

REPORTER

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ST. JOHN'S COLLEGE

ANNAPOLIS • SANTA FE



Amber Boydston (SF99) as Lady Macbeth and Michael Esterheld (SF02) as Macbeth.

Photo: Guy Ambrosino

Shakespeare's *Macbeth* takes on new shades of meaning for student actors in Santa Fe who study the text in detail, learn acting methods, and gain experience in lighting and set design. (See story on page 20.)

From the Bell Towers...

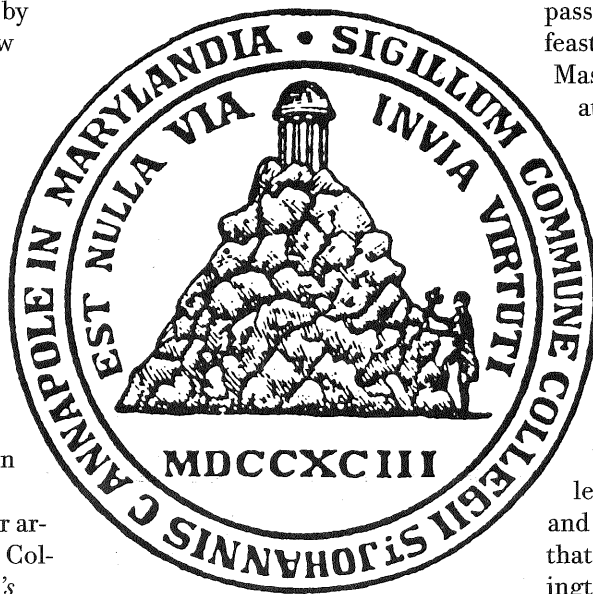
WHAT'S IN A NAME?

Time to brush up on your St. John's history. Which St. John was the college named after—the Evangelist, the Baptist, or Chrysostom? What's with that pile of rocks in the official college seal (the one on the diplomas of all alumni, not the books and balance seal of the New Program)? What's the real college motto (hint: it's not *Facio liberos ex liberis libris libraque*)? The answers to these questions are intertwined. All relate to the events of December 1784, when the college was chartered by the General Assembly of the new state of Maryland.

For many years the name St. John's was assumed to derive from St. John's College in Cambridge. However, as former Annapolis campus librarian Charlotte Fletcher has pointed out, it would be very unlikely that founders of a new college in a new nation would name that school after an old college in a country with which a bloody war had just been concluded. Miss Fletcher proposed an alternative story in her article "1784: The Year St. John's College Was Named" (*The St. John's Review*, vol. XL, no. 2, 1990-91) in which she explained the name and the symbols on the seal. She traces both to the influence of the Masons, an important group in the early history of America. William Smith, the principal author of the St. John's charter, was a Mason, as were many of the financial backers of the soon-to-be college. Smith worked with a Catholic and a Presbyterian to write the charter, which ensured that "youth of all religious denominations shall be freely and liberally admitted."

According to Miss Fletcher, "A Masonic enthusiasm was promoting education throughout Maryland in

the 1780s." As all readers of *War and Peace* know, the Masons were a secret society that placed great value on wisdom, science, and education. Pierre's induction into the group is outlined in detail in *War and Peace*—and its description helps illuminate the symbols on the St. John's seal, which was adopted for the first graduating class in 1793. The pile of rocks, which divide into seven layers, corresponds to the seven steps of the temple of Solomon, which



stands at the top symbolizing wisdom. The man beginning his climb up the steps is carrying a T-square, a symbol of the Masons. According to what Pierre is told, he must train himself in the seven steps to wisdom: discretion, obedience, morality, love for mankind, courage, liberality, and love of death. The St. John's motto *Est nulla via in via virtutis* means "No way is impassable to virtue," reflecting the theme of the ascension.

What about the name St. John's College? St. John the Evangelist was patron saint to the Masons, who celebrated his feast day on December

27. Several important events during the last half of December 1784 might have contributed to the name St. John's being chosen for the new college. The most important order of business for the General Assembly was to deal with the question of the state's border with Virginia—particularly with regard to the Potomac River. In honor of that boundary being resolved, George Washington, the country's most illustrious statesman and also, incidentally, a Mason, came to Annapolis. Both Houses passed the bill on December 27, the feast day of the saint honored by the Masons; that evening Washington attended a special dinner in honor of St. John. On December 29, the House voted to ask a committee to prepare a bill for founding a college on the western shore of Chesapeake Bay (Washington College in Chestertown on the eastern shore had been chartered two years earlier). The committee was ready the next day, when a bill to charter St. John's College—so named—was introduced and passed. Miss Fletcher thinks that the connection between Washington being in Annapolis, the Masons' honoring of St. John the Evangelist, and the naming and chartering of the college is clear.

Eva Brann, in a dean's lecture from 1992, notes the significance of the seal with its Masonic symbols: "It is an emblem of the spirit of that year of the Treaty of Paris which ended the successful Revolution, an emblem of the spirit of religious pluralism, of the sects making room for each other." And, of course, it must have been fate for the college that would more than 150 years later adopt the New Program to be named for the author of the gospel that starts: In the beginning was the logos... ●

Barbara Goyette (A73)

YOUNG PRESIDENTS ORGANIZATION VISITS SANTA FE

Approximately 30 members of the Arkansas Chapter of the Young Presidents Organization visited the Santa Fe campus in February as part of their annual educational program trip. The Young Presidents, an organization for individuals who have become presidents of organizations by the age of 40, decided to include St. John's in their educational trip when a friend of the organization recounted the singular benefits of a St. John's education. The Santa Fe Institute hosted the Young Presidents on Monday, and the following day they arrived on the St. John's campus to hear Amba-

sador Frank Ortiz deliver a lecture entitled "America's Hispanic Culture: Past and Future." Ambassador Ortiz, who has served as the United States Ambassador to Argentina, Peru, Guatemala, Barbados and Grenada, spoke about the Spanish cultural influence that may be traced from Spain to Mexico, and in turn from Mexico to New Mexico. In addition to a detailed illustration of Spanish history, the Ambassador also spoke of the impact that history has had on the United States. Following Ambassador Ortiz' lecture, President John Agresto spoke to the Young Presidents about the St. John's curriculum and the

unique nature of the Great Books Program. The Young Presidents then broke up into two seminar groups led by Santa Fe students, in which they discussed a selection of speeches by Abraham Lincoln. The seminars received tremendous positive feedback, and many members of the Young Presidents Association expressed the desire to return to Santa Fe in the future for additional executive seminars at St. John's, or possibly to take part in the Summer Classics Program. ●

Amber Boydston (SF99)

HONORING JAMES MATTHEWS

James Matthews, who has been on the staff of the college for 36 years—longer than any other non-teaching employee—is retiring



in April. Many students have known Jim over the years; he has worked in Mellon Hall, where he has watched, worried about, laughed with, and become

friends with hundreds of Johnnies. Jim's gentle ways have been apparent to anyone who stopped to talk with him. Some students came to know about his other sides: his strong Christian faith, his participation in a gospel choir, his beloved wife, son, daughter, and grandchildren.

Now, because of his struggle with Lou Gehrig's Disease, Jim is retiring to spend more time with his family. Tutors and alumni have started a scholarship fund in his honor—a tribute to his devotion to the college and its students. At an appreciation lunch in March, he was presented with a plaque that read: *Reliable, conscientious and professional in performance of his duties, immensely strong and spiritual in character, with genuine and loving concern for his fellow man and the College, this kind, gentle and honest man serves as a role model for the students, faculty, staff and friends who pass through St. John's.* ●

NICKI GONZALES RETIRES

After 32 years of service, Nicki Gonzales retired from the college in January. Nicki joined the College in 1967 when the Santa Fe campus was but three years old. She was first employed by Stan Nordstrom



in the Buildings and Grounds Department. In 1971, Nicki transferred and was promoted to the Development Office where she assisted Burch Ault. Nicki was then promoted in

1975, to the Treasurer's Office assisting then Treasurer, Emery Jennings. Over the years Nicki remained in and enhanced the operations of the Treasurer's Office.

Her dedicated service will surely be missed by all. ●

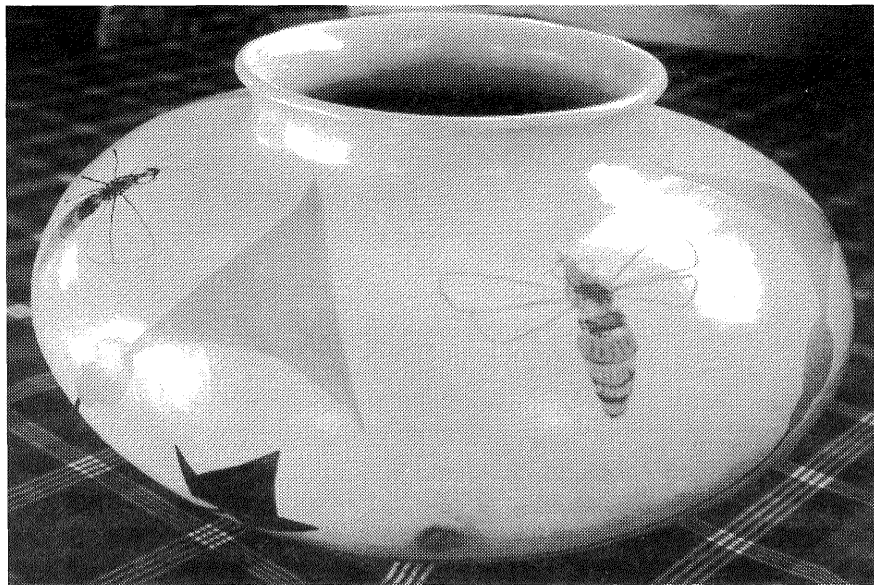
Bryan Valentine

From the Bell Towers...

A NEW WAY TO HELP ST. JOHN'S

There are many ways to contribute to the future financial stability of St. John's other than writing a December-31st-is-approaching check to the college. One new way to help the college involves designating life insurance policies for St. John's. Many employers provide \$50,000 of group term life insurance as a tax-free benefit. If you, as the employee, elect additional coverage under the group term life plan and the employer agrees to pay for it, you must claim for tax purposes the premium you would have had to pay for the added coverage as income (over and above your salary). For example, I.M. Johnny is 55 years old and works for Philosophical Enterprises, Inc. He chooses to have \$250,000 of group life coverage in addition to the \$50,000 his employer provides. In his case, since he would have had to pay \$2,250 for the added coverage, he must declare \$2,250 in additional taxable income.

However, if Mr. Johnny names St. John's College the beneficiary of the policy, he does not have to claim the added premium amount as income. Any alumna/alumnus can do this to save additional tax. And in doing so you would make a future generous gift to the college, thereby enrolling you in the St. John's College Tocqueville Society (for alumni, parents, and friends who remember St. John's in their financial and estate plans). If you want to find out more about this kind of gift, contact Jeff Bishop at 410-626-2505, j-bishop@sjca.edu, or Robert Glick at 505-984-6109, rglick@mail.sjcsf.edu. ●



"Bee Pot," pit-fired clay pot by Jan Boyer.

Hidden Talents Revealed in First Faculty and Staff Art Exhibition in Santa Fe

Paintings, ceramics, photography... the St. John's College faculty and staff showed off their talents in the first Faculty and Staff Show in the Art Gallery on the Santa Fe campus. The opening attracted a crowd of more than 100 colleagues and friends.

From underwater photography to religious icons, the diversity of artwork on display favorably impressed visitors.

The intertwining of professional and nonprofessional artisans gave the exhibition breadth. The scope of artistic mediums ranged from acrylic paints to watercolor. Subject matter included landscapes, skyscapes, underwater-life, still-life, people and places across the globe, as well as religious images.

Photographic artists showcased were John Agresto, Suzanne Cooper, Robert Glick, Basia Miller, and Margaret Odell. Participating potters were Saddiq Khan and Jan Boyer.



"Morning Coffee" by Luba Kruk

Painters included Eleanor Bernau, Michele Beinder and Heather McLean. Mixed media pieces and drawings were exhibited by Louise Guenther, Luba Kruk and Winifred Rusk. Other featured artists included Michael Rodriguez who showed his retablos and icons and Kathy Mizrahi who exhibited a variety of needlepoint works. ●

Maggie Magalnick

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SUMMER CLASSICS LINE UP INCLUDES OPERA, SCIENCE, AND COWBOY LORE

Perhaps the most successful outreach program of the Santa Fe campus is the Summer Classics "learning vacation" programs focusing on the greatest literature, art, film, and music. Adults from all over the nation, with diverse backgrounds, can attend for one, two or three weeks.

Seminars are held Monday through Saturday, ten to noon,

while discussion often continues through the lunch hour. Afternoons are free to study or to participate in guided tours and excursions.

Programs this summer include: Bizet's *Carmen*, Aristotle's *Politics*, Euripides' *Tojan Women*, *Electra*, and *Medea*, and Italian Medieval and Renaissance Art (July 18-24); Strauss' *Ariadne auf Naxos*, Mozart's *Idomeneo*, Augustine's

Confessions, Galileo's *Two New Sciences*, Cowboy Classics: *The Virginian*; *Shane*; *Horseman, Pass By*; and the film *High Noon* (July 25-31); Poulenc's *Dialogues of the Carmelites*, with Bernanos' *Diary of a Country Priest*, Nietzsche's *The Gay Science*, Shakespeare's *The Two Gentlemen of Verona*; Love's *Labour Lost*; and *A Midsummer Night's Dream*; T.S. Eliot's *Four*

Quartets. (August 1-7).

Limited on-campus housing is available. Tuition is \$690 per week, which includes all texts, receptions and lunches, and some excursions.

For more information, please call 505-984-6104 or email classics@mail.sjcsf.edu or visit the website at www.sjcsf.edu. ●

From the Bell Towers...

THE VIOLIN MAKER

How sophomore music inspired one student to create his own means to music.

To enter St. John's is to enter the life of the mind—to eschew the practical for the cerebral. Students reason about matter, rather than work with it. The constructions in math tutorials are intellectual constructions. Some seminar readings question the very existence of the material world.

Junior Jason Derleth has stumbled upon a powerful antidote to the intellectual stronghold that St. John's exerts on its students. Over the past two years, he has spent hundreds of hours in the Annapolis campus' woodshop building musical instruments. So far, he has made two violins, is working on a cello, and is helping five students with projects: an acoustic guitar, two electric guitars, a mandolin, a violin, and a viola.

Not surprisingly, freshman and sophomore music led Derleth to his new venture. Although he played the clarinet for a few months and the piano for a year or two when he was younger, his enjoyment of the music program at St. John's took him by surprise. "Freshman music was great. I loved singing with other people. But Zuckerkandl was what turned me on, what showed me a unique way of looking at music. Zuckerkandl taught me what to listen for," Derleth says. His new understanding of music led to a deeper enjoyment of participating in the making of music.

