

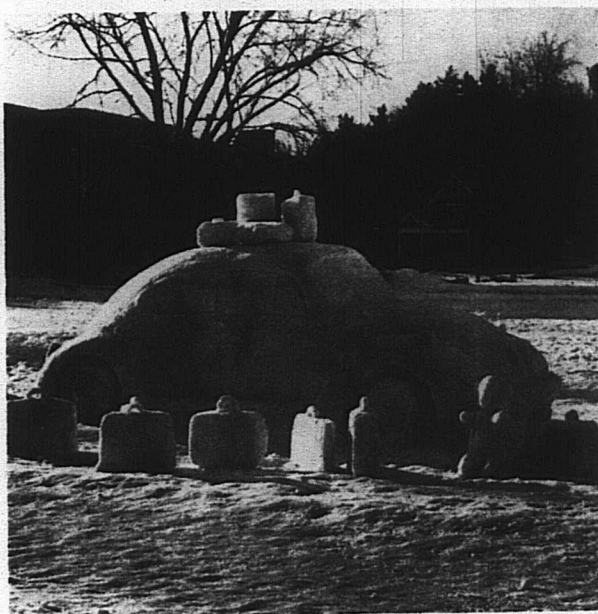
# The Houghton Star

Vol. LVI

Houghton College, Houghton, N. Y., Saturday, March 7, 1964

Special Edition

No. 11



First place: A life-size VW  
For a trip to the South

## Senate "Collegia" Weekend Initiates New Tradition

The abundant snow, perfect weather, and enthusiasm of the student body combined to make the 1964 "Collegia" the best in Houghton's history of Senate-sponsored Winter Weekends.

Beginning on Friday afternoon, February 28, the Houghton ski-enthusiasts gathered at the college ski slope for competition in downhill racing and jumping events. In the evening, the Gregg Smith Singers presented an Artist Series concert in Wesley Chapel.

Saturday was a day for athletes and artists. Starting their work early Saturday morning, groups of collegians dug into the piles of snow that had accumulated during the night. The soft mounds took on the improbable shapes of a Volkswagen, a pile of books, a pair of sleepy roommates, and Pop Mills. In the afternoon, these and other statues were judged by Mrs. Marjorie Stockin, Mr. Alfred Campbell and Dr. C. Nolan Huizinga.

For those with boards on their feet, the ski slope was open and the tow in operation all day Saturday. Skaters were undaunted by rather warm ice at the rink, and Purple-Gold hockey players waded through an afternoon game. The flash of blades continued in the evening moonlight as over 200 students gathered at the rink to skate to the music or to watch the flames of a warm bonfire.

After the skating party the collegiate atmosphere prevailed as the Student Senate wound up the weekend with a party in East Hall Lounge. Trophies were awarded by the Senate to the ski and snow-sculpture contest winners. Dave Beach took first place in both the downhill and jumping; Bill Chapin came in second and Jim Titus took third. The life-size Junior Volkswagen was awarded first place in snow-sculpture; the Sophomore pile of books and Sundrop bottle came in second, and "Concentration" by the Freshman class took third.

WINTER CARNIVAL  
SEE  
PICTURES  
Pages 2 & 3

Groups gathered informally at tables with red-and-white checkered tablecloths in a ski-lodge atmosphere as the evening progressed. Entertainment was provided musically by several groups. A piano, bass and drum trio provided excellent background for the voice of Gene Lemcio. Peter Tew sang an original song called "Dean Don't Allow," and Jerre Smith accompanied himself on guitar, singing several folk ballads. A new "talent" group, the "Bachsliders," presented a distinguished program of several modern Bach arrangements, accompanied by drums and appreciative chuckles from the ever-growing audience.

To round the program out, several figures from American History appeared with tongue in cheek to recreate Columbus in a meeting with Ferdinand and Isabella, Washington's crossing of the Delaware, and the signing of the Declaration of Independence. Dan Willett coordinated the relaxed evening's program as master of ceremonies.

## Seventy-four Students Eligible To Receive Dean's List Rating

Seventy full-time students and four part-time students achieved quality point averages of 3.50 or above for the first semester of the 1963-64 school year.

Students earning 4.00 averages are: Wayne Adams, Lionel Basney, Valerie Bock, Janet Crawford, Sandra Fahs, James Gray, Ronald Herlan, Janice Meahl, Stephen Pelton, C. June Pfautz, Marilyn Sweet, Priscilla Thornton, Frederick Trexler, Carolyn Vogan, and Clyde Young.

