Dismally refreshed, David tended the college's Facebook fan page, where he had found his most recent antics of those of virtuous folklorists. He was convinced that his personal affectation of music had been a mistake. By Friday evening, he had posted a live performance from Appliance, a local band, to his page, hoping to attract more fans. However, the response was disappointing, and he began to wonder if he had made a mistake. Despite the lack of engagement, David continued to post updates and messages to his followers. He was determined to prove himself and show his worth to the college community.
Thou Shalt Not Trash Thy Neighbor

Even after all the rumors had been run to the ground, Saturday night's debacle was a bit out of the ordinary. Not that students never barge into others' rooms in the middle of the night; or that someone, in the heat of the moment and fortified by an evening's libation, doesn't occasionally take a swing at someone else. But such actions are usually confined within a fraternity or independent division, and are settled within those bounds.

A few people on campus fail to make such a fine distinction. Assault is assault, even among brothers. It seems to be a given at Kenyon that people get drunk, and people get rowdy — but somewhere the line has to be drawn. When matters reach the point where another person's only sanctity — his/her room — is violated, and another person is buttered, that line has long been crossed.

Unfortunately, it is futile to attempt to prevent these incidents, because their roots seem to lie in the very fabric of Hill dormitory living, where frustration and exasperation, more often than not, find physical outlet. Since groups cannot always regulate themselves, the administration occasionally finds itself playing the role of Dad.

We are not about to argue whether, in cases of administrative involvement, or privilege have or have not ensued. But this case was fairly straightforward: two people went on a rampage, invaded some privacy themselves, and did some damage. They were shuffled off campus before they could do any more, and now wait for a Judicial Board composed of peers and professors to judge their case.

The real crime is not that acts of barbarism took place Saturday night. Rather, it is that barbarism has any place at all in campus life.

Rush Nabs Half
Of Freshman Males

By JOHN MCCAGGY

The 1976 freshman class went "very, very well," according to FYC President Ken Meister. Freshmen attracted 122 pledges into their midst, approximately 55% of male freshman class.

Of nationally affiliated fraternities, Phi Kappa Psi is this year's winner. The fraternity has attracted 31 pledges this year, 23 of which are pledges from the Delta Chapter. The Epsilon Chapter of Phi Delta Theta is credited with attracting 29 pledges, and Alpha Lambda Omega and Phi Delta Phi each have acquired 24 pledges.

Not affiliated fraternal groups Alpha Lambda Omega and Phi Delta Phi each have attracted six pledges, and five pledges respectively.

Heather Thomas, one of the only freshmen to pledge a fraternity, joined the Phi Delta Phi. Her reason for pledging, she says, is "because I thought it'd be fun. It's good for people to relate to each other as close friends, which is how we are as friends.

Both Thomas's father and grandfather are Phi Deltas, which, she admitted, influenced her fraternity choice. Thomas does not know whether she expects to live on Hill next year since being a member of Phi Delta is one of the prequels to that. Nevertheless, Thomas replied, "not unless we make a whole lot of noise, and not unless we make Phi Delta Phi.

Thomas will undergo the initiation rites of her fraternity as will make Phi Delta Phi pledges.

Letters to The Editor

The KENYON COLLEGIAN encourages letters to the Editor. All submissions must be typed. The Editor reserves the right to edit all material while maintaining the original intentions of the particular submission.

Support Your Local Vampires

To the Editor:

There is a vital need in the Central Ohio region for a constant supply of fresh whole blood. This need for blood is increasing annually at a rate of ten percent.

At the present time, over six million pints of blood are needed in this area each year (100 pints of fresh blood are required daily). One person in sixty will receive a blood transfusion during the next twelve months. The Red Cross policy in the past was to provide, free-of-charge, blood for a donor and his family for a full twelve-month period after the donation of one pint of blood. However, the Red Cross now tries to provide blood for anyone in need of a transfusion.

