



THE

# GADFLY

VOLUME III, ISSUE 16 THE ST. JOHN'S COLLEGE INDEPENDENT STUDENT WEEKLY FEB. 15, 1982

## TO THE MEMBERSHIP OF THE KWP

I have been active in the KWP for each of the four years I've been at St. John's, and, outside of class, nothing here has been as valuable to me. I feel very thankful to have come to St. John's when there was an active theater group in existence here. This has not always been the case in the past; the KWP is the result, not of a law of nature, but of the hard work and dedication of many people. It is out of gratitude to these people, some of whom I have had the honor to work with, and especially to those who are still students here, that I foolishly am interrupting my essay to write this letter. For I believe that the future of the KWP is in jeopardy.

The danger is simple: on Tuesday, at 7:00pm in 35 McDowell, the General Assembly of the KWP--all of us who have worked on a production--has been called together to review the casting for our spring production. This is a dangerous and unheard-of precedent. Even were the complaint justified (which I, as an eyewitness, do not believe it is) I feel it to be a small matter compared to the irreparable harm we are doing to ourselves by subjecting a director's casting to ex post facto judgment. As someone who just directed a KWP production, THE CLOUDS, I know that casting is in many ways the most difficult and unpleasant aspect of directing. Everyone trying out wants a part, and there simply are not enough parts to go around. And, of course, only one person can play the big lead. The director is aware that people's feelings can not help but be hurt; people he must see every day and work with, in class and outside class. The only consolation the director has is the fervent hope that everyone will try to understand the position he is in, and accept whatever he decides in a friendly spirit.

Now see what a precedent we are setting. The membership of the KWP, many of us the same people who tried out for the play, or proposed other plays at the consensus meeting, or have other reasons to suspect our own motivations, are to be asked to judge a director's casting technique. Those who got turned down for the parts they wanted, and who, being human, felt disappointment and maybe even anger have mostly by now gotten over these feelings. This will reopen their wounds. Those who were cast will feel threatened, their pride in being entrusted with a part beclouded by suspicion. Even if the director is cleared, can he expect to enjoy that respect from his cast so necessary to his effectiveness? And can he expect the grudges this procedure must create soon to die away? Who among us, seeing this, will agree to accept the burden of directing in the future?

There are two big problems in KWP activity--times where someone's feelings inescapably get hurt: choosing a production, and casting it. This is because there are a limited number of plays which we can produce, and a limited number of parts in those plays. For the first problem we have evolved the consensus procedure, and it has served us well. Everyone, until now, has been willing to recognize the director's position with regard to casting, and so the second problem has not caused us much trouble. The decision we reach Tuesday will determine if this will continue to be the case. I intend, since it is now too late to cancel this misguided meeting, to move its adjournment and dismissal when it opens. This will clearly record the KWP's support for its longstanding policy that casting is the prerogative of the director. I call upon all KWP members to attend Tuesday night, and to join with me in this vote, to preserve the integrity of the KWP.

-David R. Stein '82

## NOTICE

to the college community:  
*You are invited to the*

weekly  
**FIRECIDER**



Wednesdays  
4-6 p.m.  
The CoffeeShop



## A Serious Question?

It is not clear to me how serious D.H. Weinstein's question was or what it was exactly. Where is nobility today? I'd say: stop generalizing about "our wars and our culture" (who, incidentally, are "we"? ) and start particularizing. It takes a little discrimination, but it isn't hard to find examples. Or, if you must generalize, what about the Poles? What, in particular, about that hard worker and father of seven, Lech Walesa?

submitted by Beate Ruhm von Oppen

## \*WEEKLY CALENDAR\*

Monday, February 15 - Sunday, February 21, 1982

## Monday, Feb. 15

8:00 p.m.

Classes begin after Long Weekend

## Tuesday, Feb. 16

4:00-6:00

4:15-5:15

7:00-9:30

7:30 p.m.

7:30 p.m.

8:30 p.m.

Faculty Study Group - Mr. Zeiderman  
 Study Group - Mr. Raphael  
 Painting Class  
 New Testament Class - J. W. Smith  
 Chesapeake History & Society Dinner-  
 Lecture Series: The Presidents Visit Annapolis  
 Professor John W. Huston, Department of History,  
 U. S. Naval Academy  
 Delegate Council Meeting

McDowell 24  
 Conversation Room  
 Mellon 207  
 McDowell 36  
 Dining Hall  
 Conversation Room

McDowell 21

## Wednesday, Feb. 17

4:00-6:00

4:00-6:00

4:00-6:00

7:00 p.m.

7:00-10:00

7:15-10:15

8:00 p.m.

8:15 p.m.

Firecider  
 Wittgenstein Study Group - Mr. McKinley  
 Faculty Study Group - Mr. Zeiderman  
 Small Chorus - Mr. Zuckerman  
 Ceramics Class  
 Life Drawing Class  
 Study Group: Aristotle's Politics - Mr. Berns  
 Humphrey Bogart Film Series: Billy Wilder's Sabrina  
 1954 Audrey Hepburn, William Holden, Walter Hampden

Coffee Shop  
 Rare Book Room  
 McDowell 24  
 Great Hall  
 Mellon 207  
 Mellon 207  
 McDowell 32  
 FSK Auditorium

## Thursday, Feb. 18

2:15 p.m.

Delegate Council Meeting with Deans and Treasurer

McDowell 23

## Friday, Feb. 19

6:45 p.m.

8:15 p.m.

Student Aid time sheets due  
 The Ascent of Man Film Series: The Starry Messenger  
 Lecture: The World of Thomas Aquinas: Man in Place  
 Mr. Thomas Slakey, Tutor  
 St. John's College, Annapolis  
 Film: Vincente Minelli's An American in Paris 1951  
 Gene Kelly, Leslie Caron

Financial Aid Office  
 FSK Auditorium  
 FSK Auditorium

FSK Auditorium

## Saturday, Feb. 20

9:00-12:00

3:00 p.m.

8:15 p.m.

Sculpture Class  
 KWP: The Trojan Women by Sartre; dir. by Merle Sokolik-Backstage of FSK  
 Film: Francois Truffaut's The Story of Adele H. 1975  
 Isabelle Adjani

Mellon 207

FSK Auditorium

## Sunday, Feb. 21

1:15 p.m.

3:15 p.m.

Open Reading: Sophocles' Philoctetes (Greene trans.)  
 Film: Francois Truffaut's The Story of Adele H. 1975  
 Isabelle Adjani  
 Pottery Class  
 KWP: The Trojan Women by Sartre; dir. by Merle Sokolik-Backstage of FSK

King William Room  
 FSK Auditorium

Mellon 207

FSK Auditorium

EXHIBIT: Master Painters and Painter Printmakers - Original prints  
 by Stuart Davis, Helen Frankenthaler, Robert Motherwell, Jackson  
 Pollack, Larry Rivers, Harvey Breverman, Johnny Friedlander, and  
 others made possible by Maryland State Arts Council. through 3/3/82.