Linda Bradshaw, 3.94; David Kurtz, 3.89; John Roederer, 3.83; Rebecca Rumberger, 3.82; R. Timothy Cassel, 3.81; Richard Warner, 3.81; Neal Grey, 3.80; Laura Harker, 3.80; Robyn McMaster, 3.80; Joseph Sang-er, 3.80; Betty Krauss, 3.75; Key Neubaum, 3.75; Milton Scott, 3.75; Donna Wingard, 3.75; John Zacharias, 3.72; Victoria Snyder, 3.71; Arthur Strock, 3.71; Vance Agee, 3.67; Janet Perry, Soderberg, 4.00.

## Griffin Presents America's Problem As Challenge To Prove We Care

BY ABRAHAM DAVIS

Even if I were not a Negro, I might still wonder what real evidence certain persons have for accusing Mr. John Howard Griffin of "using a journalistic gimmick" in his color change, or for calling him a "fake."

Because I have read his *Black Like Me*, have heard him lecture twice, and have undergone some similar experiences as a pupil in a public school for "colored," as a speech therapist in such schools, and as a teacher in a state college for Negroes, I would also say that thus far Mr. Griffin seems to be rather "meticulously fair..."

Of course in his suggested solutions, Mr. Griffin did not emphasize the risen Christ in each life as "the answer" to "the human problem," but he was rather solemn in his demeanor and delivery, especially as he exhorted each one "who professes to be God-centered" to consider any man as a "sacred reality."

BY RICHARD L. TROUTMAN

Those who contend that the North does not understand the Negro problem in the South should have heard John Howard Griffin Thursday night. They would have left with a strong impression that the problem is actually worse than many Americans even imagine. One has only to remember his account of the reprisals against Negroes who attempted to register in McComb, Mississippi, and the tragic story of Clyde Kennard.

After hearing Mr. Griffin, one is inclined to believe that it is not the Negro problem but the white problem that faces the South, and, indeed, all of America.

No one who talked with Mr. Griffin could doubt his complete dedication to the cause he so ably represents. I appreciated his observations about the March on Washington. He emphasized that it gave an opportunity for the white man to show the Negro that someone cares. The question keeps haunting me. Do we care?



Lecturer John Howard Griffin  
From a trip to the South

### WJSL ELECTIONS

Compulsory Chapel for all  
students Monday, March 9.

### ARTIST SERIES

The New York Concert Trio  
presents the sixth Artist Series  
on March 13 at 8:00 p. m. in  
Wesley Chapel.

## Ensemble Presents Bach, Brahms In Midwest Tour

Singing Bach and Brahms, the believer through death.

Concert Ensemble will give concerts in the Midwest this weekend. The sixteen singers and a string ensemble of six, under the direction of Professor Eldon D. Basney, will sing at Ft. Wayne Bible College and the Emmanuel Baptist Church of Ft. Wayne, Indiana. They will also give concerts at Marion College and in the College Church.

The Ensemble will present Bach's brilliant *Cantata No. 11*, "Praise our God" featuring jubilant choruses of praise and stately chorale.

*Requiem, opus 45* by Brahms occupies a large part of the program. Soloists are Miss Marilee Davis, Mr. Bruce Simmons and Mr. Morris Hagan. The Requiem, based on Scripture, expresses the victory for the

The string ensemble, accompanied by Miss Carolyn Springer, is featured in two J. S. Bach's *Brandenburg Concertos*.

Compositions of Rachmaninoff, Handel, Buxtehude, a 5th century French carol, and selected hymns compose the remainder of the program. Arrangements and orchestration are written by the director.

Members of the ensemble are both liberal arts and music majors. Coach Douglas Burke accompanies the group acting as manager and college spokesman.

The Concert Ensemble represents the college in weekend concerts. They will tour northern New York and New England during the Easter holidays.

## Nesbitt, Simmons Give Joint Recital

Pianist Robin Nesbitt and tenor Bruce Simmons gave a combined Senior Recital in Wesley Chapel, Wednesday evening, March 4, at 7:30.

Mr. Simmons opened the program with the interesting *Solo Cantata for Tenor, Strings and Organ*, written by the Baroque composer Buxtehude. In this performance Mr. Simmons was assisted by David Patton, organist; and Diane Prisinzano and Evelyn Stocker, violinists.

