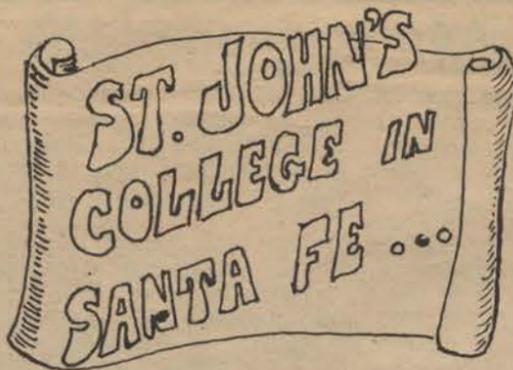


SEVEN



Vol. 4 - No. 4

St. John's College, Santa Fe, N. M.

April 17, 1970

Scholarships

Awarded to 14

Fourteen members of next fall's freshman class at St. John's in Santa Fe have been awarded scholarships totaling \$13,900. Ten Southwestern Scholarships worth \$12,250 have been given on the basis of past achievement and applications to the college. The remaining \$1,650 will go to four members of the class of 1974 under the new National Merit Scholarship program at Santa Fe St. John's. Amounts of both scholarships are based on need.

Those awarded the Southwestern Scholarships are Mike Beall of Santa Fe, \$1500, Jody Bol of Scottsdale, Ariz., \$250, Kathleen Buchen of Los Alamos, N.M., \$1000, George Davidson of Carlsbad, N. M., \$1500, Sheila Jackson of Beaumont, Texas, \$1500.

Carl Huffman of Lakewood, Colo., \$1500, Jennifer Jordan of Turpin, Okla., \$1500, David MacLine of Houston, Texas, \$1500, David Wallace of Las Cruces, N. M., \$1250, and Phillip Weathers of Denton, Texas, \$750.

National Merit Scholarship winners who were selected from a list of national finalists applying to St. John's are Mark Belanger of Odessa, Texas, \$900, Donald Merriell of Poughkeepsie, N. Y., \$250, Gordon Venable of Los Alamos, N. M., \$250, and David Gross of Saratoga, Calif., \$250.

Dialogue

"It was determined yesterday, O Friend, that to lead a good life one must seek virtue. I have some ideas concerning virtue. Have you considered the problem?" inquired Mustard Jar.

"Yes, I have sought the virtue and feel some general truths may be seen for all. Virtue must be a high form," answered Catsup Bottle.

"How can that be? Virtue must not be too large, too tall, vain. It should be humble, or short," retorted Mustard Jar. "And further, it should have a great volume."

"But wait, virtue may not be tall, vain, but may have great volume? Does this appear correct? Rather should virtue not be narrow, not swollen? Should not virtue be apparent, visible, uh, red?" responded CB.

"Red? Virtue? How? It is evident that virtue can only agree with the Absolute, which is yellow. Virtue is short, squat and yellow. It is evident," returned MJ.

"Short, squat and yellow--how hideous! Rather let us speak of Truth, tall, skinny and red..."

Unfortunately, this instructive dialogue was interrupted by the construction of a hamburger. Green, Bumpy pickle virtue, white slimy mayonnaise virtue, all mixed. Virtue a mixture? Or being eaten?

--Jon Stroud



Members of the college community and visitors were served a barbeque dinner in celebration of the solar eclipse March 7 by a committee headed by Seth Cropsey, pictured carving a section of the hind quarters of a beef that was roasted for the occasion. Cheryl Wise is shown serving beans. Bread, salad and beverages completed the meal. Entertainment was provided by a student band. Cropsey estimates serving 250 persons.

M.A. at St. John's?

The idea of offering a master's degree in liberal arts in four years of study at St. John's after two years of undergraduate work elsewhere was discussed at the meeting of the board of governors and visitors Friday afternoon, April 3, to which seniors were invited.

John Gaw Meem, member of the board, started the discussion by asking about the "Price proposal", a program of offering the M.A. after two years of study at another college, suggested by Douglas Price, Santa Fe campus admissions officer. Meem asked if the St. John student might not be better able to deal with the program if the student were a couple of years older, being more knowledgeable and mature?

Dean Darkey cited the argument in favor of the proposal that high school students with adequate reading habits for the St. John's program did not occur in sufficient enough numbers in the west, retorting that the instruction committee felt that the phenomenon of poor reading habits was not confined to the western United States, and further that the committee felt the statement that qualified students were not available in sufficient numbers was highly doubtful. He went on to ask what the master's degree would mean. There would be no specialization beyond the bachelor's degree, as he understood it.

President Weigle then asked what, if any, would be the difference between the B.A. program and the M.A. program. Why would a student receive a master's degree for the same work for which another student would receive a bachelor's degree?

Allan Cotler, tutor, made a reply to Dean Darkey's question of lack of specializa-

tion by drawing an analogy between the St. John's bachelor's degree of liberal arts in comparison to specialized B.A.'s offered by other schools, and the proposed master's degree of liberal arts and specialized degrees offered by other schools. He suggested that the M.A. would represent a higher quality of education in the liberal arts. Price carried Cotler's line of reasoning further by citing the present trend in education away from specialization, and the talk going on at several schools across the country about offering a doctorate of arts degree.

Dean Hagar, tutor, cited his experience during the past school year with the so-called geriatrics seminar, consisting of older freshmen, who, he felt, hadn't found the program any easier than normal age freshmen. The problems that group had were different in several aspects, but not any less than the problems other seminars had, he reported.

Micheal Landry, senior, who started St. John's at age 23 stated that in his case he felt more settled than the younger freshmen, but not any better equipped.

Ted Crook, another senior, indicated that older students don't do any better and have problems particularly in math due to the fact that they usually haven't studied any math since high school.

Price pointed out that the program, as proposed, would be open only to those students who had two years of college background.

Stuart Boyd, tutor, indicated that the older student's strong point would be having more human experiences.

Meem pointed to the high attrition rate among freshmen and indicated that being older, students might better understand what they were getting involved in at St. John's.

Interesting Discovery

Recently Dr. Harold Bueaeus announced the decoding of two sets of records. These were found in the little-known monkey kingdoms of Gredum and Morlun.

"It appears these two kingdoms and surrounding kingdoms destroyed each other in a series of conflicts concerning rituals. These rituals (flubdubs) dealt with a curious custom, considered essential to life. The flubdub concerned crowd gatherings - how to gather, the order, and way of standing in the group. Flubdubs were a form of religion, the focus of society, the central part of life. The Gredum flubdub seems to be a disordered circular group with all members standing upright. Morlun flubdub was formed by a series of concentric semi-circles with the individuals squatting. These are the only differences we found. The wars developed over these differences.

"Most inscriptions are incomplete and difficult to read. Some are fairly complete: 'The world will be, (?), all can live as they choose, as soon as the horror.(?)'. Gredum Flubdub is removed.' It is apparent the societies were very advanced. An intricate form of communication was in use in both kingdoms. Ruins of a transportation system and some communal-type houses have been uncovered. Tamed beasts were used for transportation and cultivation. Jobs were specialized. Very civilized; too much and not enough.

"Very few ruins are left. The flubdubs are gone. It is the only true monkey society we know of," reported Dr. Bueaeus, who has returned to civilization for a short rest.

J. S.

Fantasticks To Be Presented By Student Cast Here May 19-20

Production of the musical "The Fantasticks" by an ad hoc student theatre group at St. John's College is scheduled for May 19 and 20.

The play, written by Tom Jones and scored by Harvey Schmidt, is the longest running off-Broadway plan to date. It involves a girl and a boy, their fathers, an attempted abduction by actors, their romance, parting of ways and reuniting.

Parts of the girl and boy will be played by Katey Moffatt and Greg Ford. Girl's father will be portrayed by Jack Holeman, while Jon Stroud will play the boy's fa-

ther. Tom Robinson will perform as the narrator, El Gallo, part-time bandit. Henry, the Shakespearean actor, and Mortimer, his side-kick who specializes in dying, will be played by Dana Netherton and Eric Springstead, respectively. The mime has been assigned to Mellanie Morgan.

Production will be under the direction of J.R. Thompson, with pianist Jacob Stollar in charge of music. Bob Norberg will play base guitar.

Special arrangements with Music Theatre International, Inc. for the production have been made through the Student Activities Office.

Enrollment Info

There are presently 229 students on the Santa Fe campus of St. John's College, Dean William Darkey reported to the board of governors and visitors at their April meeting.

He indicated there has been a fairly large loss in the Freshmen class. (99 students compared to 125 at the beginning of the year). He also stated that he was not particularly worried about attrition.

The Admission department reports 155 applications for next fall's freshmen class.

95 applicants have been accepted and 20 have made deposits. Projected statistics for the class of 1974 are 225 applications, 170 accepted with about 125 actually attending St. John's.

At the same board meeting as the Dean's report, Doug Price, admissions officer, reported that statistics indicate three major characteristics about applicants to St. John's. They are that applicants tend to read before the first grade, tend to be children of teachers, and tend to apply to Swathmore and Reed Colleges as well as St. John's.