Once inspired musically, Derleth found his thoughts moving into the practical realm, where the question of how to acquire a cello was settled in favor of building one.

"It's so much more fulfilling and interesting and emotional and satisfying to play or sing with others; it's an amazing thing. In sophomore music, when we sang Palestrina's 'Sicut Cervus,' it was fantastic. That, more than anything else, was an inspiration for me to learn the cello," he says.

Once inspired musically, Derleth found his thoughts moving into the practical realm, where the question of how to acquire a cello was settled in favor of building one. He gives two reasons for why he chose this unusual means of acquisition. The first is economic: when he learned that a good cello would cost nine thousand dollars, he knew that would be out of the question. But he was also unprepared to spend three thousand dol-

lars and wind up with a merely mediocre instrument. Instead, he decided to spend a large but manageable chunk of cash (about \$1500) and invest his own sweat and talent in making a fine instrument. The second reason for building rather than buying came from self-knowledge: Derleth knew that by investing himself in building the cello, he would be more likely to follow through with learning to play it.

Because the construction of the cello and violin are similar, but the

violin is less expensive to build and does not place as many technical demands on its maker as the cello, Derleth built two violins before starting his cello. Approaching the matter like a true Johnny, he looked for a book on the subject. After long searches in used bookstores in Berkeley, California (near his home town of Hercules), he discovered a book called *Violin Making Step by Step*.

Derleth began his first violin in January 1998 and was finished just as school ended that May. He credits tutor Chester Burke (A74) with motivating his persistence in the project. "I might not have finished that first violin if not for Mr. Burke," he says. "When he found out I was working on it, he said that he might want to purchase it, which he ultimately did. Not only did his interest help me finish the violin, but I made a much better instrument than I would have otherwise. I bought better wood, took more time and care with its construction, and I was rewarded for that. The violin, though it doesn't look perfect, sounds wonderful."

As Derleth discusses the endeavor that has consumed his free time for the past year and a half, he sounds like an old hand in the

woodshop, although his previous woodworking experience was fairly limited. "I took woodshop in high school, two classes concurrently, but most of the instruction focussed on machine work. It didn't prepare me at all for violin making, because most instrument building is hand tool work."

The instruments' construction involves sculpting the front and back with gouges and finger planes, curving the sides with a bending iron,

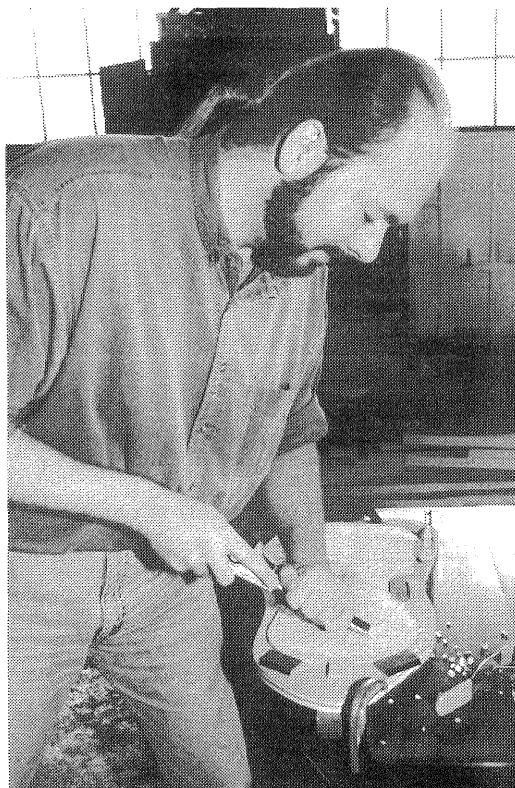
"The scroll of the instrument is taken from the ionic capital of a Greek column. In a classical sense, it is designed to be the most beautiful thing one can look at."

and carving the scroll with gouges. Several of the tools Derleth uses are of his own construction. He has made a thickness gauge (he read how in a book called *Practical Violin Making*), closing clamps, and guides that govern the curvature of the instrument.

"Many of the curved measurements on the violin are in extreme and mean ratio to each other," Derleth says, pointing out the small center curve and large upper curve of a viola-in-progress. "There are about 15 measurements like that. It's quite clear that the people who designed the instruments were classicists. The scroll of the instrument is taken from the ionic capital of a Greek column. In a classical sense, it is designed to be the most beautiful thing one can look at."

While his attention to the violin's ratios shows that he does, on occasion, relate his work in the woodshop to his academic life, Derleth mostly enjoys the contrast between the two. "It's such a different realm. The mental prowess required by St. John's, the mental fatigue that occurs because you're at St. John's, is something that having a challenging hobby helps. There's something about reading books by all these people who have created all of these ideas that makes me want to be more creative and I seem to have found a place where I can successfully do so. To create something beautiful out of a hunk of wood and to have it sound good is really wonderful. Forget winning paper prizes," says Derleth. "This is more satisfying." ●

Susan Borden (A87)



Jason Derleth shows off a completed violin (above) and demonstrates woodworking techniques in the shop (top).

Photos by John Bildahl

From the Bell Towers...

A Legend Comes to Santa Fe

N. SCOTT MOMADAY

Pulitzer Prize winner N. Scott Momaday read selections from his most recent book, *In the Bear's House*, on March 3. Santa Fe's Great Hall was filled to overflowing.

Once Momaday began his reading, time seemed to be suspended. Listeners were drawn into the spell of the readings from the time Momaday explained his fascination, indeed his kinship, with Bear.

"Bear and I are one," Momaday says in the introduction to his new book. He goes on to explain that his Indian name, Tsoai-talee, is Kiowa for "Rock-tree boy." "Rock-tree" is Devils' Tower in Wyoming. It was there, legend tells, that a Kiowa boy

"You Are, Urset, I Am, Yahweh." Urset regrets his awkwardness with words, and Yahweh expounds on the spectrum of words, language, and speech of which Yahweh has command because he is the word.

turned into a bear and his seven sisters were transformed into the stars of the Big Dipper; thus the storyteller relates himself and his people to the stars. Momaday says he is the reincarnation of that boy and is possessed of Bear's spirit. For the Kiowa, Bear is the animal representation of the wilderness, and both Momaday's novels as well as his poems reveal the depth of his understanding of the wilderness.

There is a universality in the idea of Bear as a symbol. While certain Europeans in the stone age worshipped bears, no country is more widely associated with the bear than Russia. Momaday told of his visits to Russia, in particular his visit to Siberia to a reindeer-hunting tribe, where the people have a ceremony which lasts for days when a bear is killed. There is singing, feasting, wrestling and dancing in honor of the bear and what he represents. "...and everything would have its place in the relief of ritual," Momaday writes in his poem, "Notes on a Hunting Scene."

In the Bear's House is divided into three parts: The Bear-God Dialogues, Poems, and Passages. Momaday began his reading from the Dialogues which are exquisite short plays with two characters, Urset and Yahweh. The dialogues are conversations between Bear and God. Urset is the first Bear, the prototype, and the

first syllable of his name signifies something ancient for Momaday. Several meaningful themes worth noting emerged from the Dialogues and the Poems.

Words/Language is the first theme addressed in the reading of the dialogue, "You Are, Urset. I Am, Yahweh." Urset regrets his awkwardness with words, and Yahweh expounds on the spectrum of words, language, and speech of which Yahweh has command because he is the word. Yahweh hopes Urset will express his heart in fine, beautiful

"Thought," Yahweh tells Urset that there are galaxies of words in the mind. This is a towering metaphor.

language, and reminds Urset that he exists not only in his name but in the words that tell his story.

Momaday went on to say extemporaneously that silence is the matrix of words, that there is the unspeakable, and that it is good to speak of the unspeakable. Language, he pointed out, is limited. Nietzsche's query as to whether language is the adequate expression of all realities seems to relate to Momaday's espousal of the power of silence as juxtaposed against the limitations of speech. Yet in another dialogue,

"Thought," Yahweh tells Urset that there are galaxies of words in the mind. This is a towering metaphor.

Story and Grace are probed in the charming dialogue, "Story," in which Urset asks what it is to tell a story. A teaching lesson ensues in which Yahweh declares there is only one story, but many stories are in the one, and all stories are true. But Urset wants more from Yahweh. He wants to know where in the story is the place for grace. Grace, Yahweh declares, is the most important element of all in a story. It is the very substance of story, albeit invisible and remote. In short, grace is the soul of story. And once again Momaday invokes the idea of silence, the matrix of words. Time was the subject of the last dialogue Momaday read. Yahweh defines the idea of time for Urset. "The present is all there is." Urset accepts the dictum and acknowledges that it is enough. In one sense there is, as Père Jean-Pierre de Caussade avows, a kind of "sacrament of the present moment."

N. Scott Momaday received the Pulitzer Prize for Fiction in 1969 for his first novel, *House Made of Dawn*. Other honors include the Premio Letterario Internazionale "Mondell," Distinguished Board of Scholars, Library of Congress; New Mexico Governor's Award for Excellence in the Arts; the Academy of Poets Prize; the Western Heritage "Wrangler" award; the "Outstanding Indian of the Year" award, American Indian Exposition; and induction into the Oklahoma Hall of Fame.

Momaday received his Bachelor's degree from the University of New Mexico and a Master's and Ph.D. from Stanford. He is the recipient of several honorary degrees, including one from Yale in 1980.

Momaday lives in Jemez Springs, New Mexico, in the 130-year-old house which his parents bought in 1959. He flies to Tucson once a week where he teaches a seminar on Native American oral tradition. Of note to St. John's students, Momaday requires his students to study myths such as *The Iliad* before they

...silence is the matrix of words...

tackle the Indian stories. Since myth might well be defined as greater than truth, students encounter a classic understanding of myth before their encounter with Native American legends.

Momaday is a consummate reader, an actor really, of his dialogues and poems. His complete control of his rich voice captivates any audience privileged to hear him. His flawless delivery takes his audience with him into that time known as *kairos* where new truths are revealed and welcomed for the first time. ●

Mary Dare Ellis (SGI98)



Pulitzer Prize-winner N. Scott Momaday in Santa Fe's Great Hall, March 3, 1999.

The Program...

WHAT DO WE HOPE TO ACHIEVE IN DISCUSSION?

Convocation Address by Michael Dink, Director of the Graduate Institute, Annapolis

Welcome, new students, continuing students, colleagues and friends. We are called together today to begin or to begin again as students in the Graduate Institute at St. John's College. As our Bulletin reminds us, there are two distinctive features of our program of learning: 1) the curriculum consists exclusively of classic or "great" books of the Western tradition used as texts and 2) all classes are conducted as small-group discussions.

Today, I do not intend to defend or explicate our practice of reading the books we call great. Instead, I want to talk about the second distinctive feature of our practice: having read some assigned portion of one of these books, we come together and talk with one another about what we've read. As simple as this sounds, it is not the most common practice in other institutions of higher education. Moreover, it is not such a simple thing to say what it is we hope to achieve with this practice and why we value it so highly.

Let me sketch three possible models of what one might hope to achieve in such discussions and raise some questions about each of them.

The first model is based on an analogy with perception and the attempts to overcome its limitations so as to make it more accurate. It can be illustrated by the old story of the three blind men and the elephant. You know the story. One man grabs the trunk, and says that it's a snake. The second wraps his arms around a leg, and says it's a tree trunk. The third runs into the side of the sitting elephant, and says it's a wall. In a bad discussion, the three of them will each give elaborate reasons in defense of his own interpretation and refute the reasons given by the others. In a good discussion, each will come to see that his own interpretation is partial and they will put together their partial views in such a way as to come to a more complete and more accurate view of what it is they have encountered.

The presupposition of this model is that there is one common object that all the discussants are experiencing, and that the goal of the discussion is not only to come to an agreement, but to an agreement that more accurately reflects this common object of experience than the partial and limited view with which each participant began.

We see that something like this does happen with respect to certain well-circumscribed issues, particularly of the sort that come up in tutorials. Why is a certain step necessary



Tutor Tom May leads a Graduate Institute discussion on Euclid.

Photo by John Bildahl

in a mathematical proof? How is the syntax working in a difficult sentence in a poem? We are less confident that it happens with the larger scale questions that so often preoccupy us in seminar: what is virtue? what can we know? what is the best form of government? what is our proper relationship to the divine? We might, however, reassure ourselves that we are striving towards and possibly making progress towards this goal, even if we don't reach it.

Aside from the question of the attainability of the proposed goal, there are two other questions I want to propose about this model. First, if the goal were achieved, would we then look back on the conversation that led to it merely as a means towards that goal? Second, does this mean that each of us sees his or her interlocutors in the conversation merely as a means to achieving a more correct view of the way things are? Is conversation with others merely of incidental importance to having a correct view?

The second model has Darwinian roots. Conversation is seen as an arena in which opinions compete and struggle to survive. The participants examine, criticize and refute weak opinions. Sometimes initially weak opinions can be modified so as to survive. As a result of all this testing, only the best opinions survive. This might mean that a single opinion is acknowledged as best by the whole group, but it need not mean this. There may remain differences of opinion about which opinion is best. While there is a strong competitive flavor to this model, it need not mean that one person's gain is another's loss. It might be that each participant will "improve" his opinion without giving it up for someone else's. Perhaps, as in the case of Dar-

winian natural selection, the process might even lead to greater divergence of opinions.

Like the Darwinian account, however, this model leaves unspecified what is meant by "improvement." If a plurality of conflicting opinions "survive," then they can't all be more accurate. Perhaps they are articulated more clearly, supported by more explicit reasons and held with a greater awareness of their difficulties and of their alternatives. Without the notion of a common object that is seen more accurately, however, this notion of improvement seems problematic and the commonness of the enterprise seems even more clearly subordinated to a private goal.

The third model takes deliberative discussion as its paradigm. In such discussions, a common decision must be reached because some action must be taken. Ordinarily, we think of our opinions about what action should be taken as based on opinions about the way things are, both about the circumstances and about the goodness of the ends at which the action aims. When we think this way, we are directed back to the first model: responsible deliberation first requires us to try to ascertain the way things are. If, however, we cannot come to agreement on this, then we are forced to reach a decision by means of negotiation. Each party to the negotiation has a desired outcome in mind and tries to come as close as possible to this outcome, conceding as little as possible to other parties who desire incompatible outcomes. If agreement is reached, it comes about through power and persuasion, and through fear of the consequences that will follow if no agreement is reached.

There are some who claim not only that all deliberative discussions are carried out strictly as negotia-

tions, without any possible appeal to a standard outside of the deliberations, but even that all discussions are covertly deliberative, and that any attempt to justify an opinion about how things are is at bottom an attempt to assert power, whether that assertion consists in getting more of some non-sharable good or merely in imposing one's own will on another.