Miss Nesbitt, a student of Dr. C. Nolan Huizinga, performed the Brahms *Sonata in C major, Op. 1*. This long, beautiful and somewhat difficult sonata was the first one of Brahms' sonatas published.

Mr. Simmons sang two sets of songs. One, by Robert Schumann, is known as *Four Mignon's Songs*. Among these songs is a setting of the old "None But the Lonely Heart." The other set of songs, *Till Earth Outwears*, was written by the contemporary British composer, Gerald Finzi.

Miss Nesbitt played two delightful sonatas by Domenico Scarlatti, *Sonata in G major, K105*, and *Sonata in C minor, K115*.

A student of Mr. Franklin Lusk, Bruce Simmons, sang as his final number, *Pietro Cimara*, a tenor solo by Stornello from the contemporary Italian repertoire.

## Music Review

Repertoire Strong Point  
Of Choral Presentation

BY E. HARVEY JEWELL

The Gregg Smith Singers, so named for the group's young conductor, brought a new dimension in contemporary choral sound to Wesley Chapel in February 28's Artist Series. This new dimension (actually antedating the Renaissance) is a pure ensemble vocal tone produced by the individual singers consciously refining the tone by singing without a natural vibrato. With the exception of two or three individuals occasionally dissenting, the group was successful in projecting this plain straight tone. For the old madrigals and contrapuntal music in general, this proved exhilarating and uniquely satisfying. However, it sometimes emphasizes a definite lack of color, especially in homophonic music, particularly the romantic style.

Obviously missing their entire complement, the balance of the group favored the outer parts. The imbalance was not aided by the obtrusive voice in the sopranos and baritones.

Musically, the group sang with unbelievably infallible pitch. In the contemporary works, particularly the atonal Schoenberg, the trueness of the dissonances made them all the more poignant and sharp.

Unfortunately, the precision exhibited in pitch was not applicable to the rhythm and diction. The only excuse for this is awkward conducting technique. A judicious beat pattern does not include President Kennedy's

physical fitness program via deep knee bends (sixty-five per concert). Likewise, Simon sez "Left hand on hip", went out with grade school games. Appealing as it may seem, it has disastrous results on phrase endings and precision in general.

Dynamic levels were usually very tasteful. Nearly inaudible pianissimos showed the effort of concentrated discipline. Fortes and crescendos showed the control of excellent voices. Louder passages tended toward imbalance but never blatancy.

In spite of a few reparable weaknesses, one fact of commendation is nearly all-forgiving. The repertoire of this group is undoubtedly the best representative of unfamiliar, indeed even unpublished or long since forgotten works and composers that ever graced a professional choral ensemble. It is possible to "split hairs" over the mode of performance concerning Stravinsky's *Symphony of Psalms*. To the professional concert goer, the symphonic reduction, and proportionately smaller choral sound may be disturbing. However, to the student desirous of the experience of hearing such monumental and glorious work, it is entirely acceptable if the limitations are understood.

The programming seemed a bit weak at the very end. Three planned encores did not alleviate this feeling, but it did end the program on a bit more classical note. The evening was thoroughly enjoyable, if not for the performance, for the excellent music.

## Letters To The Editor

Dear Editor:

I have never been as disgusted in my entire life as I was tonight at the presentation of electronic music. This program, which could have been a unique musical experience for each person there, was turned into a farce by the audience.

The lecture contained much more than a simple demonstration of electronic music. The lecturer presented his own philosophy of life — an un-Christian philosophy to be sure. His ideas were brilliantly illustrated by his music. Yet the students of Houghton College couldn't accept or even listen to this music maturely.

All around me were students openly giggling like junior-high children. No attempts were made to stifle the bored yawns. I am surprised the "men" in the control booth were able to contain themselves. I hope they were aware of the unkind stares of the lecturer.

After an hour of this frustration, the lecturer, in essence, said, "I realize this is boring most of you, but I hope a few of you will be interested in what I have to say."

We complain alot about the lack of intellectualism and the lack of outside views here at Houghton. Yet when we get the chance to hear from an outsider his own philosophy, we laugh.

I realize the music was unusual. But there is such a thing as common courtesy. After being well received at Buffalo University, I wonder what kind of impression the lecturer had of Houghton.

And we so piously call ourselves Christians!

Sincerely,  
Anita Wetherbee

Dear Editor:

We have heard it said, "The best part of the Snow Sculpture Competition was the spirit of participation and enthusiasm this year." How true that values like these mean much more to everyone than the judges' decisions.