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

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

THE NEXT ISSUE OF THE GADFLY WILL COME OUT ON MARCH 1.

## ATTENTION SENIORS:

The Bookstore will be ordering your graduation caps and gowns shortly. Measurements for them will be taken between February 15 and March 5. This is your only opportunity to have your measurement taken.

Fran Boyd

## REMINDER

Students who wish to engrave their names on their valuables may obtain the engraving instrument from the Assistant Deans' office.

Assistant Deans' Office

## Lecture Review

by Christine Rutkowski

Red Masonic Tie, Shiny Black Shoes

When the official announcement from the Dean claimed there would be no lecture this week, many of the student body felt it would be a grievous transgression of tradition to imbibe on a Friday evening without the attendant guilt about missing lecture. This circumstance presented many with an ethical dilemma until Mr. Grady Harris graciously announced his substitute lecture entitled, "Jacques Derrida, the Walls of Florence and Non-recognition," which he said would be about tautology and the limits of recognition. Unfortunately, without administrative endorsement, Mr. Harris' lecture was not recognized by any of the student body, this reviewer included. Therefore the lecture was unattended. Mr. Harris then gave the lecture to himself.

Q and A, however, was attended, if sparsely. It began with the question, "What was the lecture about?" Mr. Harris replied, "Tautology and the limits of recognition." He then restricted questions to twenty in number and to those that could be answered by "yes" or "no". The twenty questions provided limited information, such as the inherent truth of the lecture, Mr. Harris' happiness, the unteachableness of virtue (freshmen can be such bores), and the existence of the limits of recognition. Fortunately, Mr. Harris did digress from his proscribed format on a few of the more interesting queries. At one point, he was able to sum up one of the major arguments of the lecture with four words: "If yes, then yes." When asked if part of the lecture was in Portuguese (B.S.), Mr. Harris obligingly (after answering "yes") read once again this poem:

Alberto Caeiro

Se quiserem que eu tenha um misticismo, está bem, tenho-o.  
 Sou místico, mas só com o corpo.  
 A minha alma é simples e não pensa.

O meu misticismo é não querer saber.  
 É viver e não pensar nisso.

Não sei o que é a Natureza: canto-a.  
 Vivo no cimo dum outeiro  
 Numa casa caiada e sôzinha,  
 E essa é a minha definição.

## XXX, Guardador de Rebanhos

The Q and A was marred by one subtle slur about Mr. Harris' maternal parent, but he answered with supremely suave tact, "yes, I will beat you to a pulp if you say anything else about my mother." (Later in the evening, this incident provoked a heated argument, which ended when the wise Miss Ellen Alers claimed, "Rudeness is a state of mind.") As the last and twentieth question, January freshman Mr. Jerry Spires, proving that the newest members of the college community are not necessarily the least astute, asked the very revealing, "Was there an audience at the lecture?" Mr. Harris answered "no" and left to a partially standing ovation.

At the after-lecture cocktail party, given by a divinely marvelous hostess, a noted female (negro) student, Mr. Harris politely provided this reviewer with the details of his address. It took place on the third floor of McDowell, lasted fifty minutes and included a diagram and a list of every gate in Florence. This reviewer was told to say that all of those who missed the lecture will not be able to procure copies in the Bookstore, as Mr. Harris did not read the lecture but gave it from notes. However, the notes were available for publication in this review. Because of space limitations, only this one quotation will be here printed:

"Pure repetition, were it to change neither thing nor sign, carries with it an unlimited power of perversion and subversion."

Derrida, Ellipsis

The cocktail party was indeed enjoyable. Most notable was the stunning remark of Miss Zea Forrest, '82, "I wasn't up for eating anything that once had eyes in it."

## Tutors' Choice

by Anne Haskins

This week THE GADFLY presents the choices of tutor George Doskow. Currently on sabbatical, Mr. Doskow offers us, in no particular order, ten worthwhile books with his comments on the less familiar ones.

I Promessi Sposi (The Betrothed),

by Alessandro Manzoni - a wonderful 19th century Italian novel

Middlemarch, George Eliot

The Ambassadors, Henry James

Catch-22, Joseph Heller

The Njalsaga, probably the best of the Icelandic sagas

Remembrance of Things Past,

Marcel Proust

Tristram Shandy, Laurence Stern - a marvelous book for some time when

you have a great deal of leisure

(source of Russell's Shandy paradox).

Ulysses, James Joyce

What is to be Done, V.G. Chernyshevsky - a very interesting 19th century Russian novel

Poetry of William Blake, particularly the short prophecies

Next issue: Miss Eva Brann's choices

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# FILM PREVIEW

by James Hyder

Well, well, well. Here we go again. Once again I face the weekly problem of how to write about another trio of movies in an informative, amusing, and not too deceptive fashion. How to talk intelligently about two movies I've never seen and another I only saw once a long time ago. And still get in the required b.s. about the times (for those who haven't figured out that the movies are Always at the same time each week) the price (which is also Always the same) and the no smoking, eating or drinking rule which doesn't do the slightest bit of good, anyway. Oh, sometimes I think I must go mad! Can it possibly be worth the pain, the sweat, and the sleepless nights, just so that my name is in the Gaffly every week, and my father's \$15 subscription isn't a dead loss? \*This one's for you, Dad.

This Wednesday the Winter Films series continues with its showcase of the films of Humphrey Bogart with *Sabrina*, directed by Billy Wilder (*Some Like It Hot*) and starring Audrey Hepburn and William Holden. This is a chance to see Bogart in rare form with a comic role, one of the very few he ever took. It is a wide break from his typical detective or gangster roles, but serves to highlight his versatility and superior acting ability. Bogart plays an aging tycoon who is trying to woo his chauffeur's daughter, (Hepburn) and keep his playboy brother (Holden) from doing the same thing. It's a great,

\*(I resent that remark! -Ed.)

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high-flying Wilder comedy, and if you liked *Some Like It Hot* you'll like this. It's free, (Thank you, Friends of St. John's) it's at 8:15.

Friday, Dr. Jacob Bronowski's *The Ascent of Man* takes another step, examining the development of the science of astronomy, in "The Starry Messenger." This episode, even more so than the last one, deals with the contributions of Ptolemy, Copernicus, and Kepler, and so is a must for sophomores. It also looks at the trial of Galileo, so it's a must for every one else, too. It's only 50¢, and it starts at 6:45.

Friday night at 11:15 we present *An American in Paris*, directed by Vincente Minnelli and starring Gene Kelly, Leslie Caron, and Oscar Levant. This is one of the best of Hollywood's musicals, with Kelly as an artist who gives up the patronage of a wealthy old lady to find the love of a poor young girl. The sets, the photography, the dancing, the music, are all superb. Kelly choreographed, Gershwin wrote the music, Ira the lyrics; it's just great. It won Best Picture the same year that Bogart won Best Actor for *The African Queen*, and Vivien Leigh won Best Actress for *Streetcar*. \$1.00.

