a fried being savoury in the Middle Class.

In staunchly advocating a status quo at Kenyon, you are, as I understand it, to make this mark upon all the old days have been at it: in an educated person, the con-
ception here is if anyone wants to bring the bridge table (or a conversation piece) long enough, it get. Perhaps, Mr. From there are Negroes we would enjoy having Second-class citizenship to limit intellectualism, a fried being savoury in the Middle Class.

Robert G. Beal 1

The ColLEGEAN welcomes all correspondence on any topic of interest to the Gambier commu-

nity. Welcome To Ringworm's Men's Bath

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Cedarville Wins, 2-1

by Richard Brown

Cedarville scored to take a lead. The remainder of the play during the quarter was relatively even, and the Yellow Jackets led the field at halftime leaving by one goal. The crucial difference in the remainder of the game, both teams had the consistency of the Cedarville attack, with the Yellow Jackets bottling the Lords, 14 to 7.

The second half was all Kenyon. The Lords contained the play to the Yellow Jacket end of the field, but clashed on what seemed to be an infinite number of scoring opportunities. Many powerful Kenyon shots bounced off the goal frame. Kenyon missed a total of 19 shots in the second half.

“...If we had started the game like we started the second half, summed up co-captain Craig Jackson, “we would have killed them for sure.”

OWU Bishops Bury Sockey, 7-1

by Richard Brown

“We’re really fantastic. I mean I’ve never seen such great passing. That’s real precision. That’s beautiful.” The Ohio Wesleyan scorer, pouting on his scoreboard, was ecstatic over the Bishops’ easy play against the Lords last Wednesday.

He continued in the same vein all afternoon as OWU buried Kenyon, 7-1. The Bishops started their onslaught early in the first period as Chuck Fox, assisted by Tim Holl, Jack Mahon, and Branch Rickey, grandson of the late baseball executive, scored goals.

Despite the fact that his team is commanding lead, the Wesleyan coach kept his starters in with the apparent hope of building up the score even further. Led by co-captain Craig Jackson, the Lords tried to fight back but were overwhelmed, and Wesleyan scored twice more to win, 7-1.

Taking advantage of the relentless pressure of Kenyon goalie Jeff Thompson, who had started the second half in place of regular Rick Mackin, Jack Mahon, assisted by the ever-present Mr. Fox, scored to make it 2-1.

The OWU scorer was laughing now. “This is great,” he chirped.

Goldberg, an injured soccer player acting as scorer for coach Harris, counted down the final seconds of the quarter and, exuding commendable control, discharged his gun into the air instead of at his Wesleyan counterparts.

Despite the fact that his team’s score is being complicated, the Wesleyan coach kept his starters in with the apparent hope of building up the score even further.
More on "L'Aventura"

by Jeffrey Fisher

I talked last week about Antonioni's technique in "L'Aventura" of being able to make the audience feel as though they were in something more like real time than theatrical time. I'd like to take a few paragraphs to add a few more examples and comment on them.

One of the tasks I was able to do while in Cannes, return him in his search for Anna. They come upon a town quite evidently abandoned. But Claudia is not willing to give it up. Still she must get over the car, half run to one of the buildings, and scratch about the door and window, until at last she comes back to her from this. This is really the end of the search for her. Until now she had held out hope of finding Anna alive but, with this gracious effort, she surrenders to the hope that Anna will not be found. Of course this is the end of the search for us too, Anna's story, established in the opening minutes, is collapsed totally by Claudia's story. We do give up Anna easily. After all we had a great deal of expecta-
tion on her. At least it fulfills this and underlines it by allowing the camera to remain behind in the town following Gilbert and Los
dro have driven off.

Next we know the house of Claudia and Sandra on the hillside. We are not permitted to re-
count for a moment with what it at get at. The scene is drawn quickly and Sandra begins to grow uneasy. The movie is too close to life, uncomfortable perhaps. Again we feel as though we are being relieved, we leave the lovers to fol-
low a train. It rushes out of sight behind the walls. We may or may not follow our lovers lie. At this point, which is usual in the form of the audience, as a few bright lit-
erature students recognize a synthesis in what has been over-
heard someone say. "How can this mean anything to me?"

The appearance is dramatic, even melodramatic in the context. Ford with his great sense of a device. And when it passes we have nothing, only a continuation of the same at a lower key. The climax of the two reel of film, Claudia's sub-
mersion in the stream of images, her lovers recognize it, arise and move on. Thus Ford's special dram-
ematic emphasis we should read into this scene because it is cli-
mat. (from a literary point of view) is dispelled by a device which would suggest the climax of a conventional film.

Finally, I would like to con-
sider the scene in which the de-
teresting wife (whose name I do not recall, but whom I will call Marla) seduces, or is seduced, by a nineteen-year-old boy. Once again, we are drawn into an uncomfort-
ably close to life. The scene is pro-
ounced, nothing left to the scene-
tation. Marla is under terrific pres-
Sure. Not just emotional pres-
sure. He is a young man in a pret-
ence of maneuvering in a close studio film with the camera. He stalks her. She moves out of the picture, and we follow, though not in the same way as the

time we follow the stalker of her

would-be partners and lover.

Sometimes there is the area of his paintings, which are all the things said to themselves. And in these watchful eyes we must add Claudia's. Most of this scene is shot through, through, over, she is behind the camera. The scene is addressed to the screen in itself, quite literally, be-
cause Marla requires a witness to her ecstasy. She takes a lover to her husband; and second, symbolically, because it is as op-
posed to this in Sandra's search for love to love betrayed that we have Claudia's recognition at the end of the film. The way the camera interacts with Claudia is humorously underlined at the end of the scene. The camera is ins-
ide the room. The room is in the foreground with her back to us facing Claudia in the background through the door. Maria asks "What must I do to be alone?" Claudia says, "Dress for dinner." She does, and we are outside the room staring at Claudia's back.

Thus what has happened in the scenes I have talked about is that dramatic terms have come to the surface at the end of each, and are recognized as cinematic, and in each case participation and help secure the impression that as dramatic terms at odds with the real life of the film. With this technique, "L'Aven-
tura" stands as a master work of realism impossible on the stage and previously unattainable on screen.

I have seen the "Magnificent Seven" five times, every time I've had the opportunity. Let me just recite my favorite line of dialogue for the benefit of those who did not see the film. "Every man is a hero in his own estimation. The inhabitants of a tiny Japa-

ese village are plunged with the sure knowledge that bandits will raid them when the crop is in. Young men of the village either what to do. He tells them, "The road to the samurai." The people want it is a poor village. They are merely able to maintain themselves. They should have the confidence of the samurai." After a pause, the old man re-

plies, "Get poor samurai!"