But as a judge, may I add a little thought that might help our sense of values in the future?

I was impressed by the SYMBOLIC and MONUMENTAL QUALITY of the Sophomore entry. "Just a pop bottle and a stack of books!" Yes, but such a simple subject possessing these qualities of most great sculpture.

The winning entry did possess a more human appeal, carried out in faithful detail and workmanship (could we say of the "Norman Rockwell" variety of picture). I think we should encourage ourselves to remember even in snow sculpture, that the best of art should possess qualities of unity and symbolism. (The simple offerings of "sneaks," teddy bear, the "Greeks," and dear old "Pop" did well here.) I want to congratulate you all.

And one more thing, please. . . I have never seen how the addition of color has ever improved any snow displays. Good sculpture depends on light and shadow, and texture, rather than color, to express its true value.

(Mrs. F. G.) Marjorie O. Stocklin

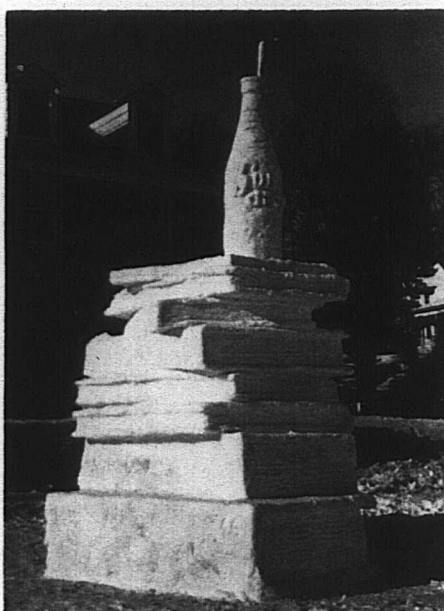
## Society News

NICKELSEN — BRADY

Mr. and Mrs. George R. Brady of Berkeley Heights, New Jersey, announce the engagement of their daughter, Vivian Arlene, ('64), to Neil R. Nickelsen, ('63), of Blue Point, New York. A June wedding is planned.



During Winter Weekend, at least, the collegiate experience can be expressed in snow. Head cradled in arms on a desk-top and roommate stretched out on the bed — two snowy figures reflect a popular trend in Freshman study habits.

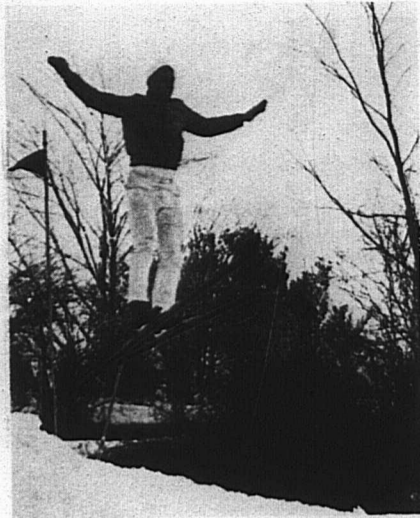


Beneath an icy bottle of Sundrop a weighty stack of sculptured books indicates a past attempt at getting that Soph Lit assignment read.

The sight of all those suitcases would make any VW hunchbacked. The Juniors' life-size sculpture presents a familiar pre-vacation dilemma.

Replacing the traditional bust of Plato is the Seniors' favorite campus philosopher: Pop Mills — complete with button-down sweater and bowling ball.



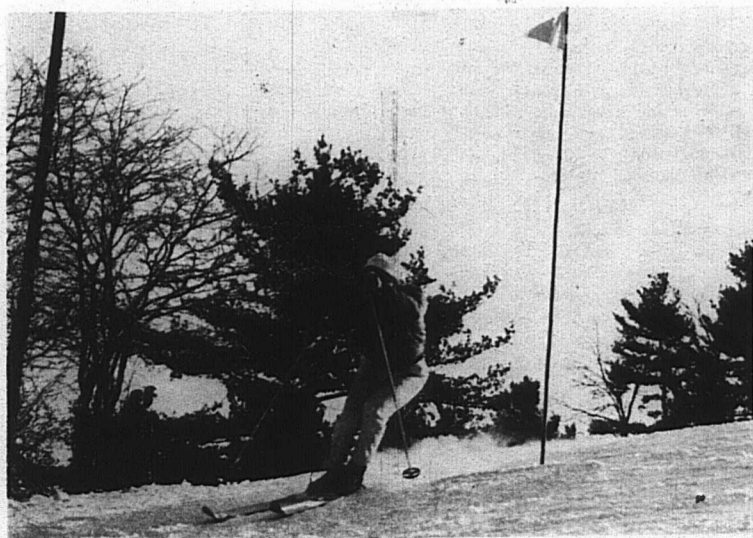


The moment your skis leave the snow is a tense one. All thoughts of distance behind, each jumper screws his face up, waiting for the slap of wood on snow that means he has landed.



