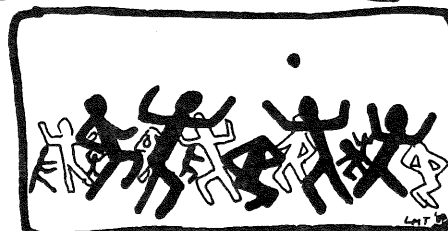
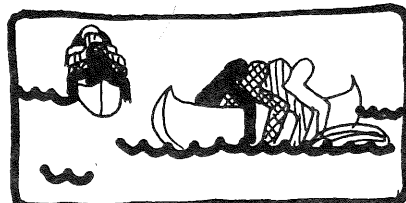
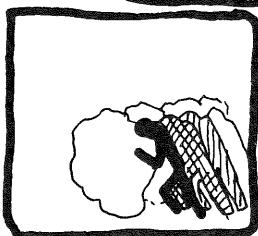
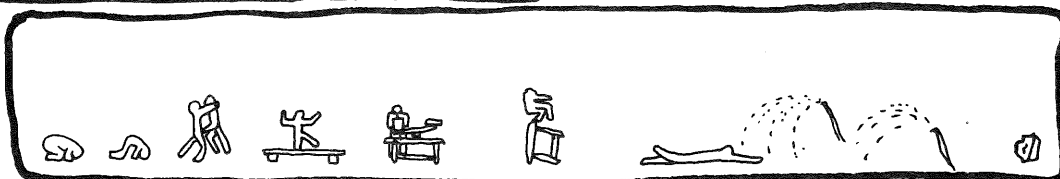
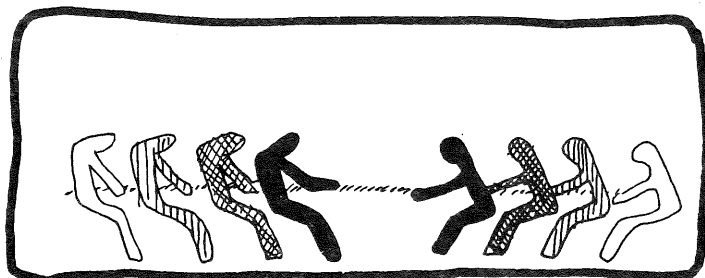
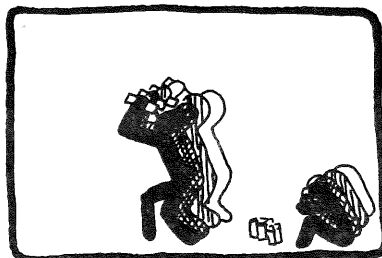
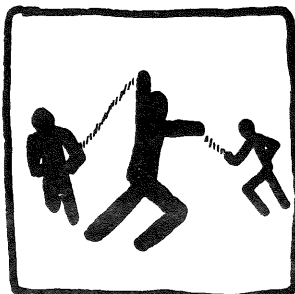


THE

# GADFLY

VOLUME III, ISSUE 20 THE ST. JOHN'S COLLEGE INDEPENDENT STUDENT WEEKLY MAY 10, 1982

## The XXVII Real Olympiad



## \*WEEKLY CALENDAR\*

Monday, May 10 - Sunday, May 16, 1982

## Tuesday, May 11

4:00 p.m.	Food Co-op meeting	Mellon 106
4:15-5:15	Study Group - Mr. Raphael	Conversation Room
7:00-9:30	Painting Class	Mellon 207
7:30 p.m.	New Testament Class - J. W. Smith	McDowell 36
8:00-10:00	Continuing Education Study Group I: Mozart's <u>Così Fan Tutte</u> - Mr. Zuckerman	Mellon 146
8:00-10:00	Continuing Education Study Group II: Dante's <u>Divine Comedy</u> - <u>Paradiso</u> 1-17 Philip Holt	McDowell 24
8:15 p.m.	Play: Neil Simon's <u>Barefoot in the Park</u> Admission - \$2.00	Great Hall
9:30 p.m.	Delegate Council Meeting	McDowell 21

## Wednesday, May 12

4:00-6:00	Sunny-cider	Quadrangle
4:00-6:00	Faculty Study Group - Mr. Zeiderman	McDowell 24
7:00-10:00	Ceramics Class	Mellon 207
7:15-10:15	Life Drawing Class	Mellon 207
8:15 p.m.	Play: Neil Simon's <u>Barefoot in the Park</u> Admission - \$2.00	Great Hall

## Thursday, May 13

1:30 p.m.	Delegate Council Meeting with Deans and Treasurer	McDowell 32
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## Friday, May 14

8:15 p.m.	Student Aid Payday Reality Lecture Mr. Littleton Tutor, St. John's College	FSK Auditorium
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## Saturday, May 15

9:00-12:00	Sculpture Class	Mellon 207
11:00 a.m.	Real Olympics Begin	Back Campus
7:00 p.m.	Real Show	FSK Auditorium

## Sunday, May 16

1:15 p.m.	Open Reading: Shakespeare's <u>The Tempest</u>	King William Room
7:30 p.m.	Film: <u>Tom Jones</u> and Surprise Film	FSK Auditorium

EXHIBIT: Lithographs of Honoré Daumier - Seventy-five prints by the famous social commentator and satirist depicting events in France during the years 1830, 1848 and 1890. Circulated under the auspices of the Pratt Graphics Center, New York. through 5/21/82

The deadline for submitting new items to the Registrar's Office for the WEEKLY CALENDAR is Wednesday.

ART GALLERY HOURS:  
Daily: 1-6 p.m.  
Friday: 7-8 p.m.

## REASON FOR ART

In one of the meetings which began this freshman year, a question why, if music is studied here, art is not. The answer was that we can derive a structure in music which can be known, in a way similar to the structure derivable from mathematics; to a certain extent, we are able to make music mathematical, which is not as apparently true in art. Of course, our attempt should not be merely to liberate the order of music from the audible perception, but to learn how the order can be applied in creating music which sensually affects us as poetry does, and as mathematics also does.

However, a mathematics of art in an intelligible sense has been made before. The Greeks centered much of it upon the relationships implicit in geometrical form: for example, upon the golden rectangle (in Euclid II. 11, the rectangle AK) and squares and roots of its proportion. Various proportions in the human form can be found to conform to these geometric analogies. The moderns of the Bauhaus also made an effort to find this science in art. In Apollo in the Democracy, Gropius states

The attempt at organizing the various visual forms of expression into a kind of "science of form," as the Bauhaus undertook it, has proved the possibility of establishing a solid foundation for spontaneous artistic creation. This serves as a key to understanding the various artistic revelations, somewhat like the science of harmony in music. I am speaking of that language of form, Gestaltung, which is teachable: the knowledge of optical illusions; the knowledge of the psychological effect of form, color, texture, contrast, direction, tension, and relaxation; and the understanding of what we call the human scale.