ST. JOHN'S COLLEGE Calendar

April 18 - LE JOUR SE LEVE. Carne France 85 min. 1939. A series of flashbacks reconstructs a murder and the story of the lives caught up in this fateful act. The film exhibits directorial and photographic finesse in making its tragic impact felt.

April 22 - Earth Day Lecture by John Mackay, Long Island, N. Y. "Photography as an art form" 8 p.m. Junior Commons

Opening of exhibit of 35 dye transfer photographs by Mackay in Art Gallery. Primarily nature studies. Exhibit runs thru April 29.

April 24 - Lecture by Winfree Smith, tutor, St. John's of Annapolis.

April 25 - First annual Santa Fe Go tournament begins in Senior Commons at 10 a.m. Sponsored by Good Times Overground with perpetual trophy. No advance registration, no entrance fee, double elimination. Open to all.

Phantom of the Opera: As the mysterious figure lurking within the dark and gloomy catacombs beneath the Opera House, Lon Chaney succeeded in bringing a real chill to his audience. 120 min. Silent. 8 p.m. in Great Hall

April 29 - Series of movies sponsored by Good Times Overground, including: Last Reflections on a War; Bernard Fall, 44 min., Jung: Carl Jung discusses his work, 32 min., and The Water Famine: 54 min. from 7:30 to 8:30 in Great Hall.

May 1 - Lecture by Stuart Boyd, tutor, St. John's of Santa Fe, entitled "Control"

May 2 - Children of Paradise: Centering on the lives of the members of the traditional French vaudeville theater, the film develops into a vast panorama of the Paris of the early nineteenth century. Carne. 188 min. Great Hall. 8 p.m.

May 8 - Lecture by Robert Sacks, tutor, St. John's of Santa Fe.

May 9 - Beauty and the Beast: Adaptation of the classical fairy tale by Cocteau. 90 min. Great Hall 8 p.m.

May 16 - M: Story of a psychopath and a triple hunt; by townspeople and the underworld, as well as the police for the murderer, played by Peter Lorre. 100 min. Great Hall at 8 p.m.

May 19 - Production of the musical, the Fantasticks for college community only. Free at 8 p.m. in Great Hall.

May 20 - Production of Fantasticks for non-college community.

May 22 - Variety Show

May 23 - Real Olympics World Without Sun: The world beneath the sea is the subject of Jacques Cousteau's exciting documentary. 91 min. Color. Great Hall at 8 p.m.

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become the property of Seven. The Editorial Staff re-
serves the right to publish only material of known
origin.

An Editorial

As we went to press, we learned that the terrorists
who had kidnapped the diplomat of a European
country in order to free their captured comrades
and get some money had murdered him. Because
their demand was not fulfilled they killed an innocent
person.

Murder is murder. It makes no difference if it is a
"rightest" or "leftist" organization that commits
the crime. To attempt to achieve political goals by
killing innocent people, hijacking planes, throwing
bombs, is to commit unforgiveable crimes.

The peace, security and internal freedom of a state
can be obtained only through respect of the rights of
man. To secure these rights it is the duty of each
citizen of a free country to defend them from all
actions of all extreme left or right, racial or re-
ligious organizations. -As long as it is not too late.-
We cannot be sentimental or hypocritical. One who
raises a weapon against an innocent fellow being -
who threatens the life of another - must be counter-
ed by the full force of the law.

If "anno decimal" they had bound the hands of the
Nazis and Communists - or, with other words, if
the citizens of these countries had stopped the activi-
ties of these terrorist organizations through enforce-
ment of the law, we would not have to remember the
loss of millions of innocent people. We cannot forget
Auswitz and Katyn. The terrorists are here again.
We must learn from the past.

I. F.

Education Realized

BY JIM SCOTT

I set out with the expressed intention of interview-
ing the four women (and I say "women" with that
curious combination of delight and respect which a
true woman elicits from a man) of the Prokofiev
quartet, but found that in this case such a form-
procedure would be quite ridiculous. They were too
alive to be "lassoed" by my little "interview
ropes".

In speaking to the artists, I discovered something
of much greater value than my questions were de-
signed to elicit; namely, I immediately found myself
in contact with four people, not pseudo-people, but
quite sincere, straight forward, very refreshing in-
dividuals, who had not been tricked by their inter-
national reputation into a show of sophisticated ur-
banity, but whose eyes twinkled because they were
not afraid to be simply themselves. And it is this
vitality of theirs which I wish to communicate, al-
though it is they who have done it much better thru
their music.

What, then, is there to say? I offer one point which
might be useful to us, regarding what they said about
their education. It was quite evident that their ar-
tistry was the result of years of ardent training of a
very concentrated kind. For example, their special-
ization begins at the age of eight. Of course, spe-
cialization for them does not mean the exclusion of
other subjects. It means something more like a well-
rounded training with the chosen subject occupy-
ing the center of the field.

The effects of an intensive application to something
chosen and sustained over many years were evident
in a curious pitch of a kind of steady electricness
which the cellist herself characterized by saying,
"While we are playing, I become the composer."
I could wish to be such a person as a result of my
education.

Appreciation of Life

In one part of OUR TOWN, a play by Thornton
Wildier, the question is asked, "Doesn't anyone
ever really appreciate it?" The "it" refers to life
and the question is a very real one. The answer
in OUR TOWN is that very few people do, perhaps
some poets do.

Yet the search for appreciation of life and an
understanding of it are among the strongest in-
fluences in the lives of many of us. How does one
search for this appreciation? To a great extent
one may search by studying in the classroom what
is to be found in the world around him and reading
and discussing what others before him have found
and written down. St. John's college is perhaps
better for this than any other institution of learning
in the world because of its emphasis on the Great
Ideas of the western civilizations and because of its
stress on obtaining a comprehension of how those
ideas hold together and relate to each other and build
upon each other. Through such a program a student
learns to think.

Yet, as well as having the ability to think, a man
must, if he is to relate to others and to the real
world which surrounds him, have experience within
his memory of a non-school - like nature. He must
be able to see the world which he has learned to
philosophize about and examine what there is to the
senses. He must be able to combine observation with
intellect as Homer did or as Harvey did.

Only a man who attempts both to see what is in life
and to then discuss it and come to a closer under-
standing of it can truly appreciate it.

Therefore, one must not be afraid to search for
experiences outside of school or to leave school for
a short time in order to look around at the world and
at one's self. Such an action can be a way of growth if
one remains serious in his objectives and remembers
that he needs both forms of growth.

--Jared Smith

IN REPLY

Indeed one must look at his objectives -- hard --
he must also look at himself HARD. Granted that

The Wonders of Nature

A Haiku Series
By
Della Marie Manning

NATIVITY

From a mother's womb
Comes innocent creation,
The naked infant.

LIGHT

Light, bursting forth with
Brightness and optimism is
The sun's gift of day.

WATER

Crystalline beauty
Running clean and clear on
earth,
Cleansing all misdeeds.

WIND

A tickling feather;
A love song from Heaven's
Host;
Wind blows--behold, life!

GRAVITY

A child is born here.
Earth holds her children
close--
Death, she holds closer.

FIRE

Man and creatures live--
Survival--constant battle--
Warmth together--fire!

STARS

What lovelier crown--
That sacred one above us?
Jewels that twinkle!

SNOW

Soft and light, white flakes,
Wonderous blessings from
above;
How far they travel!

MAN

Beauty in the highest;
God's own image born to earth,
A loving mother.

BEAUTY

Oh Lord, what lustrous,
Unequivocal beauty
Thou hast given us!

DEATH

When at last our souls
Part, we become once again,
Timeless earth that lives!

school is an artificial thing but as you say, St. John's
is unique. The problem I see is someone who (in an
analogy) wants to swim the Atlantic but doesn't know
how to swim. Then the person takes swimming in-
structions but refuses (through ignorance or arro-
gance) to accept any techniques offered believing that
flailing about in the water is better. Then he prepares
to swim the ocean in self-deluding confidence. He
drowns. . . The reality being that he shouldn't accept
the ocean except to wade in (wading in life and never
swimming) and he shouldn't bother to take instruc-
tions as it does no good.

The most irritating part of this analogy is that our
spastic professes that he understands swimming and
innocent people have to listen to him getting a false
impression of what swimming instruction is like.

Most Johnnies learn to swim properly and don't
see the point in looking towards the ocean until they
are determined proficient. When they get to the ocean
they don't have to wade, they understand what depth
the water truly has.

GET WITH IT!

Peter Vanderlaan

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An Interview With James Shannon . . . Influence of Religion Today

Editor's note: Following is an interview with James Shannon, vice president of St. John's College, former auxiliary bishop of the Catholic diocese of St. Paul, Minn.

SEVEN: What is the influence of religion in the lives of people?

SHANNON: And how effective is it? We would have to begin with what is religion? Recently the Gallup Poll released a summary of a religious poll covering 13 years, in which Gallup put the same question in exactly the same words to the American public 7 times in 13 years: "Do you believe that the church is increasing its influence in society today in the United States, or losing influence?" When that question was asked in 1957 for the first time, 14% of the people thought that the church was losing influence, while 69% thought it was gaining influence. The conclusions of the January 1970 poll reversed the percentages from 1957. It indicated that 14% thought that the church was gaining (the same percent that thought the church was losing in '57) and 75% felt the church was losing its influence. The Gallup poll also released a tabulation of figures for church attendance at synagogues, Protestant and Catholic churches for the past decade and a half. It shows that the attendance has been falling off steadily in this period. I have a great deal of respect for the Gallup poll, but I think a larger question to be asked these days is what is meant by the phrase "the influence of religion in the lives of the people"?