With this ever-growing need for blood, the Bloodmobile is scheduled to stop in the Kenyon community and is scheduled to make one stop on campus. On Monday, November 13 from 10:00-3:45 p.m. in the Grand Commons Recreation Room. All persons 16 and up can donate a pint of blood during this time. The donation is free and requires only the slightest requirements. (Persons under 18 years of age may give with written permission from parents.) One must be at least 115 lbs., within four weeks of one's last donation. To arrange for an appointment there will be recruiters in both dining halls on Thursday, November 8 and Friday November 7 at lunch and dinner. Appointments may also be made through fraternities, Residence Advisors, the Activity Secretary or Denise Fink and Karen McVeigh. Securing an appointment will reduce the waiting time for the donor as well as facilitate our operations. Donors should allow 1½ hours for blood donations.

The evening is usually lightly scheduled and if you are pressed for time this may be the quickest and best time for you. Prior to giving, donors are asked not to fast and its suggested that donors eat a light, balanced meal. Persons with diabetes, heart disease, hepatitis, polycythemia vera, and pregnant women cannot give. In most other cases, persons with a history of illness can give after a 48-hour period. People normally following a maximum of two weeks after immunizations. If there is any question, recipients will have donor criteria sheets which may be consulted when you make your appointment. Blood will not be taken from anyone if there is any question of his capability to donate. Your body replaces the blood within 24-30 days. There is little pain involved. Few donors have any of feelings from the donation. A physician is always on duty, just to be sure.

In the past the Kenyon community has been very cooperative with the Red Cross Bloodmobile. In April, we donated 200 units of whole blood. No blood is ever wasted. It can be scored for 21 days, after which it is processed into blood derivatives. This year we hope to pass the 250 mark and reach 230 units. Appointments are scheduled on a first-come-first-serve basis so make your appointment as soon as possible. Your appointment card will be returned to you on Nov. 11. If you make an appointment please try to keep it. Anyone interested in helping the Red Cross on the day of the Blood Drive please call me. Denise Fink

Bushnell 119, PBX 508

Shears Blasts
Big Brotherhood

To the Editor:

Events of the last week have prompted me to write this letter which might have otherwise gone unnoticed. It also gives us something to talk about at what might be an otherwise uneventful Thursday night Saga mixer!

Last Sunday two people were asked to leave the school infirmary. It is not to defend their ignorance, however. I write this letter. Rather, it is in response to the way in which they were dismissed. The following letter was written in the name of their offense (if you don't know the offense get from someone that they were dismissed. They were allowed a gracious 4 hours to leave the campus.

The thing that struck me from this whole affair is the power that is afforded to one member of the administration to govern our lives here at Kenyon. This man sits in on numerous councils and his presence is felt other implicitly or explicitly in just about everything we do here. An analogy between him and "Big Nice!" rustic could be made without stretching the imagination (we were, however, allowed to watch the World Series this year). I guess that would make us ignorant in an asylum.

Another thing that comes to mind is the use of the word "community" around this campus. In a community we should be regarded as brothers and sisters. As brothers and sisters we should try to work out disagreements among ourselves. In my own family, it was my little sister who went crying to mom when her older brothers were mean to her. It was only when she grew up that she declined to resort to parental shelter in need, its about time some of us on this campus grow up — because when you live here there is no authority to set your petty grievances, only you.

Well, I've said my piece. You can find dinner, comfort in the knowledge that the machine is back in working order, thanks to our ace mechanic. You can sleep (or whatever) tonight, secure in the fact that you won't be disrupted by the sound of damaged machine parts.

William Shears

P.S. Could anyone on this campus be due to the生效of some influences of the hierarchy?