Returning from the slopes, the Houghton skier invariably turns to less strenuous activity.

The white stretch of the longer slope is broken only by a series of red flags. With his poles flying, the racer gracefully slides through a gate — the rest is a downhill run.



## Literary Review

# Critique Lends Advice To Contest Entrants

BY N. STEPHEN CASTOR

**Editor's Note:** Mr. N. Stephen Castor is a 1952 Houghton Graduate. He presently teaches in Rochester Public Schools and instructs Drama Seminar at Houghton.

Handed, in consideration of 50¢, forth in these pages, no music maker a copy of the 1964 *Lanthorn*, I of language, need not be unduly dis- glanced nervously at the cover. There, etched in red and black, was a Ror- schachian dragon (a normal reaction, my psychiatrist affirms), breathing sulphuric flames. I flipped ahead through enough pages to fear that an ink blot nightmare awaited my fur- ther perusal.

My fears somewhat allayed by the conventional form of Charles Davis' sonnet and the Table of Contents, I ventured into the ensuing pages. Prose stories and essays, poetry, trans- lations, book reviews, imaginative art work, and even the score of a musical composition (the inclusion of which I cannot yet justify) — among such variety can surely be found some ap- peal to every taste. For their vision of a vehicle of creative student ex- pression and for their initiative in launching an additional annual issue, this *Lanthorn* staff deserves high com- mendation.

The poetry of the winter issue in- cludes a wide range of subjects and styles. From such social commentar- ies as Miss Brownell's on prejudice and two on highway carnage, the spectrum moves to the religious medi- tation of "Hesitancy" by Charles Fin- ney and the quiet introspection of Basney's "The Apple Peddler."

Most of the poets have chosen free verse forms, partially, I suspect, be- cause of the lesser demands for a rigorous disciplining of language to form, partially too because the use of traditional forms invites comparison with past masters. More disturbing is the frequent lapse of "poetry" into prosaic diction and flaccid phrasing. Simply put, some of what is classified as poetry is quite ordinary prose chopped into irregular lines and visu- al patterns and dubbed "free verse." In the better poems there are occa- sional flashes of the natural rhythms of conversation (as in "The Apple Peddler"), but more often the poetry lacks a sense of the power that accom- panies words well-used, the power that sparks in the unexpected juxta- position of language, in the music of sounds, in the insistence of rhythm.

With words and sounds Sharon Huff's "Rain Pastoral" creates im- pressionistic contrasts, but in an "ex- ercise" fashion. And Charles Davis has disciplined the simple rhythms of everyday speech into the demanding form of the Italian sonnet.

Apart from these, the poetry a- chieves suggestiveness through image rather than through diction. "The Apple Peddler" and "Because He Came" possess an almost allegorical quality. Equally provocative is the stark simplicity of the unadorned, mildly sardonic sketches of Robert Hill. Because the poetry of the 1964 *Lanthorn* is so frequently and so richly suggestive, there is little of the triteness that often characterizes col- lege verse attempts (though "The Lost" only narrowly escapes in its last lines).

That no master of words has come

forth in these pages, no music maker of language, need not be unduly dis- couraging. This collection of poetry ranges widely in appearance; the poems are thoughtful in conception and provocative in imagery. This is no mean achievement.

The prose is not as successful.

Robert Hill's "Dawn Witch of Au- tumn" is neatly unified with the thread of autumn leaves and colors. There is careful craftsmanship in this story, but often a self-conscious- ness obtrudes ungraciously in stylistic inversions. ("Far up the road, across a bridge, around a curve, came Wil- liam — closer.") The main problem of this story is a central conflict that, in view of the verisimilitude of the rest of the tale, stretches credibility too far. And when Willie says "Even if you are a witch, it still doesn't make any difference," it is hard to sustain the mood of even good melodrama. Withal, this tale tops the collection for readability and skillful development.