It is easier to measure church attendance than influence. How do you measure influence of the church? If the church were to construct some kind of program and that program would fail or succeed publicly and visibly, that's one index, but it's very difficult to talk about the influence of religion in a society. And yet I think in a sense, that's the right question now. I've tried, in some writing I've done to make the point that in the United States in this period of 13 years covered by the Gallup poll, there has been a decided increase among the people of questioning the ethical values which guide our society. Take the question of the Black Man. I personally believe that there has been progress in this decade in this respect. The average person in our society today is much more sensitive to the question of injustice to black men than he was 15 years ago. I don't know how effective we've been in correcting our racist tradition, but I do think, on many levels our conscience is more sensitive on this question than it was. I think that's a kind of religious progress. If you take Andrew Young's definition: "The work

of religion is to reconcile man to his God and man to his brother," I think we've made some progress.

SEVEN: Then religion introduces this question of conscience?

SHANNON: Yes, then conscience--conscience is central to the life of a religious man.

SEVEN: There's a great tendency, especially among younger people toward individualism that is very strong now, so that many of the people with this kind of aim would resent the influence of an institution on them. Are you thinking now of the difference between the influence of an institution and the influence of religion itself?

SHANNON: In my remarks here I've been speaking about the kind of activity which characterizes a religious person independently of church membership. I'm talking about the conscience of the public. One recent writer has phrased it well: "This is a difficult period for churches, but a good period for religion," implying that religion has a life outside of the institution, but I don't entirely agree with that. I think that it is possible for a person to be a very religious person without being a member of any church. I think history and present evidence demonstrates this. The real leadership, for example, of the Civil

Rights Movement which I regard as basically ethical and religious, has not come from the churches. Rather, it has come from the courts and from "academia". It's come from persons who may in their personal formation have been influenced by the church, but the real energy and the original direction of the Civil Rights Movement came largely from the courts. I think in contemporary criticism of the churches, there is a tendency to overlook the enormous significance of the leadership of Black Southern Baptist and Fundamentalist preachers over the last hundred and fifty years. The preacher in Black Southern culture is an important person. He is the man around whom the local black world revolved. It's worthy of note that although Martin Luther King and the Southern Christian Leadership Conference may not be, strictly speaking, an arm of the church, none the less, their leadership, Young, Abernathy, King himself, all came out of the church in a very formal, literal sense. They went through a seminary, were ordained, and were preachers of the Christian Gospel.

But to get back on the general question of religion, I think one could make a case that there is an increasing concern among larger and larger numbers of people about basic ethical and moral questions in our society. This is a very hard kind of opinion to demonstrate with statistics, but I think the questions of poverty, racial justice, equity between have and have nots in our

country and the world are all religious questions ultimately.

SEVEN: So when you speak of the possible role of the church as an institution and having a desirable influence of the people, these are the kind of influences that you mean?

SHANNON: Yes, but this is where we have to widen the focus of what we mean by religious. The twin functions of worship, repentance and the liturgical life of the person who relates to a deity that is beyond him and which he regards as his creator and his judge, and the other kinds of religious activities, serving the needs of one's brother, are currently tearing many of the churches apart; trying to reconcile these twin obligations. There has been in many churches in the past a tendency to make the first obligation, the worship of God, the exclusive concern of the church without comparable efforts in the pedagogical program. What's happening today is that in many churches this role of serving one's brother and binding up his wounds and bearing his burdens is coming back into popularity. Many of the more traditional and fundamental members of Jewish synagogues and Protestant and Catholic churches today charge that their ministers, more and more concerned about social justice, are preaching politics and not the Gospel. The pastor is no longer preaching old-time religion, the old time religion being primarily the worship of God and the cultivation of a highly personal bond between the individual soul and the creator, which has led to what the theologians call, tongue in cheek, the "me and Jesus" school of theology. The new focus would tend to add a few new commandments. It's no longer enough to tell your children "Thou shalt not steal." Today, there are some new commandments like "Thou shalt not steal clean air and pure water of the next generation". This is an extension; a widening of the focus of morality, it seems to me.

SEVEN: Do you think that it's this kind of thing that is behind the efforts of the Catholic clergy in various countries, such as Holland, to widen the activities of the priests?

SHANNON: I'm inclined to say yes. Holland is probably a good laboratory specimen to talk about. I think that the questions that I've been describing here are more advanced in Holland and have reached the surface faster there than in several other countries. You see, when you talk about the role of the clergy in a changing society and church, you must be prepared to admit changing functions for the clergyman. One of the reasons for the great personal anguish in the lives of many priests and ministers today is that it is not always clear to them how they should change in order both to keep faith with God and with the needs of their people. In many instances they find themselves going

about their work according to a schedule and a series of obligations which has been dictated by historical necessity rather than on the basis of the rapidly changing needs of their people. For example, once upon a time the priest was one of the most highly educated men in the community and his counsel was sought on all kinds of matters; marriage problems, moral problems, family problems, ethical problems, even in investment and things like this. The priest was all things to all men at one time.

Today the average priest must recognize that professional marriage counsellors are really better qualified in many instances to advise a couple having trouble than he is. The priest finds that many of his old functions are no longer being asked for, and he has an identity problem. What should he be doing now? What are the needs of his people? Even the people recognize these needs are changing.

It is a very difficult time for institutional representatives, but it seems to me that the path of the future is an encouraging one, even though many churches are losing membership. There is a shrinking going on in the ecclesiastical body, but it seems to me there is also a very healthy moral, ethical and religious sense that is growing and developing in our society. The people who drop out of membership in a church are not necessarily irreligious. In some instances they are highly religious people, highly motivated toward serving the needs of their brother. Many of these persons are beginning to link arms outside ecclesiastical structures. Jews, Catholics, and Protestants who identify with each other are not so much on the basis of a common creed and confession as on the basis of a common concern, often now pool their energies to try to solve the problems of our society.

This action can be, of course, a purely humanitarian undertaking. I know many people doing this who do it on sound theological grounds; that the human family is one and that all men are brothers.

It also seems to me that one can defend the proposition that this shrinking globe, being shrunk by jet transport and instantaneous worldwide satellite communication is becoming more evidently a household of the family of God in a sense that it wasn't in the past when it took 6 months for a letter to get from India to America. It seems to me that technology, with its positive contributions (jet travel, instant communication, etc.) and its negative contributions (pollution, etc.) is forcing man to focus his attention more carefully on the oneness of the human family and the moral responsibility of every member to bear his fair share of the burdens.

Incident in Life



By JARED SMITH

THE SHOE STORE

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SHOES FOR ANYTHING

THE SIGN OF THE
PAMPERED MAIDEN

123 H₂O STREET

CLOTHES FOR ANYWHERE

The other day while hitchhiking, I was picked up by a boy and a girl about eighteen years old. They gave me a ride all the way from Fresno up to Sacramento, Calif., and this was very nice of them.

What seemed odd to me was the girl's behavior. During almost the entire time she argued vehemently and yelled at the young man about anything and everything. It also emerged that the girl had,

within the last year, been given three traffic citations, busted for dope, charged with car theft, and spent three months in a mental institution.

My reaction at hearing this record was to think I had simply been picked up by an immature, over-rebelling individual. Perhaps my reaction was immature.

Just before we reached Sacramento, the girl turned the car onto a small road leading to a cemetery. We drove in and then got out to walk to a new grave.

She made sure the grave was well kept up, and, while I watched, she prayed over it. It was her husband's. He had been killed by a bomb one year ago in Viet Nam. He had seen the baby he fathered

once before he died.

But the young girl who was his wife did not die nor did his baby. They lived.

As the girl arranged flowers on her husband's grave, she smiled quietly at me and said that she had loved him very much, but it didn't matter. Looking back on her history of the past year and looking at her face I wondered, did it matter?