If you are as appalled as I am by this third model, we need to ask what exactly it is that appalls us. Is it the absence of a standard outside of the negotiation or is it the way people treat each other within the framework of the negotiation?

If we think that the former is more fundamental, then we might hasten back from this abyss to the first model. There we have a shared enterprise with a goal that has some claim to be high and that is a good potentially attainable by all participants without thereby being diminished. Yet no matter how high or common the goal we posit for conversation, conversation itself and one's fellow interlocutors in it run the risk of remaining mere instruments in the pursuit of that goal.

If we want to avoid this consequence, then we may have to suppose that there is some sense in which conversation with one another is more fundamental than and prior to any conception of the goal that we hope to achieve through that conversation. Openness to what others have to say, respect for them as sources of intelligibility, a willingness to share our thinking and to risk having it criticized and rejected, a readiness to be moved and changed in response to what others say - perhaps we can recognize these as the virtues which make genuine conversation possible without reducing them to the means to achieve some goal beyond the conversation. Perhaps one could defend this supposition if one could show that conversation with others is an essential condition for having a common and intelligible world about which we can seek to achieve clarity or in which we can pursue our ends.

I do not offer this suggestion as a fourth model alongside the other three, partly because it is not one more alternative understanding of the goal of conversation, but a sense that it may have a dignity and worth not derived from its goal, and partly because I do not yet see how to articulate this sense as clearly as I would like. I hope that, in conversation with many of you, I may come to see whether I, or rather we, can make sense of this suggestion.

Thank you. Convocatum est. ●

The Program...

PHOTOGRAPHY: STATE OF THE ART

Weekend classes and donated equipment lead to a surge of interest in photography on the Annapolis campus.

As if mathematics and language tutorials, laboratory, seminar, Friday night lectures, and the occasional study group aren't enough, twenty-two students have added yet another class to their schedule: photography. Don't panic—the Instruction Committee has not tampered with The Program; photography has not been deemed the eighth liberal art. Instead, the interest and enthusiasm of two Annapolis students, sophomore Sylvaine Rameckers and junior Vada Mossavat, has lead to a surge of interest in photography.

When Rameckers first came to St. John's, she found a darkroom that was low on equipment and lacking any budget. A photography enthusiast since eighth grade, she was not deterred by what she found. Along with a handful of other students, she pulled together enough supplies to bring the darkroom to life. That summer, as Rameckers continued working in the darkroom, she met Mossavat, and as the two talked about photography and its place in the life of St. John's, they began to discuss the possibility of teaching the subject.

When school began and talk of photography classes got around, interest in the darkroom increased. To help make it accessible to more students, Rameckers requested \$930 from the Delegate Council to buy chemicals and supplies that would cover most students' needs save two: paper and a manual camera. She had decided that it would be counterproductive to pay for paper, because she knows from experience that when you buy your own paper, you tend not to waste it. As for the manual camera, although she wanted one for students who don't own cameras, she thought its expense might jeopardize her entire request for funds and decided to leave it out. Four days after the \$930 was approved, she received a phone call from the Advancement Office asking her to pick up some photography equipment that Annapolitan James Kohlhaas had just donated to the college. "It was exactly what we were missing: two manual cameras, tripods, lenses, lens converters, filters, everything," says Rameckers.

Soon after, Rameckers and Mossavat began planning their course. Before the first class, the two went to Briarwood Books, a used bookstore on Maryland Avenue (formerly Charing Cross), and picked out an armful of photography books for students to

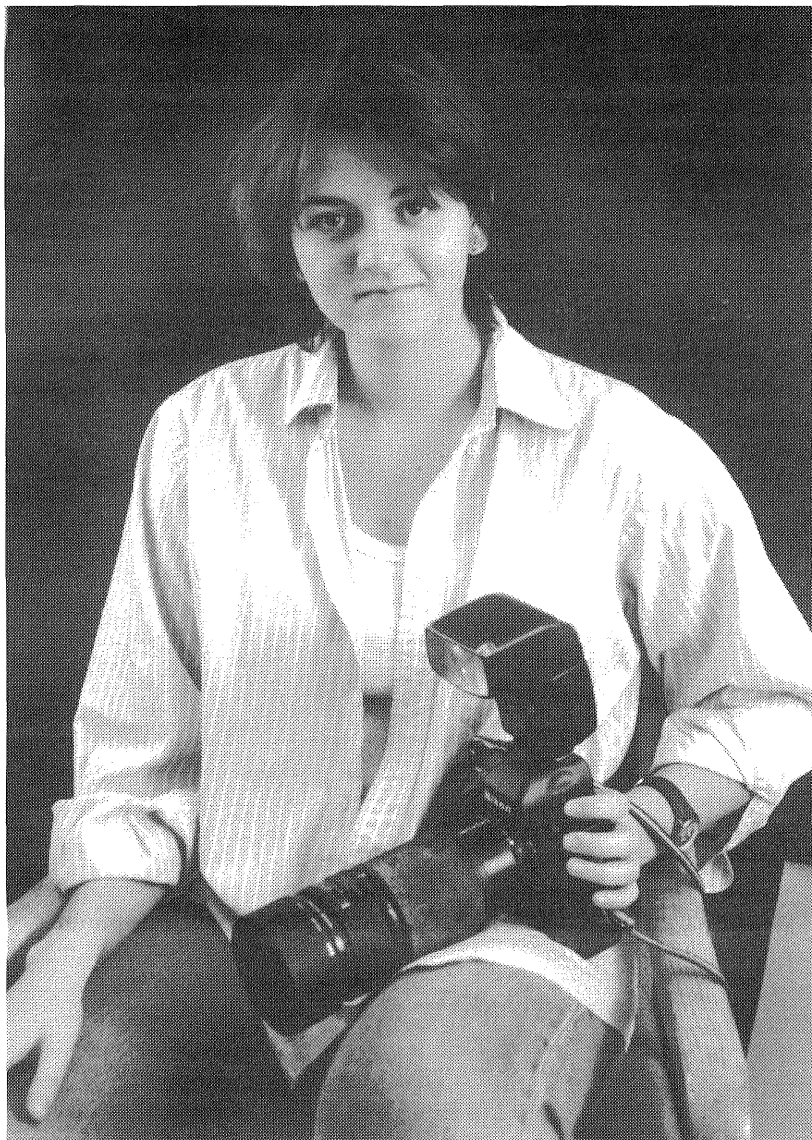


Photo by John Bildahl

Sylvaine Rameckers, an Annapolis sophomore, in the photo studio with her trusty Nikon.

look at. The classes cover the mechanics of photography, such as how cameras work, the optics of the camera lens, and how film and paper work. Philosophical aspects of photography are also discussed; class discussions explore what it means to take a picture. And, of course, the practical element is always present: the class goes out on photo shoots as a group, they learn to develop film, and they make prints.

Next on the agenda is a filter workshop. Rameckers describes the makeshift filters the class will work with: "We'll cover the lens with different-colored pieces of cellophane to bring out various contrasts in the photographs, put mesh over the camera for a faded old-photo look, and put Vaseline on all but one area to yield a hazy look with one spot in focus."

As the presence of two tutors brings balance and depth to a seminar, Rameckers says that sharing teaching with Mossavat has similar advantages. "Vada and I are very much into photography, but we perceive things differently. What in-

trigues Vada is photojournalism: war situations, being in the midst of action, things that shock and strike. I'm much more interested in details: faces and hands are important to me, I look at architecture and lines. When we teach together and students ask what we look for when we're shooting, we end up learning from each other.

"In teaching you reach a higher level of understanding," Rameckers adds. "I think of how tutors read and reread the same books and teach the same class several times, but each time they discover a different approach and have different questions."

While the weekend photography classes won't be taking the place of freshman lab or junior French, Rameckers explains that they do indeed complement the program. "It's another medium in which St. John's students can come to understand things and express themselves. The books you read here are about human nature, about how man acts. With photography, you actually document that." ●

Susan Borden (A87)

*Annapolis Web Site -
New Stuff @
www.sjca.edu*

- The Placement Office has revamped its site; now included in addition to a running list of job postings appropriate for St. John's graduates is an on-line version of Horizon, the Placement Office newsletter. The Placement Office site is located under *Campus Resources*. Remember that alumni are welcome to use the resources of the Placement Office.
- Employment positions at the Annapolis campus are now listed on the Personnel Office web site, located under *Campus Resources*.
- The web site is currently being redesigned and the new site will be up this summer—cleaner, cleared, easier to navigate, with a little search engine.

*Ongoing Updates for
the Santa Fe Web Site
www.sjcsf.edu*

- New on the Charles Bell's *Symbolic History* page is a guide to the series written by Michael Scofield. Mr. Bell's lectures will soon be available on CD-ROM. Check out the website for purchase information.
- Under *Alumni and Parent Relations* we now have the full Alumni Chapter list, with 1999 current email addresses and phone numbers for chapter presidents, including all East Coast and overseas chapters.
- In response to a number of requests, The *Dean's Statement* from Santa Fe's Dean James Carey is now posted on the site.
- *Summer Classics* information for the popular, 3-week seminar program that includes Santa Fe Opera's summer performances—*Carmen*, *Ariadne auf Naxos*, *Idomeneo*, and *Dialogues of the Carmelites*, in addition to Cowboy Classics, Greek tragedies, Shakespeare and more.

WILL THE REAL ST. JOHN'S COLLEGE PLEASE STAND UP?

Guide to College Guides

It happened to me during my fifth period study hall in room 301. In 1967 I was a junior at Orange High School, an upper-middle-class suburban district on the east side of Cleveland. During that study hall, I was sorting through the papers in my notebook and opened up a brochure that one of the guidance counselors had pulled at random from her supply to jot down a note on. The brochure was a reprint of an article in *The Saturday Review*, March 23, 1963, titled "St. John's College: Four Years with the Great Books," by David Boroff. When I read the article, I knew right away where I wanted to go to college.

Many alumni and current students at St. John's can trace their decision about where to go to school to a similar single moment. It's so common that it has a name: the light bulb effect. A high school student reads a brochure, a college guide description, or a newspaper or magazine article that describes the Program and *bink*—the bulb turns on and they just know it's the place for them. Of course, college is a big decision and there are many factors to consider. The Admissions Offices on both campuses encourage high school students to visit the college so that they can be sure about what they are getting themselves in for. Parents sometimes have to be persuaded, the finances have to be figured out, applications have to be written, recommendations need to be lined up. But that whole process usually comes after the *bink*—the initial revelation.

Making sure that enough students are presented with a clear picture of the Program, so that the few who are right for the Program and it for them will be found, is one of St. John's challenges. What is important about the college is not its location, its pretty brick or adobe buildings, the SAT scores or geographic origins of its freshmen, the percentage of faculty members with PhDs, the ratio of acceptances to applicants, or the amount of endowment dollars per student. The Program is what's important. "What prospective students learn is that 'the Program' is both the book list and the kind of classes we offer. Since they are readers and talkers, they are excited by the books as much as they are by our discussion-based classes," says Larry Clendenin, Admissions Director in Santa Fe. College guidebooks and other sources of information for prospective students need to represent the Program accurately so that the light bulb can go off in the minds of the right students.

The college can control what it says about itself in admissions

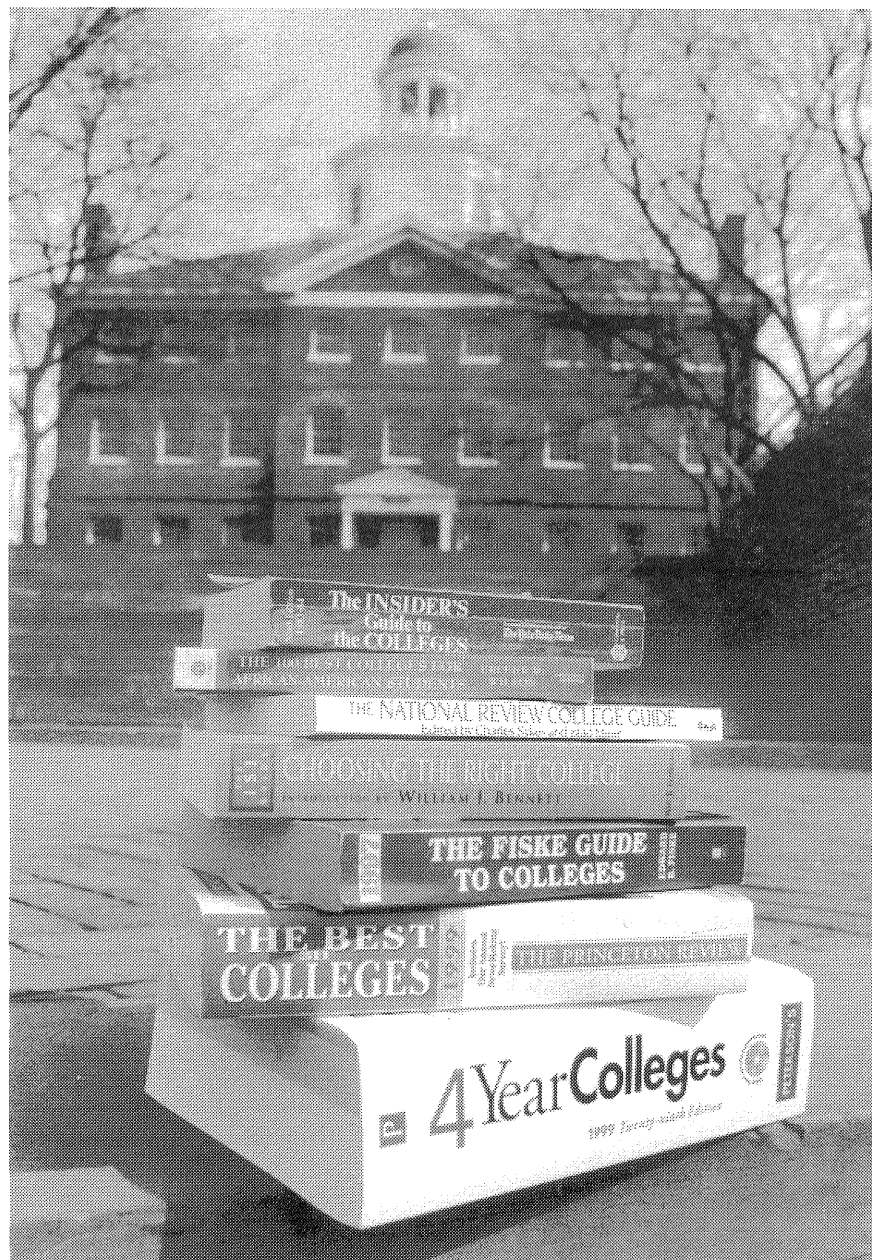


Photo by John Bildahl

brochures (copies of the newest version were sent to all alumni last year), but what about those college guides on the shelves of all the Barnes & Nobles and Borders across the land? How accurately do they reflect the college? Here's a rundown on some of the most popular guides:

PETERSON'S GUIDE TO 4-YEAR COLLEGES

This phonebook-sized guide has been around for more than 30 years. Colleges pay to be included; they supply their own description, which is then edited by Peterson's. The guidebook also includes a wealth of basic data, collected independently through a comprehensive survey. It is updated every year.