It is always refreshing to meet a man with the courage of his simplicities — and Alfred Campbell is such a man. In "Simplify" he takes the structural linguists to task on six counts. (Assigned to report on a book on linguistics during a commit- tee meeting, he may have allowed some of the special vitriol, reserved solely for committee assignments, to flavor his critique.) Many of Mr. Campbell's criticisms, I believe, grow from a misunderstanding of the pur- poses of the structural grammarians: namely that it is the duty of linguists to provide an accurate description of the way language functions at various levels, not a prescription of the way it should work according to rules a- dapted from Latin and tailored to the English language 400 years ago.

Apart from this objection, Mr. Campbell's prose is a delight to read — casual, conversational, often artful in its simplicity. And his amusing analogy of linguistic scientists to re- calcitrant boys is all too accurate a description of that discipline today.

Any who have wrestled with the Protean dialectic of *The Republic* will chortle over William Bunnell's "A Good Cup of Coffee." Particu- larly will those who have felt that exercise fashion. And Charles Davis Thrasymachus was sadly mistreated, a victim of patently specious analogy, rejoice to see him get sweet revenge in convincing Socrates that his cup of coffee is too deficient in the qualities of cofferness to drink. Socrates con- cludes: "Let's go home."

Which advice I soon propose to follow. But not before one last ad- mission. Though I still see nothing but a dragon on the 1964 *Lanthorn* cover, I must confess that the internal design and drawings, contemporary in tone, richly evocative, are im- portant ingredients in the success of the issue.

With its prose and poetry and original art, the magazine is a com- mendable expression of the creative spirit on the Houghton campus.

The Houghton Star

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BUSINESS MANAGER

Daniel G. Cutter

John Ernst

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# Purple Takes Color Basketball Series With Final 39-37 Victory

BY TOM FARVER

Purple picked up the loose ends (and there were quite a few of them) from the first two games, tied them together, and held on unitedly for a 3-51 win over Gold in the third game of the Color Series. The victory gave Purple the advantage in the best of five games series and erased many doubts which had risen in the minds of the experts who had earlier predicted a three game sweep for the Pharaohs.

Jon Angell opened scoring action in the game with a shot from the outside. Art Garling's jumper, taken a few steps behind the key, matched this basket to set up the first of six ties which were to characterize the first ten minutes of play. During this time segment, it was Angell and Tom Brownworth (returned to action after a one game absence) who fought a scoring battle against a Gladiator coalition of Jim Titus, Larry Johnson, and John Ernst. Angell's seventh and eighth points broke the tie and put Purple ahead, 17-15. For the remainder of the half, Purple slowly increased the lead despite the scoring efforts of Johnson and Titus. The Pharaohs were ahead, 31-23, at halftime.

Then came the second half and what a show it was for Purple. The victors scored 42 points during the

## PURPLE WINS SERIES

Purple wrapped up its second basketball championship Wednesday with a close 39-37 victory over Gold. Playing without the services of Tom Brownworth, the Pharaohs battled down to the wire against the scrappy Gladiators. With the losers ahead, 35-32, at the two minute mark, Al Gurley scored from his outside position. The Pharaohs then went ahead, 36-35, when Verlee Dunham, taking the tap from a jump ball,

caught Gurley running alone down towards the Pharaoh basket. Dunham passed to the Senior, who easily made a lay-up. Jon Angell followed with a foul shot to give a Purple a two point advantage. After Dan Perrine had put Gold into a tie with his jump shot from the foul line, Angell was fouled in the backcourt and he calmly put in two shots for the margin of victory.

twenty minutes, forty of which came as the result of field goals. Pointwise it was Dan Smith (10) and Verlee Dunham who were the highest scorers during the drive, but most everyone sooner or later got into the

scoring act. To the spectator, probably the most interesting aspects of the half were centered about the professional-type pass patterns of Purple, most of which ended with a basket. Meanwhile, Gold could not get into motion though they apparently received enough exercise trailing after the stampeding herd. They were hurt by the fact that Johnson, who scored eleven points in the first half, found the range for only one foul shot. If anyone was warm in the second half for Gold, it was Ernst who scored 11 points. But this was relatively chilly compared with the Purple performance, which this reporter believes signified the beginning of the end of Gold in 1964 — or maybe we should say the end of a beginning.

High scorers in the game for Purple were Angell, Brownworth and Smith all of whom had 15 points. Ernst (14), Titus (13) and Johnson (12) paced the losers.



