A fraternity is basically a very simple and natural thing: a group of congenial fellow-students, joined together for mutual pleasure and well-being. The strongest argument the fraternities can make for themselves is that they satisfy this universal desire for friendly and cooperative banding together.

Know that, like me, every one of its graduates feels that Kenyon College long ago evolved a rare and happy balance between the fraternities and the student body.

Philip Timberlake, in The Fraternity Month, October, 1946

The "happy balance" that Philip Timberlake saw in 1946 is less true of today's Kenyon: freshman pledging, which topped 80 percent as recently as 1968, has fallen below half for the past four years, and although there was a slight upswing in this year's total, the fraternities don't expect to ever regain the domination they once enjoyed over Kenyon life.

Less than ten years ago, in 1966, there were more rejections than acceptances from the fraternity system: out of a class of 341, 150 (44 percent) pledged, 49 were balls and 35 were not interested. Over the next two years the system grew stronger as it apparently became less exclusive: in 1967 the fraternities pledged 69 percent and turned down only 30, and in 1968 they hit the pinnacle, with 80 percent pledged and only 20 rejected. 61 percent pledged the next year, and then the arrival of the Coordinate College saw the fraternities begin to slide: they took 49 percent in '70, 38 percent in '71, and a historic low of 30 percent last year.

This fall the system gained ground, pledging 42 percent, and IFC President Greg DeSilvio expects the upswing to continue, speculate that it should level off at about 35 percent. DeSilvio attributes the decline to several factors, including the coming of women, the rise of drug use and the corresponding movement towards smaller parties, and the post-Kent feeling of antipathy towards "establishment" institutions. "Our class," he said, "felt we couldn't lower ourselves to 'frat-buffoonery.'"
Dear fellow observers of the Fourth Arab-Israeli War:

As a JYA student studying at AUB, in Lebanon, I wish to submit my view of the crisis in the Middle East.

For thousands of years the Arabs and Jews lived together in peace, respecting each other’s religion and customs. Around the turn of the century, with the conception of Jewishness as more than a religion, as a nationhood, the ancient peace cracked.

Now the Arabs, in response to years of aggression on Israel’s part, has advanced for the purpose of liberating their homeland, seized in 1967 by an expanding Israel. This is by no means an attempt to “drive the Jews to the sea.” The racist, sectarian twenty-five year old state—Israel, intended by the Balfour Declaration to provide a Jewish homeland, had forced 1½ million Palestinians into refugee camps. The Palestinians have been terrorized by weapons mainly provided by the U.S. government and by the tax deductible donations of American Jews.

How ironic that we Americans are helping the most persecuted race in the world to create in persecution a new minority—the Palestinians. We could use our power to force Israel back to pre-1967 boundaries. It’s bad enough for the U.S. and Russia to supply both sides with weapons during a cease fire. For the Nixon administration to feed the Israelis during a war, is insanity. We cannot affect Kremlin foreign policy; we can protest the manipulation of our government by the monetary and political Jewish power block. The Arabs might do well to follow their Semitic brothers’ example by buying senators with their oil money.

Do we really want to see Russia and the U.S. facing each other across the Jordan River? If we further escalate the conflict, we may be inviting another WW confrontation. By then we will not have to worry about who shot how many planes and where or why. Nothing will matter for we won’t be alive to care.

Deborah Araj ’75

To the Editor:

The Editorial in Newscope of October 31, ’73 was seemingly the first view of an underground conservative publication. Since then has Newscope come under the auspicious of Journalism Board? This “editorial” should really be seen as a letter to the Editor in Collegian. By using the campus bulletin board as a voice of private opinion, the Editors of Newscope have forgotten what their jobs are and have attempted to make their opinions sound more important than simply their opinions.

It seems as though I’m really more outraged at the Editors of Newscope than at the people destroying things on campus which their editorial was aimed at. The views are at best sophomoric and simplistic. Many people are of the opinion that in this campus is definitely quietier; security more in particular think this. This editors takes an event or two and creates a historical movement, namely, that the community is rapidly going down the drain. Their opinions don’t scratch the surface of the issue they address; and secondly they use Newscope in a very irresponsible manner. I’m not going to give a cure to this terrible evil, I’m just complaining.

Sincerely,

Stephen E. Block

To the Editor:

Dar’khey Israel-Path of Israel:

Unlike Middle Path, which up until this year was unlit, the “path” of Israel meant to be traveled upon with the glee of Judaism. Every Friday night at sunset community of Jewish students welcome Sabbath with prayer, song, dance and discussion. Each week, a different member of the group conducts a service of his own choosing—ranging from the orthodox to the modern forms of the gitar and creative prose.