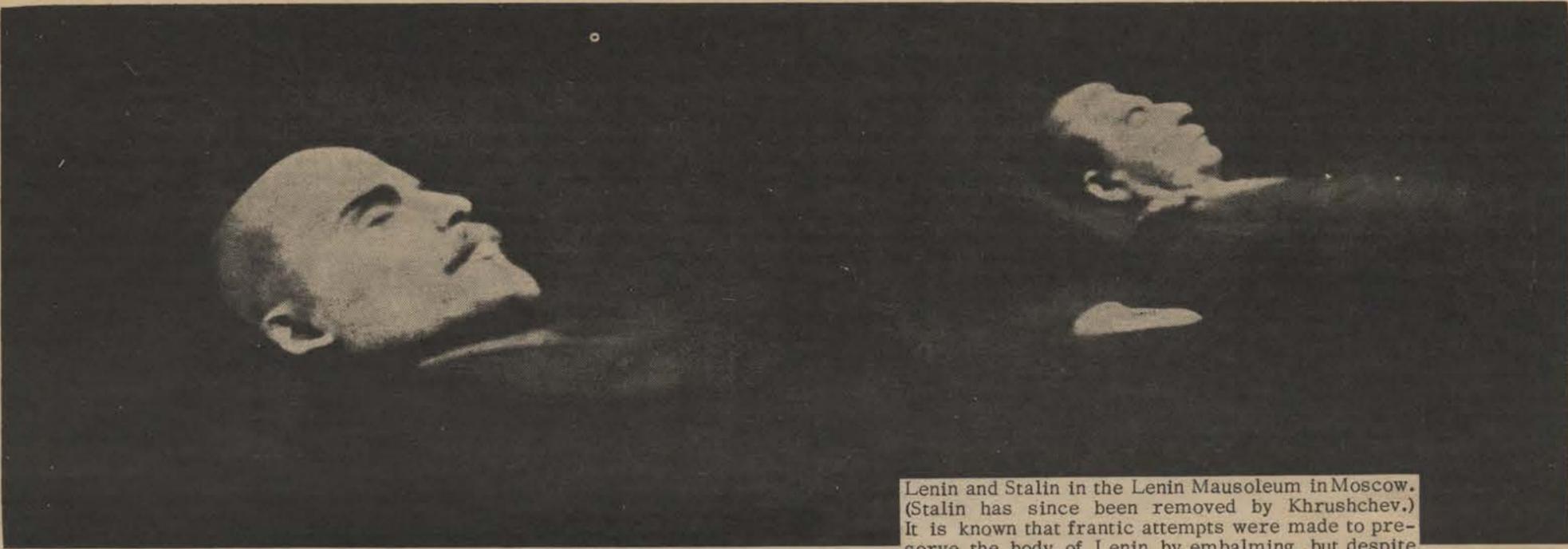
One man had died and had brought anger and despair to another, who consequently had hurt others.

This woman was merely an individual and unimportant, perhaps, when spoken of in relation to our society. Yet our society is made up of individuals and many have been hurt in this way.



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Lenin and Stalin in the Lenin Mausoleum in Moscow. (Stalin has since been removed by Khrushchev.) It is known that frantic attempts were made to preserve the body of Lenin by embalming, but despite the claims of Moscow, they are believed to have failed. Therefore, what lies on the catafalque under its glass dome is in all probability a waxwork model.

Lenin

THE MAN BEHIND THE MYTH

April 22 marks the centenary of the birth of the man the world knows as Vladimir Ilyich Lenin, founder of the USSR and creator of the Soviet Communist Party. Since his death in 1924, his successors have deliberately and cynically deified him. He has been constantly acclaimed as Communism's supreme ideological arbiter and authority, and his copious writing have been converted into an infallible creed.

From the exploitation of the man and what he wrote has emerged "Marxism-Leninism" which has been exposed as one of history's supreme confidence tricks. For today, in theory and practice, it is whatever any of the world's contending Communist factions care to make of it.

He was born Vladimir Ilyich Ulyanov, the third child of a senior Tsarist civil servant, in Simbirsk, a small town on the Volga now renamed Ulyanovsk in his honor. But all authorized Soviet accounts gloss over this middle-class background and, despite his Asiatic looks, they remain silent on mixed blood. His paternal grandmother was a Kalmuck, while his maternal grandmother was German.

Though he graduated in law he soon turned to revolutionary activities for which, in 1895, he was banished to Siberia. But while there he continued to read and write, and was even allowed to marry - a latitude he was not to permit any of his opponents. In 1900 he went into exile, first to Germany, then Brussels, and later Paris, London and Geneva. Apart from two brief intervals he did not return to Russia until April, 1917, and even then only because the Imperial German Government arranged the operation as a means of securing Russia's collapse and her withdrawal from the First World War.

Sir Winston Churchill likened the transport of Lenin and his group of Bolsheviks from Switzerland and across Germany to the Baltic in a sealed train as letting loose a deadly virus on mankind.

The stratagem certainly succeeded in its immediate objective and Lenin seemed happy to pay the price of achieving power by concluding the armistice Treaty of Brest-Litovsk with Germany, however humiliating this was for his country.

In the process, however, not only the fate of post-Tsarist Russia, but the whole course of world history was changed. For the return of Lenin spelled the doom of the Kerensky government's attempt to turn the country into a liberal democracy. It is now generally recognized by historians that this democratic provisional government's assumption of power in March, 1917, was the real revolution in Russia, not the Communist coup about six months later, the now much-vaunted October Revolution.

Lenin ostensibly ruled from November, 1917, until his death in January, 1924, but for about two and a half years towards the end of this period he was partially and then totally incapacitated by a series of strokes. In 1918 he had recovered from two bullet wounds sustained in an attempt to assassinate him.

Any impartial assessment of Lenin must be based on a summing up of his achievements and then weighing them against their consequences. On this basis he emerges as a unique if terrifying genius - "the greatest engine friver of revolution in history" - as his colleague and would-be heir, Leon Trotsky, called him.

In a recent penetrating analysis, Milovan Djilas portrays Lenin as a man totally obsessed by the theory and practice of revolutionary Marxism. "Only a personality of this mould, a personified idea" could have achieved what he did in the Soviet Union.

No one would deny the power of Lenin's pen, but, as Djilas says, in the more than 50 volumes of his published writing, there is not a single word that is not functional. His spirit "moved tediously in its single groove", his whole being at all times being devoted exclusively to the service of the revolution.

Lenin can be seen as one of three men who have exerted a most baleful influence on the 20th century - under assumed names. The others were Josef Vissarionovich Dzhugashvili, alias Stalin, and Adolf Schicklgruber, otherwise known as Hitler.

What legacies did this first of a new and far deadlier dynasty of Tsars leave to his fellow-country-men and the world in general?

Firstly, the revolution of which he was the architect was to turn Marx's Utopian ideas into a human nightmare in Russia and other countries where Communists have seized power. The sufferings inflicted on the Soviet people, especially during the years of Stalin's monstrous sway, as well as the more recent agonies of Hungary and Czechoslovakia, are among Lenin's most outstanding bequests.

The Bolshirk Party, now the CPSU, which he fashioned to serve his own ends, became the blueprint for other Communist Parties. And the Communist International which he founded in 1915 was a worldwide totalitarian movement dedicated to subversion and eventual global domination.

In doing all this Lenin also divided mankind, perhaps for many generations, and consequently condemned it to living under the threat of a nuclear holocaust.

And it was under Lenin that terror came to be established as a permanent feature of the Soviet regime. The secret police were built up under his orders and he signed the decrees which set up the forced labor camps which still house countless thousands who have fallen foul of their rulers in one way or another.

In 1922 when the first Soviet Criminal Code was being drawn up Lenin ordered that the courts "must do away with terror" but "supply grounds for it and legalise it in principle".

Many of his close contemporaries predicted that the system which Lenin was imposing on Russia would degenerate into a Stalin-type dictatorship but the most startlingly prophetic assessment was that written by the German Communist leader, Rosa Luxemburg, in 1918.

Lenin, she said, was completely mistaken in the means he employed - decree, draconian penalties and rule by terror. The only way to a rebirth was by the broadcast democracy and public opinion.

Without general elections, without unrestricted freedom of the press and assembly, without a free struggle of opinion, life dies out in every public institution, becomes a mere semblance of life, in which only the bureaucracy remains as the active element.

"Public life falls asleep, a few dozen party leaders of inexhaustible energy and boundless experience direct and rule--- An elite of the working class is invited from time to time to meetings where they are to applaud the speeches of the leaders, and to approve proposed resolutions unanimously. At bottom then... a dictatorship... not of the proletariat... but only of a handful of politicians."

The Thin Red Line

When Is Work Leisure? Or Is It?

The afternoon was warm, the voices droned on, the state of the college was reviewed, comments were made, questions were "handled". All was as ever. Then a voice asked if there was enough "leisure time" for the students. The understanding, gently correctly answers came. Work IS leisure. Leisure IS work. Sometimes students leave "to go to work" so that "work" can be experienced as "leisure" by contrast, etc.

At the next seminar something happened; I'm not sure what, or why, and I felt (perhaps, even, WE felt) "We couldn't leave this yet. This has to be reread and rethought and reworked among us. This needs more time, more talk (not into the night and staleness)." But the shadow of the next reading was already dark upon us, and we left to move to its solid, solid shining presence. And I remembered that naive question; and was worried beyond comfort. Beyond the comfort of the answers, too.

There have been times when I have wanted "leisure" to stop and do it again, and again, and see and hear it acted, and to read, then and there, Racine's version. Times when I have wanted "leisure" to talk less urgently, less shrill; to walk less within the laid-down footprints of Monday, Thursday; left, right, left, right; to the last syllable.

"Leisure" in this sense is difficult to define, hard to make work, perhaps even unwise, personally, to pursue. Maybe I can do no more than limn the surface of it. It means, I think, time, in three senses. Time to stare, time to flush, time to hunt. Our program perhaps makes us only hunters. The stare has happened, the quarry has been flushed, we hunt. We have no time to stare, or to flush our own pattern. I want to hunt the same quarry-ideas as the program, but sometimes in a different way, a different pattern, determined by the situation we (i.e. the students, my fellow tutor, and I) find is beginning to rustle and flutter. ("No, not that one, not yet. We hunt that one later--come on, we have to hunt that one over there.")