The object of this Gestaltung, a mathematical nature of art almost of a level with the Platonic Forms, is not to end in the science, but to determine the science since the visible shapes we are confronted with affect our psyché, as music can lift us or fill us with a sense of tragedy. Purism is for the sake of order and balance which leads us to live a good life; when our visible impressions are unordered, we lose our own sense of order. This drive for purism and order is to be not primarily envisioned as in our art, but in our architecture, which is the extension of art unto the life of humanity. When our cities are horribly chaotic, the political and social and individual functioning cannot be as great as if we live among the order and relaxation of properly designed artifices and edifices. The aim of the Bauhaus movement was not to make an "art for art's sake" devoid of all form, but to penetrate the visible shape to realize an intelligible form, and to develop the aesthetic of the public. This is the responsibility of the artist as an educator and nurturer.

-Jason Walsh

## MY APOLOGY TO MR. MORAN

The article by Tom Moran in last week's GADFLY hit something in me. I have the feeling that Mr. Moran hasn't spent much time previewing shows, making sure that the films run properly before showing them. This process lets you know beforehand that movies like Thunderball are going to be a nightmare. It also gives the projectionist a chance to see a film alone before seeing it on the night of the show. This gives the projectionist a closer look at directing skills and acting that most members of the audience never get to fully appreciate. For myself I feel working for the Film Club has helped me develop a sense of what movies are good and which are great.

Turning my critical eye to the Mid-Winter Series so generously provided by the Friends of St. John's I find it difficult to see what Mr. Moran is complaining about. You see, Mr. Moran, as a freshman I have never had a chance to see Bogart. And the Bogart Festival gave me a chance to see Bogart develop and grow into the character that made Casablanca, The Big Sleep, Treasure of Sierra Madre, and Sabrina films worth remembering. Besides being well directed and well written Petrified Forest gave me a chance to go back in time to a day when Bogart was only a small part of a good movie. The Festival started with movies that were going to lead to a touching movie about a gangster called High Sierra. From this the step to The Maltese Falcon... Do you see how this type of quality scheduling gives an audience the chance to see a character in a new and better perspective? The perspective in which he affected the American audience of his time.

To the idea of showing unpopular films, who goes to see them? Not the populace or there goes your category. Films are meant to be watched by crowds, not just elite intellectuals who go to the bar afterwards to talk about the philosophical and psychological implications. I'm sorry, Mr. Moran, but as a member of the Film Club I can only say that I hope when I have to pick a Winter Festival I can do as well. If showing high quality movies that most people haven't seen is to ring and safe-minded, well I'm afraid I may become another Hippolytus.

David Stahl '85

## AN OPEN LETTER TO THE INSTRUCTION COMMITTEE

I am disturbed by the statement of editorial policy you recently adopted for the St. John's Review. I received it last week along with a letter from Mr. Sparrow to the alumni.

The statement emphasizes that contributors to the Review should be familiar with the St. John's program (first paragraph), will probably be tutors, alumni, or visiting lecturers, and will write mainly about books and issues within the program (fourth paragraph). I presume that you find such a statement necessary because you are dissatisfied with the editorial practices the Review has been following for the last several issues, and I infer from the paragraphs I cited that you don't think the Review has been sufficiently concerned with the program. Apparently, you want to narrow drastically the range of topics the Review covers. That is a bad mistake.

The Review is the only tangible intellectual contact that many alumni and many outsiders have with the college. Consequently, I think that the Review should make a strong effort to appeal to them, by including articles about subjects that are of immediate interest to them. One must remember that the world of learning is wider than the St. John's program; one must also remember that most of the general public (and, after a few years away from St. John's, most alumni) have intellectual interests different from those of students and tutors at St. John's. If the Review wishes to address that public, it cannot stick its head in the sand and pretend it does not see that more people want to read about the informativeness of the New York Times versus that of Pravda than about spirituality in the philosophy of Plotinus, for example.

Let me relate to you my own experience with the Review. The articles in it that I always read first are those not explicitly connected with the program. My friends, whether alumni of St. John's or of other colleges, do likewise. Several of them who had never heard of St. John's asked me about it after reading the Review, and you can bet that they read the

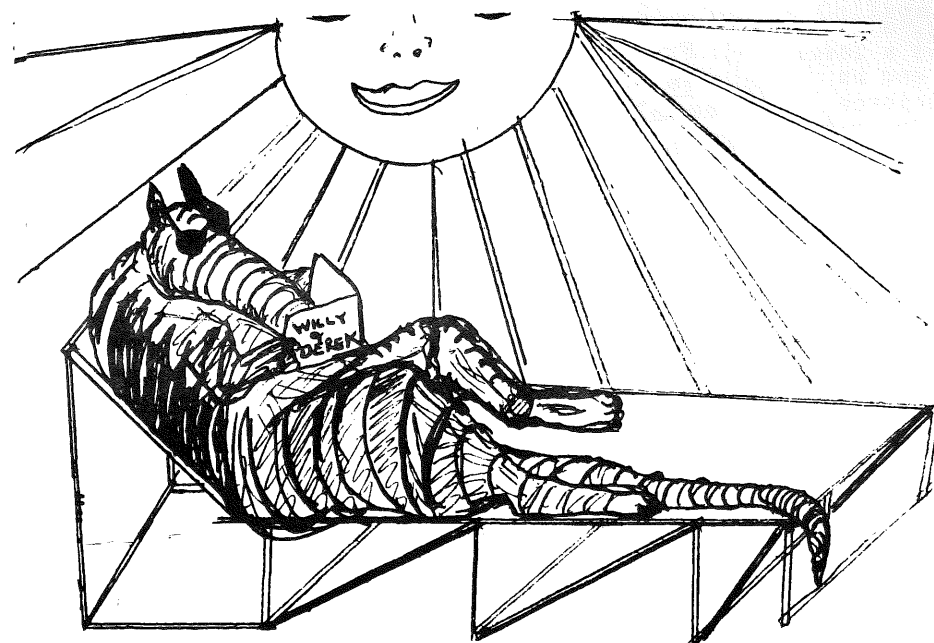
article about the New York Times versus Pravda, not the one about Plotinus.