Saturday and Sunday we will feature our only film by Francois Truffaut this year, *The Story of Adele H.* with Isabelle Adjani. The story is about the beautiful young daughter of Victor Hugo who falls in love from afar with a young Army officer. He, however, spurns her love, and her obsession with him drives her to a tragic end. A beautiful and sensitive story told with the inimitable Truffaut touch. Admission is \$1.00.

Uh, remember how I said that the movies Always started at the same time? Well, it's not quite always Always. The Saturday show will start at about the usual time, but may be delayed slightly by the production of *Trojan Women* which is being performed backstage at 7:00. The Sunday performance is being moved to 8:15 rather than 3:15, because of the 3:00 performance of the play. Do see the play, by the way. I've heard it will be very good.

## On the Proposed Program Changes

Friday afternoon, January 29, Messrs. Maistrellis, Fisher and Wilson presented their proposed program changes to the student body. The biggest changes were suggested in the freshman and sophomore math and lab programs in response to major problems encountered in these classes. First, and perhaps foremost, students and tutors have disliked the lack of lab in the sophomore year. Also, the physics and chemistry section of the Freshman lab (one of the best parts of the lab program) is now allotted too little time to even be completed by most classes, much less understood.

In response to these problems, Maistrellis, Fisher and Wilson suggest that the physics and chemistry be done in the second semester of the sophomore year, being replaced by the complete study of Ptolemy and Copernicus in the freshman lab. Appropriately, Appollonius would follow Euclid in the math program of the freshman year.

The most discussed possible difficulty with this change was that freshmen would be simultaneously taking Apollonius in math and Ptolemy and Copernicus in lab; a load which many saw as unreasonably heavy. However, Maistrellis, Fisher and Wilson, in anticipation of this problem, suggested that were such a change to be made then Ptolemy and Copernicus would have to be taught as a lab course not a math course, i.e. with much more experimentation and observation and much less mathematical proof. This change, if Ptolemy and Copernicus were treated strictly (and more appropriately) as a lab course (in my opinion) would not increase the difficulty of the freshman year, but would lend it much more grace, continuity and coherence.

The proposed omission of embryology from freshman lab was discussed and all the tutors and students concurred that embryology

should be included in freshman lab. Also, the juniors present thought that many more physical problems and applications of the formulas and mathematical concepts (derived in the junior lab and math programs) are needed in both the junior math and lab manuals.

All in all, I feel the meeting served to sufficiently address and resolve the foreseeable problems in the proposed changes. I left convinced that all of the changes, with the provisions I have mentioned would serve to facilitate learning and would give greater unity to the program as a whole. St. John's is still relatively young and its program needs to continue to grow in precisely this way. The school should strive to take the easiest path to understanding and such small changes as will provide greater coherence and unity to our course can make all the difference in the world.

Jim Bailey, '83

TO: All Seniors  
FROM: The Office of the Registrar

For the convenience of Seniors who want to use the Xerox copier Saturday, February 20th and Sunday, February 21st for their Essays, the Registrar's Office will be open from 2 - 5 on Saturday, and from 3 - 10 on Sunday. The cost per page will be 6¢ and must be paid at the time the copying is done. Please work out the correct amount in advance and come prepared to pay either by check or in the exact amount of cash. There will be no provisions for billing at a later date.

If you avoid using thin paper and light type, your copy will be satisfactory; this is very important for the tutors who must read the essays.

Of course, our office is open during regular office hours and anyone who is ready to copy his essay before the weekend is more than welcome to do so.

PROFESSOR ELLIOT

Not always, but frequently, the morning walk across the campus gave him a lift.

"In England's green and pleasant land" Elliot thought. Indeed, the Quincy campus was rather like a lovely little island, and he felt like a king this morning: Elegant, wise, deserving of the deferent nods and soft hellos from the few students and staff who had some reason to move about between classes. Not like the intellectual ass he feared he really was, not only in the world at large but even among his colleagues. No, not an ass, more like "simple", or maybe "hollow", or "run down". Yes, that was more it -- he felt like an imitation. It comforted him to remember that Schweitzer had said we all in the modern age are only inheritors.

Wir nur epigonen. The solid, scholarly language buoyed him farther, and he entered Harris Hall 206 with a slight smile. His 9 o'clock class was going to be a good one.

But it wasn't all that good. His mind began to wander while he lectured, and he heard himself deliver the last 10 minutes from a short distance away where he gave him main attention to ideas of having once been wound up and now almost run down. He was exhausted when he sat down hard in his office swivel chair at 10:10.

I wonder what I have to do today. I'll never make it. With a relief that gave him no energy he noted from his little book that the day was open.

The phone interrupted his thoughts of two cups of coffee in the Union lounge and a quiet corner in the second floor library stacks. The department secretary said that a student was here to see him.

"Too busy! Can't see him today," Elliot sang with false purpose.

"But he says he has an appointment with you for ten-thirty."

Oh it's that red-headed kid, Elliot realized. If only he weren't so decent.

"All right. Send him in."

Squinting into the sun-lit window, Elliot focused on this young man from his graduate class. As they began to talk about what was expected in the term paper, his mind went off again: Wound up at Chicago twenty years ago, now I'm almost run down. The image gently depressed him.

".... I can't just go ahead and collect references without some notion of a central viewpoint," the decent voice broke through to Elliot's meditative descent.

What arrogance. He's using the very words I used in class. It's pitiful. I'm winding down because I wind a few students up. Little by little we all are winding down from some great Prime Taut Spring like Plato. We inherit just a few winds from a teacher or two in all our years of routine and sin in the classroom.

Because he now felt sad and sick, he tried thinking "Teaching is the act of casting fake pearls before real swine," but it didn't amuse him. He was the swine, but not very real. Now he was far away, only occasionally hearing the young man.

".... I don't feel like fulfilling someone else's fantasies ...."

Inside a tiny Greek theatre deep in Elliot's psyche a scene fragment appeared in three dimensions and normal sound. A young Athenian student in a small breakfast room of an old palace in the eastern section of the city spoke to his wife: "Dear, would you think it foolish of me if I dropped out of the School? I need to get away for awhile. Maybe we could catch a ship to Melites and spend some time. More and more the lectures and dialogues are so much fish-food."

Elliot half awoke in a tingling sweat that suddenly seemed to flush his stagnant head.

".... I don't mind your own approach, though it isn't what was stressed where I came from. I'll try it for this project, and see." Young Joel Thurman laughed.

Middle-aged Professor Elliot smiled. It's not "wound spring", it's "vibrating fork"! He gasped at his own vision of all the energy out there and in here. "I resound, you resound, he resounds; we resound, you all resound, they resound."

"And he shall resound for ever and ever."

This Thurman fellow wasn't resonating so badly. Not so badly, he recognized as he listened with interest. He wondered what he or other teachers may have done to help tune Joel Thurman.

"This little fork of mine, I'm gonna let it sound..."