Edward C. Campbell

Editor

Will present two lectures on "Violin Making" and "The Acoustics of the Violin Family."
The Anarchic Hilarity of If

By DONALD ROGAN

"If..." from 1969, is a very funny movie with a momentarily startling opening title that is seen very few times to a lot of people. The film concerns the life of a shop stocker whom some remarkable incidents in a British boys' boarding school and their disturbing consequences are led by Malcolm McDowell (later of Clockwork Orange) and the late Larry Mary. The scenes are humorously cynical and entirely, in the same way as their education, outraged at the irrelevant cruelty of it, and either dash off to minor and intricate recurrences, or, as the story develops, plotting the overthrow of the school. Among their elders, the Headmaster, the chaplain, the history instructor, the master's wife and the Big-ender are all played with familiar British humor by the American Jewish proposition that nobody could take seriously a film that has no students at all. There is no recollection for revolution and so, stealing weapons from the ROTC-like school army, McDowell's little gang hall a rebellion in a school that turns a hilarious "hansom" day center.

Here is where the seriousness came.

Let's of people thought the film a "cinematic tale on student unrest, taking over the mind world as very seriously and by their conventional history escalating their attitudes toward violence, real trouble could result. But in fact, Lindsay Anderson's direction mixes fantasy and reality so completely that any single scene in the film that they are very hard to separate in the kind of question and intense institutional life depicted.

The view might well be a voyeur at the rituals of a strange society, unable to decide what to take seriously and what to laugh at. The school's chaplain is kept in a morose's file drawer, in full vestments, but appears quite normal and functioning appropriately later. A master's wife in the essence of propriety, tries to console the master of the maroon for the school boys to see. But the boys are out of the dorm at games, she is shown strolling rationally and gently and not even noticing their fingering their fingers. A girl the students pick up for an afternoon, is given an air role, as if about on the floor of the coffee shop, with surprising music comes off the juke box. And if these and many other scenes in the episodic portrayal of life in the deferred-humanity school don't fuzz up the distinction between what goes on and what someone wishes to see as more meaningful because of black-and-white footage along with the color to keep you guessing, then why not chuck as to which of them is the more significant thing to signify development.

The details of the school's routine are all too real. The fazing of a new year's calendar gives another set of admittances, the pecking order and the corporal punishment, the solemnity of chapel services and the appearance of the classroom scenes, though all are absurdly overplayed are yet very close to the believable. In an older school, what they add up to for the students is the atmosphere that, as one of them says, "That's what I'd like to know," as Nick with pictures and finality. At last when the military overtones of the system, shown both in the school's depiction of its "mavericks" and in the military necessity of the national ceremonies, give way to the realities of war, the real world goes away, as the school is doing, of its own side of the lives I've led. As I look forward to seeing it again this year, I wonder if much has changed, or if hilarious anarchy isn't still the undeniable of our communal pretenses.

Donald Rogan is a professor in Jewish Religion Department.

VACATION CHANGES PONDERED

By ROGER FILLION

Of main concern at Senator's October 27th meeting was a possible change in next year's first semester schedule. Also discussed were certain parts of the current Bill of Rights, which has been a dormant issue at Kenyon over the past five years.

Instead of proposing any radical changes in next year's school calendar, Senator limited discussion to the possibility of a four-day working week. He said that the Senate could accommodate this change with the use of a four day weekend.

Senator Dick Othasirian, who made the proposal, said that no matter what the bill of rights is, he will be ready to take the responsibility for accommodating it.

On Monday, November 8, at 8:00 p.m. in the Reptile Room the Senator Arthur Garhart, adjunct professor of biology at Kenyon, will address himself to the question, as "Is a Middle Eastern Settlement Possible?"

The Arts Journal announces its annual National Poetry Competition

Judging by John Beecher

Contest Rules

Each poem must be typewritten and submitted on separate sheet; limit of 30 lines per poem.

1. Only unpublished and previously unsubmitted material may be entered.


5. All material becomes property of The Arts Journal and cannot be returned.

Prizes

1. First prize: $100.00 & subscription to The Arts Journal

2. Twenty-five poems will be awarded, as follows:

First prize: $50.00 & subscription

Third prize: $10.00 & subscription

Fourth prize: $5.00 & subscription

Fifth prize: $5.00 & subscription

Sixth through Twenty-Fifth prizes: One-year subscription to The Arts Journal

3. All prizes will be awarded.


The national holidays are celebrated on.