I am not berating the article about Plotinus or any other such article; I enjoy reading them, too. But I think that the new editorial policy you have in mind will upset the admirable balance (between the two types of articles I gave examples of) that the Review has maintained over the last several issues. The general public, and most alumni, will have no incentive to read it because nothing will grab their attention. Offer them something that they suspect will interest them, though, and they might read the rest of the issue as well.

There is a case of such a publication as you seem to want the Review to become; in fact, it is none other than the Review itself in the days when it was called The College. As I recall, I seldom read it, and none of my non-St. John's friends I showed it to ever did. It had the same tone as the professional journals that tutors and alumni who have gone on to become college professors write in: a cut above the competition, but nonetheless plodding and addressed to a much too narrow audience. Of course, articles that lack pizzazz, like great books that lack pizzazz, often have important things to say. However, a whole magazine full of them makes for a whole magazine unread. You tutors, who develop great patience for texts as a part of your job, tend to forget this.

"The disciplined reflection which is nurtured by the St. John's Program" (I quote the statement of editorial policy) is also nurtured elsewhere besides St. John's, and on other matters besides those investigated in the program. Let the St. John's Review continue to reflect the best efforts of the whole republic of letters, not just those of the small citadel that is our college; that is the best way to communicate the intellectual liveliness of St. John's to those outside its campuses. If you do not, the Review will become another one of those magazines read only by those who write for it.

Kurt Schuler '81



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## EDITORIAL POLICY FOR THE "ST. JOHN'S REVIEW"

The "St. John's Review" exemplifies, encourages, and enhances the disciplined reflection which is nurtured by the St. John's Program. It does so both through the character most in common among its contributors--their familiarity with that Program and their respect for it--and through the style and content of their contributions.

Contributors are, for the most part, members of the greater college community --tutors, alumni, and visiting lecturers --and others who are friends and critics of the Program. Appropriate submissions by those less familiar with the Program are welcome.

For the most part, contributions do not observe the usual limits of research scholarship, nor do they use its apparatus. On the other hand, however, they do not display the easy generalization and simplification of popular journalism. Rather, under the discipline of the liberal arts, they aim at the immediacy and directness characteristic of intelligent fundamental inquiry.

Contributions aim to provide their readers with a representation in print of the continuing study and free discussion which is fostered by the Program and by which the tutors, alumni, and students of the College live and work; the interpretation of texts of worth and power and the consideration of deep and troubling issues. Although the perennial character of the concerns nourished by the Program often lends contributions a certain distance from current practical affairs, a thoughtful investigation of a present political problem is not inappropriate. From time to time, original works of the imagination are presented.

As it represents the St. John's Program, the "St. John's Review" espouses no philosophical, religious, or political doctrine beyond a dedication to liberal learning, and its readers may accordingly expect to find diversity of thought represented in its pages.

St. John's College Community

Ladies and Gentlemen,

The lecturer scheduled to speak on Friday night, May 14, will not be coming to the College and so we shall not be given A Portrait of Sappho. Instead.....

Sincerely,  
Edward G. Sparrow  
Dean

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In my last article I discussed what I felt to be the failings of the last two Mid-Winter Film Festivals, as well as discussing what, in theory, a good Mid-Winter would consist of. Ideally, Mid-Winter should revolve around a filmmaker or a genre that can stand extensive screenings yet still be manageable within the relatively limited confines of an eight week time frame. For this reason, for instance, a French New Wave Festival would be out of the question, since there would be absolutely no way to do justice to the films of Truffaut, Godard, Resnais, Rohmer, Chabrol, and Rivette while only showing eight films. It would be a joke. A Silent Clowns Festival would be a little unwieldy also - because while trying not to be too esoteric, you're still left with Chaplin, Keaton, Lloyd, and Langdon; and showing only two films each is spreading it a little thin, as well as doing an injustice to those lesser known silent masters (such as Raymond Griffith, Max Linder, Larry Semon, and Roscoe Arbuckle, to mention a few) that you'd have to leave out.

Some filmmakers are disqualified because enough of their work has already been shown on campus that showing them for Mid-Winter would only be redundant. This leaves out, for example, Stanley Kubrick and Orson Welles.

So, all of the above notwithstanding, whose films are worth spending eight weeks with? The following list is incomplete, yet it gives a fair demonstration of what is available, and what you could be seeing next year.

1) Elia Kazan- Viva Zapata!, East of Eden, Baby Doll, A Face in the Crowd, Wild River, Splendor in the Grass, America, America, and The Last Tycoon. In the 1940's and '50's, Elia Kazan was, with the possible exception of Orson Welles, the most influential film director in America. A founder of the Actor's Studio, he has worked with some of the greatest actors in American film, such as Marlon Brando, James Dean, Montgomery Clift, and Robert DeNiro; and, in the films selected, makes disturbing and pertinent statements about what academicians call The American Experience. In the underrated but brilliant A Face in the Crowd, he examines the media and the way it affects politics and culture in a way that was at least twenty years ahead of its time. Such neglected films as Wild River and America, America (both ~~SKUNKIER~~

of which are rarely shown), deserve to be re-examined, and Kazan given the acclaim he deserves as one of America's finest and most personal filmmakers.

2) John Ford- Wagonmaster, The Wings of Eagles, The Sun Shines Bright, Young Mr. Lin-

coln, The Prisoner of Shark Island, Fort Apache, The Man Who Shot Liberty Valance, and The Searchers. John Ford is almost universally considered the greatest American director. I would prefer to avoid such over-exposed films as Stagecoach and The Quiet Man, and such over-rated ones as The Informer and The Grapes of Wrath, and concentrate on his lesser known masterpieces, such as The Prisoner of Shark Island (a film about the doctor who fixed the leg of a man who later turned out to be the escaping John Wilkes Booth, and who was sent to prison for a life sentence for, in effect, doing his job), and Fort Apache (a crucial Ford film because of the symbolic split between the characters played by John Wayne and Henry Fonda, the only time these two men, who represented such different things to Ford, ever appeared together in a Ford film. Although not as perfect as The Searchers - we don't get to see the difference in attitude between Wayne and Fonda, a difference much like the one between Agamemnon and Achilles in the Iliad, develop until late in the film - I think the dichotomy in Fort Apache, and the penultimate disaster that results from it, says more about America than any other film I've seen).