The narrative description of St. John's is the standard catalogue-style one, including such catch phrases as "Seminars are devoted to reading works of the greatest minds and engaging in thoughtful discussion about them" and "A central purpose of the St. John's program is to give students both the opportunity and the obligation to think for themselves." The language, math,

and lab classes are outlined and the tutors' function as guides rather than answer-givers is accurate.

Reality check: Accurate but uninspiring; not likely to trigger the light switch.

THE FISKE GUIDE TO COLLEGES

Edited by Edward Fiske, a former education editor of the *New York Times*, this guide includes write-ups of the 300 "best and most interesting colleges and universities" in the country. Its methodology could be called journalistic: they send a questionnaire every year that asks for a lot of statistics; they ask students to answer questions about the academic and social life on campus (the students don't check boxes for this, they write out answers); they telephone administrators with questions; and they solicit comments about the previous year's write-up. Each college receives ratings for academics, social life, and quality of life—subjectively determined by the Fiske staff.

The St. John's article is well-organized, informative, accurate, and best of all, interesting. The guide

calls St. John's "perhaps the most intellectual college in the country" and uses student quotes to help explain the Program's appeal. Criticisms make sense—"The task at hand is almost always overwhelming; it's easy to get discouraged," one student says—and the praise rings true: "All the students' education is truly in their hands. They can turn as many pages per night as each of them pleases." Dorms, extracurriculars, drinking, admissions policies, and the general atmosphere are all described. Annapolis Admissions Director John Christensen says that this guidebook does the college more good than any other. "People cite it all the time as the way they found out about St. John's," he notes.

Reality check: Accurate and inspiring; captures what is special about the Program in a way that would appeal to students who might be interested in it.

THE PRINCETON REVIEW'S THE BEST 311 COLLEGES

This book has nothing to do with Princeton University—the name is clever marketing. Published every year, the Princeton Review guide gets tons of publicity because of the off-beat, hip categories it makes up to classify colleges in. Here, for example, are some of the things St. John's scores in: is it food? (dissatisfied with food service – Annapolis is 1st), class discussions encouraged (Santa Fe is 1st, Annapolis is 3rd), students from different backgrounds interact (Santa Fe is 4th, Annapolis is 6th), everyone plays intramurals (Annapolis is 7th), gay community accepted (Santa Fe is 1st, Annapolis is 5th), professors make themselves accessible (Annapolis is 4th). The rankings seem to have no valid basis, and how the colleges included in each category are arrived at is not explained.

The Princeton Review sends a slew of questionnaires to campuses every three or four years; they hire students to oversee other students filling them out on the spot. The surveys contain questions about the academic and social life, and offer spaces for comments. The publisher asks for statistics, but not every year.

The description of St. John's (spelled incorrectly as "Saint John's") manages to miss the fact that the curriculum is based on reading great books. There are some good quotes from students, but without the underpinning of a correct description of the Program, they don't mean much ("St. John's is one long conversation.")

continued on page 9

COLLEGE ANNOUNCES NEW LEADERSHIP GIVING OPPORTUNITY TO HELP INCREASE TUTOR SALARIES



m \em\ n, pl m's or
ms\ emz\ often cap, often
attrib 1 a: the 13th letter of
the English alphabet b: a graphic rep-
resentation of this letter c: a speech
counterpart of orthographic m 2: one
thousand - see NUMBER table 3: a
graphic device for reproducing the
letter m 4: one designated m esp. as
the 13th in order or class 5: some-
thing shaped like the letter M 6 a:
EM 2 b: PICA 2

At St. John's College "m" has an additional meaning, one of critical concern to students, alumni, parents, community friends, and tutors. At St. John's "m" also means the minimum salary paid to beginning tutors. And since it has long been a tradition at St. John's that tutor compensation is determined solely by length of service, salaries and salary-related compensation for all tutors are determined by formulas based on "m." Annual raises are given to all tutors equally as a percentage of "m," step increases are given as a percentage of "m," compensation for extra teaching duties or for administrative responsibilities are given as a percentage of "m." For St. John's tutors, "m" quite simply determines the economic

quality of their lives.

Every year the Board of Visitors and Governors determines this baseline for faculty pay from the median of the Franklin & Marshall independent study of 37 comparable liberal arts colleges. It is a long-stated goal of the College to raise faculty salaries to the median of this study group and both campuses of St. John's have always tried to reward tutors as generously as possible. On both campuses, tutor compensation makes up one of the the largest portions-between 25 and 30%-of the annual budget. But unfortunately, St. John's salary for tutors is among the lowest of these peer institutions. And both Santa Fe and Annapolis are expensive communities in which to live and raise a family.

The College is determined to do all it can to make life better for its tutors, who work tirelessly to create the St. John's experience. A recently approved strategic plan calls for bringing tutor compensation to the median of our peer group over the next ten years. But to achieve this goal without drastically raising tuition will require the generous assistance of St. John's alumni and friends. In recognition of the dedica-

tion of our teaching faculty and of the need to raise tutor salaries to a competitive level, the College is establishing a new leadership giving category, *The Society of M*, for gifts of \$3,500 to \$4,999

Both campuses have recently received generous foundation gifts to raise faculty salaries. The Hodson Trust has offered the St. John's campus in Annapolis a grant of \$250,000 to match new and increased gifts to the Annual Fund made before June 30 designated for faculty salaries. The campus in Santa Fe has received an \$800,000 challenge grant from the Dodge Jones Foundation for the purpose of endowing a fund to support tutor salaries. While the Santa Fe campus is raising the necessary match in endowment funds, it is also seeking annual gifts to support increases in tutor salaries.

On an annual basis, the numbers needed to reward the faculty appropriately are not large. On each campus an additional \$35,000 per year-just 10 gifts of \$3,500 raised and renewed annually on each campus-will fund a 1% raise for all tutors.

To ensure that the College can achieve its plan to raise faculty

salaries, members of *The Society of M* will make a gift of \$3,500 to the annual fund, restricted for the purpose of tutor compensation. Membership in *The Society of M* for the current fiscal year does not constitute a pledge to continue donations at that level, but the College hopes members will renew their gifts, while it continues to raise additional gifts each year.

To continue to attract and retain tutors, the College asks that alumni and parents consider making leadership gifts at this level, but gifts of any amount are needed. For further information, please contact the following:

Jeff Bishop, Vice President for Advancement
St. John's College
Box 2800
Annapolis, MD, 21404-2800
tel. 410-626-2505
email: j-bishop@sjca.edu
or
Robert Glick, Vice President for Advancement
St. John's College
1160 Camino Cruz Blanca
Santa Fe, NM 87501-4599
tel. 505-984-6109
email: rglick@mail.sjcsf.edu

Robert Glick

College guides continued from page 8

Reality check: Opaque methodology and cheesy categories make this guide more like the Harlequin than the *Middlemarch* of college guides.

THE NATIONAL REVIEW COLLEGE GUIDE

Edited by Charles Sykes and Brad Miner, with an introduction by William F. Buckley, Jr., this is an overtly subjective gathering of opinions on 58 liberal arts colleges. All meet the editors' standards for inclusion: quality and availability of faculty, quality of curriculum, quality of intellectual life. "Colleges apparently conscripted to ideological biases against God or man are not recommended," says Buckley.

The National Review College Guide doesn't include tons of statistics. Rather, it describes the curriculum and academic and intellectual life of each college profiled. The St. John's description is thorough and even includes a brief version of the reading list. John Christensen in the Admissions Office loves this quote from the guide: "St. John's graduates come away with a BA in liberal arts and the ability to think. The latter...is what gives St. John's students an edge in life." While the tone of this guide can be seen as directed toward parents as much as toward students, that doesn't bother

Christensen. "They provide a corrective to the view that we are a 'weirdo' college," he says. "This guide doesn't judge the colleges on the lessons you teach, but on the content of the curriculum. All the students need to have some kind of confrontation with the traditions of our culture-that's what they are saying, and that's what we do well."

Reality check: Block out the political overtones (which don't impact what this guide is telling us about colleges) and the message is clear: St. John's is a bastion of Western tradition and a place for intellectual seekers willing to work hard.

THE 100 BEST COLLEGES FOR AFRICAN-AMERICAN STUDENTS

One of the many specialty guides published, this book was first put out in 1993, with a new edition available last year. Included are 100 schools that have demonstrated a commitment to creating a more racially balanced campus. The preface points out that African-American students must search for the right combination of school, environment, and academics-at either a predominantly white school or a predominantly African-American one.

Information about the colleges was gathered by a survey sent to administrators. The section on St.

John's is flattering, if not entirely accurate. The Program is characterized as "a seminar in which a group of students and two faculty members meet twice weekly to discuss readings from a set list...It is the goal of St. John's to help students build a life philosophy and value system based on knowledge learned from Western civilization's greatest thinkers." There is no description of the math, language, and lab components. The guide recognizes that there are few minority students on campus, but quotes from students show that minorities are recruited and seem to thrive once enrolled.

Reality check: Inspiring argument for liberal education in general, and for minority students in particular. For the right student, no matter what race, this description might cause the light bulb to turn on.

CHOOSING THE RIGHT COLLEGE: THE WHOLE TRUTH ABOUT AMERICA'S 100 TOP SCHOOLS

This guide is researched and written by the Intercollegiate Studies Institute, and has an introduction by William Bennett. Like the *National Review College Guide*, the ISI book seems to be addressed to parents, with the underlying theme of "these are the colleges we would recommend for your children." Bennett's

introduction talks about the "widespread abandonment of academic standards and moral discipline, the politicization of all aspects of campus life, and the deconstruction of academic disciplines." He calls for parents and students to ask hard questions and to be better informed about what colleges actually offer.

The St. John's write-up was done by ISI staff; the book says information came from an "extensive network of campus contacts" as well as interviews with faculty and students and questionnaires to administrators. The description is accurate and informed; quotes from students include: "In some cases you walk away from a tutorial feeling that you didn't learn much. But then it's usually your fault...The responsibility is on the student, not the tutor." The guide includes something others do not in its treatment of campus politics, pointing out that St. John's has minimal problems because administrators are from the ranks of the faculty. Campus organizations for gay students and "a certain hostility toward religion" are mentioned and then brushed off.

Reality check: More good coverage from what could be considered the right in this extremely well-written and flattering portrait. ●

Barbara Goyette

CURTIS WILSON.....

*Excerpts from an oral history interview conducted by Valerie Pawlewicz (A89)
with tutor emeritus Curtis Wilson, who first came to St. John's in 1948.*

Valerie Pawlewicz: *First I wanted to ask about who you were and what you were doing before you came to the college.*

Curtis Wilson: I was a graduate student at Columbia University, who had never heard of St. John's. I had a friend who was attending classes at the New School for Social Research, among them lectures by Leo Strauss. This would have been '47, '48. And I was in a considerable amount of distress over the dissertation topic that had been assigned to me: I didn't like it very much. My friend said, well, you ought to talk with Leo Strauss about that. So I was permitted to attend some of these classes without paying, and I also talked with Leo Strauss, and he said – I was dealing with history of science in the Renaissance period – Leo Strauss said the person you ought to talk with is Jacob Klein at St. John's College.

VP: Why? Why him?

CW: Leo Strauss regarded Jacob Klein as a scholar who knew this area of history of mathematics and logic and physics. I really wanted to study a lot more 17th-century things. But the point of view at Columbia was that there had been no such thing as the Renaissance, that everything was continuous. This was

But the point of view at Columbia was that there had been no such thing as the Renaissance, that everything was continuous.

the view of my adviser, well known scholar Lynn Thorndike.

And I had gone to Columbia to study the Renaissance so it was very distressing to me to have this found to be nonexistent. But anyway, I arranged to come down in the spring of 1948 and see Jacob Klein.

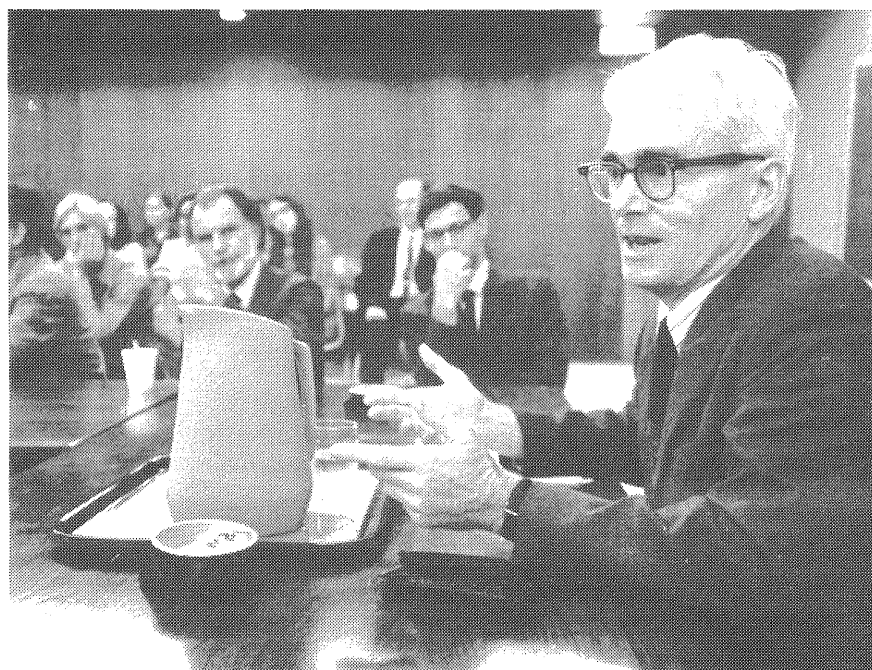
VP: Did you call him up and tell him what you wanted?

CW: I don't remember how this was brought about. But my friend said, "Oh, and by the way, when you're there, ask for a job." I was really, totally unrealistic in those days. I'd been interviewed by a number of history department people in various places and I just didn't like what I encountered.

VP: What didn't you like?