Now of course I know, and subscribe to, the reasons for the order we have in the program, but oh, when the air is warm and summer sings from tomorrow the temptation is there to let today determine that tomorrow. My today, not someone else's yesterday. And to have the time to meander to Larissa.

--Stuart Boyd

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Science As a Continuing Dialogue

In a recent Friday night lecture entitled LOVE OF FORM, Mr. Neidorf criticized modern physics for deserting the classical goals of physics and falling into the quagmire of subjectivism. Summarized briefly Mr. Neidorf's position in the lecture and the question period that followed was that there are real universals in the world and these real universals are connected by real relationships; the objective world is the world of real universals and real relationships. The proper function of the physicist is to investigate this objective world, not deny it as modern physicists have done.

Underlying this criticism was the feeling that modern physicists have capriciously abandoned classical physics, as if Bohr and Heisenberg were superb dadaists who went about wrecking the foundations of classical physics either out of sheer perversity or, incredible as it may seem, were being mysteriously guided by the wicked hand of a fourteenth century scholastic philosopher, William of Occam. I would like to put forth the modest suggestion that experiments also play a role in shaping the course of a science.

One way of viewing the development of a science is as a continuing dialogue with nature. As in any good dialogue, unexamined concepts are brought to light and the implications of these concepts worked out. The transition from nineteenth century physics to twentieth century physics was not the result of a lack of faith in the past but rather the carrying out of a dialogue where two implicit principles of the nineteenth century were brought to light and examined. The outcome of this dialogue was that the unexamined concepts did not hold up under the twin tests of reason and experimentation, and the foundation of physics had to be changed.

Nineteenth century physics implicitly assumed that any two clocks in the universe could in principle be synchronized. One of the implications of this assumption is that the velocity of light is dependent upon the motion of the source, an implication that is denied by the Michelson-Morley experiment. Einstein realized that experiment dictated that the measurement of space and time in classical physics had to be examined. With great clarity and beauty he showed that two clocks that were in relative motion with respect to each other could not in principle be synchronized and this inability to synchronize moving clocks led to different notions of space and time that were later experimentally verified. While the theory of relativity did alter concepts about the world, it did not alter the classical ideal that the world is made up of real universals and real relationships. In other words, the theory of relativity was taken by physicists as being a deeper understanding of the nature of the real world.

Now if the history of physics stopped at this point, I doubt if Mr. Neidorf would find fault with modern physics. However, at roughly the same time Einstein published his papers on relativity most unexpected events were happening in another area of physics that was to be known later as atomic physics. Newtonian mechanics and the electromagnetic the-

ory of Maxwell were a dismal failure when trying to account for the results of such diverse experiments as the discrete line spectra of atoms, black body radiation, the photo-electric effect, the specific heats of solids, etc. Again it was experiment that indicated something was fundamentally wrong with the theoretical structure of classical physics when applied to the atomic level. Instead of losing faith in the past and rejecting it entirely, physicists proceeded with a cautious conservatism trying to preserve classical physics as much as possible and using it as a guide for what had to follow.

The key to understanding atomic phenomena wasn't to come until twenty-five years later when Heisenberg showed that an analysis of measurement on the atomic level led to the uncertainty principle. In general terms, the uncertainty principle states that to extract any information from an atomic system necessarily entails a violent, uncontrollable interaction with the system such that prior information about the system is either lost entirely or severely degraded. When viewed in this light quantum mechanics, as the new mechanics was called, is not a statement about the behavior of real atomic particles in the real world, but a statement about the way experimenters interact with the physical world. In the words of Heisenberg, "We have to remember that what we observe is not nature itself but nature exposed to our method of questioning." So in the dialogue of science the language employed is a language constructed by men but the answers to the questions asked in this language are independent of the will of men. Or as Bohr would probably put it, science has two complementary aspects, objectivity and subjectivity, and a strict division into two fixed categories of real universals and nominal universals is not possible. The assumption of nineteenth century physics that nature could be split into two fixed, non-interacting categories called the world and the observer proved to be fundamentally wrong in atomic physics.

The view of most contemporary physicists is that there is nothing wrong with admitting to ourselves that we are after all human and not gods whose wills are identical with the world. If anything, the history of physics suggests that the world is indifferent to our wills, and though we may want real universals and will them, the dialogue of science is most likely not going to give them to us. There is the possibility and the hope that the acceptance of our humanness could make us more human and the disavowal of our pretensions to be gods could lessen the outrages that have been only too frequent in the history of mankind. Man with all his humanness does not necessarily mean a wretched beast cowering with fear in the total darkness of night. Man may have the strength to walk upright, point with pride to himself for being only all too human, and proclaim his humanness with such voice that it resounds throughout the cosmos.

Besides the dialogue with nature, science is also a dialogue between men affirming or rejecting concepts that occur in the main dialogue. As a historical aside, I would like to point

out the dialogue that took place between Einstein and Bohr over a period of several years. In this encounter between the last of the great nineteenth century physicists and the first great theoretical physicist of the twentieth century, basically the issue at stake was whether physics deals with real universals or whether physics is a human enterprise whose specific content is independent of human will and desire. During the dialogue the foundations of quantum mechanics were examined with a fierce intensity with Einstein subjecting Bohr to a most brilliant and ingenious questioning. The outcome was that Einstein and Bohr both concluded that all experiments in atomic physics agreed with the predictions of quantum mechanics and that quantum mechanics was logically consistent. Thus, the two principle criteria that any physical theory must satisfy were indeed satisfied by quantum mechanics. Instead of accepting quantum mechanics as a legitimate theory, Einstein withdrew from the dialogue saying that he couldn't believe the world was the

way quantum mechanics pictured it. It was a tragedy that after Einstein retired from the dialogue he lapsed into silence, refusing to accept quantum mechanics, finding no way around it, and in essence, committing one of the most original, imaginative minds in the history of science to a lengthy period of silent sterility that was to last for the rest of his life.

In the transition from nineteenth century physics to twentieth century physics, are we willing to submit unexamined concepts to the tests of reason and experiment and abide by the outcome of the dialogue? Or are we going to desperately cling to beliefs that comfort us metaphysically but force us into silence? A faith in nineteenth century physics and the denial of the subsequent dialogues of science, to quote Nietzsche out of context but without violating the spirit of his words, "resembles in a gruesome manner a continual suicide of reason -- a tough, long-lived, wormlike reason that cannot be killed all at once and with a single stroke."

-- G. N. Stanciu

Philosophical Inquiry

BY DELLA MARIE MANNING

Plutarch once straightforwardly opined, "Philosophy is the art of living."

It seems it is not for us amateur philosophers, though lovers of wisdom we may be, to turn our noses up and dismiss the goody-goodness the old fellows often try to feed us, for there must be some reason why they are considered by most to be a collection of the wisest men who ever lived.

Shaftesbury, in a speech on philosophical inquiry, said, "It is not a head merely, but a heart and resolution, which complete the real philosopher."

Mr. Thoreau, with whom we are all well acquainted, stated that, "To be a philosopher is not merely to have subtle thoughts; but to love wisdom as to live according to its dictates."

In the course of our travels in the ancient tradition where philosophical inquiry is frequently incog religion, we would all do well to heed the advice of the man Hume: "Be a philosopher; but amid all your philosophy, be still a man."

Rochefoucauld made a profound observation concerning the constant bout between philosophy and circumstance. He said, "Philosophy triumphs easily over past and over future evils, but present evils triumph over philosophy."

I feel the need of no explanation for the following words:

"It is the bounty of nature that we live, but of philosophy that we live well; which is, in truth, a greater benefit than life itself." -- Seneca.

And there are the words of Rivarol: "It is easy for men to write and talk like philosophers, but to act with wisdom, there is the rub!"

The desired end of all philosophical inquiry that is true

philosophical inquiry seems to be the attainment of wisdom.

"What is it to be wise? -- 'Tis but to know how little can be known, to see all others' faults and feel our own." -- Pope.

Philosophy in the St. John's style seems to lack a certain element of realism when it comes to the level of an individual's becoming aware of truths, which, indeed, is the level we say we are concerned with, and rightly should be concerned with.

The ideals of an intellectual community, it seems, can make for a very awkward, even perverted reality. When an individual begins his all-out search for the truth in all seriousness, and half-ironically looks too far, those things which formerly manifested themselves as things partaking of reality -- the forms; the ethics; and the humanness, all become of no consequence, and the disturbances of the mind come to be the unsound reality as foundation for a life? There are these words of a fellow lover of wisdom, James McCosh: "The worst things are the perversions of the good things. Abused intellectual gifts make the dangerous villain; abused sensibilities make the accomplished tempters; abused affections engender the keenest of all misery."!!!

Philosophy is a mere invention of a mind, and should not be allowed to infest the soul of its creator as a sporadic disease. The love of wisdom is unquestionably good, but philosophical inquiry can be a detriment to health and life if taken without discretion, if the privilege of mind-over-matter ability is abused -- and it is certainly a privilege, as are the physical sensibili-

ties we so often take liberties with. If the attitude adopted toward the philosophical inquiry lies in the rut of skepticism rather than on the shelf of truth, the philosopher may throw away his entire life learning to believe everything but the truth -- putting in windows that shut out the light, building passageways that lead to nothing.