Walking back across campus that afternoon Elliot felt royal again. Not superior, but like he belonged. He smiled and said hello to everyone he saw.

"I got a fork, you got a fork, all God's children got a fork....".

Submitted to me, Scott Buchanan, by  
a good friend's father, another good friend  
who is an instructor of teachers.

To members of the corporate body called St John's College: With trepidation I turn and try to reach some points at issue, knowing that anything I say will be held against me however goes the current controversy. Analyses of the nature of the "crazy garden-er" who was the Arthur of St John's may be well intended, but are confused about a character like that created by my townsman, Langhston Hughes. Simple Speaks His Mind may be tolerable in a book but not in a person when he Stakes a Claim or takes a stand and so the law is invoked to protect the order and ideals of a society. If the personality of that association is such that it must, at all costs, keep up the appearances that it is and is doing what it advertises and claims to be and do, then a fiction of law may fairly be imposed, which is "An assumption, for purposes of justice, of a fact that does not or may not exist. A rule of law which assumes as true, and will not allow to be disproved, something which is false, but not impossible."

"I suppose you think I'm mad, like the rest?"

"I have considered the thesis," answered the little man composedly, "and I incline to think you are not."

"What do you mean?" snapped Gray quite savagely.

"Real madmen," explained Father Brown, "always encourage their own morbidity. They never strive against it...You are struggling against it. You want what no madmen ever wants."

"And what is that?"

"You want to be proved wrong," said Brown.

(G.K.Chesterton; The Amazing Adventures of Father Brown)

"Whenever there is a reaching down into innermost experience, into the nucleus of personality, most people are overcome by fright, and many run away. Such was the case with (a) theologian. I am of course aware that theologians are in a more difficult situation than others. For they are closer to religion, & they are more bound by church & dogma. The risk of inner experience, the adventure of the spirit, is in any case alien to most human beings. The possibility that such experience might have psychic reality is anathema to them. All very well if it has a supernatural or at least a "historical" foundation. But psychic? Face to face with this question, the patient will often show an unsuspected but profound contempt for the psyche." (C.Jung; Memories, Dreams, Reflections)

For church above one might read college: each must decide what they will believe, and optimally who to associate with. But Dear John should know that one can rarely count on continual care & respect, for with relationships, many are called and few are chosen. Which frailty in man is overcome by fellowship of the spirit. The myth of lack of recognition is deceptively attractive, though it has not brought us to this pass. It was truly frustrating to have an essay declined because my words and beliefs were not allowed at St John's and an abuse of discretion not to heed my Uncle Charlie's advice that clearly the way to succeed at SJC was "to tell them what they want to hear." But what I tired of was the abuse of people, plants, principles & the earth. When Chris. Morley describes A. Conan Doyle as an "infrecaninophile--the helper of the under dog", he neglects to note how this can earn the disfavor of the over dogs. It would be crazy for the world to admit it was crazy, for then who'd be sane?

Vengeance belongeth not to me (see Psalm 94), even if native sympathy does. As for help, to paraphrase the Dean, I did not ask for, and as far as I know I do not need much of the kind of help offered. Nobody at SJC has a monopoly on hardship, giving or receiving, and yet I can not confirm that that or harassment rightly describes willing, mutual encounters. As Mr Wise says: don't worry about what people say, & as Mr Rembar avers "what everyone knows is frequently untrue", moreover "what everybody knows is not evidence." But 'expert opinions' help make life interesting. Sick as some portray it, I fail to see how this applies

to seeking out the law and trying to prove that I have been acting within the canons of the community, grand if not petty, with fine or imprisonment in prospect from those who would defend you from me. Like it or not, even for so small a thing as trespass; "It is necessary that persons charged with crime be fairly and justly tried, that the public safety and welfare be protected, & private rights and liberties be safeguarded &c. It is the business of every citizen to make sure this is done, and it a duty which the people must do for themselves, if life, liberty, and property are to be kept secure." (from A Handbook for Petit Jurors, by the Circuit Administrative Judges of Maryland)

Some agree with Alex. Meiklejohn, honored by name & plaque in FSK, "the 1st amendment...protects the freedom of those activities of thought and communication by which we govern". It is hard to see how St John's is acting in accord with its charter purpose "to train up and perpetuate a succession of able and honest men for discharging the various offices and duties of life, both civil and religious, with usefulness and reputation" if there are aspects of my 'Personality & character' so unspeakable that comment and criticism of governance is curbed and public trial dispensed with.

To Be Continued: What wuz that Crazy Arthur up to?  
A. Kungie Jr. '67

This weekend, the King William Players will present the Trojan Women by Euripides. The performance will use the adaptation of the play by Jean-Paul Sartre, an adaptation which provides a more producible text than would a strict translation.

A few comments on why I have felt it important to present the play might interest you. I have always wondered how effective Greek drama would be in a modern performance in English. The original force of the play is in presentation, and it is important to see how this comes across.

Trojan Women is an impressive portrayal of the Trojan sorrow. It suggests to the patriot his common share in the devastation of the victim of imperialism. Euripides courageously presented this play in 415B.C. soon after the Melian struggle and the Sicilian expedition, and Sartre, as well, wrote his adaptation because of a similar, contemporary event: the French role in the Algerian War.

I invite you to come see our performance Saturday at 7 p.m. or Sunday at 3 p.m., backstage in FSK.

Merle Sokolik, '85, director

## ALUMNI NEWS

Through Sierra and Veldt With Landrover and Flak-Jacket

BY Tim Costello & Sue Maguire

I couldn't believe it when I first got the phone call. Of course I thought it was my friends, playing a practical joke, as they'd done a thousand times before. If only they knew the anguish they'd caused me. Every time I heard that gruff voice on the other end of the line, my heart leapt, my hopes took flight--only to be dashed, grounded by the muffled giggling that inevitably broke out over the wires. I should have known it wasn't really my illustrious chief--he'd never call me Miss Maguire, like some doddering don of my old college days. No, he'd have called me by my new title--S.O.F. 041-50-9938.

That's how I know this one was for real.

"S.O.F. 041-50-9938?" he barked.

"Yes?" I asked tentatively, still unsure of myself in the face of such impending delight.

"We want you. Report to the Severna Park Lanes tomorrow morning at 0-6 o'clock. You have your orders."

They wanted me! I haven't felt so desirable since I heard I was not the last one picked for the sophomore draft. And what a clever place to meet--at the bowling alley! No one would ever suspect a group of mercenary commandos would assemble under the 10-pin sign. I had my orders.

I'd dreamed of those orders since the day Jim Sorrentino first brought a copy of 'Soldiers of Fortune' into the dining hall. I was just a freshman then, an impressionable Febbie struggling to ascertain the best education for the Guardians; staying up nights contemplating the great-souled man. When I saw that magazine, my spirit thrilled to the ads for cartridge belts and 'PEACE (through superior firing power)' t-shirts, I felt alive. Let others talk of the battle of Salamis; of Mycenae, Ares and his art--I wanted to live it; and from that moment I took up my goal: to rid the world of natural slaves.