3) Billy Wilder- Double Indemnity, Sunset Boulevard, Ace in the Hole, Stalag 17, Love in the Afternoon, The Apartment, One, Two, Three, and Irma La Douce. Along with Capra, Leo McCarey, Lubitsch, Preston Sturges and Blake Edwards, Billy Wilder is one of the great American film satirists. Although an eight week film festival leaves out the possibility of showing some of the brilliant films he wrote (with his partner Charles Brackett) for other directors (like Midnight, Ball of Fire, and Ninotchka), Wilder's oeuvre is so compelling that you can't leave him out. His best films, like The Apartment, run like clockwork - every line, every bit of business seems to serve a purpose, to set up something else later on, and his screenplays are masterpieces of construction. Wilder at his best is better than almost anyone else around; and for those of you who loved Sabrina (which Wilder directed and was shown during the Bogart Festival), his Love in the Afternoon, with Audrey Hepburn, Gary Cooper, and Maurice Chevalier, will come as a charming and delightful surprise.

4) Buster Keaton- Selected Shorts (including The Butcher Boy, The High Sign, Neighbors, Convict 13, One Week, The Haunted House, The Boat, and Cops); The Three Ages, Our Hospitality, Sherlock Jr., The Navigator, The General, College, Steamboat Bill Jr., and The Camera-man. Buster Keaton is one of those filmmakers whose work invites less admiration than awe. He is totally unique; there never has been and

there never will be anyone even remotely like him. In eight years, Keaton starred in and directed a string of brilliant shorts and feature films, every one, without exception, a classic - a record of sustained brilliance matched only by Chaplin and Preston Sturges. Like the greatest poets, Keaton comes up with images that no one else could have possibly thought of, and his body is capable of incredibly graceful contortions seemingly beyond the grasp of any other human being. If you watch quite a few of his films at once (and ideally each of his films would be preceded by one of his brilliant short films), somehow your perceptions of the world will never quite be the same. Keaton is one of those rare filmmakers who has a coherent and consistent world-view (and for those of you who scoff at the idea of Keaton as philosopher, try watching the end of College sometime. Keaton nihilistically sums up the banality of existence in a few off-hand images that are brilliant and chilling. And this is at the end of a comedy!). And he also makes you laugh.

5) Jean-Luc Godard- All the Boys are Called Patrick (short), Breathless, Vivre Sa Vie, Bande a Part, Masculin-Feminin, La Chinoise, Weekend, Numero Deux, Every Man for Himself. Since 1960, when Breathless was released in Paris, the great Jean-Luc has been the most influential director in the world. The above is a pretty good representation of his best work (although Godard, whose work falls into a number of pretty well-defined stages, is a very prolific filmmaker, and ideally there should be room for Pierrot Le Fou and Made in U.S.A.), showing Godard's evolution from the fast-paced gangster film homage of Breathless to the radical and disturbing Weekend to the icy, distant, offhand technical genius of the bizarre and brilliant Numero Deux (in which all the action - Godard by this point having eschewed "plot" entirely - takes place on two television screens, which play simultaneously). There is no middle ground with Godard - you either love him (the way I do) or hate him - but either way a Godard festival would keep Coffee Shop conversations interesting for years to come.

There are other filmmakers whose works are worth showing (in particular Martin Scorsese, Jacques Rivette, Rainer Werner Fassbinder, Nicholas Ray and Preston Sturges), but I might as well stop here. One last word: if you have any strong feelings on what you'd like to see for Mid-Winter, whether you agree or disagree with what I've said, by all means put it in print. A healthy debate is at least a small guarantee against a hasty decision; and when you get down to it, Mid-Winter really belongs to the students. Your opinions count, so don't keep them to yourselves.

# REALITY

## Real Olympics Countdown

This past weekend the Real Olympics torch was lit in Santa Fe, New Mexico and even now it is speeding its way towards the east coast and should arrive in Annapolis sometime Saturday morning. Local establishments have been filled to capacity this past week to give our athletes the very best in training. Liberal artists everywhere have been honing their Real skills in preparation for the games under the watchful eyes of our best trainer-tutors in such internationally renowned training centers as the Little Campus. The competition will be tough. After the parade, the games will commence with the torch-lighting ceremony, complete with an invocation by the Real Reverend Winifree Smith.

1) Ellipsoid Hurling- Competitors will hurl the ellipsoid to (not at) one another, and the team with the greatest distance sans breakage will win. Losers receive as consolation a golden treasure.

2) Epicycle Race- Teams of three. Refer to the Almagest for complete rules.

3) Chug and Run- Teams of three split a six-pack and three hundred yards in a race that hopefully will split no one's sides.

4) Tug-of-War- A battle between the classes (A helpful hint: No one wins this one alone. Enlist the aid of Mars.)

5) Obstacle Course- In this event students will meet all the challenges of a liberal education. After getting through the rolling admissions process, athletes will have to learn to balance the booze and the books. After overcoming the final hurdle, they will go into that long glorious liquid slide to graduation, where competitors will meet the world.

6) Race of Sisyphus- Athletes will temporarily enjoy Sisyphus' eternal task.

7) Battle of Salamis- Teams of three will compete for honor, glory, and a greased watermelon in a re-enactment of that famous battle.

8) Spartan Madball- Rules?!? Absolutely no barefeet allowed - bring old sneakers.

All in all, it should be a great XXVII Real Olympiad. A good time will be had by all - particularly the losers.

-Jim Bailey, Bob Ewing, Barbara Smalley,  
Real Olympic Commissioners

## DELEGATE COUNCIL

D.C. Meeting May 4, 1982

Present: Finner, Kezar, Lord, Viola, Smalley, Henry, Trevisan, Bucknell, Oggins, Baumgarten

1. Apologies from Pres. Finner for missing the last meeting. He informed us we apparently cannot have votes by proxy. Therefore it was necessary to re-vote the budget. It passed again unanimously with only the following revisions:

		'82-3	'81-2
Gen'l. Fund	+100	500	350
KWP	+200	1050	1230
M.O.P.E.	+100	100	100
Sr. Prank	+60	200	200
Reality	+190	310	-0-
	(150 for this year also)		
Yearbook	+200	-0-	-0-

2. If anyone is still interested in the reduced meal plan, please go talk to Jim. If something beneficial to both sides can be arranged he won't mind accommodating. They make their profit off of missed meals, so that is why there is all of this conflict.

3. "We" will see about getting Dorsey House open for the following year.

4. D.C. voted to give \$100 to Seniors for their Prank - which reminds me that I wish to thank each and every Senior for all of the effort and time they put into making such a wonderful time for the rest of us. Well done!!

5. Other money business - D.C. agreed to loan the Waltz Comm. up to \$400 overnight for the Spring Cotillion - The secretary isn't condoning getting sloshed, but just make sure they make a profit and you have a good time.

6. It was suggested to budget \$40 for an AC/DC (All College/Delegate Council) meeting for the Tuesday of dead-week. Ya'll come now.

All dorm delegates PLEASE COME TO THE NEXT AND FINAL MEETING.