CW: What I didn't like was all the immersion in political history. It's important enough, but I was sort of

a latent philosopher. I mean, I wanted to think about ideas. I wasn't trying to understand what happened in history but what people really thought and how they came to have new ideas. In April of 1948 I came down by train and took the big red trolley from Baltimore to Annapolis. It moved through a lot of semitropical greenery, it seemed to me – I was out of New York, which was still having trouble recognizing spring. This just seemed marvelous. And



Curtis Wilson during a question period in the 1970s.

then I arrived, and I met Mr. Klein in what was then the senior common room.

VP: The room in the coffee shop that's tucked away?

CW: It's tucked away in the roughly northeast corner. There was a big red leather sofa there, and that's where I met Mr. Klein. He was not yet married; he had a cigarette in his mouth which cast ashes on his vest and he would brush that away frequently and then occasionally spit. He was a very energetic, and, to me, entrancing person. I explained to him what my dissertation topic was, and he said "Oh, that's all nonsense." Of course I was pleased by that.

VP: You were pleased, not disheartened? There goes your whole –everything!

CW: Well, well, it wasn't quite that – I'm abbreviating. I mentioned some aspects of what I was doing, and he said, "Now that's really interesting," you see. So it wasn't demolition simply, it was transformation. And then I talked with John Kieffer, the president, and with Raymond Wilburn, the dean.

VP: Why would you have spoken to them, after you've come and spoken to Jascha?

CW: Because I was seeking a job. I mean, I followed my friend's advice. And I got the job.

VP: You just walked in and said that you needed a job, and they said okay?

CW: Not right away, it took letters or something. I was asked by Raymond Wilburn if I would please take a course in organic chemistry during the summer and take over teaching the whole senior class. I think they

ing decision that you could gain a lot from. It wasn't just the "first job, get it out of the way, do the work and go on somewhere else."

CW: Oh no, and, of course I was really charmed by the Jacob Klein of those days. I liked his impudence, his dismissal of all sorts of things you know, and his excitement. I went to one of his classes in which he did the traditional thing of drawing the perfect circle. And the whole school was full of veterans in 1948. Many of them had been in battle. They were mature in ways that I wasn't.

VP: Were you about the same age as them?

CW: Well, I would have been 27 at the time, and some of them were that old, some of them younger, some of them older. Let me shift quickly to my first teaching here. I did take the organic chemistry, and then I was faced with these two classes of seniors. There must have been 40 all told, or something like that, all of them taking the attitude, so it seemed to me, "show me that this is of any importance whatsoever." Humphreys, where the science went on, was outside the real center of the program, as far as they were concerned. The place of the program was where the seminars went on, in McDowell.

VP: How did you show them?

CW: Well, I realized that they shouldn't be studying organic chemistry, because they didn't know any chemistry. And so we had to get started some way, and I went back to

I explained to him what my dissertation topic was, and he said "Oh, that's all nonsense." Of course I was pleased by that.

something that had been done earlier, in the mid-40s at the college, namely trying to outline the steps that had led to accepting the atomic hypothesis.

VP: So when you started, there was a certain – there was a definite bias. Perhaps they needed you, someone who had such a strong background.

CW: They wanted somebody to do something for the lab, and I tried for a while, and then Tom Simpson came, and he tried.

VP: Tell me some more about your early years there. Who were some of the other tutors that were important in the late '40s and

were on the three term system then, I'm not quite sure, but it was during the autumn, and then the rest of the year I was just to audit classes and prepare for teaching the following year.

VP: How did you know you even wanted to be here? You met one interesting guy, the weather was nice. . . why move everything here?

CW: Well, it . . . this was a place where not only were a lot of great books studied that I hadn't been able to read, and wanted to read, but they included scientific works, of the history of science. Galileo, Newton, Copernicus, Ptolemy, none of those had I been able to read. What I did for my dissertation ultimately was to study a 14th-century logician who wrote very abstruse stuff, and I elucidated it, I wrote a sort of commentary, and it was a finite job. When I finished it, I was quite sure I didn't want to go on studying this particular, as I regarded it, largely blind alley. I mean, some of the logic was important later in the 20th century. But, anyhow, I really could set about educating myself and be paid for doing it at the same time, so I thought.

VP: So it sounded like an excit-

.....THE FIFTY YEAR PERSPECTIVE

early '50s? Or even characters, not just the tutors — perhaps staff or students.

CW: I remember this poorly. Claude Leffler was important in the laboratory. We had Charlie Alba, who was a very good engineer, and was fond of alcohol. As the person in charge of chemistry, I got the state allocation of ethanol, which we used for distillation at that time. And he very much wanted to get into that supply. I think we avoided that, but when we had the seniors distilling ethanol that first year, there were parties at night all over the campus.

"You have to institutionalize revolution;" that is, in other words, you need to be awake all the time, and not sleepy, and not merely habitual.

It's a mistake to use something imbibable for distillation.

I was with Winfree Smith in my first seminar, and I was really shocked by how he started the seminar. His first question for *The Iliad* was "what is a hero?" I'd never asked that question, and hadn't expected ever to ask it.

VP: *What would you have asked? What was your question at the table?*

CW: Oh, I don't know, I don't know. But, you know, these things were new and surprising to me, and Winfree was altogether a big surprise. Among other things was his insistence that we talk not about "civil war" but the "War Between the States."

The South here really struck me. The college had a crisis in the first year I was here. John Kieffer was told by Raymond Wilburn and the treasurer, and maybe somebody else, I don't know, that he ought to step down, and he decided to fight back. We'd admitted Martin Dyer, sometimes said to be the first black student, although there'd been others who had been involved in the seminars earlier. At any rate, I was living with a family on Prince George Street, and I was asked by my landlord whether the crisis wasn't owing to the fact that that a black student had been admitted.

VP: *So that might have been a town perspective. The crisis had really nothing to do with desegregation.*

CW: That was a town perspective. That happened before I finished teaching the chemistry, this big blowup. And then students were meeting all the time, and there were meetings with the board and so on, and of course, in the middle of that year Jacob Klein became the dean.

I was very much enthralled by Jacob Klein. And when he became dean, he said, "Now, you have to work on the lab, you know." So during the spring semester and the summer my first year I wrote a manual for use in the chemistry lab, having to do with the development of the atomic theory. And he had me over to his apartment and read it, and of course spat a good deal. While he was getting iced tea out in the kitchen he would keep swatting cockroaches and saying "damn!" for each one. It wasn't that he was angry, it was just for show.

The Klein of the '50s. He exhausted himself in that dean's job. He was nine years dean.

VP: *And you said you were the dean following his term. You would have been there only about ten or eleven years.*

CW: That's right. Klein went on sabbatical, and went to Europe, and worked on his book on the *Meno*, and sent me things and then said later they were no good. I had the report later from Dodo (Mrs. Klein) that he was really awful, as people often are when they're trying to write something.

That first year we opened the Francis Scott Key/Mellon complex, and had a big to-do with Eisenhower coming. What really wore me down were responsibilities that seemed hard to meet, and the feeling that the juniors and seniors were discouraged and dispirited, and something should be done. We did actually get something done, and I had to sort of manhandle the instruction committee to get it started. That was the preceptorial idea — which wasn't just my idea: it was concocted by Robert Bart and Edward Sparrow and me.

VP: *How did you get this idea? Why would that have been the solution to grumbling?*

CW: There was the decision to give up German, — let me speak of that first. What was wanted was a contrast with the Greek. And what were we reading in German? Some Goethe and a lot of Kant, who could just as well be studied in English. But French literature is something that is just different; it's not philosophy, it's not heavy philosophy in the same way that the Germans seem to be. And the students — we needed to give up one term of, one autumn of studying grammar once again, and get stu-

dents into a more proficient use of some one language. There were people in the faculty who said we shouldn't give up German or French because of the importance to graduate school. But we decided — the instruction committee decided; Mr. Scofield was strong in that this was not a very good argument; we'd never made it before that preparation for some other school was important here.

Then the matter of preceptorials came next. Both of these things were very much connected with the *malaise*, as I would have called it, in the junior and senior years. The preceptorials would give more variety and more intensity, for a certain

period of time, to the study of something or other. The continuation of French would mean that one moved on to a little bit more advanced French, and certainly not doing grammar once again — the grammar of the language. So those were the reasons. And those things have stuck, surprisingly. I remember when Barr and Buchanan came here in '58, they said, "Why hasn't the program changed more?"

VP: *More?*

CW: Right. That was their response. Buchanan had a phrase, "You have to institutionalize revolution;" that is, in other words, you need to be awake all the time, and not sleepy, and not merely habitual. ●

St John's College Graduate Institute

TEACHING SLATE - SUMMER 1999

Eastern Classics

Seminar: Julie Reahard and Robert Richardson
Preceptorial (Tale of Genji)*: Michael Bybee;
Krishnan Venkatesh

Literature

Seminar: Barry Goldfarb and Kent Taylor
Tutorial: James Forkin

Mathematics and Natural Science

Seminar: Phil LeCuyer and Mark Rollins
Tutorial: Frank Hunt

Philosophy and Theology

Seminar: James Forkin and Jan Arsenault
Tutorial: James Cohn

Politics and Society

Seminar: Michael Bybee and James Cohn
Tutorial: David Levine

Liberal Arts Preceptorials

Maren Cohn - Flaubert, *Madame Bovary* and Three Stories
(Literature; Politics and Society)

Philip LeCuyer - Levinas, *Essential Writings*
(Philosophy and Theology; Politics and Society)

Frank Pagano - Heidegger, *What is a Thing?*
(Mathematics and Natural Science; Philosophy and Theology)

Mark Rollins - Cosmology
(Mathematics and Natural Science; Philosophy and Theology)

Robert Richardson - Emerson and Thoreau
(Literature; Philosophy and Theology; Politics and Society)

Krishnan Venkatesh - English Romantic Poetry (Literature)

Wednesday Afternoon Lecture Series

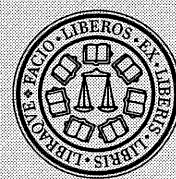
Lectures on liberal arts and program works by John Agresto,
James Forkin, Peter Pesic, Philip LeCuyer, Julie Rehmeyer,
and Cary Stickney

*open to Liberal Arts students in the Literature and Politics and Society segments



Alumni Association News

SPRING 1999 ✱ ST. JOHN'S COLLEGE



Peter Huidekoper, editor ✱ Monika Sciavo and Glenda Eoyang, Communications Committee Co-chairs

In a city near you, all across the land, they are gathering

SPRING SEMINARS AND EVENTS

BOSTON CHAPTER

May 2

The Parnas by Silvano Arieti

Parnas is the title of the leader of a Jewish congregation. This marvelously moving novelette is a semi-fiction written by a well-known American psychiatrist. It memorializes the parnas of his Italian hometown, Pisa. Eva Brann will lead the seminar.

CHICAGO CHAPTER

May 2

Henry IV, parts 1 and 2

The day before many will attend performances of both plays by the Shakespeare Repertory Theater at the Ruth Page Theater.

NEW YORK CHAPTER

May 12

Twain's *Huckleberry Finn*
Led by John Van Doren (A47)

SAN DIEGO CHAPTER

May 16

David Herbert Donald's *Lincoln*

TWIN CITIES CHAPTER

May 16

Heidegger's *The Question Concerning Technology*

SEATTLE CHAPTER

May 27

Dante's *The Divine Comedy-Inferno*, Cantos 1-10

WASHINGTON AREA CHAPTER

May 12

Eugen Herrigel's
Zen in the Art of Archery

May 26

Sebastian Brant's *The Ship of Fools* and *In Praise of Folly* by Desiderius Erasmus
In Brant's poem, mankind is pictured as a group of fools aboard a ship and the folly of human beings is humorously portrayed. The book is a series of poems and woodcuts from 1494, and served as inspiration for *In Praise of Folly*.

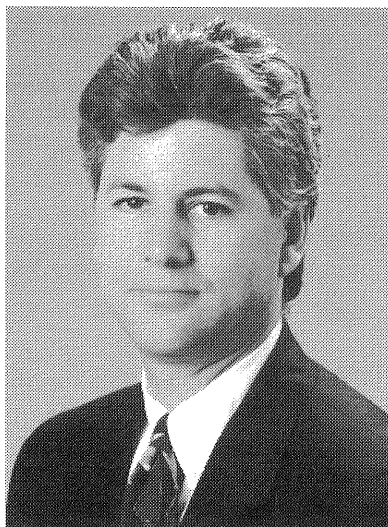
June 9

Virginia Woolf's *Mrs. Dalloway*

Election of Alumni Representatives to the St. John's College Board of Visitors and Governors

In accordance with Article VIII, Section II of the By-Laws of the St. John's College Alumni Association, notice is hereby given that the following alumni have been nominated by the Alumni Association Board of Directors for election to the St. John's College Board of Visitors and Governors.

ROBERT BIENENFELD (SF80)



Mr. Bienenfeld, born 1956 in Los Angeles, graduated from St. John's College, Santa Fe, in 1980. The Manager of Alternative Fuel Vehicle Marketing for American Honda Motor Co., Inc., he is responsible for the sales and marketing of electric, natural gas and hybrid automobiles. He has held this position for five years. In addition, he serves on Honda's Environment Committee for the Americas. Mr. Bienenfeld has worked for Honda for 18 years in a variety of areas in the US as well as Japan. Over the years, his responsibilities have included sales, product development, procurement, inventory management, and information systems. He served as the president of the Los Angeles Chapter of the Alumni Association in the early '80s. In addition, Mr. Bienenfeld helped organize alumni to support the "Campaign For Our Fourth Century."

PAULA G. MAYNES (SF79)

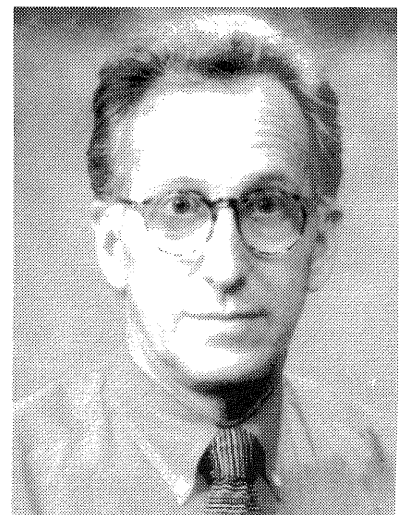


Born in Aberdeen, South Dakota, in 1954, Ms. Maynes entered St. John's College in Santa Fe in 1973. She took two years off between her sophomore and junior years and graduated with the class of 1979.

Ms. Maynes was admitted to the Bar in 1984, after graduating from the University of New Mexico School of Law. Ms. Maynes served as an Assistant Attorney General from 1984 through 1987 in the civil division of the New Mexico attorney general's office, representing agencies responsible for administration of labor and employment statutes, including the New Mexico Human Rights Commission, the State Personnel Board, the State Labor Commission, and the Governor's Committee on the Concerns of the Handicapped. In 1987, Ms. Maynes left the public sector to practice in a private Santa Fe law firm where she represented employers and managers in all aspects of employment related legal issues. Ms. Maynes joined Miller, Stratvert & Torgerson, P.A. in March 1998, where she continues to represent employers in employment-based litigation and to provide advice and support to New Mexico employers in their decision making and policy drafting.