Molyneux shoots as Purple rebounds, 73-51.

## Freshmen Mermaids Set Medley Record

The Freshmen women's swimming team not only lived up to pre-meet predictions but surpassed them as well in March 3rd's class meet. Counted on to be an imposing threat to the Senior's supremacy, the Freshmen girls not only took all but one first place, but also broke a fourteen-year-old medley relay record. And to further add to the wonders of the meet, the attendance was the best in the past few years and certainly was a welcome sight after the practice meet where no one showed up.

The Freshmen trio of Linda Hay, backstroke; Jan McGaw, breaststroke; and Bonnie Ellison, freestyle, with a time of 1:45.3, bettered the old relay mark of 1:53.9 set back in 1950.

Frankie King was the only winner for the Seniors with a time of 30.2 seconds for 45 yards freestyle. Freshmen Jan McGaw won the breaststroke

### NEW RECORD

Gary Prawel .58:02 in Breaststroke

and individual medley events with times of 1:18.0 and 1:30.8, respectively. The 75-yard backstroke went to Linda Hay with her time of 1:09.0, and Bonnie Allison swam the 90 yard freestyle in 1:26.6. The overall team points showed the Sophomores with 4, the Seniors with 18, and the Frosh with 29.

The men's class swimming practice meet held on February 27 revealed some very noteworthy points. The boastful Sophomore team did not look as if they were going to win the class meet so impressively. A slow-healing broken collar bone and a touch of the flu may keep two of their swimmers from the pool. The large Sophomore turnout was not seen, and a well-rounded Freshmen team could put the proud group in its place. Lastly, a Junior surprised everyone by equalling the time of the fastest Soph sprinter.

## The Agenda

Saturday, March 7 — The Classics Club is sponsoring their annual Roman Banquet at the home of Dr. F. Gordon Stockin. Do not be alarmed if at 6:30 you notice the toga-clad, stealing through the woods!

Monday, March 9 — The Music Department is presenting a Department Recital at 2:40 in Presser Hall.

Wednesday, March 11 — Hilda Turner and Nancy Mostert are giving a Junior-Senior Recital at 7:30 in Wesley Chapel. Also, at 7:30 in the Academy Gym the Frosh will be playing the Varsity.

Friday, March 13 — The New York Concert Trio will be presented in this evening's Artist Series at 8:00 in Wesley Chapel.

Saturday, March 14 — At 6:30 in the Academy Gym, the Varsity will play the Alumni. Brains or brawn?

Tuesday, March 17 — Women's Purple-Gold swimming competition will be held this afternoon.

Wednesday, March 18 — Men's Purple-Gold swimming competition is scheduled for this afternoon. Martha Hempel and Charmaine King will present a joint recital in Wesley Chapel at 7:30.

Thursday, March 19 — Seniors will be attending their Honors Banquet while class parties will continue festivities here on campus.

Friday, March 20 — Mass evacuation!

## Ernst Earns Athletic Award For Consistently High Scoring

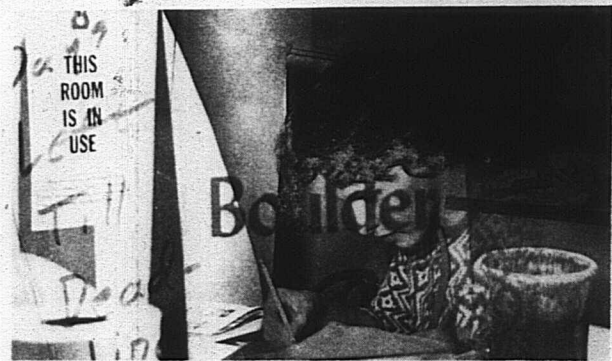
Houghton's second "Star of the Week" award for basketball has been awarded to senior playmaker John Ernst for his sparkling court play during the week ending March 1. This presentation covered the action in the February 24 and February 26 Purple-Gold contests on the Academy boards.

A Varsity guard since his Sophomore year, Ernst's fine jump shooting and driving spelled Coach Wells' squad to their lone victory on February 24. While most of the other participants — or more aptly, onlookers — contributed a below par effort, John continually sped past his defenders, displaying the amazing body control that has been indicative of his play throughout the season. Stretching every bit of his 5 feet, 11 inches, he continually took rebounds from taller opponents. Ernst had a steady diet of loose and stolen balls as he gobbled them up and converted them into baskets. Totalling 18 points in the win, John was high for the game.