Delegate Council Meeting with Administration and Treasurer May 6, 1982

Present: Finner, Kezar, Lord, Wilson, Leonard

1. "No problems this week," says Pres. Finner. "Good," says the A.D.'s. (just don't cause any - I like these short meetings.)


2. Miss Leonard said that nothing unusual happened during room-drawing, other than she found out rooms had to be large enough for the beds to fit sideways, she doesn't want to know why.

3. Pres. Finner will look at the dorm set-up for next year to pick interim dorm delegates.

4. It has been proven (without any doubt in my mind) that Paca-Carroll dorm is not the prize dorm, it has noisy "hardware," and other things.

5. Senior residents for next year are: Lisa Tomasi (Campbell first floor), Marion Sharp (Randall), Debbie Sack (Randall), Susan Maguire (Humphreys), Cindy Walton (Humphreys), Mike Henry (Randall), Jim Bailey (Randall), Hugh Mappin (first Humphreys), and Richard Miller (Campbell).

Polity Secretary  
Anastasia Kezar




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## LECTURE REVIEW

by Lucy Oppenheim

It is unfortunate that it was Professor Gordon Feldman's lecture "The Language of Modern Physics" which coincided with the end of the Senior Prank, for it was a fine lecture. It put quite a lot of the ideas of modern physics into clear, imaginative English.

Although Professor Feldman evidently had prepared carefully what he meant to say, he walked about on stage, speaking to the audience, referring to his notes just once. He began by saying that sometimes physicists use everyday words in very specific ways. In the process of illustrating this point, he made clear a great number of the ideas of modern physics.

The lecturer wrote on the blackboard two equations, each of which represents a major revolution in physics which took place in this century. One was the theory of relativity, the other the quantum theory. He explained simply what each one meant, and relied during the rest of the lecture upon our having some idea of what he had explained about them.

Using vivid examples, the speaker made clear that the conservation of mass is not the fundamental principle we generally take it for. He showed why it is the conservation of energy that modern physicists believed is not violated. Another idea which he explained is the one which has replaced action at a distance. Then Professor Feldman spoke about the current status of the very old search which is familiar to the St. John's community - the one for the constituent parts of matter.

One of the main points the speaker made about language is that the way we describe something depends upon our experience of it. To extract from his example: we must know something about a dog to decide whether to speak of its barking as a process in which the dog is active - it barked - or passive - a bark came out of the dog. Having made this general idea clear, he described an example of how it is important in modern physics.

Having shown why it makes sense to speak of a quantum field theory, the lecturer pointed out that, although this theory does describe all known phenomena in a consistent fashion, we are not able to test it.

Why this is true was clear from the things he explained in terms of the two equations he had told us about. Finally, he told us his own hunch about the relation between the degree to which a system is elementary and the size of that system.

Although the points Professor Feldman made about physics and those he made about language are presented separately here, they were integrated to a great degree in the lecture itself. A review of this lecture can neither capture the charm of the original presentation, nor convey the vast number of ideas it contained without going into far more detail than would suit either the readers or the writer. Although I was very tired, I found this lecture very easy to follow. In addition, I learned a lot about modern physics from listening to it. Maybe the best way to express my reaction to it is to say that I had tried very hard to find someone else to write the review, but once I had heard a little bit of the lecture I looked forward to reviewing it. One criticism I heard other people make is that it seemed at some points that certain ideas were made too simple. While they may not be the same points, there are some which I thought I had understood until I tried to explain them here.

## LIVELY ARTS

"The Comedy of Errors"--at the Folger Theatre in Washington, May 4-July 11, (202 546-4000.

"Charlie's Aunt"--by Brandon Thomas, at the Colonial Players' Theatre, May 14-June 5, info., (301) 268-7373.

YWCA Circle Promenade--annual fund-raising event, with sales of "antiques, books, plants, baked goods and attic treasures" as well as display and sale of works by local artists and craftsmen, May 13 and 14, 10-4, on State Circle.

At the King of France Tavern: Ethel Ennis, May 16, (301) 263-2641.

At the State Circle Theatre: Chariots of Fire

L. DeSimone--Student Activities Committee



# Drama Review

"The Skin of Our Teeth", the Spring Production of the King William Players, succeeded in ways which most college productions usually fail. Technical barriers which seem insurmountable in print were overcome: collapsing walls, trap doors, dinosaurs, and more. Also, attention was paid to small details, which in the midst of such a huge play lent the production a professional scope. As a director, Nathan Rosen seems to want polish, in the acting as well as the other aspects of the production. As a playwright, however, Thornton Wilder seems to resist the standards of professionalism. Wilder's scripts are simply written ("... every good thing we've ever fought for stands on the razor's edge of danger") and his scenes play like satire, even at their most serious. Perhaps this observation reflects the jadedness of the reviewer, but I thought most of the dramatic moments to be clouded by a naive idealism, which detracted from their power.

This review is basically a story of a production which in most ways was much better than the play itself deserved, but in others became a victim of Wilder's anachronisms.

Mr. Rosen's use of the two short film segments was an inspired touch, and the first act was lifted from the start by the novelty of having film. All of the asides written into the play, delivered with conviction by Leslie Smith, nevertheless began to get tiring: what was intended perhaps as a release of tension for the audience instead became a distraction. Overall, there was a natural feeling behind the delivery of the lines which had to convince the audience that Excelsior NJ could be the site of a Modern American Suburban Ice-Age. Mr. Finner, however, showed a slight uncomfortability with his more dramatic lines--the scene

between his Mr. Antrobus and Craig Bradshaw's Henry, proclaiming the universal and original guilt of mankind, risked bottling out into farce.

Ellen Alers, on the other hand, captured a mother's grief for her dead son and rose above the comedy which surrounded it on either side. The first act also provided an opportunity for some fine moments in regard to the small part actors: Scott DuPree's Moses sent a hush over the giggling audience, and I think Rob Crutchfield's Homer would have too, if we weren't Johnnies Jim Bailey as a boy from Brooklyn with a remembered telegram also was enjoyable, and convincing.

Act two, the most difficult of three acts in terms of the whole cast, lost a bit of the energy which carried act one. Too many liberties were taken by the extras in this act and the actors with the most important lines had their sense of timing thrown off by it. Daphne Nayar, as an aged fortune teller who is really fate herself, played her impossible part comfortably, wisely, making it look even easy at times. The excitement in this act, centering on Wilder's depiction of a deluge impending as a result of man's hedonism, lasted until the deluge itself. At this point Mr. Wilder asks the actors to mimic the actions of Noah et. al. before the storm, and Mr. Finner got stuck with the painfully unpleasant chore of pretending to load the ark with all of the animals. Miss Nayar's parting line to Antrobus seems gratuitous: "A new world Mr. Antrobus. Think it over."