Ms. Maynes was one of the signers seeking charter status recognition for a Santa Fe chapter of the St. John's College Alumni Association. As president of the Santa Fe alumni chapter, she served on the board of the Alumni Association. Later, she was elected as a director-at-large. In 1998, Ms. Maynes was appointed to the Board of Visitors and Governors to a position nominated by the Alumni Association where she serves on the Alumni Relations Committee and the Visiting Committee. Ms. Maynes is married to Jeff McFall, a Santa Fe architect. They have two sons, Hugh, age 11 and Guy, age 7.

THOMAS STERN (SF68)



Born in Palo Alto, California, December 16, 1946, Mr. Stern graduated with the Santa Fe Class of 1969. He received his MA from Stanford University in 1971.

Mr. Stern has been involved with motion picture production since leaving Stanford. In 1981 he began his current association with Malpas Productions at Warner Brothers, Clint Eastwood's production company. Mr. Stern works as a lighting consultant and is currently in pre-production on a film titled *Space Cowboys*. He was responsible for the lighting of 35 to 40 feature-length motion pictures including *Risky Business*, *Pale Rider*, *Goonies*, *Bird*, *The Unforgiven*, and *True Crime*.

Notice is also given that nominations may be made by petition.

The rules governing submission of nominations by petition are as follows:

1. Petitions must be signed by at least 50 members of the Alumni Association in good standing.
2. Nominations must be accompanied by a biographical sketch of the nominee.
3. The consent of all persons nominated must be obtained.

4. The petition must reach the Directors of Alumni Activities NO LATER THAN DECEMBER 1, 1999.
c/o Alumni Office
St. John's College
1160 Camino Cruz Blanca
Santa Fe, NM 87501-4599

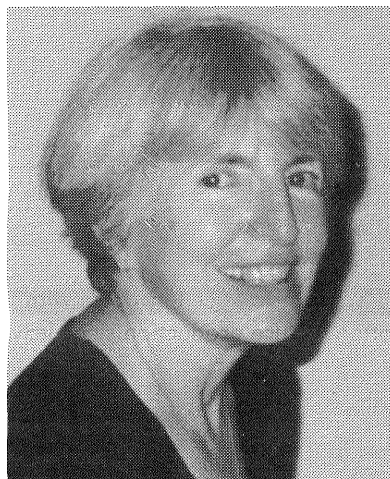
If nominations by petition are received, there will be an election conducted by mail ballot. If there are no such nominations, the nominees listed above will be considered elected. Terms will begin in July of 1999.

ELECTION NOTICES

Election of Directors of the St. John's College Alumni Association

In Accordance with Article VII, Sections I and II of the By-Laws of the St. John's College Alumni Association, notice is hereby given that the following alumni have been nominated to serve as directors on the St. John's College Alumni Association Board of Directors.

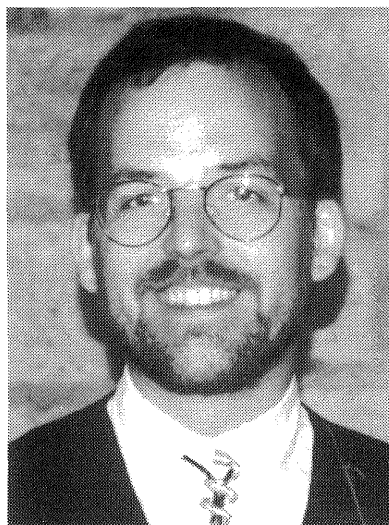
MARY BITTNER GOLDSTEIN (A59)



Mary Bittner Goldstein (A59), is Professor of Philosophy and Comparative Literature at Brooklyn College and the Graduate Center of the City University of New York. The author of *The Ecstasies of Roland Barthes* (Routledge, 1989), she is completing *Accommodating Women in Art: an Essay in Interpretation*. She served on the College Alumni Association Board from 1986 to 1992 and again from 1997 to 2000 and on the Board of Visitors and Governors from 1986 to 1992.

She has taught two summer seminar programs in Santa Fe, one on reading as a woman and another on painted representations of women, and led alumni seminars in New York and Boston. An historical footnote is that in the mid-1970s, before the creation of chapters, she and several fellow alumni sponsored tutor-led seminars for alumni in New York City.

MARK MIDDLEBROOK (SF83)



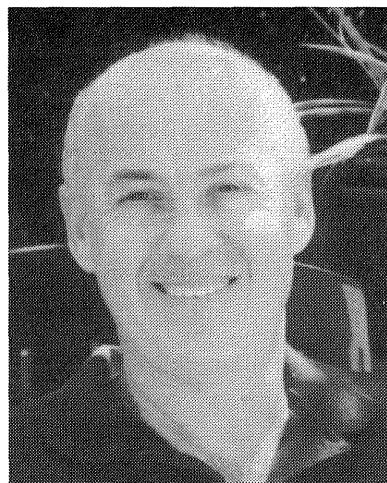
Mark Middlebrook is a rabid liberal artist in sheepish techno-geek clothing. After earning his Bachelor's degree from St. John's College in 1983, he completed a Master's degree in structural engineering at the University of California, Berkeley. Since 1988, Mark has been the sole proprietor of Daedalus Consulting, an independent computer consulting company in Oakland, California. His work includes consulting to engineering and software companies, developing custom software applications, teaching computer classes, and writing computer magazine articles and books.

Seeking moderation in all things – especially time spent with computers – Mark remains active in the liberal arts and the St. John's College community. He has participated for many years in the Northern California alumni chapter and the Alumni Association's Board of Directors. He regularly leads seminars on great (as well as pretty good) books, and he organized a two-year science and mathematics study group for Bay Area St. John's alumni. Mark's other avocations are music and languages, both modern and ancient.

DAVID DUNCAN

David Duncan (SF96) is an active member of the Austin Chapter of St. John's College.

JONATHAN DAVID SACKSON (SF69)



Jonathan Sackson (A69), received his MBA in Finance from Wharton in 1982. He worked in various controller and finance positions at Ryder System (1982-1989) and served as Vice President and Controller of the Bekins Corporation (1982-1992). Since 1992, he has been Vice President of Investments at Salomon Smith Barney in Miami, Florida. For many years he has functioned as liaison to South Florida applicants to St. John's. He was also Class Chair for the "Campaign For Our Fourth Century."

Notice is also given that nominations for the positions as directors of the Association may be made by petition.

The rules governing submission of nominations by petition are as follows:

1. Petitions must be signed by at least thirty members of the Alumni Association in good standing.
2. Petitions must be presented to the Secretary of the Alumni Association prior to the Annual Meeting at which the election is to be held. Petitions should be sent to Beverly Angel, SGI89, c/o Alumni Office, St. John's College, 1160 Camino Cruz Blanca, Santa Fe, NM 87501-4599
3. The election will be held at the Annual Meeting on Saturday, July 17, at 2:00 p.m. in the Junior Common Room, Santa Fe.
4. The candidates for Directors receiving the highest number of votes for those offices shall be declared elected. Terms will begin on January 1, 2000. ●

CHAPTER CONTACTS

Call the alumni listed below for information about chapter or other alumni activities in each area.

ALBUQUERQUE
Harold M. Morgan, Jr.
505-899-1331

ANNAPOLIS
Rebecca Dzamov
410-263-4291

AUSTIN
Joe Reynolds
512-280-5928

BALTIMORE
David Kidd
410-614-2260

BOSTON
Ginger Kenney
617-964-4794

CHICAGO
Amanda Fuller
847-705-1143

DALLAS/FORT WORTH
Suzanne Doremus
817-924-7184

DENVER
Janet Dampier
303-972-4901

LOS ANGELES
Juan Hovey
805-492-5112

MINNEAPOLIS/ST. PAUL
Vicki Wilson, 612-595-9118
Glenda Eoyang, 612-783-7206

NEW YORK
Amy Wuebbels
212-681-4585

NORTH CAROLINA
Susan Eversole
919-968-4856

PHILADELPHIA
Jim Schweidel
610-941-0555

PORTLAND
Dale Mortimer
360-882-9058

SACRAMENTO
Helen Hobart
916-452-1082

SAN DIEGO
Regina Oberlander
619-624-0904

**SAN FRANCISCO/
NORTHERN CALIFORNIA**
Donald Kaplan
925-376-8252

SANTA FE
John Pollak
505-983-2144

SEATTLE
Jon Bever
206-729-1163

WASHINGTON, DC
Sam Stiles, 301-424-0884
Bill Ross, 301-320-4594

ISRAEL
Mel Kline, c/o Rechov Menasha 8
Jerusalem
972 2 6736914
moshek@actcom.co.il

Alumni Email

The address for the unofficial alumni homepage is: <http://www.charm.net/~bfant/johnny/>. This is the unofficial web site for alumni email addresses, maintained by Bill Fant (A79). There are over 450 names on this web site—a significant increase over last year. The more of us who put our email addresses on this web site, the greater the value it will have as a resource. We hope many of you will continue to enter your email addresses onto the homepage.

- Peter Huidekoper

Alumni Profiles...

NOT JUST ANOTHER PRETTY PICTURE

The Doorandish sisters want their gallery to be the "Ben and Jerry's" of art.

This past January, sisters Meetra and Mondee Doorandish (A88 and A91) celebrated the one-year anniversary of their Georgetown art gallery, Reality Room. Their commitment to visionary art and political expression has already brought an impressive list of artists and guests to their gallery.

"All the artists that we represent, their work has to offer some kind of visionary quality," explains Mondee. "Part of what Reality Room stands for is that we believe that art is our highest form of self-expression and represents our evolution. The purpose of the gallery is to offer artwork to stimulate dialogue that improves reality."

To that end, one of the gallery's most successful shows was "Enduring Spirit," an exhibit of 60 photographs of indigenous cultures that are in danger of extinction. The photographs were taken by renowned photographer Phil Borges and commissioned by Amnesty International to commemorate the 50th anniversary of the Universal Declaration of Human Rights.

Accompanying the show was a large book which was presented to the U.N. in December. Signers of the book pledged to do everything in their power to ensure that the rights in the Universal Declaration of Human Rights become a reality throughout the world. It has been signed by heads of state, Nobel laureates, celebrities, royalty, and everyday citizens. Those who signed it at Reality Room include singer/songwriter Mary Chapin Carpenter, the singer Melanie, *New York Times* writer Marianne Williamson, human rights activist Kerri Kennedy Cuomo, Amnesty International director William Shultz, and St. John's own Chris Nelson. A portion of the proceeds of the show go to support Amnesty International, an arrangement the Doorandishes work out for many of their exhibits. "Part of what we wanted to do with our gallery is to be like the 'Ben and Jerry's' of art," says Meetra.

In addition to using Reality Room to address political concerns, the Doorandishes have other goals for their gallery: to give back to the community; to have art be active and accessible; and to price their art so that it will be available to everyone. "We believe that keeping our mark-up low can benefit the gallery, the artist, the client, and any non-profit organization we might be working with," says Mondee.

Before they opened their gallery, the Sisters Doorandish entered the field by representing artists to other brokers, galleries, and individual clients. As they became more in-



Photo by Nike Zachmanoglou

Left to right: LeEllen Greeley, Mary Chapin Carpenter, Meetra Doorandish, and Mondee Doorandish.

involved with the art world, they grew increasingly disappointed in the way art is sold in contemporary America, finding most venues too commercially oriented. They discovered two spaces that inspired them to pursue the business of art in a way that corresponded to their vision. One was

the CFM Gallery, which features surreal and symbolic art. This gallery began with the owner's collection in his house before expanding into two rooms in New York's Soho. The other was a 1996 show at the Roanoke Museum called the "Dreamweavers Exhibit," featuring

the work of children's book illustrators. "These two spaces inspired us to have some kind of space where we could promote artists who were truly talented, had the courage to use their intellect and their soul, and weren't bending to the needs of the market," explains Meetra.

Once they had the idea of the gallery in mind, they started scouting locations right away. Like true Johnnies, their search began in Santa Fe and Annapolis—they almost signed leases in both places. Finally, in November of 1997, they discovered a space on Wisconsin Avenue in Georgetown, between the Thai embassy and Jesse Jackson's Rainbow Coalition. After signing a five-year lease, the sisters—along with their partner, LeEllen Greeley—rolled up their sleeves and whipped the gallery into order—putting up walls, spackling and painting, ripping up carpet, wiring 150 halogen lights, creating design space, and installing cabinetry and display stands. The result is a 2200-square-foot space that visitors most often describe as warm, vibrant, and spacious.

Since its opening, the gallery has mounted eight exhibits, among them "Images of Tibet" ("a glimpse into the ongoing political upheaval and spiritual renewal of Tibet," according to the *Georgetown Current*), "Human Topographies," a group of paintings by children's book illustrator David Christiana; and "Worth, Women & Wonder," featuring works by American women artists.

Reality Room's next show, "Democracy," will bring together visual artists, writers, and musicians whose work explores the different facets of democracy, embracing its symbolism both as a reality and as a metaphor. The exhibit will call upon American democracy to continue evolving its ethic into the 21st century and fulfill its role as the paradigm for democracy. With this exhibit, Reality Room is again joining forces with Amnesty International, which has launched its first ever U.S. campaign on the human rights violations that occur within this country. Reality Room will also work with Shengde Lian, the co-captain of the Tiananmen Square Movement and executive director of the Free China Movement; Maura Moynihan, the politically active daughter of Senator Patrick Moynihan; and Hafsat Abiola, human rights advocate and daughter of the late, democratically elected president of Nigeria.

Reality Room is located at 1010 Wisconsin Avenue in Georgetown. Phone: (202)333-3709; Email: RealityRm@aol.com ●

Susan Borden (A87)

GONE BUT NOT FORGOTTEN

In the pre-New Program days, going Greek didn't involve translating the Meno. Here's a remembrance of one fraternity by a nostalgic member.

For the record, in 1938, due to a radical administrative change at St. John's, all fraternities were terminated including, of course, the Beta Mu chapter. The Beta Mu chapter was installed at St. John's on December 16, 1916. During its 22 years, members enjoyed an illustrious record in both academic and athletic achievements.

Although St. John's had an average enrollment of around 500 students, it was able to field exceptional lacrosse, basketball, and football teams. Beta Mu brothers were all top-rated participants with many receiving recognition as all-American and all-state. Ev Smith was awarded all-American each year from 1933 to 1937 in lacrosse. A large percentage of varsity teams were composed of Beta Mu brothers. I might add that I am not aware of any other KA chapter that produced so many state and national recognitions. Of equal importance is that the majority were honor students. After graduating most went on to successful professional careers in fields like law, finance, the marine industry, medicine, the FBI, and coaching/teaching.