Dar’khey Israel meets at 103 Rex Place, although several services have moved into the street for dancing. We began as very informal discussions and in the past two years has now developed into a vibrant group of people interested in Judaism. The Hebrew word for path dar’khey—means more than just a road, a footpath of gravel. Dar’khey implies spiritual course as well as an entranc.
Hugh Kenner: Patterned Energy
by Ross Posnock

"...This learned vagrant moves through the rigors of today's world like a ghost from the middle ages...scandalously elusive...The scholar vagrant, comedian of the impasse, aloof, unassimilable, shy."

"The learned vagrant" was at Kenyon last week, and the very witnessing of Kenner plain provides his readers with clues to the unique perspective of the man, and provokes unimagined affinities. For Kenner's description of Beckett above is a precise literal image of Kenner himself—and this fact is startling when one is face to face with the critic.

His is a disquieting presence. Gallant and melancholy, he appears strong together with wire that has become slack with age. What one does not forget is the voice: a mournful, halting moan of a voice, a voice Beckett might have. We know now part of his profound affection for Beckett; we have a glimpse into the nature of their kinship. They inhabit the same universe of silence, fragmented luminously, monosyllable.

In that world reside the giants of modern literature, and Kenner has communed with them all: Joyce, Eliot, Henry James, Williams, pre-eminently his beloved Pound. Kenner's intellectual life, lived in the rarefied heights of the Pound Era, has made him less than charitable about the less heroic exertions of modern literature and thought. The Kenyon critics leave him cold, McCluhan is incapable of understanding Joyce and thus "Understanding Media" is a jumble, Wallace Stevens is "the John Cleveland of the 20th century", contemporary poetry is pitifully derivative. These pronouncements, extracted from his intensely private, pre-occupied mind, came at lunch, where his attention was most captivated by the habits of a fly as it nestled along the rim of an empty glass of milk.

"Think of its world view...it doesn't need Euclid's geometry", uttered this "comedian of the impasse."

"A bee in Ezra Pound's bonnet"—the Myth of a Second Renaissance—was the subject of the evenings address. Those who expected precise definition, lucid and tidy exposition, were disappointed. That was not to his purpose. Rather Kenner put the Poundian Vortex in motion; he initiated a whirlpool of "patterned energy" which Pound describes as a "radiant node or cluster...from which and through which, ideas are constantly rushing." And Kenner adds: it is a "patterned integrity accessible to the mind."

In this Vortex as lecture Kenner presented, among others, Botticelli, Yeats, the mumified stomachs of alligators, Florentine sculpture of the Italian Renaissance, Horatio Greenough, Michelangelo, Thomas Jefferson, and of course Pound, who had the last words of the evening. In sum the whirlpool delineated a familiar theme: the recovery of the past, its Renaissance glories, informs the greatest work of our own century. Kenner gave a suggestive, exciting performance—it is not everyday a vortex is created.

Kenner is only 50, and already with an unwavering, undeniable boldness and intensity of purpose, he has meditated upon the major figures of our literature in this century. Now it seems there is nothing left for him to do. He confesses to being exhausted, and when asked how he knows when he'll write again. In 1956 a perceptive critic wrote: "Mr. Kenner is performing a long, complex, heroic action, nothing less than a renovation of public taste". Perhaps this heroic renovating action has been completed. For we should hope it is merely temporarily stalled, and that it will flourish again in due time.

Last week we had the good fortune to glimpse a moving, fleeting, vivid image of the hero—the guest in a Paradiso where immortals commune and he is their glorious, luminous amanuensis, and his books

a little light, like a rushlight to lead back to splendour Canto CXVI
psychological thriller, a political allegory with insidious development. The wielder of uncontrolled power discovers that his entire psyche has been unrecognizably subverted—and what remains is nothing less than complete and irreversible schizophrenia in both the public and private realms. Beyond the psychological and political insight, INVESTIGATION rates as a first-class detective story replete with macabre details.

(Friday at 8:00, Saturday at 10:20)

The screenplay is by Harold Pinter, from a novel by Robin Maugham. Tony, an indolent, spoiled and wealthy young man living in a palatial home, hires a man servant, Barrett, who succeeds in taking over the house and dominating the master. The film is distinguished by Losey's visual style, using a deep focus, a fluidly moving camera, and ballet-like choreography of characters and camera. The mansion itself assumes a changing character; at first, it is a symbol of luxury; later it becomes an expression of disorder and decadence; in the frightening final sequence it is almost a brothel. A study in the psychodynamics of power, with a gothic flavor.

