

JAYHAWK A TRUE ACTOR

USUAL ROLE IS PLAYED WITH
HUSKERS, YE ED OBSERVES.

All That Is Classic About the En-
gagement Is the Regular At-
tendance by Fans Who Al-
ready Know Ending.

BY YE ED OF ROUNDABOUT.

Ye Ed wishes to rush into the burning building in the nick of time and warn the sports writers, who are even now sharpening their pencils—or would be if they used pencils—getting ready to write of the Kansas-Missouri football game on Thanksgiving day as a "classic."

A classic, as Ye Ed has pointed out before, is something everybody already knows all about, including the outcome, but still something one likes and loves to read or goes to see. For example, "Hamlet" is a classic because whether you see it played traditionally by John Barrymore or in modern dress by Walter Hampden, you know Ophelia is going to drown, and Polonius is going to be punctured and Hamlet is going to be very unhappy about everything, and in spite of that you enjoy going back over the show every chance you get.

WHY IT IS NO CLASSIC.

So "Hamlet" is a classic, and "Uncle Tom's Cabin," and "Blossom Time," and Secretary Ickes and the Sixty Families and Governor Lehman—they're all classics, too. But not the Kansas-Missouri game. Sometimes it goes one way and sometimes another—generally the way it isn't supposed to go. For that reason it is distinctly not a classic.

The only classic in the Big Six, in Ye Ed's opinion, is the Kansas-Nebraska game, for which some 15,000 antiquarians poured into the K. U. Memorial stadium Saturday. The statistics on this game show that fortune has favored Nebraska, with the trifling exception of two or three tie games, every year since 1916, and most of the time before that.

But the fact that the outcome is so uniformly monotonous isn't the main reason the game is a classic—it's the fact people insist on gathering in large figures year after year, many of them hoping to see the Cornhuskers pushed around finally, but knowing in their hearts that it isn't in the book that way.

TRADITION ALMOST SACRED.

They know that any radical innovation in the final score would be a violence against a traditional work of art, like introducing a Benny Goodman's swing solo into the finale of Beethoven's Fifth Symphony at a Toscanini concert—an unthinkable proceeding, but one it would be a shame to miss any time it had to happen.

Every student of the classics, like Ye Ed and Bert Beach and Alf Landon and Tom Grant and other antiquarians who were on hand at Lawrence Saturday, knows the plot of the Tragickal Historie of the Jayhawk and the Cornhusker as well as he knows the Boy Scout oath, or better. It moves along a good deal like the plot of "Hamlet," except that instead of the appearance of the ghost in the first scene, it is a