To dispel the notion that because St. John's was a small college the competition must have been against only other small schools, here are some of the "biggies" included in the athletic schedule: Princeton, University of Maryland, Army, Navy, Dartmouth, West Virginia, William and Mary, Yale, Manhattan, CUNY, Harvard, Mt. Washington Club, and Johns Hopkins.

Today the beautiful, very old colonial structure that was the Beta Mu chapter house has been converted into a dormitory for both men and women students involved with the great books program. The writer hopes that all fellow brothers who are still around will be willing to participate to provide funds to create a memorial plaque that might be on display in the KA National Administration's Historical Memorial Room in Lexington.

Time marches on but let us hope and trust that the Beta Mu chapter will never be forgotten. ●

Alan F. Pike (A37)

Alumni Profiles...

STEPHANIE FORREST: COGITATING ON COMPUTATION

Stephanie Forrest (SF77) lives in a cozy house near the Rio Grande River in Albuquerque, New Mexico, with her husband, Fred Carey, their seven-year-old daughter, Madeleine, and Apsley, their Bernese Mountain dog. She offers me tea when I appear at her front door; and we sit down in a small room to talk about her work, her life, and what she's been doing since leaving St. John's.

Forrest came to St. John's with all the "big questions" and eager to find the corresponding "big answers." The labs at St. John's had been enjoyable, especially her sophomore year of biology with tutor Barbara Leonard. "She really was wonderful. She loved it (biology) and

"From an evolutionary point of view, I have a huge selective advantage because St. John's taught me how to talk to many kinds of scientists."

I think that really came across." Finally in her senior year, struggling through Hegel, Forrest had an epiphany.

"I realized that these philosophers just made this all up," she says, laughing. "So there's no reason Hegel should know more about the world than I do." At the same time, in a preceptorial on Piaget's *Biology and Knowledge*, she came to realize that you could go up against big questions with science. Forrest wrote her senior thesis about Kurt Godel's "On Formally Undecidable Propositions of the Principia Mathematica and Related Systems." The next two years she worked various jobs, including a stint as a long-shoreman in Seattle and programming various software projects for hospitals in Ann Arbor, Michigan.

In 1979, Forrest went on to attend graduate school at the University of Michigan studying computer science, which was a relatively unusual field at the time. "One of the things that appealed to me about computers was that it was so different," she explains. "It was for the intellectual enjoyment." After getting her Ph.D. in Computer and Communication Sciences in 1985, Forrest moved to Palo Alto, California and worked for a software company for about three years.

In 1988, Forrest returned to New Mexico to work at the Center for Nonlinear Studies and Computing Division at Los Alamos National Laboratory as a Director's Postdoctoral Research Fellow. What exactly

"Nonlinear Studies" are is difficult to describe. While a linear system can be described as a composition of its parts, a nonlinear system cannot. The difference is similar to that between a line and a parabola. Forrest went to work on nonlinear systems because most of computer science is based on assumptions of linearity that are falling apart. Her goal was to make computing nonlinear. Nonlinearity for computing is still part of her long-range vision, especially the challenge of engineering nonlinear systems. She left the Center for Nonlinear Studies in 1990 and moved to Albuquerque for a position as an assistant professor at the University of New Mexico (UNM).

In 1994, Forrest became an Associate Professor in the Department of Computer Science at UNM and has continued in that position. Forrest also serves on the Science Board of the Santa Fe Institute, and is currently working on several research projects involving a link between immunology and computation. What the research entails is nearly as difficult to describe as nonlinear studies.

"What I usually say to people by way of introduction," she says, "is that it falls in the intersection of biology and computation." This sort of interdisciplinary science, Forrest says, is growing rapidly. "Because of being at St. John's, I'm much more open to that kind of thing. From an evolutionary point of view, I have a huge selective advantage because St. John's taught me how to talk to many kinds of scientists."

Forrest's research includes a project on computer security trying to develop a program that will simulate the human immune system in a computer. The program would work to lessen the dangers of computer

viruses by protecting the computer from infection, recognizing infection when it does occur, and evolving to recognize and dispose of a pathogen after the first infection.

Other projects include computer-simulated evolution (called genetic algorithms), computer models of cells for use in cancer research, and a project using the computer concept of "associative memory" to help design vaccines for mutating viruses, such as influenza.

"I assert," Forrest says with a grin, "that computation takes place in many places besides the electronic devices we call computers." Whereas Oscar Wilde said, "Man is a rational animal," computers, Forrest says, "are forcing us to rethink

"...a linear system can be described as a composition of its parts, a nonlinear system cannot. The difference is similar to that between a line and a parabola."

what is special about being human." For example, today we commonly refer to thought processes as computation, which has tremendous impact on our sense of identity.

In her free time, Forrest likes to go hiking in the Sandia Mountains or read fiction books, not philosophical ones. For her, the intellectual stimulation of her job is enough. "I have seminar twice a week with my graduate students!" she says. Nevertheless, Forrest will be leading the Albuquerque Chapter seminar on May 23. ●

Jessica Godden (SF02)

PHILANTHROPIA TO ENCOURAGE ALUMNI SUPPORT

Philanthropia, the Alumni Development Council (formerly known by the not-so-inspiring name of NADEC, the National Alumni Development Committee), is a group of 54 Johnnies whose task is to encourage financial support for the college by alumni. The group is officially a subcommittee of the Board of Visitors and Governors' Development Committee. The name, which means, according to Liddell & Scott, "humanity, benevolence, kindness," is appropriate for the college where ancient Greek is common parlance, the chairperson of anything is the archon, and the community service organization is Project Politaie.

The group's steering committee has been working for the past year writing bylaws, developing strategy recommendations, planning how to recruit and train volunteers, developing a communication schedule, and figuring out how best to employ research and database information. Philanthropia met April 18 in Annapolis to discuss the steering committee's proposals and schedules. The group's first project will be to participate in the Annual Fund drive that starts in September. The Annual Fund raises money to help cover the college's operating expenses.

Alumni from all eras, from both campuses, and from the undergraduate and the graduate programs make up Philanthropia. Goals, as outlined in discussions, are to provide alumni with a new connection to the college and to communicate to them how important alumni giving is to St. John's continuing financial health. Supported by the Advancement Offices on both campuses, Philanthropia hopes to spur alumni contributions with a focused communication effort in combination with direct phone contact by fellow alumni. They hope to convey to their classmates the message they themselves have learned: that St. John's, having formed its alumni during the vicissitudes of early adulthood—both intellectually through the program and socially and emotionally through campus friendships—depends on its alumni for support.

The chair of the group is Marta Lively, A78. Glenda Eoyang, SF76, is chair of the Strategy Development Subcommittee; John Draper, SGI97, heads the Policies and Procedures Subcommittee; Claiborne Booker, A84, is chair of the Communications Subcommittee; Dan Eakins, SF88, is chair of the Research and Information Subcommittee; and Ann Cruse, A76, is chair of the Volunteer Development and Training and Orientation Subcommittees. ●

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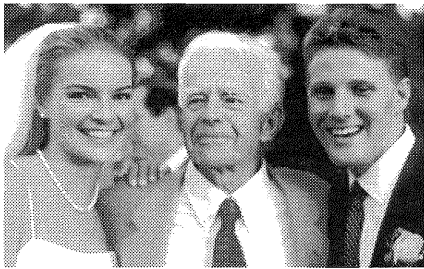
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Alumni Notes...

1934



Henry Clay Smith at his grandson's wedding.

Henry Clay Smith writes that he is now 86, living on Martha's Vineyard, and writing "Thomas Jefferson - The Greatest Personality."

1968

Bruce Baldwin (SF) writes that he and his wife Ena have two seniors who will be graduating in May. Their daughter Marisa is completing her last year at Notre Dame Prep in Towson. She has been active all four years in athletics and is serving as president of the Athletic Association. She has been accepted at John Hopkins, where she will be playing lacrosse and studying international relations. Son Ian is a senior ("firstie in USMA vernacular") at West Point. He served as a company commander the first semester this year. Bruce says, "We were very proud to watch him lead his company on and off the field at the Army-Navy game in December." After graduation he will head to helicopter training.

Sarah Manire (A) reports that two years ago she and her husband, Joseph Rachel, moved from Texas to the Côte d'Azur where they have opened a private practice in clinical psychology. They also do cross-cultural training for corporation expatriates—"and spend lots of time enjoying the sun, the cheap wine, and French food!" They live in Biot, a little hill village just north of Antibes, between Nice and Cannes. From their terrace they can see the Mediterranean.

Rebecca Albury (A) has a new book, *The Politics of Reproduction: Beyond the Slogans*. Published by Allen & Unwin, it is an account of continuity and contradiction in feminist politics, with an Australian focus. Rebecca is on the faculty of arts at the University of Wollongong.

1969

William Lang (A) writes: "Since 1997 I have been head of the Rare Book Department of the Free Library of Philadelphia. All St. John's people visiting Philadelphia are most welcome to visit; we have a splendid collection of incunabula, medieval manuscripts, and one of the best collections of editions of Horace anywhere."

1972

Susan Peterson (A) has a job as a disability analyst with Social Security. She also continues to work as an RN,

per diem (she graduated from SUNY Binghamton with a BSN in May 1997). She and Chris have two children at St. John's this year and are expecting their fourth grandchild.

1973

Mary Batteen (A) was appointed Associate Chair of Academic Affairs in the department of oceanography at the Naval Postgraduate School in Monterey, California. She's been teaching there since 1984 and is currently an associate professor of oceanography. "Most of the students I teach are naval officers from the U.S. Naval Academy who are going for Master's or PhD degrees in oceanography and meteorology. My husband, Tim Stanton, is also a professor there. We have two children, Matthew, age 6, and Elizabeth, 22 months," she writes.

Laurie Franklin Callahan (SF) is currently the public relations officer at Marymount University in Arlington, Virginia.

1974

Jeff Victoroff (A) had an article in the February 1999 issue of *Psychiatric Times* titled "Why We Are Fat." After exploring the chemical basis of appetite regulation, he argues that "the obesity epidemic is oversimplified when it is described as some kind of Cartesian conflict between passion and reason, and between the cortex and the hypothalamus." Other factors he discusses include evolutionary heritage, diet pharmacotherapy, and the possibility of social changes in the way we think about food.

Tom Ewing (A) emails: "I am alive and quite well living in Cold Spring, N.Y., with my wife of 20-plus years, Paulette, and my 16-year-old daughter, Briar. I'm the general manager of a wine import company, which means I get to spend a lot of my time eating and drinking my way through New York, while allowing some weeks every year to travel to the great vineyards and cellars of the world to sample past, current, and future vintage offerings, often directly from the barrel. Don't ask me how I ended up with it this good, it just happened! Over the years I have enjoyed reading in the Alumni Notes about the exploits of my schoolmates, and I'm hoping more of those I never read about will come forward to report on their whereabouts, as I have just done."

1976

"Since attending Bais Chana, a St. Paul, Minnesota, women's yeshiva, in 1981 I have been a 'ba'al teshuva,' returning to my Jewish roots," writes **Alice Brown** (A). "Judaism has opened my eyes to the Torah, a true blueprint for living, and has turned my life around. I live in St. Louis and have been working for the Lupus Foundation."

Stephen Chew (A) writes: "After 11 years of marriage I have returned to the life of a single man, only now with two children. I continue to be gainfully employed as an attorney. I live too far away to visit often, but think of St. John's and my classmates often, and always fondly."

1977

Classic Catering People, a restaurant and catering firm with 500 employees, run by Eddie Dopkin and his sister **Harriet Dopkin** (A), was featured in the January 1999 issue of *Baltimore* magazine. The Dopkin family started in the restaurant biz with the Beef Inn, opened by their father in 1970. Now they run five restaurants and a catering business (which Harriet heads), operate out of a 25,000 square foot building in Owings Mills, and will do \$14 million worth of business this year, according to the article.

1978

Greg Bayer (A) reports that he is currently at the Institute for Advanced Study in Princeton, writing a book on the philosophy of science which focuses on Aristotle. He hopes to finish by the end of summer. Greg's email is gbayer@ias.edu; he'd like to hear from other A78s in the central New Jersey/New York City/Philadelphia area.

Martha McGinnis (SF) writes: "I had a wonderful time at our reunion this summer. Although small, our contingent shared fine memories and new lives. I have a new career, at the same company, leading a major change project. My husband, Jim, and daughters Amelia (8) and Milly (5) are all doing great."

1979

Marie Toler Raney (A) emails that she and Jon (A89) have moved to greener pastures in Portland "to make a better living so that our kids can spend it all at any college far-sighted enough to admit them in two years despite execrable grades." Jon is a criminal defense attorney for Garland Law Offices. Marie has returned to engineering after a stimulating but expensive foray in architecture. She is working for Engineering Animation, Inc.

Leslie Westmoreland (SF) is a public defender in Madera County, CA. His major life changes following graduation include two years in Peace Corps in Zaire (now Congo) teaching math, physics and English; teaching English in Saudi Arabia; living in Japan eight years where he taught and managed businesses, incorporated his own, translated/interpreted Japanese and French, and married. He is now attending law school at IU in Bloomington, IN, and growing more liberal with time. He'd love to hear from classmates at 4550 W. Palo Alto Ave, #202, Fresno, CA 93722. Email: ChouChou@ix.netcom.com Phone: 559-436-1517.

1980

Peter Grubb (A) reports that his adventure travel company ROW (River Odysseys West/Remote Odyssey Worldwide) will celebrate its 20th anniversary in 1999. "We continue to run whitewater rafting trips on Idaho's Snake and Salmon river, as well as guided yachting adventures in Turkey and Croatia. New in 1999 are journeys along the trail of Lewis and Clark, floating Montana's Upper Missouri River; visiting classical sites in Greece; and small-ship cruising in Alaska." Peter lives on 11 acres in Coeur d'Alene with wife, Betsy Bowen, and two children, Mariah, 7, and Jonah, 5.

1982

Kelly A. Genova (SF) has joined the firm of Civerlo, Gralow & Hill as a workers' compensation specialist. She earned a law degree from the University of New Mexico. Genova will maintain her private practice in downtown Albuquerque while working with Civerlo, Gralow & Hill.

Don McLeod, (SF) writes: "My partner, our daughter and I have lived in the land of sun and wind for four years. Remote and beautiful seem to describe this area. Lots of Rocky Mountain amenities to be enjoyed. My partner, Deborah, is a pastry chef and also works with 4H in our county. We have been together since 1990. I help out with the middle and long distance running events for the local high school teams. I now teach economics with agricultural and natural resource applications to BS and MS students, typically from small towns in the west. I try to slip in some of the classics during lecture or discussions. I have succeeded in getting a senior paper to continue to be a requirement for our undergraduates. It is not seeming to incur the same level of suffering that we did during our paper writing as seniors. Our daughter recently made us beaming grandparents with the birth of her daughter Michelle. They unfortunately live away in Massachusetts.