(Saturday at 8:00, Sunday at 10:00)
A PROGRAM OF ARCHAC FILMS: (to be shown at 10:00 Friday; 8:00 Sunday) 5 BY GEORGES MELIES: JUPITER'S THUNDERBOLTS (1900), THE MAGIC LANTERN (1903); THE MERMAID (1904); TRIP TO THE MOON (1902); THE NORTH POLE (1900). Silent. B & W. G.

These are among the earliest and most engaging attempts at cinema. Reproduced from the original cardboard prints, they once delighted the patrons of Parisian penny arcades. Melies was a pioneer of special effects; employing fantastic sets and trick cameras with excitement of the funny-bone in mind.

SALOME (1922) Alla Nazimova; with Nazimova, Rose Dion, Nigel de Brulier, B. & W. Silent, with music by Richard Strauss. G.

This unusual production, based on Oscar Wilde's play, retells the familiar story of Herod, John the Baptist, and the passion of Salome. The costume and set designs were taken from Beardsley's drawings. A period piece, its acrane flavor may offend the philistine, but is guaranteed to delight the devoted.

NANOOK OF THE NORTH (1922) Robert Flaherty; with Nanook, B. & W. 55 minutes.

Realizing for the first time the creative potential of editing in the filming of actual life, Robert Flaherty with his model of the Eskimo family's life virtually created a genre of documentary. He used the camera to compare, to interpret, to define, distilling the meaning of their existence. And living with them for fifteen months he overcame the other central problem facing documentarists, that of tuning oneself to the emotional life of a strange people in order to paint a sensitive reflection of that life. Through this creative, looking from within approach, Nanook of the North, though somewhat romantic, was elevated beyond all the condescending travelogues of Flaherty's day. And in its world-wide success it realized the unexplored possibilities of film as an international language.

The film depicts the family's struggle for survival amidst vast barren snowscapes, a struggle so primitive as to be long swept from our existence. Two years after the film was made while people all over the world were applauding this extraordinary record of a human being in his cold and hostile environment, Flaherty's hero died of starvation.

LETTERS—Cont.
New Housing Pattern cont.

The Senate’s controversial housing proposal needs only final approval by the Board of Trustees before it becomes law. "The do your own thing era is over. We may be returning," he said, "to the time when fraternities are popular." "We’ve passed through a phase in the country’s life when there has been an enormous emphasis on taking rather than giving," the Provost continued, "and this has greatly affected fraternities."

Construction cont.

see Kenyon “competitive” with certain other schools. For examples he named Denison, Trinity, and Oberlin. Apparently, not only will the new structures and remodeled old structures serve a functional purpose, they will add a sparkle to Kenyon that seems necessary to keep Kenyon “up with the Jones.”

The total package comes to six million dollars, said Mr. Treleaven somberly. What it amounts to is that Kenyon’s endowment is a measurer 1450 students and it would have to be increased by nine million dollars. If not, that, annual contributions to the college would have to be increased, the Director pointed out. Although the plan is ambitious, he found the prospects of finding a good “market,” highly hopeful. Enthusiasm is not found to be lacking in the person of Mr. Treleaven, who will be searching high and low for the stuff until he reports back to the entire board in May, or part of the board as early as March.

Here are two incidents relating to the "plan."

President Caples stated firmly last week that there was no intention to increase enrollments in a modernized campus, pointing out that going above 1450 students would practically involve the building of another college.

Perkins and Will, the architects of the new north end of campus are being retained in an advisory capacity without particular commitment.
Coach Dick Sloan relaxes after his swimmers chalked up 223,000 yards in the Kenyon Swim-A-Thon; profits, when collected, will be to finance a training trip to Florida over Christmas break.

ARAB-ISRAELI CONFLICT

This Monday, November 5, at 8:00 at the Biology Auditorium, David G. Nes will speak. He is a senior diplomat who has seen service in Morocco, Libya, Viet Nam and Cairo. He is a diplomat who speaks his mind, who felt free to criticize the United States for its Viet Nam policy in 1964 and its policy in the Middle East in 1967. He received the Superior Service award in 1968 upon his retirement. Mr. Nes now lectures at campus across the nation. The topic for this Monday is The Arab-Israeli conflict: The Fourth Round—Background and Implications.