I immediately ordered my own subscription to 'Soldiers' but had to have it sent to a P.O. Box in town, as the mailroom staff was too pacific to deliver it. No matter, I was willing to sacrifice for my cause.

Sophomore year was a happy one for me. I happened to move into the apartment where Tim Costello (also '83) lived. What a guy! Not only does he know all sorts of fascinating military trivia, he is up on all the latest technology for weapons, tanks and missiles. Tim and I pulled some great all-nighters, talking about the hidden tactical strategies in Chaucer's Canterbury Tales (Obviously that's why it's written in code.).

Junior year was even better. Mrs. Maschler loved my papers on "The Role of Women Mercenaries in The Bacchae". And when I came across that problem in the lab manual (the first problem!) about the bullet penetrating the small rhino (obviously that's target practice for the militia in Africa) I knew I had a common interest with Mr. Stevenson and Mr. Fisher.

While reading Hume one day I came across a picture in my dictionary of a maxim silencer, detailed down to the "socket for attaching to gun", and the "passage groove for bullet." How that entry helped me through many a long Kant reading!

I spent senior year researching and writing my essay on "Sancho Panza--Soldier of Fortune." I thought it was fitting to wear my camouflage duds under my cap and gown at my oral.

Ever since graduation, I've been awaiting my orders--training at Chick and Ruth's on the night shift, cleaning and polishing my machine gun stand, dreaming of the day when I'd have the gun to fill it.

Tim just called to say he's been called, too. I guess we'll be in this thing together! We'll be getting back in touch with all our friends at St. John's when we've seen some action.

Best of Luck,

and remember, War is Hell (but it's better than losing).

by Sue Maguire, '83 and Tim Costello, '83

## DON ELLIS: A MEMORIAL

At some point in our lives we have all felt profoundly influenced by a single individual. Someone who opened doors to an appreciation, an understanding of something that we had never fully enjoyed before. For those of us who consider music an important part of our lives, there was that first artist who opened our eyes (or rather, our ears) and drew us irresistibly to listen to his music. Be it Mozart, Beethoven, Hendrix, or Garcia, there was always a single individual whose music tapped our souls on the figurative shoulder and made us turn to hear and enjoy.

For me, that first musician was a young band leader named Don Ellis. I, in fact, learned how to play the trumpet because of him. I write this in memorial to the first anniversary of his death this March.

At St. John's we concentrate almost exclusively, in our music program, on the beauty of counter-point and chordal structure. The study of rhythm is almost completely ignored, but this is very easily understood; western rhythm patterns are almost exclusively in double or triple signatures: 4/4, 2/4, 3/8, 6/8, etc. In fact almost all time signatures can be understood as multiples of the double and triple systems. Western music has been rigidly locked to this system.

I wonder if we can all isolate the first time we noticed syncopation, the excitement of an implied beat rather than a direct and emphasized beat. For years before, syncopation had provided for subtleties of rhythmic variation in all classical music, but the emphasis on syncopation added a new dimension that blossomed into jazz. Early Ragtime music was known simply as syncopation and early jazz musicians were syncopators.

However, it was still the syncopation of a rigid double or (rarely) triple system. Eastern music had long since been involved in much more complicated and intricate time signatures, rhythm was considered and given an equal par with contrapuntal structure. It is true that syncopation can mimic any time signature, but a completely different character can be gained by the elimination of rigid downbeats. It was this character that Don Ellis saw and introduced to modern jazz music.

Perhaps the only way to illuminate this is through example. Blues musicians have often spoken of "laying behind the beat," that is, a unique kind of syncopation; the entrance of the note is held back midway between the downbeat and the beginning of the up-beat. The effect is that of a syncopation of the syncopation.

Ellis, in his most simple use of polyrhythmic time signatures can reproduce this effect perfectly. In the song, "Blues in Elf" (Tears of Joy, 1971) the meter is 11/4 or more succinctly  $3 \frac{2}{3}$  that is, ONE two three, one two three,

4



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ONE two, ONE two three.... The 4/4 character of blues music is retained but only by the implication of a 12/8 signature. The syncopation of the syncopation is written into the time signature.

The beauty of his discovery does not lie in this ability alone, however. New dimensions can be approached that bring modern jazz up to the rhythmic intricacy of eastern music. He starts with simple additive rhythms such as the 7/4 in "Pussy Wiggle Stomp" (Live at the Fillmore West, 1972) moves to more complicated additive rhythm such as "New Horizons" (Electric Bath, 1968) in 17/4 (alternating bars of 5/4, 5/4, 4/4, 3/4) to the ultimate additive rhythm of "Bulgarian Bulge" (Tears of Joy, 1971) in 33/4 with occasional bars 36 (I've never been able to count it successfully).

However he exceeds this in his own unique exploration of subdivisional time signatures. "Strawberry Soup" (Tears of Joy, 1971) is entirely in 9 (except for the coda) and the basic 9 is 9/4 with two 9/8 bars (3222, 3222) in each 9/4 bar. Occasionally the 9/4 meter is stretched into a 9/2 bar (two bars of 9/4) so there are at least three levels of 9 going on.

Aside from all this, he was a unique and gifted trumpet player. He was a jazz player of the highest order and a superb technician besides. He invented and perfected the use of the quarter-tone trumpet (a fourth valve midway between a sharp and a natural), he introduced new sophisticated electronic devices for acoustic instruments (the Barcus-Berry transducer systems were invented specifically for him), and in many ways brought big-band music from the swing era to the electronic age almost single-handedly.

Even beyond this he was a fascinating individual. He got his first break as the lead trumpet with Maynard Ferguson in the early sixties. The interesting thing is that Maynard was a close friend of Ken Kesey's. Kesey introduced Maynard to LSD after his experiences with it as a paid volunteer in a government mental hospital. Maynard in turn introduced Timothy Leary to LSD and we all know that story. Ellis was involved in this whole scene and became friends with Kesey and Neil Cassidy (yes, the same Neil Cassidy that was in Kerouac's On the Road). He went on to play very often in San Francisco in the late sixties and performed at several of the Merry Prankster's (Ken Kesey's group, see The Electric Kool-Aid Acid Test, Tom Wolfe) acid tests at the Avalon alongside the Grateful Dead and Big Brother and the Holding Company. A truly remarkable character.

Don Ellis died of a heart attack in South America last year. He was less than forty years old. Whether his involvement with drugs contributed to his early death is a matter of pointless speculation, but that he lived life on the edge is certain. It is a shame that the only real recognition he received during his life was for writing the theme to the French Connection because his contribution was so much greater. All of our lives are diminished by the loss of so great an artist.