The following Wednesday, desire and consistently good basketball marked Ernst's play, despite Purple's decisive victory. Tallying a team high of 14 counters, John brought his week's average to 16, commendable from any standpoint. Again John contributed a "total effort" when a tendency to let down was evident among the rest of the team.

### Men's Class Swimming Meet March 5 Results

Sophs - 29,	Jrs - 5,
Frosh - 3,	Srs - 0



Boulder: Composite of a year

## Boulder Retires To Press; Editors Resume Studying

BY VIRGINIA FRIEDLEY

Editor A. Paul Mouw carefully placed his feet on top of his desk, settled back in his chair and glanced around the recently redecorated executive offices. Boulder, according to its chief, had just completed the final push, the last deadline.

"The question is," he said thoughtfully, "what are we going to do now that it's all over? Boulder is a convenient excuse for many things — short tempers, haggard faces, sleeping through classes, missing assignments . . . you know." He stared vacantly at Star's electric typewriter on his desk. The typewriter was undeniable proof of the freedom with which things passed between Boulder offices and those of the campus newspaper, conveniently located on the same floor. Star, it was pointed out to me, shared willingly. (They also tried to relocate their offices.)

The last time I visited the second story of the Student Affairs Building

was the evening of February 27, a few days before the precious bundle of layout, pictures and copy was to be sent to Keller Yearbook Company. Bottle caps, empty doughnut bags and steak sandwich wrappers cluttered the places where there were people — just about everywhere. Literary had squeezed into "the morgue" and was determinedly trying to grind out the last of the copy despite the dull roar which penetrated from adjoining rooms. The photography staff was muttering — and occasionally shouting as it dunked, pushed, washed, dried and rubbed. Layout and typing waited patiently for copy and pictures; those in authority conferred; visitors came and went; confusion reigned.

I interviewed several staff members to find out their feelings on the 1964 Boulder, to be unveiled May 19. There were a few sour grapes, but optimism was high. The general consensus? The results should compensate.

## Beach Wins First Annual Ski Events

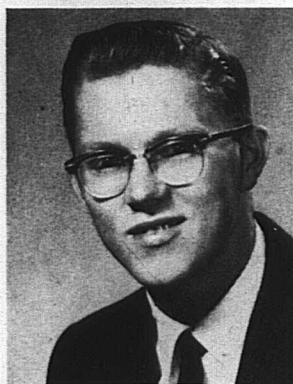
Winter Carnival activities started Friday afternoon when 100 loyal Houghton ski enthusiasts gathered on the Houghton hills to watch their favorites compete in two events, the downhill and the jump. Dave Beach, a transfer junior from East Aurora, New York, took honors in both events.

Although the downhill was a slow course Friday, Beach turned in a 36.2 second mark. Bill Chapin took second honors. Chapin, a Watertown, New York, junior, was clocked at 37.5 seconds. Thirty-eight and six-tenths was good for a third spot, grabbed by Jim Titus. Ralph Olsen was a close fourth. Each participant was allowed two runs, the better of the two marks being used to determine a winner.

In the jump, one point was awarded for each foot jumped in addition to a maximum of twenty points based on form. A minimum of ten was deducted for a fall. Each participant took three jumps with the best two counting toward a competition victory.

Once again, junior Dave Beach was victorious in very close competition. Beach gathered 105.4 points to second man Bill Chapin's 105.2. Jim Titus turned in 102.5 for a third. Houghton native Keith Greer was fourth with 94.4. The longest jump of the day was Titus's tape measure job of 40.7 feet. Chapin turned in 37.5 feet.

An interesting note — the Juniors could put together a ski team almost as well as they can Volkswagens.



John Ernst

"Total effect"

### KLEINHANS SCHEDULE

March 9 — The ROBERT JOFFREY BALLET (Orchestra with a company of 35).

March 10 — The FINE ARTS QUARTET.

March 13 — Ulrich Meyer conducting the Buffalo Philharmonic in TCHAIKOVSKY NIGHT.

March 15 — Paul Gregory presents Joseph Cotton & Patricia Medina in the SEVEN WAYS OF LOVE.

March 14 & 15 — Lukas Foss conducting the Buffalo Philharmonic in an ALL BERNSTEIN PROGRAM with LEONARD BERNSTEIN AS PIANIST.

March 20 — THE KINGSTON TRIO and COMEDIAN RONNIE SCHELL.