National Theater of the Deaf

The National Theatre of the Deaf will perform in Mt. Vernon's Memorial Theater on November 7, at 8:30 p.m.

Their visit will be sponsored jointly by the Kenyon College Social Committee, the Kenyon College Dramatic Club, and the Kenyon College Lecture Committee. The founding of this company seven years ago gave the world a new theatrical form. The National Theatre of the Deaf (the only equity-scale full year touring company in America) has its credit on eleven national tours, two Broadway runs, six tours of Europe and Asia, three films and numerous national and international television appearances. The company will present a new work in its repertoire, "Optimism," or "The Misadventures of Candide."

The production is directed by Harold Stone, with settings by Alfred Corrado, costumes by Fred Voelpel and lighting by John Gleason. There is a full score on a set of new musical sculptures designed and built for the company by Bernard and Francious Baschet.

The combination of sign language, voice, mime, and music opens new horizons of meaning to the public. This is not "social work," but theatre. Tickets for the performance are $2; $1 for Kenyon students with an I.D. Transportation to the Memorial Theatre is available at a cost of 50 cents; sign-up sheets are in the Hill Theater lobby until November 5th.

PANCAKES

Next Tuesday an intrepid team of four Kenyon students will do battle with the Nazarene College of Mount Vernon in what is believed to be the first pancake eating contest ever sponsored by that institution. Bob Zoller '74, Lee Finkel '74, John Mitchell '75, Chuck Kalinsky '77, representing Kenyon, will journey forth in response to the Nazarene challenge. Each contestant will be required to consume at least one ten inch pancake every two minutes, and will be permitted to consume one ounce glass of the beverage of their choice. The team which perseveres longer in the endeavor will be awarded a pig-topped trophy with the college's name engraved upon it. This spectacle will be open to public view at the Nazarene College "barn" in Mount Vernon on November 6, beginning at 8:30 p.m., and the Student Council urges one and all to attend to cheer on the galloping gluttons.

Vote on School Levies

Students registered to vote in Gambier: The League of Women Voters of Gambier urges you, as voting citizens of this community, to vote Tuesday, November 6, and to vote yes on both school levies for the Mt. Vernon Schools.

The Mt. Vernon School District, of which Gambier is a part, is in serious need of the additional funds which will be provided by these two levies (4.8 mills and 5.9 mills). If you have questions about these levies or about the Mt. Vernon Schools call the "Hotline" (397-7422) Thursday, Friday or Monday between 6:00 p.m. and 9:30 p.m.
Wilder Gutterson is the hostage soldier whose cockney spirit envelops the audience. He is at his best when he playfully opposite the inhabitants of the bordello, and during the love scenes with the young girl Teresa. He is not as effective when the character rages about his probable death. Happily these scenes are few, short, and downplayed. And at the end it is his infectious good spirits that predominate over any maudlin treatment of dying.

As the innocent girl Teresa, Kathleen Weiss is very good. She cannot act, but has a singing voice that is fine to hear. Her role as the only exception in that lusty, poor singing household, and sweetheart of the soldier is understated and never reaches a saccharine level.

I am afraid William Thomas was miscast as the IRA officer. He looks menacing enough, but his over-exaggerated actions, and displays of anger do not evoke any kind of response. He is too jumpy to be serious; and his voice so monotonously gruff as to make any element of comedy unlikely. Because Mr. Thomas plays the necessary antagonist his portrayal is evil enough so as not to detract much from the production. Mitchell Webb often steals scenes from the main characters with his role of the IRA volunteer who painfully puts duty above all else.

In my opinion, the most interesting character, by way of his use, was the musician. Stephen Stettler has a tri-faceted role. At times he is ignored by the cast while he plays the piano to underscore speeches. At others, he is acknowledged with a line like "Let's have a tune," and becomes a fully comic character when he sometimes abruptly leaves the stage; unable to tolerate the goings on. Mr. Stettler's vigorous playing does much to infuse the mood of the play, as it should with the audience. He can also play during the blackout — which is a pretty nifty trick.

Mr. Turgeon has done a fine job in directing the show. The production leaps off the classical stage by breaking the "fourth wall" that separates most plays from the spectators. A brightly lit platform is built into the audience; casting the glow through at the theater during the comedy scenes. The curtain is never used. The lighting is effective; sometimes outrageously showy, other times soft, depending on a scene's need for dramatic illusion. The set is very clever and nice to look at. I do not know how many lines Behan intended to have spoken directly to the audience, but all that can be, are. For example: when one character asks "Who are all these nice people?" he is talking about both the other characters on stage, and the theatergoers. The makeup is sublime which means that the only actors that are painted like whom, play the whores.