I write this in the hopes of piquing your curiosity and moving you to seek out this unique and amazing musician. I offer his complete discography:

Don Ellis and his Orchestra: Electric Bath (first studio recording) 1968 Columbia CL 2785

Shock Treatment 1969 Columbia CS 9668

Autumn 1970 Col. CS 9721

Tears of Joy 1971 Col. G 30927

Don Ellis: Live at Fillmore West 1972 Col. G 30243

Soaring 1973 BASF MB 25123

Connection 1973 Col. KC 31766

Live at Montreaux 1978 Atlantic SD 19178 (last recording)

Scott Fitzpatrick '83

## Delegate Council

DELEGATE COUNCIL MEETING - February 9, 1982

Present: Brasacchio, Lord, Ertle, Baumgarten, Benedict, Bucknell, Feldman, Harris, Henry, Peterson, Reichart, Smith, Trevisan

Visiting: Buchanan, Green, Lieberman, Middleton, Miller, Ross, Stebbins

1. Peter Green proposed that the D.C. purchase lollipops to put in everybody's mailboxes to take care of those "February Blues" As you already know, the idea went over well. There was some disagreement about whether to get lollipops or another type of candy so that people would not fight over the flavors but in the end lollipops won.

2. Richard Miller presented a charter for the Scatology study group which meets Tuesday nights in the East Pinkney Common Room. They have been in existence for a semester now. The Charter was passed by a vote of eleven to two. A motion to give them \$10. was also passed.

3. Mr. Ross proposed an amendment to the M.O.P.E. Charter which would give the S.O.B. authorization to spend no more than \$50. for styli, wires, connections, fuses, and cleaning; i.e. to keep the polity stereo in a functional state.

The amount mentioned above was changed to \$40 and the following was added to the end: "This amount shall not exceed what is available to the M.O.P.E. fund," whereby the amendment was finally passed by a vote of 10-1.

The D.C. also voted to reimburse Mr. Ross for gas to and from where he and Mr. Buchanan have to go to get the tweeter repaired. (It is under warranty.)

Susan Lord '84  
Polity Secretary

DELEGATE COUNCIL MEETING - February 11, 1982

Present: Sparrow, Wilson, Elzey, Brasacchio, Lord, Ertle, Harris

1. Mr. Elzey said that he ordered a dozen blackboards since he has been getting requests for them recently.

2. Pres. Brasacchio wanted to verify a rumor he heard that the D.C. budget was determined by multiplying by two thousand the price of Chocful-o-nuts (sp.?) Coffee at the Busy-B market on Maryland Avenue. Mr. Sparrow remembered the Busy-B market but not one of Messrs. Sparrow, Wilson, or Elzey remembered such a policy based on the commodities. Oh well.

Susan Lord '84  
Polity Secretary

The Political Forum presents:

Doug Bandow - White House Aide

speaking on

"How White House Policy Is Formulated"

Tues, Feb 16 7:30 pm Great Hall

To the faculty:

I had this thesis, see, but the old man and that buddy of his made off with it, and took all the burros, too.

I want an essay, a prize winner, see --no questions asked. If it's a winner, you get half the take, understand? Half, and no more. No double crosses this time, or I'll have you all writing those posthumous papers on the immortality of the soul. Get it? Alright..

I want it in a canvas bag, in the hollow of the big sycamore tree by the soccer field, in the dead of night, by Saturday. And don't worry about the loot--you'll get it in good time.

Trust me.

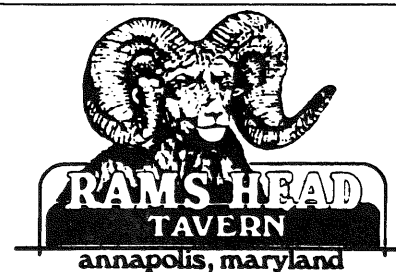
Fred C. Dobbs

Submitted by Andy White, '82

### Assistants to the Director (January Freshmen)

If you are interested in being an assistant to the director of the January Freshman Summer Program, let me know by spring vacation. Send me a note telling of any particular interests, experience, or abilities you have that would be useful this summer, and please include the names of people (tutors or staff) to whom I might talk about your qualifications.

John White



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Mr. G. Michael Anthony, St. John's '69, translated and edited the *Catoptrica* in partial fulfillment of the requirements for the degree of Master of Arts. The *Catoptrica* is a book of propositions dealing with the properties of mirrors and reflected light rays. It has been attributed to several ancient authors, most often to Euclid.

Mr. Anthony's translation was done from the Heiberg text discovered in 1895. This text, while the best available, still contains many corrupt, obscure, and downright incorrect passages. It is a tribute to Mr. Anthony's skill as a translator that he was able to render the text so well in English and at the same time to maintain the integrity of the physical laws involved. His commentary on the problems of translation is extremely interesting and sheds light on the methods he used in this excellent piece of literary detective work. This thesis is the only known English rendition, and a copy has been given to the library.

Propositon 30, the last in the *Catoptrica*, is presented here. The Notation is as follows:  
 asterisk = corrected portion of the text  
 arabic number = reference to applicable scholia  
 arabic number in parentheses = reference to prior proposition.

#### PROPOSITION THIRTY

WHEN CONCAVE MIRRORS ARE PLACED TOWARD THE SUN A FIRE IS KINDLED.

##### Part One:

Let there be the concave mirror ABG, the sun EZ, the center of the mirror T, and, having joined the straight line DT from some point D to the center T, let it have been extended to the point B, and let the ray DG have fallen and been reflected to the point K. Then it will be reflected above the center T, for the angle P, located at the circumference<sup>96</sup>, is smaller than the rest of the angle BGD at the circumference. And let the arc AB be equal to the arc BG and let some other ray DA fall from the point D.

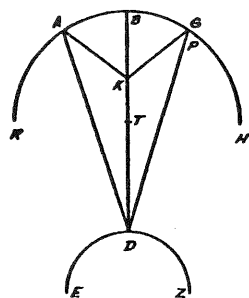


figure 30.a

Then it is manifest<sup>97</sup> that the ray DA\*, when reflected, will fall on the point K because the arc AB is equal to the arc BG. And in the same manner it can be shown that all of the rays falling from the point D to the mirror and cutting off equal arcs from the point B\* will meet the straight line BT above the point T.

##### Part Two:

Again let there be the concave mirror ABG, the sun DEZ, and the straight line ETB drawn from some point E through the center T, and the straight lines DTG and ZTA drawn from the other points D and Z.

Then it has been proved before that the rays from the point E will meet themselves, because P and R are equal angles (3) and the rays from the point Z will meet themselves because K and L are equal angles, and the rays from the point D will meet each other on the straight line DG because the angles N and X are equal.

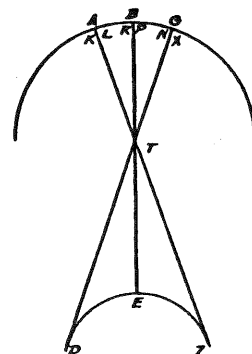


figure 30.b

And it is clear that all of the rays are reflected through themselves, for they are through the center which makes semicircles and the angles of semicircles are equal.