The importance of philosophical inquiry as expressed by the great fathers of the science lies in the ethical and practical aspects of human beings living in society, in rules, or guidelines if you please, and in the passing of lives from society. The subjects most frequently discussed by Aristotle and Plato were the ideas of justice and temperance, virtue and vice, the good, the forms -- all practical concerns of man in his human environment and as it relates to his creation and the concept of eternity.

The contemplation involved in these great philosophies achieved relevance to society, a place in man's soul. You might say the philosophies achieved a life within life. This, perhaps, is the difference between philosophical inquiry and philosophical disease: the one is the way toward the good, it supports life; the other is an ever-spinning centrifuge of diseased blood!

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BLEAK HOUSE - Dickens

By Tom Robinson

If, in some moment of masochist frenzy, you begin reading Charles Dickens's "Bleak House," mark well the opening chapter. Referring to the inheritance suit which is the focal point of the plot, Dickens states, "No crumb of amusement ever falls from Jarndyce and Jarndyce." There -- now don't say he didn't warn you. If you think Dickens is merely joking when he says this, a few pages will convince you of your error. And if a few pages do NOT convince you, either this really is your kind of book or else you are very easy to please. The two are not mutually exclusive.

We are never told the circumstances of Jarndyce and Jarndyce -- only that it is an inheritance suit. But the circumstances are of little importance to us, because the case is over twenty years old at the start of the book. We ARE told that Tom Jarndyce, the original claimant, blew his brains out in despair at the way the case was going.

Tom's end is not too unusual for this case. In fact, it's the rule and not the exception. The substance of the whole book is that every person in Bleak House comes to a bad end, and they all take a hell of a long time to do even that. The main character is named Esther Summerson. She's my candidate for the purest, sweetest, and stupidest girl in all literature. At least the stupidest. Her purity and sweetness stem from two things: She's an orphan, and she's illegitimate. (This is Dickens, remember.) Her stupidity stems purely from Dickens.

Esther's mother is Lady Leichestre Dedlock (symbolism hangs heavy on the characters' names), who thinks Esther died during birth. But Ester, unbeknownst to her (How unobservant were those Victorian mothers!), was taken away and raised by relatives. After Esther is grown, Lady Leichestre finds out she is still alive. Afraid she'll be exposed as the mother of an illegitimate child, Lady Leichestre goes crazy, leaves her country mansion and runs around the streets of London until she freezes to death.

Esther's father was a promising young army officer named Hawdon. But after Esther's birth, he gave up the army, rented a two-bit room, and was found dead from an overdose of opium.

Esther, along with two other wards of the Jarndyce and Jarndyce case, is put into the custody of John Jarndyce, one of the present claimants in the suit. John Jarndyce lives in Bleak House, a mansion in the north of London. A man named Harold Skimpole is staying with him. Skimpole never worked a day in his life, says he doesn't care about money, and thereby drives both himself and all his friends into bankruptcy. Eventually he dies in a debtors prison.

The two people brought to Bleak House with Esther are Richard Carstone and Ada Clare. They fall in love and get married. Richard, waiting

for a big inheritance from the lawsuit, doesn't have a job. But to pass the time--of which there is plenty--he decides to become a sailor. Then he changes his mind and decides to become a soldier. Then he changes his mind again and decides to become a lawyer to work on his own case, Jarndyce and Jarndyce.

Now Lady Leicester, who's still alive now, has a French maid named Mlle. Hortense. Mlle. Hortense decides to investigate the death of Hawdon, whom she suspects of being Esther's father. She has a little orphaned beggar boy (pure and innocent, natch) lead her around the scene of the death, a boardinghouse. A few days later, the owner of the boardinghouse goes insane, sets fire to himself and burns to ashes. Then the little kid who led Mlle. Hortense around the house dies of cold and disease in the London streets. Of course, being pure and innocent, he dies a dramatic death, with the Lord's Prayer on his lips. A man named Mr. Tulkinghorn tries to protect Esther's mother from Mlle. Hortense. So Mlle. Hortense shoots him dead and gets sent to prison.

Then there's a man named Mr. Sladdery. We are given a description of Mr. Sladdery on page 13, and he is never mentioned again. Mr. Sladdery is my favorite character.

To finish off the book, a will is found which finally solves the case of Jarndyce and Jarndyce. But after twenty-five years of litigation, the money has all dried up and there's nothing left. Richard Carstone, the ward who became lawyer, and who had counted on the money to set himself up, goes crazy and dies from shock, leaving Ada a widow. At the end of the book Ada, Esther, and Esther's husband, a man named Woodcourt, are the only ones left with either their sanity or their lives.

I have been told that Dickens drew up some memorable characters. I must admit that this is true, though thankfully some are fading from my memory. It is not will which retains these cardboard figures; I simply remember Bleak House with the stark details of any ordeal.

Take, for example, the main character, Esther Summerson. In the beginning, she admits (in characteristically superfluous fashion), "I know I am not clever." Dickens hereshows his flair for the art of understatement -- to be perfectly honest, Esther Summerson is stupid. She is so harebrained in so many ways that she's impossible to believe as a character. She is simply like no girl I've ever met.

As I said, she's an orphan. Now, Esther notices that all the other girls at her boarding school have mothers and she doesn't. (That's about as perceptive as she gets through the whole book, too.) She asks her governess about this curious state of affairs. Her governess tells her, "Never ask about your mother. Your mother, Esther, is your disgrace, and you are hers." It's easy to see in a second or two that this is simply a roundabout way of saying that Esther is illegitimate. Now Esther thinks about it -- and thinks

REVIEWS

hard -- for fifteen to twenty years. But does Esther figure out what it means? No. That would clash with her complete sweetness and innocence. If Esther is nothing else -- and believe me, she isn't -- she is sweet and innocent. (That's another reason she doesn't seem like any girl I've ever met.)

Then there's the little orphan, Jo. Since he's raised in the streets, and has to take care of himself in a world where you have to steal to keep from starving to death, naturally he's going to turn out as a pure, innocent, well-mannered little kid who would rather die than steal, right? Don't blame me -- I only READ the book.

Many of the scenes in Bleak House are really funny, especially the love scenes and the death of Jo. The ridiculous melodrama and forced suspense make Dickens the most dated author I've read. Oscar Wilde said about "The Old Curiosity Shop," "It would take a man with a heart of stone to read of the death of little Nell without laughing."

Bleak House is one of Dickens's first social comment novels. Angered at, among other things, the coexistence of great wealth and great poverty in England, Dickens stoically shuts himself up in his recently purchased three-story mansion (complete with Doric columns), and poured out 380,000 words of social comment. (Counting the words is much more stimulating than reading them.) But his criticism does not consist so much of rapier thrusts as of bludgeoning. And sympathy felt for Dickens's ideas or story could only be lost through disgust at his technique.

Album Reviews

BY Y. S. PUCK

DEJA VU - Crosby, Stills, Nash, and Young

This album is undoubtedly one of the best yet produced by any American rock group, and very likely will be the best of the year, British or American (with the possible exception of the Beatles' LET IT BE, if and when it is released). The years of experience accumulated by each of the members of the group and their enthusiasm for their material are very much in evidence here, along with talent aplenty. Herewith a short resume of the record -

The first track on the album is "Carry On", a composite of a new and an old song by Steve Stills. There is a break in the middle of the song, changing from a folk rhythm so some sort of funk, a device which works very well. The lyrics are very good if somewhat simple, a characteristic of Stills' writing. A good start.

Next is a country song by Graham Nash, a homely ditty by the name of "Teach Your Children". Jerry Garcia of the Grateful Dead contributes some tasty steel guitar, and Nash's vocal is as polished as ever. Deals obliquely with the generation gap, but in a literate manner.

David Crosby gives us the next cut -- "Almost Cut My

Hair". A fine example of improvement by an artist who was already very proficient at his trade. The instrumental work here is electric music at its best. Clear, strong guitar by Stills and Crosby plus an outstanding bass (Greg Reeves) and Crosby's vocal make this half-humorous song shine.

Neil Young is back where he belongs - in the middle of a group of people as talented as he is. "Helpless", his homesick howl, is proof enough that he has found his place. Young's vocals are the best on the album; undistorted and feeling. His keyboard abilities are on the rise, something which adds greatly to the sound of his compatriots. Great to hear him again.

Then the only gripe on the side - Stills' vocal on "Woodstock", Joni Mitchell's paean to the all-time great rock festival. I don't know whether the fault is Stills' or the engineer's, but his singing here is almost unintelligible in many places. However, everything else is spotless - more raunchy guitar by Mr. Stills.

Side two starts with the title song by Crosby, "Deja Vu". There are various and sundry interpretations of this one, ranging from a statement of belief in the theory of recollection to (yes, fans, another) an acid poem. Take your pick, and don't miss the background by Young on harpsichord and John Sebastian's guest shot on harp. You can tell Crosby was once a Byrd brother; folk-rock is alive and well.