At this point I began to question the need for two intermissions, but apparently two were necessary for technical reasons. Act three, more challenging than either of the other two for the main actors, also came closest to succumbing totally to the amateurish tone of Mr. Wilder's script. Both nights of the production, and dress rehearsal, I began to move in my seat, check the time, and hope

for denouement. Considering my tolerance for Beckett, Godard and slow church sermons, this was definitely a bad sign. But this is no comment on the quality of the acting, just on the structure of the play, and the way the characters are drawn. This act is Man After War: Will he have the Strength to Rebuild? The premise is both sexist and questionable in its historical accuracy. Man, that is, men have carried the promised to rebuild, and the promise to rebuild stems from intellectual idealism. Henry becomes Evil, George Antrobus (farmer man?) becomes Good, with the suburban family behind him. Thornton Wilder seems to really believe that the paradigm for the love between mother and child is found in the manic and abusive suburban housewife, and that the paradigm for the human family is reflected by suburban materialist mediocrity. Although in retrospect the performances of Miss Alers, Mr. Finner, Miss Smith, Mr. Bradshaw, and Miss Cross all deserve praise, I don't think this view of mankind does. Especially troubling is the final word from Miss Smith, which asserts that man at best reaches materialistic indolence coupled with vague intellectual pursuits. That the Antrobuses will continue for ages frightens me, since they are no more than stock characters, no more than Everyman minus the particularities of all of us humans as everymen.

But on the other hand, if all of the cast and technical crew would continue to do plays for ages, of course under the direction of Mr. Nathan H. S. Rosen, theater would be grateful.

Peter B. Breslin  
'85

Next week's issue of the GADFLY will be the last issue published this school year. The Staff thanks its contributors and readers for the opportunity to be of service.

## ATTENTION SENIORS:

Your Graduation gowns have arrived. Pick them up at the bookstore; they are free.

## ART GALLERY

On display in the St. John's Art Gallery through 5/21: 75 prints by Honore Daumier (1808-79), one of the greatest painters and printmakers of the 19th century. Highly recommended.

Burton Blistein

Here we go, last week! Everything begins Friday, so we hope you're ready. We are. All the people who still owe us money can make things a lot easier if they pay us early this week.

Here's how the weekend looks now: Friday - Mr. Littleton and Mr. Mullen will give a lecture of great interest to the entire college community. We'll have a nice buffet afterwards.

Saturday - First breakfast, then the parade. The varsity basketball team hasn't said if they will march but the marching Calypso Kazoo orchestra says they're going to make it three years in a row.

Which freshman male will be crowned Miss Sophrosune? They're all pretty ugly, so it's going to be a tough choice.

After a day of free food and drink and the Real Olympics comes the real Variety show. Dismal Truck and the jazz band plan to perform. The tutors have come up with two skits which will surely outshine any student productions, if there are any. There's an all-night dance party after the show.

Sunday - Quiet please. There's a backgammon tournament and a blue-grass band on the quad in the afternoon. At night, there are two movies, one of which is Tom Jones. The other one is a surprise. We think that anyone who stays for the second show will be pleased. The die-hards can retire to the boathouse for a leftover party after the movies.

So that's it! Four days to go. Get your money in to us soon. Ask us about guest tags.

Real Archons,  
Mike Henry  
Anne Braswell

May 1, 1982  
Law Day

Fellow Marylanders:

This year marks the 200th anniversary of the legislature's chartering of Washington College, as successor to the Kent County School. That noble charter created an association, in corporate form, with "equal privileges and advantages of education" for youth, but "without requiring or enforcing any religious or civil test whatsoever upon any student, scholar or member of the said college." (St John's College's charter two years later copied most of these words and added others, as part of the growth of our law.) Maryland early had an act of religious toleration but that was repealed. The measure of that principle's importance in the length and attention given religious liberty in the Maryland Declaration of Rights of 1776.

"Liberty in each of its phases has its history and connotation," said Justice Hughes, speaking in the landmark case of Near v. Minnesota, applying the 1st amendment by means of the 14th and thereby securing freedom of the press from state interference. From its start as a state, Maryland had inviolably compacted to preserve that but it was not until 1864 that it was added: "That every citizen ought to be able to speak, write and publish his sentiments on all subjects, being responsible for the abuse of that privilege." Following Justice Brennan's suggestion to place more reliance on the state constitutions, Professor Charles Rees reviewed Maryland's fundamental document in a distinguished article in the 1978 University of Baltimore Law Review. There, in comparing Maryland's treasured Declaration with the federal constitution, he notes that unlike it there is no reference to association--or assembly--or equal protection, although the former may be secured in pari materia with the 1st amendment and the latter assumed in the state due process clause, which is derived from Magna Carta. This follows the leading cases for associational NAACP v. Alabama--which confirms an earlier observation in the United States v. Cruikshank about assembly--and for equal protection: *Vo Wick v. Hopkins*, where the Supreme Court follows Maryland's lead rather than that of California. (This is a telling distinction, pointing out our system of dual citizenship and governments, in a week which in 1788 *Paca* and the *Chases* opposed ratification of the federal constitution for want of amendments about trials and jurisdiction largely articles they had helped put in Maryland's Declaration of Rights previously and that would later be added in the Bill of Rights.) Thus may it now be fitting to suggest that Maryland's Constitution, in the Declaration, should include such good means to underlie our form of government, which might be worded:

That the people ought always to be able peaceably to assemble, and to consult for the common good. And:

That equal protection of the laws means the pledge of equal laws.

Many other states have these guarantees for their citizens, why not Maryland? If there be any merit in these words, consider and discuss them, and recommend what you think best for the legislature to present to the people. Thus we might better and further secure our "inestimable blessing of liberty", as Jeremiah Towley Chase eloquently argued in a petition for freedom for Eloise Toogood in April 1782--witness, perhaps also, to Lord Acton's dictum that the hand of Providence is not so much shown in the perfection of the world, as in its improvement.

Sincerely and quietly,

*Arthur Knight*

Maryland's: the ACLU  
Governor League of Women Voters  
Attorney-General Maryland Bar Association  
Legislators the NAACP  
St John's College  
Washington College

From: The Career Counseling Office

The Federal Aviation Administration is beginning recruiting for the position of Air Traffic Specialist beginning May 3, 1982. The period during which applications can be submitted is May 3rd to May 28th. Applicants must pass a written test and a rigid physical examination. For more details check in the career counseling office.