Therefore, since the reflections are made in equal angles, they are reflected to themselves.

Therefore, all of the rays from all of the points will meet the rays through the center<sup>98</sup> and at the center.

Then the fire of these hot rays collect about the center, and so rope placed there will be kindled.<sup>99</sup>

<sup>96</sup>Scholium Fifty-Six: For if we join the straight line from the point G to the point T, the angle HGT is equal to the angle TGB; for they are angles of a semicircle. Then the angle HGD is smaller than the angle TGB; by much more is it smaller than the angle DPB. For what reason is the reflected ray not joined to the center? Since the visual rays are reflected in equal angles, the angle P is smaller than the angle TGB, then necessarily the angle subtracted from the greater angle TGB equal to the angle P makes the reflection somewhere above the center such as at the point K.

<sup>97</sup>Scholium Fifty-Seven: If we join the straight lines from the center T to the points G and A then it will be clear; since the angle KTG is equal to the angle KTA and the angle to the angle because of the arcs, and everything equal to everything, and so the angle KAT is equal to the angle KGT. Again since the angle ATD is equal to the angle GTD, because the aforementioned equal angles have remaining from four right angles the two remaining equal angles, the angle GTD is equal to the angle ATD and the angle to the angle; therefore the angle TAD is equal to the angle TGD. Then since the whole angle TAB is equal to the whole angle TGB (for they are of coinciding semicircles) from which the angle KAT is equal to the angle KGT, therefore the remaining angle KAB equals the remaining angle KGB. But the angle KGB is equal to the angle DPH, therefore the angle DGH is equal to the angle KAB. But the angle DH is equal to the angle DAR, therefore the angle KAB is also equal to the angle DAR.

<sup>98</sup>Scholium Fifty-Eight: That is to say they will all meet at different points along the straight line BT, at the point from each side just as the rays GK and KA.

<sup>99</sup>The second part of this proposition confuses the focal point with the center of curvature. Ovio(op. cit., p.415) thinks this part is an interpolation.

Submitted by G. McDowell '84

#### From the Health Center:

A total of 107 Blood Donors made our Feb. 11th Blood Drive a record breaker. Our previous high for the February Drive was 88 in 1980. According to my tally there were 102 student donors, 2 walk-ins, and 3 college employees (one security guard, one tutor, and one nurse).

The co-operation of many people made this drive the success it was. I will mention just a few. The student polity helped recruit and advertise the drive and cheered on the repeat and first-time donors. Mr. Jacobsen as usual cancelled team sports. Mr. Buchanan deserves a "Thank You" for his lunchtime Dining Hall appeal and Mr. Finner for his valiant attempt to have the radio station changed. He was giving blood at the time or, I am certain, he would have been more successful. For those of you who missed it, the background music was worse than usual. More than one donor suggested that it helped raise the blood pressure and thereby kept the drive moving at a rapid pace.

I have never mentioned the Gallon Givers. These are donors who have given 1 gallon (8 pints).

At least five donors made the Gallon Club on Thursday. They are:

Andrew Hryniewicz  
 Herschel Weinstein  
 Susan Maguire  
 Leslie Smith  
 Scott Buchanan

Previous Gallon Club Members include:

Eugene Wise  
 Patty Sowa  
 James Matthews  
 Maggie Argent (2 Gal. +)  
 Christina Faulhaber  
 Benjamin Milner (3 Gal. +)  
 Sally Greppin  
 Bruce Dempster  
 Anne Brockway (2 Gal. +)  
 Thomas Mark (3 Gal. +)  
 Bryce Jacobsen  
 Dorothy Mann  
 Ellen Swinford  
 Edward G. Sparrow  
 Deborah Sack  
 Amy Oosterhout  
 Marilyn Mylander  
 Stuart Kaufman

The Red Cross sends the Gallon Donors a gold-colored pin as a form of recognition and a thank you. For the new members, these will arrive in a month or so.

Marilyn Mylander  
 College Nurse

## THE SKY: this week

by Todd Reichart

The groundhog, Ol' Punxsutawney Phil, did not see his shadow last Tuesday, so the "world's only sure weather prognosticator" has declared springtime effective immediately. The snow this past weekend does not count.

This week begins the regular Wednesday night sky observations with the school telescope, a Celestron Schmidt-Cassegrainian eight-inch reflecting telescope. This week we will view some nebulae and nearby galaxies, but first we will work on recognizing major constellations of the winter sky. If interested, meet on the landing above the pendulum pit, Wednesday after the movie.

There will be a meeting of the General Assembly of the King William Players, Tuesday, February 16 at 7:00 pm in room 35 McDowell. At this meeting we will discuss the recent auditions for *The Skin of our Teeth*. Everyone who auditioned for that play is needed to attend this meeting.

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ON THE DISTINCTION BETWEEN THE WELL-MADE AND THE BEAUTIFUL

Somewhere along the Washington coast, where the water smashes with all its fury against rock cliffs during the month after month of winter storms, there is perched tenaciously atop these cliffs a scraggly and aged pine tree. And on those rare days when the sunset isn't hidden by clouds, and water and the sky reflect all the possible shades of red and orange, this tree casts a shifting shadow that reminds one of a crippled old man. Nothing about the tree is well-made. Its growth is stunted by the lack of good soil on the cliff top. None of its roots are very deep, for the sand in which it grows is thin, and beneath the sand is only rock. Because the wind almost always blows from the sea all its branches point towards the east. It is a tree entirely without proportion.

Surely we have all seen a photograph or painting of a tree like this, perhaps in a sunset or in a winter storm that looks as if it will rip the tree from its precarious hold on the cliff. And almost as surely as that, if the actual appearance of the tree has been captured, we have been arrested by its strange beauty. Apparently Mortimer Adler has not. For he would claim that the Beautiful and the Well-made are one and the same.

Consider the three questions on which he based his arguments for the objectivity of beauty. Are there experts? Is there such a thing as good and bad taste? Do we think that the knowledge of the experts can be taught? Supposedly, he would have us believe, if we answer these questions with the affirmative we grant the objectivity of the Beautiful. This is not the case. What we do grant is the objectivity of the Well-made. And as the example of the deformed yet beautiful tree shows this is not necessarily the same as granting the objectivity of the Beautiful.

One easy clue which points to this difference is the ultimate failure of rules alone in the training of any artist. It is not impossibly difficult to follow all the rules of grammar and meter and clear speech. But that alone never makes a beautiful poem. No one can

can teach how to write like Homer or Dante. Their art is beautiful not just because it is well-made but because it contains something inexplicable, something we can perceive and admire and yet never fully pin down. And in that inexplicable element lies the true beauty of any poem, work of art, or creation of nature.

Mr. Adler argued that the deformed is necessarily ugly. If he really believes that he is missing out on much of the picturesque beauty of our world, the beauty of the peculiar and the strange, the beauty of a tangled, knotted pine tree standing alone atop an otherwise barren rock cliff.