The main reason for faculty opposition to major changes in next year's calendar, as stated by Visiting Assistant Biology Professor Linda Lohmar, is that they would require the teachers to make a major change in their curriculum.

One major change the school is considering is the 4-1-4 curriculum. The plan consists of two four-month terms punctuated by a one-month term, in which students normally take one course.

Dick Othasirian reported that after a meeting of the Student Rights Committee, the Board of Trustees and the school Attorney Mr. Chassedy, it was agreed that the sections of the Student Bill of Rights, which are now scattered throughout the Student Handbook, would be compiled and put under the heading of "Students' Rights."

Dean Edmunds recommended that the side of the bill be changed to "Students' Rights and Responsibilities" because, he stated, "None of us can have rights without responsibilities."

The national holidays are celebrated on.

The main reason for faculty opposition to major changes in next year's calendar, as stated by Visiting Assistant Biology Professor Linda Lohmar, is that they would require the teachers to make a major change in their curriculum.
Twelfth Night, Wit, Whimsy, and a Little Wisdom

By MICHAEL MOTTAT

In January of 1663 Samuel Pepys entered in his diary an item that began, "On Twelfth Night acted well, though it be a silly play, and not related to the time or day." This description adequately describes the K PENNY COLLEGIAN TH KENYON COLLEGIAN He Twelfth Night in the Hill Theater last Saturday.

Indeed the play has no connection to the twelfth day of Christmas, the feast of the Epiphany, except to epitomize the traditional listening and merriment that bears the name. The play do have any connection with reality, at least as described in the original script, "if this were played upon a stage now, I would content it an improbable fiction." But if the play is not realistic, neither is it original or exceptional, having roots only in other Italian Renaissance works as well as Shakespeare's mistaken identity of twins in a Comedy of Errors, a disguised plot in Two Gentlemen of Verona, and a one-side only in the singing voice of Malvolio. "By a strange twist of fate," wrote Sir Toby Belch and Sir Andrew Aguecheek to understand the penultimate Malvolio, obsessed with self-love and a desire to have the hand of Olivia. The efforts of the trio provide some of the finest love comedy Shakespeare.

The entire plot is based on misconceptions which provide the moving force of the plot. The disguised Viola. Olivia's idea that Malvolio love may live may live, the mistaken identity of Sebastian. Malvolio's false letter and a host of other takes the action from a peaceful, uninvolved society to the most confused and complicated situation conceivable and thus back again.

Technically Sound

Thomas Turgen's direction of the play was generally quite good. With few exceptions the blocking was good and represented a good use of space and focus. The sword fight in the second act, handicapped by the presence of Sebastian, Olivier's idea that Viola love may live may live, the mistaken identity of Sebastian. Malvolio's false letter and a host of other takes the action from a peaceful, uninvolved society to the most confused and complicated situation conceivable and thus back again.

The situation is complicated by Viola and Sebastian, Olivier's idea that Viola love may live may live, the mistaken identity of Sebastian. Malvolio's false letter and a host of other takes the action from a peaceful, uninvolved society to the most confused and complicated situation conceivable and thus back again.

In the role of Viola, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.

Kathleen Kirk, in her portrayal of the countess Olivia, presented one of the finest performances of the show. Kirk displayed excellent control and understanding of her character. Her style was appropriately of a woman of her age and station, and she was often overlooked by the audience as she was usually upstaged by the more humorous and dramatic characters. But not overlooked, or she Kirk. Essentially as an expression of the qualities of a fine actress, Miss Kirk gave a fine performance.