"Our house is a very, very, fine house. . . ." and Nash is just tickled to write happy songs. Which is nice since he writes them so well. More Young piano on this somewhat Beatle-type cut. Which is titled "Our House".

Now Steve Stills redeems himself for any shortcomings on "Woodstock" with "4 + 20". He is alone with his trusty acoustic here, and he sings a haunting tale of malaise in a spare and touching voice. Short (1:55) and beautiful.

Neil Young's mini symphony, "Country Girl", follows, and it is quite a change; a three-part suite with the author doubling on piano and organ. This song takes a while to get into, but it is well worth the listening. The mix is just a bit heavy on organ, sometimes clouding the rest of the ingredients, but no big hassle. Quite likable.

And the grand finale - Stills and Young, together again, with "Everybody I Love You". The song starts fast and rolling, and has a break similar to those in "Carry On" and "Deja Vu". A good-natured song with excellent guitar and bass, courtesy of Stills and Reeves, respectively, and probably the most spirited vocal on the album. Drummer Dallas Taylor continues his fine underpinning, a part of the total power of the group which should not go unappreciated.

In all, one hell of an album, strongly influenced by the country - rock wave, but true to itself and superior to near-

ly anything extant. If Crosby, Stills, Nash, Young, Reeves, and Taylor stick together, the U.S. may yet have an answer to the Beatles and the Stones besides Bob Dylan.

Steve Stills - lead guitar, vocals

Neil Young - keyboards, vocals

David Crosby - rhythm guitar, vocals

Graham Nash - vocals

Greg Reeves - bass

Dallas Taylor - drums

"THE BALLAD OF EASY RIDER" - the Byrds

Well, the newest version of the Byrds has put out an album. Their latest effort is mostly another country album. The new style of the Byrds, now composed of John York, Gene Parsons, Clarence White, and Roger McGuinn, is a far cry from that of their early albums, especially "5-D" and "Younger Than Yesterday". The main difference is that this new group seems much more relaxed and easygoing, a style which fits McGuinn's "cowboy-singing-to-his-horse" voice very well. Almost every song is excellent, although this style of music doesn't appeal to everyone. The only real losers are "Fido", and a gimmicky song called "Armstrong, Aldrin, and Collins", whose saving grace is its shortness. By far the best songs on the record are "Jack Tarr the Sailor", "Jesus Is Just Alright", "It's All Over Now, Baby Blue" (an old Dylan song), and Woody Guthrie's "Deportee", all of which feature McGuinn's vocal. This album is neither as country nor as good as "Sweetheart of the Rodeo", but is nevertheless as a whole better than most of the Byrds' albums, and is pleasantly different from most of today's albums.

"LADIES OF THE CANYON" - Joni Mitchell

This is supposedly Joni's last commercial album. It is also probably her best. It shows a good variety of her talent but yet a consistency keeps it remarkably together. Probably any one of the songs could make it big as a single; however, heard all at once, they make the album a trip worth taking. She begins it with "Morning Morgantown", which she has played on the boob tube before. Joni runs through fancies, loves, and her surrounding world with extraordinary clarity. Included in this album is "Woodstock", which Crosby, Stills, Nash and Young did on their

latest album. She does it in a completely different style, but the two versions can only complement each other. On another cut, "Big Yellow Taxi", a good share of Joni Mitchell and this album is summed up. An ecology song turns into a Dear John to her as a lover and to us as listeners. . .

"Don't it always seem to go That you don't know what you've got Til it's gone. They paved paradise And put up a parking lot."

"HEY JUDE" - the Beatles

Sure you've heard them all before somewhere - especially you people who have been Beatle freaks since the beginning. But I have known quite a few people whose admiration began only with "Sgt. Pepper" or at the earliest, "Revolver". "HEY JUDE" - not a together album since it's just a conglomeration of singles from over the years, but a MUST, so to speak, as they say in the record world, for those who think the Beatles' true artistry began late in '66. This'll prove 'em wrong.

Two old ones from the touring days, "I Should Have Known Better" and "Can't Buy Me Love" should at least bring back memories. A little hard rock from four years back - "Paperback Writer" and "Rain": a turning point in their music; some of McCartney's best bass work, and in the latter, probably one of their first endeavors in electronic dabbling - the end of "Rain" is marked by the song's opening vocal track played backwards. "Lady Madonna" is a study in McCartney's songwriting versatility; though original, it reeks to Fats Domino. "Hey Jude", and the Beatles take a sad song and make it better with an energy ending; "The Ballad of John and Yoko" starring John Lennon as a modern-day victim of persecution, a guru in drag, as it were. A new variation of the rock version of "Revolution" with a little more fuzz worked in, courtesy of George Harrison; a comment on our times, the Beatles' answer to the S. F., Mime Troupe.

Buy it, listen to it - DIG IT PEOPLE! Deep symbolic and philosophical insights galore. Cosmic truths. A good album on the whole, at least. Too bad if you already have all the singles - there are two new "FAB PIX" to add to your collection.

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JON STROUD

It is interesting that philosophers agree that the highest form of life is philosophy.

Laws should be made, not to limit an individual's actions, but to place some restrictions on interactions between individuals.

Must faith involve absurdity, and if so, it is of what use?

Which is worse; treason to part, or all?

A prize should be awarded to the persons who can make use of all the positions described in the Kama Sutra.

"The reader must be reminded that it takes a good 'mind' to be 'insane'. Morons, imbeciles, and idiots are 'mentally' deficient, but could not be 'insane'."

Alfred Korzybsky

"Whoever looks into the water sees his own image but behind it living creatures soon loom up; fishes, presumably, harmless dwellers of the deep--harmless, if only the lake were not haunted."

C. G. Jung

--Anyone having aphorisms or graffiti (preferably original) please give to Jon R. Stroud, Box 246. I am starting a collection, and Seven can use them also.--

I extend to you part of a fragile thread, its fibers--hope; the end a phantom of tomorrow.

And if the gaze exceeds the tread--should eyes be closed, or jump?

A toad fancying flying; as the bird, contents itself with eating flies.

As pawns, we covet the kingship; denying each their own small gifts, refusing what they have, have nothing.

People are always willing to admit error in the generality; but only rarely in the particular.

--Submitted by Tom Robinson

There is nothing as boring as a friend's favorite book.

The lunatic fringe has never wanted for brilliant men.

Many laws are like drugs--unless you have acquired the habit of reliance on them, you do not need them.

It's all right for a philosophy to present men as they ought to be, but only when they are also presented as they might be.

We gain respect for others as much by own fall as by their rise.

Letters

To the Editor
Mr. Neidorf's lecture was a disaster. It started late, ended early, was accompanied with shuffling paper, and open laughter from the audience. It failed to meet the usual ennui standard for the Friday Night Lecture by combining content with interest. A slight disruption occurred when Mr. Neidorf entered in protest to the breach of convention. If disasters such as these are continued it may be necessary to abolish the signing-in game.

--Jon Stroud

A Man

He built for himself a fortress of the mind
And called himself a mountain
For his vision was wide
And from where he stood
He could approach the sun,
And this he tried to do.
He spread his arms to try
To gather all the wealth of man
And bring it all within himself
And he shrouded his face
In a clean, white mist of clouds.
But the clouds hid his view
Of the other mountains surrounding him.
For every man has within himself
The mountain we call MAN.

--Jared Smith

"THE POWER OF A MAN'S virtue should not be measured by his special efforts, but by his ordinary doing."

--Blaise Pascal.

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Conversation Hour: An Invitation

To say that there are certain problems, certain ills within the college community which could be corrected is obvious. Just what, specifically and generally, is to be done about these problems is not as obvious. The only course of action I see open toward resolving our difficulties is discussion; a simple give and take talk between all interested members of the college community on topics of mutual interest.

It is this function that the Conversation Hour, held weekly on Tuesdays at 4:00 p.m. in the Junior Common Room, serves. Mr. Darkey is present at the Conversation Hour, and serves as a moderator and participant in discussion. Many of the topics of interest to the students, dorm regulations, dress codes, student government, and the like have been discussed from many vantage points by the students. The Conversation Hour helps make the Dean and other administrators more conversant with student desires, and helps make the students more aware of the responsibilities and limitations the administration is faced with.

A recent topic of discussion at the Conversation Hour has been the dress code. Points raised have included the difficulties of legislated conduct, the abuse of rule, as well as the reasons for the rule and possible changes to the rule. Changes discussed ranged from abolishment of the rule to trying to get the rule followed in spirit as it now is not. No conclusions have been reached, nor is this the prime function

of this discussion hour. It is felt that changes will have to follow the usual policy, petition or college meeting. The discussion of issues pertaining to the college is intended to clarify; not to resolve.

The need for this type of activity is made more obvious by consideration of the administration's time, chiefly Mr. Darkey, and the number of students who have issues or problems they would like to discuss. The importance this type of discussion can hold is dependent only upon the attitude and participation by the members of the college community. It could add immensely to the effectiveness of the students in non-academic affairs, and so could improve the general well being of the college community.