A word of advice: while watching The Hostage don't try to cling to any dramatic concep-
Booters Lace Up Top Season

One of the best soccer teams in Kenyon college history closed out their season last Saturday with a 2-0 win over Wittenberg. There was a natural letdown after the climactic win over Wooster in the preceding game, but the Lords were still able to gain a shut-out for the seventh time in nine victories this season.

It was appropriate that seniors Neil Bloomfield and Sta Peck scored the final two goals. Their 12th and 9th goals respectively showed that they were among the top ten scorers in the state. Neil has been a surprise this year with his impressive offensive production and two-year co-captain Peck has enjoyed his best of four stellar seasons for the Lords.

The Lords had one of the best ratios of goals scored to goals given up in the state, averaging almost 4 goals a game while permitting less than one (4-0-9). The scoring attack was spread out among several players, as Steve Cannon and Jim Crowley closely followed Peck and Bloomfield in the team scoring. The contribution of the wings was invaluable to the offensive success which keyed on the wings controlling the ball on the outside and crossing it over the middle where the shots were taken. Dave Newell and Doug London were not big scorers, but they and the other wings totalled up many assists.

The defense was outstanding, attested to by the large number of shutouts. Seniors Bruce Sherman, Bob Zoller, along with Eric Mueller, Steve Block and Rich Haskell were the main stays of the defensive line which proved to be one of the best in the state.

They refused to let the opposing teams generate organized offensive thrusts, continually intimidating them and breaking up plays before the ball was moved far enough down the defensive half. On the infrequent occasions that pressure was put on, Kenyon goal, Jeff Hymes served as a dependable last line of defense, making many excellent and crucial saves throughout the season.

Eric Mueller checks charging opponent with devastating gaze.  Photo by Mark Teitlebaum

With a 9-2 record, the Lords have a realistic chance to be invited to a postseason tournament and should be given high ranking in the state. The initial lack of talent in the Heidelberg team failed to indicative of the performance of the Lords in the following 10 games. Kenyon lost only two games by a hold over from recent years when the talent of the Lords would be negated by lack of co-ordination and direction. The Heidelberg Lords came to life in the second game of their only loss was a legitimate one to a strong Ohio Wesleyan team in a good game. The season was highlighted by brilliant victories over Wooster, Denison and Ashland where the talent, team and poise of the team was displayed to advantage. Based on impressive statistics and equally impressive performances in the fall, Kenyon must get better performances overall to stay in the game against their next opponent, Wilmington College. The Wilmington back four averaged almost 216 lbs., and their offense centers around the running of these backs. Wilmington has thrown the ball only 10 times in the last 2 games. The Quakers are presently 3-2 on the season.

Saturday's game marks the final home game for the seniors on this year's squad, many of whom played an instrumental part in last year's undefeated season, and have so far enjoyed a winning season this fall.

Lords Stumble In Grove City Loss

On Saturday, the Kenyon Lords football team travelled to Grove City, Pennsylvania to play the Wolverines of Grove City College. It proved to be a frustrating trip as the Lords were shut out by their hosts, 13-0.

The Lords were coming off two straight shut-outs and the defense again did an overall good job as one of the Grove City touchdowns was set up on a punt return to the eight yard line.

The Lord pass defense warrants special mention. Saturday the Lords became the number one OAC team in pass defense. The Lords have allowed just 73 yards a game through the air. The defensive backs have picked off 10 interceptions with senior Bruce Isacks leading the way with 3. Unfortunately, at Grove City the Wolverines didn't need a passing game because of strong running on the part of their backs, who ran through the defensive line for 256 yards. The Lord offense was cold throughout the game, unable to move the ball often through mistakes of their own. The deepest offensive penetration was only to the 30 yard line of Grove City, late in the game. The Lords came into the game favored to take their 5th victory, but the combination of a below par performance by the offense, and the porous defensive line gave Grove City its 2nd victory in 2 years, and dropped the Lords to a 4-3 record.

Despite this rather dismal game, there are still bright spots on this Kenyon team. Junior Pat Clements leads the Ohio Conference in four categories. Pat has averaged 163.2 yards per game total offense, has completed 130 passes per game for 1,168 yards and 11 touchdowns, all of which are the best in the league.

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