In the role of Viola, Margit Polski also gave a fine performance. She

The show was unremarkable, a middle design and could have easily lent itself to a dozen other shows. It was well constructed but it reached neither place nor period and even seemed to work against the magical image of the play. Possibly the singly most impressive aspect of the production was the playing of the minor role of Sir Toby Belch. Marilyn Reynolds spent long hours designing and developing the costume consummately.

The musical accompaniment to Twelfth Night, composed and directed by William Ferrara, was successful. A fitting approach to the feminine lit of Illyria, the music with few exceptions, flowed smoothly and provided a fine complement to the action and overall mood of the play.

Performing Pleasures

In the role of Orsino, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.

The situation is complicated by Viola and Sebastian, Olivier's idea that Viola love may live may live, the mistaken identity of Sebastian. Malvolio's false letter and a host of other takes the action from a peaceful, uninvolved society to the most confused and complicated situation conceivable and thus back again.

In the role of Viola, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.

Kathleen Kirk, in her portrayal of the countess Olivia, presented one of the finest performances of the show. Kirk displayed excellent control and understanding of her character. Her style was appropriately of a woman of her age and station, and she was often overlooked by the audience as she was usually upstaged by the more humorous and dramatic characters. But not overlooked, or she Kirk. Essentially as an expression of the qualities of a fine actress, Miss Kirk gave a fine performance.

In the role of Viola, Margit Polski also gave a fine performance. She

The show was unremarkable, a middle design and could have easily lent itself to a dozen other shows. It was well constructed but it reached neither place nor period and even seemed to work against the magical image of the play. Possibly the singly most impressive aspect of the production was the playing of the minor role of Sir Toby Belch. Marilyn Reynolds spent long hours designing and developing the costume consummately.

The musical accompaniment to Twelfth Night, composed and directed by William Ferrara, was successful. A fitting approach to the feminine lit of Illyria, the music with few exceptions, flowed smoothly and provided a fine complement to the action and overall mood of the play.

Performing Pleasures

In the role of Orsino, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.

The situation is complicated by Viola and Sebastian, Olivier's idea that Viola love may live may live, the mistaken identity of Sebastian. Malvolio's false letter and a host of other takes the action from a peaceful, uninvolved society to the most confused and complicated situation conceivable and thus back again.

In the role of Viola, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.

Kathleen Kirk, in her portrayal of the countess Olivia, presented one of the finest performances of the show. Kirk displayed excellent control and understanding of her character. Her style was appropriately of a woman of her age and station, and she was often overlooked by the audience as she was usually upstaged by the more humorous and dramatic characters. But not overlooked, or she Kirk. Essentially as an expression of the qualities of a fine actress, Miss Kirk gave a fine performance.

In the role of Viola, Margit Polski also gave a fine performance. She

The show was unremarkable, a middle design and could have easily lent itself to a dozen other shows. It was well constructed but it reached neither place nor period and even seemed to work against the magical image of the play. Possibly the singly most impressive aspect of the production was the playing of the minor role of Sir Toby Belch. Marilyn Reynolds spent long hours designing and developing the costume consummately.

The musical accompaniment to Twelfth Night, composed and directed by William Ferrara, was successful. A fitting approach to the feminine lit of Illyria, the music with few exceptions, flowed smoothly and provided a fine complement to the action and overall mood of the play.

Performing Pleasures

In the role of Orsino, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.

The situation is complicated by Viola and Sebastian, Olivier's idea that Viola love may live may live, the mistaken identity of Sebastian. Malvolio's false letter and a host of other takes the action from a peaceful, uninvolved society to the most confused and complicated situation conceivable and thus back again.

In the role of Viola, the performance was quite uneven. While able to well illustrate the infatuation of a man for another, to portray the mental warns of Viola, was unable to capture the feminine character when his only love was stolen by his bitterest enemy. He was occasionally miscast in the part, but in all other aspects of the role, his performance was excellent.
After the Fox

The Missifs

The Misfits

Night and Fog: Grim Depiction of the Holocaust

By STEVEN LEBOY

In 1920, a failed painter and would-be political leader, languishing in a German jail, wrote, "If at the beginning of the War and during the War, twelve or fifteen thousand of these Hebrew criminals of the people had been held under prison gas, as hangmen and butchers, thousands of our own best German workers, the millions of dollars and millions of dollars at the front would not have been in vain."