Submitted by  
Tim Lovell, '84

Lively Arts

**Concert: The Beaux Arts Trio**--at the Library of Congress, Coolidge Auditorium, Feb. 19, 8 pm, info., (202) 287-5108.

**"Morning's At Seven"**--by Paul Osborn, at the National Theatre in Washington, Feb. 24-Mar. 14, info., (202) 628-5959.

**Hadyn's "The Creation"**--performed by the Southern Choral Society of Maryland, in Washington, Feb. 27, 8 pm, (202)868-6527.

**St. David's Day Celebration**--at the Welsh Dragon on Main St., Annapolis, noon, Feb. 28, (301) 267-8491 for details.

**"Pirates of Penzance"**--by the USNA Glee Club, at Mohan Hall in the Naval Academy, Feb. 12-27, info., (301) 267-3464.

**"A Delicate Balance"**--by Edward Albee, at the Arena Stage, in Washington, thru Feb. 28, info., (202) 354-9066.

**At the Playhouse Theater: Great Guitars**--Kenny Davern, Art Hodes, Don DeMicheal, Main St., Annapolis, (301) 263-2641.

**At the State Circle Theater: "Taps"**, with George C. Scott and Timothy Hutton.

L. DeSimone--Student Activities Committee

Sports

MEN'S by Bryce Jacobsen

**Volleyball**...Feb. 10. Spartans-4, Hustlers-1. The Spartans won a fairly easy match. Messrs. Clemon, Edelman, Hellman, Marklin, McDonough and Schiavo had no trouble with Messrs. Ginter, Green, Moellendorf, Parens, Vickerman and Wise.

Messrs. Adams, Ewing, Houston, Vincent, Wall, Werlin and Zolkower started out nicely, winning the third game 15-10. But then Messrs. Bailey, Ertle, Guaspari, Meng, Ney and Zenzinger took the next two games without difficulty.

It is still mathematically possible for the Spartans to catch the Guardians and the Greenwaves...but that prospect looks to be very slim.

**Free Throw Tournament**...Feb. 11. The Druids came through with some sensational shooting from four of their B-teamers to take first place. The eight highest from each team were as follows:

Druids-143...Ingham-22, Hapner-21, Weingarten-19, Bauer-18, Cope-18, Born-16, Sorenson-16, Brown and Berkowitz-14.

Greenwaves-132...Cresswell-19, Carnes-18, Leizman-18, Bowerfind-17, Streeter-16, Ficco-15, Shoemaker-15, Sands-14.

Hustlers-115...Adams-19, Wall-16, Ewing-16, Zolkower-14, Vincent-14, Werlin-13, Tyner-12, Green-11.

Guardians-113...Martin-18, Kessler-17, Konnya-16, Weinstein-13, Mulholland-13, Miller-12, Rutherford-12, Higgins-12.

Spartans-107...Bailey-19, Holland-17, Burks-17, Larson-16, Ney-15, Clemon-12, Edelman-6, Ertle-5.

LEAGUE STANDINGS:

Volleyball	W	L	Pts	Basketball	W	L	Pts
Guardians	4	1	13	Hustlers	5	1	16
Greenwaves	4	1	13	Druids	3	2	11
Spartans	3	3	12	Guardians	2	3	9
Hustlers	2	4	10	Greenwaves	2	4	10
Druids	1	5	8	Spartans	2	4	10

THIS WEEK'S SCHEDULE:

Volleyball...Wed. 4:15	Spartans-Guardians
Thurs. 2:45	Greenwaves-Hustlers
Basketball...Sat. 1:30	Greenwaves-Druids
3:00	Spartans-Guardians

WOMEN'S by Terri Hahn

Tues. Feb. 9, 1982 Maenads 3 Amazons 1  
(15-2, 15-13, 13-15, 17-15)

Seems like forever since the Amazons lost a game. But the Maenads caught them off balance and won soundly. The Maenads had so many players that they divided up into smaller teams. The Amazons chose to rotate in all their players. Misses O'Keefe, Carter and Nogales have very good serves. There were also many good volleys in this game. Miss Dyczewski was outstanding in this area. I had a great time watching this game. I hope the players had as much fun!

Next Week: Tues. Feb. 16 Furies/Amazons  
Thurs. Feb. 18 Nymphs/Maenads  
Fri. Feb. 19 Amazons/Nymphs

Free Throw Contest:

The Amazons won this with a total of 79. The Maenads were second with 65. The Nymphs had 64. The Furies had 44. The high scorers in this year's contest were:

Farrell	--	19
Townsend	-	17
Polk	--	16
Smalley	--	15
Nogales	--	12
Brockway	-	11
Goodwin	--	11
Faulhaber	-	10
Cooper	--	10

ICE SKATING

USNA RINK.....DAHIGREN HALL

Mon. & Wed. 3:15-5:15 p.m.  
Saturday 9:30-11:30 a.m.  
Sunday noon-2:00 p.m.

15 February through 6 March

On your first trip to the rink take the following:

- 1) St. John's identification card OR military ID card.
- 2) \$1.50 for admission to rink
- 3) \$0.50 for rink membership card
- 4) \$1.00 for skate rental

On subsequent trips to the rink take the following:

- 1) Rink membership card
- 2) \$1.50 for admission to rink
- 3) \$1.00 for skate rental

submitted by Michael Rutherford, '82

# Student Activities Announcements

Swimming at the YMCA--\$12.50 for 25 visits--  
Hours: Mon.-Fri. 6:30am-9:00am, 11:30am-  
1:00pm, 7:30pm-9:00pm; Sat.-Sun. 2:00pm-5:00  
5:00pm--for details speak with Joe Ginter  
(ext. 63)

YMCA swimming drivers (charging 25¢ per round-  
trip visit):

- 1) Ellen Swinford (263-3767)--Mon.-Fri. at  
6:15am--from Randall Hall Lobby--occasional  
openings
- 2) Bruce Dempster (ext. 32)--Mon., Wed.,  
Fri. at 5:45am promptly--from Mellon parking  
lot (near the Power Plant)--always openings
- 3) Sally Shaw (ext. 35)--most weekdays at  
7:00am--frequent openings--call to confirm  
ride
- 4) Don Konyha (ext. 33)--frequent openings--

Ralph Nader--Lecture: "Citizen Action in a  
Democracy"--at the Naval Academy--Feb. 17  
at 7:00pm--in Halsey Field House

Art Gallery Tour--Washington D.C.--Sat.,  
Feb. 20, 1982--9:45am-4:30pm--leaving from  
the gymnasium parking lot--sign-up in the  
Coffee-Shop--for details speak with Peter  
Green

## WANTED:

- 1.) YMCA swim-pass holders owning automobiles  
to inform me of the days and times during  
which they would drive other swimmers
- 2.) Suggestions for trips, parties, and other  
activities and aid in bringing those ideas  
to fruition
- 3.) Students to help organize gallery, theatre,  
and concert trips

--Joe Ginter (Student Activities Committee)

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