--Steven Slusher

TAOS

A heavy tapestry of heat hangs suspended over sun-cracked adobe,
And black still shadows are cast on carved mahogany faces,
Whose eyes, black, liquid, staring, reflect
A lost pageantry, old before rust-colored earth,
And whose god puts forth his hand in colored ripples of light each night
To paint the crusted uprights with blood.

--Kit Callender

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Seraphin Trio: Two Impressions

For the opening of their concert at St. John's on Friday, April 3, the Seraphin Trio of Albuquerque played Beethoven's VARIATIONS ON A THEME BY WENZEL MUELLER, a little-known work from the composer's last years. There is a lightness and simplicity to this music, which is reminiscent of the lightness and simplicity in the mature works of other masters, in Shakespeare's THE TEMPEST, for example, or, in a different way, A TANGLED TALE, by Lewis Carroll. One is tempted to wonder if, like these other late works, the Beethoven reflects a profundity of vision and a sure grasp of the medium which only the greatest masters can combine into a simple, joyous celebration of their maturity. Certainly, the work makes substantial demands on the performers, so that the simplicity is deceptive. High technical competence on the instrument is essential for each participant. Moreover, the intricate rhythmic-metric cross-currents require an imposing command of interaction between the members of the group. Hence, one is confronted with an enigma here. Does the simplicity have the character of the inconsequential, or is it a resolution -- a distillate -- of complex insights? Before one could make a reliable assessment, greater familiarity with the variations would be necessary. In the meantime, a first hearing of them suggests that greater familiarity with them would be fruitful and rewarding.

Another enigma is to be found in Shostakovich, whose Trio No. 2, Op. 67, completed the first part of the evening's program. When is he serious? He indicates an inclination toward rich romantic tradition. One might even suspect a degree of sentimentality in his allusions to folk music and dance. On the other hand, he imposes over it all an austerity which suggests obedience to a musical conscience which will not allow him to indulge his romantic tendencies. A certain tension results. Is his adaptation of folk music intended to be satirical--humorous? Or is he reaching into the strength and honesty of folk art, as a source of those virtues for his own art? The mystery remains, but there also remains the overriding conviction that this is good music.

The program concluded with Dvorak's Trio, Op. 90. Here romanticism is unchecked by self-consciousness or doubt. The marriage of folk music with concert music is a happy one, and Dvorak presides over it with a sureness of both skill and conviction.

For an encore, the Seraphin Trio played the Scherzo from Mendelssohn's Trio in D minor. Here the composer's characteristic brilliant, restless, effervescent vitality was clearly evident.

The Trio played this program with a musicianship that was not simply competent, but far better. The music came across to the audience most effectively. The hearer felt assured that he was being shown everything in the score, unobscured and in balance. There were times, however, when the trio's interpretation might be questioned. For instance, would the Beethoven VARIATIONS have been more successful if played as though they constituted music of the greatest breadth and seriousness? Particularly in the ADAGIO variation one could sense a fuller, perhaps more poetic, significance to the melodic lines, and especially to the sharp dissonances, than the performance indicated. As for the Shostakovich, would it have come over better if the musicians had projected less of its austerity and more of its sensual richness? In the interest of the balance of the program as a whole, perhaps, the emphasis on the austere was justified. It provided a greater contrast with the Dvorak, whose rich warmth was well projected. Whatever criticisms one might make of details the musicians appeared most

gratifyingly to be concerned with the unity of the entire program.

The Seraphin Trio has been playing together for less than a year. The members -- Leonard Felberg, violin; Joanna de Keyser, cello; and George Robert, piano -- are from the faculty of the University of New Mexico at Albuquerque. It is remarkable that their sense of ensemble is so highly developed after so short a time. The violinist is the newest member of the group, and he still must work to meet the challenge of the pianist and cellist more successfully. It must immediately added on his behalf, however, that the second movement of the Dvorak contained some of the most tender, moving moments of the entire evening, thanks to the violinist. In brief, then, the success of the ensemble is undeniable, and their promise for future growth is great.

-- SAM BROWN

And.....

We wish we could say that we enjoyed Friday night's concert (April 3) by the Albuquerque Seraphin Trio. We cannot. This is unfortunate, because a good concert would have done a much-needed soothing of the collective St. John's psyche. As it was, nobody left feeling soothed. The trio's consistent attempts at technical marvels left us feeling that we had had to put more into enjoying the music (not the notes) than the trio had put into making the performance musical. The notes and dynamics printed on the page were, granted, played as they appeared there; in places we felt that the trio's individual members, especially the violinist, were at their technical limit, and perhaps beyond. Even assuming a note perfect performance (it was not, but assuming it was) the most important element, the music itself, was almost consistently not present, or at best barely noticeable.

The program choice, basically romantic, was excellent; the Beethoven variations were charming and effectively arranged and composed; the Shostakovich trio was remarkable good, especially considering the quality of the bulk of that composer's works; the Dvorak number represented its composer at his best, and one hears foreshadowings of Kodaly's compositions in it. The performances were uniformly note accurate, and occasionally a hint of the real beauty of the music came across. The phrasings of all of the instrumentalists were ill-considered, if not just plain wrong, in all too many cases. The pianist was the best member of the trio, keeping a decent balance, and his technical facility, if used to some musical end, would have been superb. The cellist was erratic in her performance, although possibly the most musical of the group. The violinist can only be described as shallow, in technique, tone and musical feeling. When individual members of the trio occasionally rose above their note-accurate mediocrity, they were overcome by the other two, busily sawing away on their parts.

In short, the evening was a disappointment, at a time when good music well played might have been so beneficial. It is a pity that, considering the relative scarcity of musical events on this campus, this concert had to be so dissatisfying.

--George Brown

TURNING

Sitting in the back of a car
I leaned my head
Far back until I saw
Upside down the wonders of the heavens.

Ten billion specks of light
Floating in a sea of cloud
Thrilled my mind
Until my body tired.
My neck grew stiff
And so I moved my gaze.

--Jared Smith

Student Activities News



Members of the fencing team who will compete in Ft. Worth, Texas are, left to right, Istvan Feherevery, instructor, Carol Paterson, Kit Calander, Rex Martin, Moura Landry and Dana Netherton. Also competing, but not pictured are Mike Landry and Steve Slusher.

by Dale Gorczynski

Saturday, April 11, St. John's soccer team fought to a 3-3 tie with the University of Albuquerque team on the home field, being unable to break the tie even in 40 minutes of overtime. Bob Scheigle lead the scoring with two goals, while Les Gould brought in the other point.

The college basketball team played against El Rito State School before spring break and lost its first game in a 49-50 heartbreaker. Team consisted of Tony Jefferies, Bob Scheigle, Allan Swartzberg, Cris Nelson, Sam Hitt, Dale Gorczynski, Harvey Mead, Gary Brown and Jim Danneskiold. Gorczynski was high point man with 25 goals. Final buzzer came with St. John's leading 49-48, but El Rito had a 1 and 1 foul; making both shots to win.

As of the first week of April, the ski season was over. More than 50 students, faculty and staff members participated in the program. The college participants would like to add their voice to the general opinion that the Santa Fe authorities should see that the road to the ski basin is paved.

St. Johnnies will have an opportunity to take part in a new program, Search and Rescue activities, organized by the New Mexico Search and Rescue Association, Inc. The purpose of the program is to help the Red Cross and National Forest Service in search and rescue activities. Herb Kinney will be in the SAO on Tuesday April 21 at 7 p.m. to give a course in beginners' first aid for mountain rescue work.

The first steps are being taken to build the track and field facilities on the site of the old soccer field. Don Kirby, whose contributions to sports activities are well known in New Mexico, has made possible the leveling and grading of the field.

First big rafting expedition on the Rio Grande is scheduled for April 25-26, although itinerary is still undecided. Cecil Cannes of the El Rio Grande Gurgle should show slides and give a talk on the evening of April 14 concerning rafting trips.

Members of the fencing team are now also members of the Amature Fencing League of America. A trip for competition in Ft. Worth, Texas is being planned for either April 25-26 or May 2.

SEMINAR, the 23rd

Out of the hour glass
the beach spilled,
fought against the flood,
then receded
pulling up
the shell
behind it.

Deep within the chambered conch,
pink and pearl and velvet
(with a chandelier)
The orchestra converses in a waltz...
two, three, one, two, three

One for whom the manners moralize
Two from who the totals quantitize
Three when they have danced
the ball will end
and 'round again two, three
one, two, three

One among us who has learned to rhyme
Two among us when they have the time
Three novitiates of Holy war
and
One a bore, two, three...

General, has the champagne
burned your tongue?
Ah, silence, the applause of beauty,
lovely, what?

The drawing room,
The gauntlet in the face,
the dualists' dialog,
Reek
of chrystal,
dark, dark brandy
and a good cigar.

But, Oh, the war!
the great war!
The delicious,
godly,
manly
WAR!

The march, march, march
the other music
and the crash
of drum on drum on drum...
the war,
To be fought again
from some poor Louie's chair.

The sword unbuckled
and the armour cast aside,
The strings played into mute forgetfulness
in unison,
Where is the at last?

When, in the black,
beside the hollow ships,
Another general lifted up
a shell
Put it to his ear
and,
Achilles laughed.

--Nancy Alexander