Ten years later, on January 30, 1939, Adolf Hitler went on to realize his political dreams when he became Chancellor of Germany and was given the opportunity to realize his "philosophy" of hatred.

From that day on the future of the European Jewish community was marked. The community which included all classes, doctors, farmers, businessmen, and peasants, and had produced Kikla, Einstein, Spinoza, and Martin Buber — was at the end of its thousand year history.

During the next five years, from 1933-1938, the German state would accredit the sickness of racism and would categorically deny human rights to any they declared "racially inferior."

The SS became the special victim of this arrangement. In time, as lawyers, doctors, teachers, or to serve in political office. Jewish children were driven from public schools and were sent to Jewish universities and were forced to work and suffer while crowds jeered at them for their "offenses."

If the story ended here these incidents might not be worth remembering for they are like a dozen others in history. But the story does not have its end and in 1939, for already in that year production was begun in Egypt that has been so emphasizing clandestine camps. The mobilization camps, built in Germany and her conquered territories, would operate from 1939 until the collapse of Nazi Germany. Through the gates of Auschwitz, many have not lived to tell the story. The figures are not known; they are unknown. They do not convey the horror of history.

Almost all people, at one time or another, have been oppressed and slaughtered. The American Indians by the colonists, the Irish by the British, the Armenians by the Turks, the Palestinians in Lebanon, is an abhorrent list of the victims. But, few people agree with the Germans against an innocent and helpless population that is An armed group of armed people has been caught on film. The words of this article could not have been written. The effects of this film, for the period it describes is a unforgettable. Lowell, Belsen, Treblinka, and Mauthausen would pass Jews, Gypsies, Communism, Catholic and Protestant martyrs, and an any others fortunate enough to be branded different.

Those who came to these camps were beaten, tortured, medically and systematically in Crematoria, Once, it was stated, the victim would not have lived to tell the story. The figures are not known; they have not lived to tell the story. The figures are not known; they have not lived to tell the story.
Fifth Soccer Loss Ends Future Hopes

By MATT O'FARRELL

By a score of 4-0, the Kenyon soccer squad was shut out by Western Reserve University last Saturday, October 7.

The game itself was the ultimate example of the afternoon, leaving the team and its history asone of the worst in Kenyon.

While the team may have been10 people short of seven, only three were available to start the game. This left the team with no backup players, which the coach noted as the reason for the loss.

Despite the loss, the team was able to hold their own against Western Reserve, keeping the game scoreless for the first 45 minutes of play.

In the second half, Western Reserve was able to take control of the game, scoring four goals in the final 45 minutes. The team was unable to respond, falling to the final score of 4-0.

The loss drops the Kenyon soccer team to a record of 0-6-1 on the season and 0-3 in the NCAC conference.

Despite the loss, the team is still looking towards the future, with the hopes of improving in the remaining games of the season.

Harrickers' Heads

Bloody, but Unbowed

By STEVE ZEISE

The Kenyon cross-country teams wound up on first place in the conference race, finishing the season in the Ohio Athletic Conference Championships last Saturday behind Heidelberg for the title.

The Harriers scored 32 points to Heidelberg's 38, with Mount Union's total of 66, Findlay 79, Ohio Wesleyan 111, Ohio Northern 140, and Wooster 150.

Coach Dan White was "quite pleased with the way we did." Their goal was to stay out of last place, and they "really dedicated themselves and did it." He was pleased with his team's first season, and seeing all the runners will return next year, is looking at better times. "We got out of a good start, now we've got to stay on it as far as to go on towards the top."