Severn School of Severna Park, Md., is hiring leaders for Wilderness Awareness Challenge, a summer program teaching wilderness enjoyment skills to boys and girls--12 to 15 years of age. Applicants must be 21 years of age and have extensive outdoor experience. Severn School also is seeking counselors for summer day camp. More details in career counseling office.

Wolfeboro Camp School in Avon, Ct. has openings for such duties as advising, tutoring, coaching or leading recreational activities, etc. Applicants must be 19 by June 1, 1981, have completed one

year of college and have a demonstrated interest in working with young people. Write to:

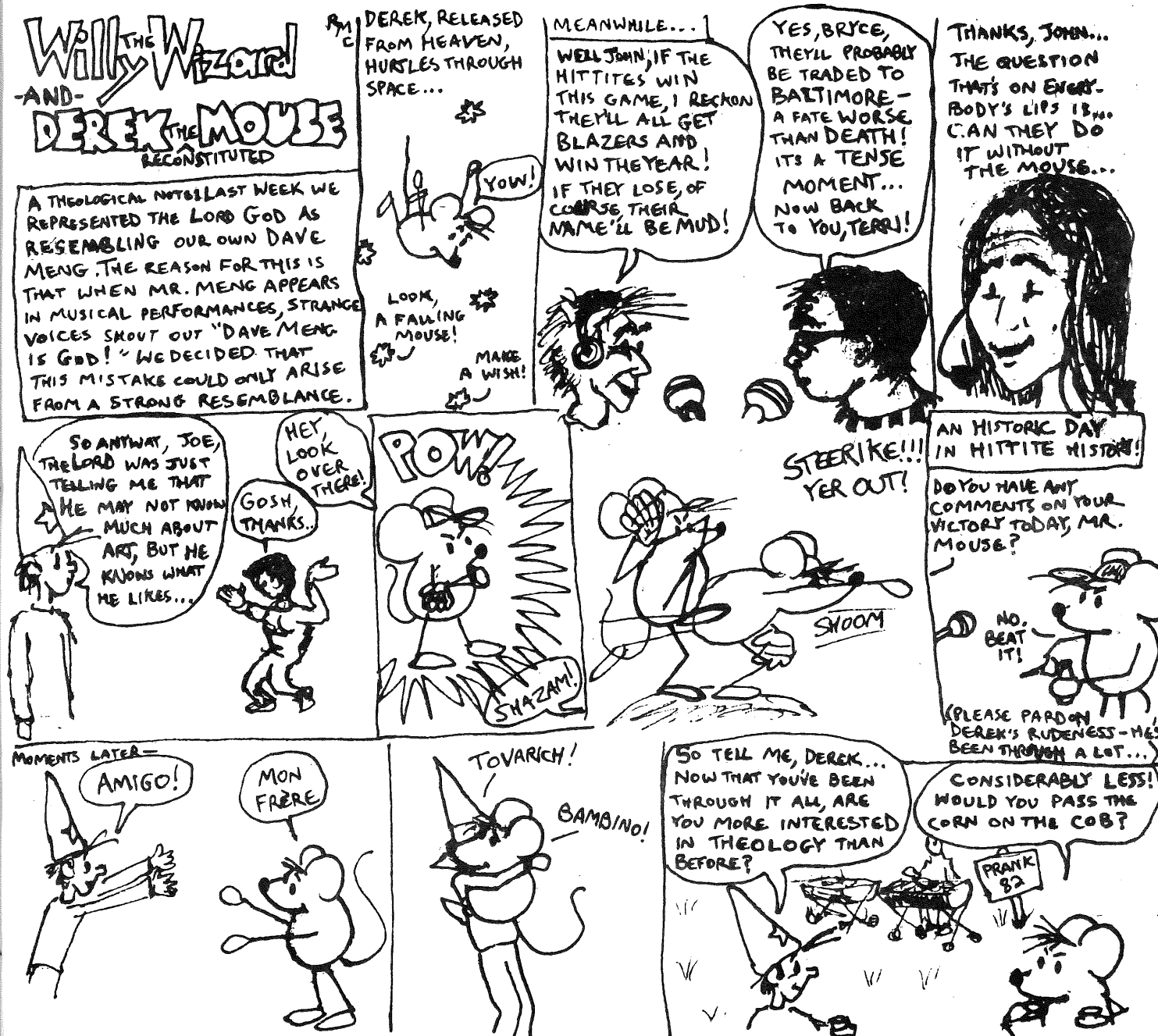
Wolfeboro Camp School  
Mr. William A. Cooper  
75 Harris Rd.  
Avon, CT 06001  
(203) 673-7998

Staff Builders is seeking personnel for summer clerical/office jobs. Call Severna Park office--544-3122.

A retail chain is interested in having applicants from St. John's for management trainee positions in "specialty store management." (See brochure in career counseling office.) Call or write:

Director of Personnel  
PARKLANE HOSIERY  
1540 Union Turnpike  
New Hyde Park, NY 11040  
(800) 645-8168

Marianne Braun  
Director of Career Counseling





From: Financial Aid Office

1. Guaranteed Student Loan Applications

We should be able to start processing loan applications within the next two weeks. Therefore, you should obtain a loan application from your lender and give it to me after you complete you section.

Please plan to complete your loan application by July 1. The backlog of applications means that processing will be even slower than usual, so in order to receive your check by September you will need to apply early this summer.

2. Letters to Donors of Scholarships

The end of the year is a good time to write notes of appreciation to the donors of scholarship funds. If you received a letter from me in October asking you to write a note, it is not too late to take care of this. If you have misplaced the address, please let me know.

3. Summer Addresses

I frequently need to contact students about financial aid matters during the summer. Please be sure to leave a summer address with the Assistant Dean's Office so I will know where you are.

4. Paycheck for May 28

There are two ways of receiving your last paycheck: you can pick it up

at the Business Office on Friday, May 28 or you can give us a stamped, self-addressed envelope and we can mail your check to you. Please remember to take care of this since otherwise you will not receive your pay.

Caroline Taylor

LIFESAVING COURSE

A course in senior lifesaving utilizing materials from the American Red Cross and the YMCA will be held at Anne Arundel Community College, beginning May 17 and May 24. Called "Lifesaving/Water Safety Skills," the course will run for four days from 3:30 to 9:30p.m., at a cost of \$50. Instruction will emphasize progressive techniques and practice of lifesaving as well as water safety skills. This course is Red Cross certified.

Swimming pool maintenance and pool operation will also be included in the instruction. To qualify for the course, students must be 15 years of age and be able to swim 500 yards continuously.

For further information, call 269-7325.

From M.B. Mylander

Dear Miss Stuck,

I want your readers to know how much I admired the Parents' Weekend production of The Skin of Our Teeth. Mr. Rosen did a truly remarkable job, coordinating such a large cast with the scene and costume changes, the props, and the sets.

All the actors also deserve praise and especially the principals, for their lively interpretations of their roles.

And all who contributed their time, energy, and thought to the production - the construction and painting crews, the stage and lighting crews, the costumes and make up crews, and all the other persons who added their crucial contributions, perhaps unnoticed, to the total performance - all of you deserve long and warm applause from the rest of us. Well done. Very well done indeed.

Sincerely yours,  
Edward G. Sparrow  
Dean

# MEN'S SPORTS

by Bryce Jacobsen

Dear Ed.-in-chief and Ed.-in-training,

What dictionary are you using? I never heard of it. There is one, and only one, GREAT DICTIONARY...Webster's Unabridged. And it says that to mortify is "To affect with vexation, chagrin and humiliation".

I was vexed, chagrined and humiliated. So there.

Sincerely,  
Bryce Jacobsen

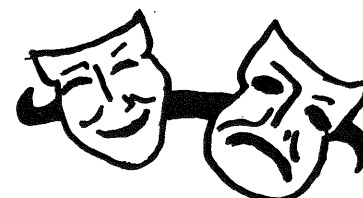
(Mens Sports)

Softball:

May 5...Druids-12, Guardians-7. The Guardians allowed 7 Druids to get on base from walks or errors...and 5 of them scored, which was the winning margin. Altogether, it was not a sharp game that they played.

Mr. Bauer led the Druids with 2 runs, 2 hits, 2 "on bases" and 3 ribbies...or 9 rhomees, in all. The Druids can now win softball if they can win the play-off game. The Guardians lost their chance to wrap up softball, and the yearly title. Now they need some help from the Hustlers, which was forthcoming, the next day.

May 6...Hustlers-25, Greenwaves-5. This was the last chance for the Waves to stay in the yearly title race...and they blew it, they really blew it!



TO ALL MEMBERS OF THE COLLEGE COMMUNITY:

The General Assembly of the King William Players will meet Tuesday, May 11th, at 6:30p.m. in Room 34, McDowell. A new Steering Committee will be chosen. If anyone is interested in any position on the Steering Committee, please contact me. We will also discuss and vote on 3 proposed amendments to the Charter. Copies of the amendments are available at the library, or

Nine Hustlers should have been put out by a "moderately competent fielder"...but they ended up on base. In addition, many more were granted "hits" when, in fact, they could have been put out by a fielder, if the fielder had been so inclined. All in all, it was a disaster for the Waves.

Some of the Hustler statistics were remarkable...16 rhomees for Mr. Vincent, 14 for Mr. Klipper and 12 for Mr. Zolkower. Remember, Waves, how I warned you last week about Mr. Zolkower?

So this means that the Guardians have won the year, helped along considerably by their winning the Fitness Test a week ago. The Waves gave it a valiant effort, but came up a trifle short. The result of the final Hustler-Greenwave game will determine which finishes second, and which third.

This also means that Messrs. Kessler and Konyha have now won blazers, because the Guardians took the year. Mr. Carnes has also won a blazer, no matter what.

Good show, folks...good show.

LEAGUE STANDINGS:

	W	L	Pts
Guardians	6	2	20
Druids	6	2	20
Hustlers	3	4	13
Spartans	3	5	14
Greenwaves	1	6	9

THIS WEEK'S SCHEDULE:

Softball...Tues. 4:15 Druids-Guardians

from any present member of the Steering Committee.

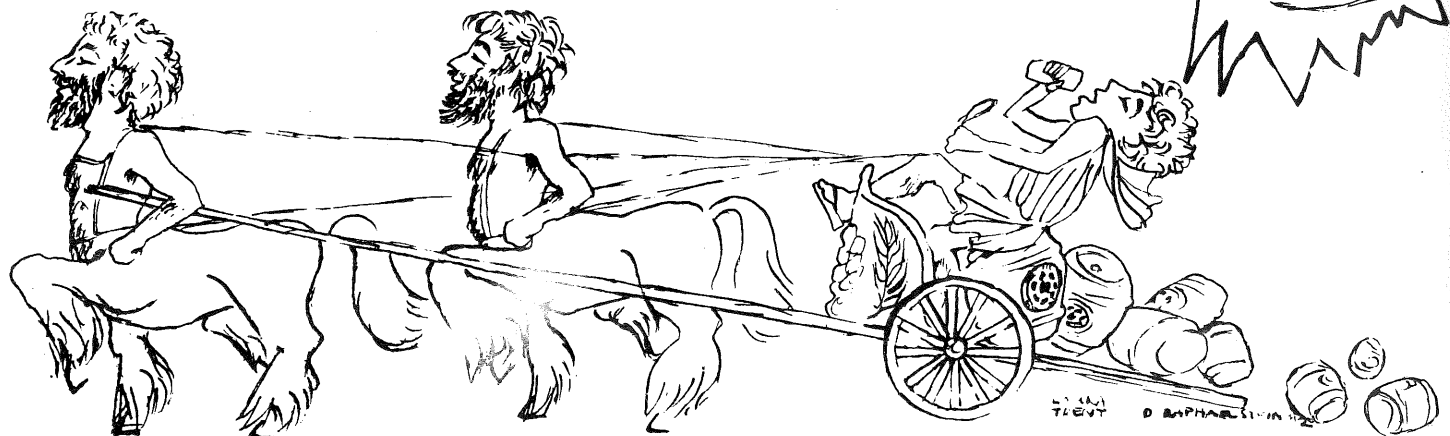
We hope to fill the needs of the St. John's community as best as we can in the '82-'83 Academic year, but we need you to help organize the KWP, as well as to keep us informed of what you would like to see us do. Contribute to the freshening and reinvigoration of the KWP! Show your support for theater at St. John's!

Come to the meeting!!!

Leslie Jump, President



You've tried the "King of Beers"—now try  
the **GOD** of Beers—



# Bacchus Beer

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PRINTED IN THE ST. JOHN'S COLLEGE PRINT SHOP

THE GADFLY is an independent student journal published every Monday while school is in session. It is free for students and faculty of the Annapolis campus. For others, the subscription rate for the year is \$15, or \$8 for one semester. Advertising information will be furnished upon request. Make checks payable to THE GADFLY. Write to: THE GADFLY, St. John's College, Annapolis, MD 21404

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St. John's College  
Annapolis, MD 21404

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