We can be reached at:
PO BOX 523, Laramie, WY 82073,
307-721-8878, dmcLeod@uwyo.edu
We have room and would love to hear from you!"

1984

Peter Green (A) is taking some time out from his reporting for the International Herald Tribune to study at Oxford University's Green College on a Reuters Foundation fellowship. He'll be working on a book about the Czechs.

Andrew Hryniewicz (A) is living in a 10-person group house in Berkeley. "I work as an architect doing mostly residential projects," he writes. "My real interest and sideline

Alumni Notes...

at the moment is ecological design and restoration. I'm looking for ways to do this full time. Our guest room is open to any friends—old or new—who are passing through the Bay area."

Jennifer Miller (A) emails that she is hanging out in hospital operating rooms and labs, doing research for her dissertation on discursive practices in technically complex medical settings. She has been a graduate student in UC Berkeley's department of rhetoric for "far too long," ever since burnout ended her career as a massage therapist and drove her back to academia. She notes that along the way, she has "bred two absolutely amazing children, Tiana, 4, and Eli, 1, after marrying the guy my mother told me I should date in high school."

Jim Hanna (SF) reports that he has been living in Portland, Maine, for the past 10 years. "I am happily domesticated by the wild ocean with my wife, Anne, and our daughter Katharine (11). After some procrastination, we are expecting a new male member of the family in June," he says. "I received an MA in East-West Psychology from the California Institute of Integral Studies and am currently executive director of the Maine Coalition for Food Security. Our mission is to end hunger in Maine; my goal is for all of us to be food secure and retire by 2010. I am no longer convinced that the anti-Christ walks among us. But I wonder if the college still owns the Oxford Annotated Bible I had Jerry Falwell autograph in 1982." Jim welcomes correspondence at jim@mefoodsecurity.org.

1987

Alan Haffa (A) writes that he has taken over as director of the Honors and Classical Studies programs at

Phoenix College. Arlene is now working on her PhD in molecular and cellular biology at HSU. Alan says that any Johnnies in the southwest are welcome to contact him.

David A. Pierce (SF) writes: "For personal and academic reasons, I am a nomad, moving now to Canada for a while after five months in Turkey. There I used Herodotus as a travel guide. Turkey is fascinating as a young country in a place with a long and varied history."

1988

Shirley M. Banks (SF) writes: "I am delighted to report that I have been accepted to the Rollins School of Public Health at Emory University, where I will earn the Master of Public Health degree. I will start in the fall, in the Behavioral Science program. I intend to research intimate partner violence (battering) among college students. Meanwhile, I will continue my full-time work at Emory, where I serve as Health Educator. I'm responsible for sex education for students, so the MPH work fits with my job."

1989

Margo Maganias Thomas (A) received a graduate degree in dramatic criticism, theatre history, and literature from Catholic University in 1996. She married Bill Thomas in 1994, and they have a son, August William, and a daughter, Imogen Nicole. Margo currently teaches drama at Holton Arms School in Bethesda, Maryland.

Nathaniel Herz (A) is working for a small firm in Manhattan. He married Rebecca Shulman in 1997.

A postcard of Yosemite Valley contained the announcement that **Marty Gelfand** (A) got married last September to Nina Sobel, a cellist

and non-Johnny whom he met after returning to his hometown of Cleveland. After the wedding, they visited Nova Scotia, where they whale-watched and rode bicycles. Marty is currently staff counsel to Congressman Dennis Kucinich and living in Cleveland.

Raymond Gifford (A) has been appointed to the Public Utilities Commission and will serve as one of three commissioners for the state of Colorado. He currently manages the technical unit in the Regulatory Law Section of the Colorado Attorney General's office. He received his law degree from the University of Chicago Law School.

Watt D. Alexander (SF) and Roberta D. Alexander: "Our third child, Sylvie, was born 12/15/98."

1991

Scott Law (A) emails that he has been married for two years to Judy and has been working at various places as a scientific programmer. He gives credit to Mr. Beall for starting him down this path. Currently, Scott is at the World Weather Building in Camp Springs, Maryland. His email is judyescot@smart.net.

Dierdre Routt (A) recently accepted a position as a librarian/archivist at the Historical Society of Douglas County in Omaha. Her husband, **Kevin Graham** (A90), continues to teach philosophy at Creighton University in Omaha.

A story in the *Washington Post's* "Prince George's Extra" in January featured **Rachel Frey** (A), who teaches an Active Christian Parenting class in Hyattsville, Maryland. She's a pastor in the Disciples of Christ denomination at University Christian Church. Rachel and husband **Simon McNabb** (A88) have 6-month-old Evangeline Grace, who

accompanies her mom to the parenting class. Although the ministry is still a profession dominated by men, Rachel says it is important for her to combine her parenting with her work. The class is her way of reaching out to other parents who feel their families are being pulled apart by the current culture.

On May 28, 1998, **Christopher Inbody** (SF) married Willa Cather Wright. They live in Albuquerque with their two adopted children: Charlie, 13 (a border terrier) and Gus, 5 (a Chesapeake Bay retriever). In August 1998, Christopher passed his master's exam with distinction. In December 1998, Willa received her bachelor's degree in astrophysics, summa cum laude; Christopher received his masters degree in mathematics and will continue working toward his PhD in pure mathematics.

1992

Christopher Hadley (A) writes that he is still in Seattle, studying education at Seattle University. "There's lots of talk of 'curriculum' and 'instruction,'" he says, "but I still like the St. John's way."

Theresa Klunk Lehmann (SF) reports that she was married to Brian Lehmann (a non-Johnny) on May 2. She would like to hear from everyone and can be reached at littlecat@cheerful.com.

Sara Tobias (A) is graduating from vet school this May and getting married to Ken Savage.

1993

Joseph Hennessey (AGI) practices law at the international law firm of Coudert Brothers in Washington, D.C. He specializes in international arbitration and is currently arbitrating cases before the World Bank's International Centre for the Settlement of Investment Disputes, the International Chamber of Commerce, and the Stockholm Chamber of Commerce. On the creative side of things, Joe's apparatus patent claims for "End-Gaming," an intergenerational collectible card game, have been approved by the U.S. Patent and Trademark Office. Joe has also finished his first screenplay. He and his wife Marynell are expecting their third child in April. The new arrival will join Aiden Joseph, 4, and Helen Curtis, 2. Joe's email address is jomarynell@aol.com.

Heather Howell (SF) has received a master's of science in mathematics from Virginia Tech in Blacksburg, Virginia.

Ron Beattie (SF) emails: "I am currently living in Australia, having undertaken an apprenticeship in Traditional Chinese Medicine (TCM) and receiving training as a potential Buddhist lama with Prince Ratu Sri Acarya Vajra Kumara Pandji Pandita, a Doctor and Professor of TCM specializing in psychosomatic

CURRAN ENGEL'S FILM PREMIERES IN SEATTLE

Last summer **Curran Engel** (SF86) produced a film called *This Space Between Us*. The film is premiering in Seattle at the Seattle International Film Festival on June 4.

Engel describes the film as a "dramatic romantic-comedy" about a filmmaker, Alex Harty (Jeremy Sisto). Alex, 28, has always considered himself a "tortured artist." It's not until his wife, Maggie (Vanessa Marcil), dies in a tragic car accident that he learns the true meaning of the cliché. We meet Alex two years after the accident, and he is still saddled with grief: his once-promising career has faltered. The last straw comes as Alex confronts belligerent studio executive Steve Mayland (Gary Marshall) during a pitch meeting. After assaulting Mr. Mayland with a Mont-Blanc pen, Alex realizes that



his career is over. He packs some belongings into a duffle bag, retrieves the answering machine tape with Maggie's last phone message on it, loads the Dodge Dart, and drives home to San Francisco.

Once in the Bay Area, Alex reacquaints himself with many of his old friends and acquaintances, including a photographer, Arden Ansfield (Poppy Montgomery), who is stalking her ex-boyfriend, a flashy city supervisor named Ster-

ling Montross (Vincent Ventresca). Several misadventures, including a comical car accident, a series of failed pranks, and a minor earthquake, culminate in Alex reaching a clearer understanding of his grief—one that allows him to break through his "torture" and return to his art.

Engel says he enjoyed making the film. "It marks my first main title credit, as the Line Producer. I think that many will enjoy this film for what it is, a fun, entertaining amusement: good for a couple of laughs and worth the price of admission."

This Space Between Us will be showing Friday, June 4, at 7:15pm and again on Sunday afternoon June 6, at 12:30pm. Both shows are at the Harvard Exit Theater, 807 East Roy Street, on capitol hill, in Seattle. ●

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disorders. Ratu is an incarnate Indonesian Vajrayana Buddhist Lama and Balinese Prince to whom I also act as assistant, travelling internationally 3 to 6 months of the year in support of his teachings. As a Buddhist practitioner, I have received the name Madhu Sudana, (one name of Lord Krishna from the Bhagavad Gita) meaning, among other translations, 'sweet eloquence and generosity of all the Buddhas,' or alternately, 'demon conqueror.' I am also studying TCM with Professor James Li, a Taoist master and 6th generation specialist in Chinese herbal medicine. Outside of these studies I am studying Sanskrit, martial arts and classical music composition. I am deliriously happy and could not imagine a better life for myself. Of course, being in love too would be nice. I can be reached via email at Madhu_Sudana@bigfoot.com."

1994

Ray Eby (AGI) is practicing law at Faegre & Benson in Minneapolis. He lives in St. Paul with his wife and two daughters, and would love to hear from old classmates at reby@faegre.com.

Mathieu de Schutter (SF) writes: "If any present or future Johnnies need a contact in the medical field in LA or New Orleans I can help them get hooked up. I am working at USC School of Medicine's Doheny Eye Institute. I am a surgical recovery technician for the transplant bank. I am moving to New Orleans in August to begin studying at Tulane University School of Medicine. I have to publicly thank Mr. Carey, Mr. Aigla, and Mr. Venkatesh for their support and recommendations - they got me into a wonderful program.

My current address is 543 North Detroit Street, Los Angeles, CA 90036. I'd be happy to advise any graduate on the do's and don't's (which I did plenty of) of medical school admissions."

1995

Angelika Franz (SF) writes: "I spent my freshmen year in Santa Fe;

however, I left the College for personal reasons after the first year and never graduated. Unfortunately I lost contact with all of the people I was close to during that year and would love to hear from one or the other. It sometimes is hard to have no one to talk about St. John's, living so far away on the other side of the world...

So after I left St. John's I went back to Germany and started to study Classical Archaeology, which I completed with a master's degree last fall. I am working on my PhD now. Even though I still miss St. John's and the opportunities it gave me, for me the turn to archaeology was absolutely the right choice. I tried to keep up with the St. John's program for myself, though, and chose History of the Natural Sciences as my minor subject for the master's degree, where my exam topics were Euclid and Ptolemy.

So, whoever would like to get in touch with me can do this at Angelika_Franz@public.uni-hamburg.de.

I enjoyed reading the ghost story by Sarah Waters in the last issue and would like to collect more of those. So whoever wants to exchange ghost stories with me is welcome to let me know his or hers."

Jennifer Chenoweth (SFGI) emails: "I am graduating in May with a MFA in Studio Art. I am making sculpture and installations that are architectural. My thesis show will be at the Blanton Museum of Art at the University of Texas at Austin from April 23-May 7. After school, I will be making my art, finding venues to show it, and opening my own construction company doing specialty architectural constructions. (Last fall, I made archaic Greek columns for an art history professor.) I plan to stay in the Houston/Austin area.

I'd love to hear from friends after this busy program. My work is online at ccwf.cc.utexas.edu/jenchen."

1996

J. Maya Johnson (SF) emails that she is currently working at the University of Pennsylvania's Van Pelt Li-

brary. "It is a fabulous job and I am thrilled at the opportunities there (especially the free tuition). I am still trying to decide what to do with my life, and am hoping to discover my destiny during my time at Penn."

Erin Hearn (A) writes that she has moved to Anchorage, Alaska, with William Furby IV. They plan to return to Annapolis in September of 2000 to be married.

Amy Huberman (SF) reports that she is currently living in Chicago, working for Encyclopaedia Britannica ("no, they won't let me fix all the errors in Ptolemy,") doing Korean martial arts, and learning Chinese. She is planning to leave the country again, probably for Israel and China, and possibly for other corners of the East. She is considering getting a graduate degree in east Asian studies sometime in the next few years.

Eugenia Skarstrom (AGI) recently completed teaching a successful 10-week course on visual literacy, and she has been appointed art director and curator at the Friendship Heights Village Center, where she curates monthly art exhibits.

James Sorenson (SFGI) : "I am now teaching American Studies and World Cultures at the Olney Friends School in Barnsville, Ohio. My co-worker, **Matt Johnson** (SF97), and I visited the Annapolis campus over break."

1997

A bit of news from **Inya Laskowski** (SGI) at Atelier Tewa. "I have a show at the Sonoma Museum of Visual Art in Santa Rosa, California, in April/May 1999. Also, I am teaching art at the Sebastopol Center for the Arts and at the Santa Rosa Junior College. Mostly, however, I attempt to spend time in my studio."

Brian Brock (SF) writes: "I am coming to terms with music in a modern sociointellectual and qualitative context."

Michelle Craig (AGI) has started a PhD program in history at the University of Michigan, Ann Arbor. "Six months down, thirty to go," she says. Her email address is mlcraig@umich.edu.

Deborah Tyrrell (SF) is in Buffalo doing a science internship and watching the snow come down with Bucket. Her email is dtyrrell@sc3103.med.buffalo.edu. She sends word of the following friends: **Robert Mammon** (SF96) is working in a bakery in Portland, Oregon. Also in Portland are **Natasha Czapszys** (SF96), who is setting up a thrift store for Americorp, and **Dan Cortez** (SF96), who is managing a Starbucks. In Chicago are **Sarah Kent** (SF97), who is writing; **Jeff Huggins** (SF97), who is a bike messenger; **Natalie Freeborg** (SF97), who is a lab tech and works in a sci-

ence museum. **Emrys Ottoboni** (A96), Deborah reports, is in Oxford studying linguistics. **Brian Brock** (SF97) is in Madison, Wisconsin, playing guitar.

1998

Dawn Star Shuman Borchelt (A) emails that she was married to Matthew Borchelt in August in Philadelphia. The Higuera attended, as well as several St. John's friends. "After a honeymoon (not a whole moon!)," she writes, "I began work as Director of Religious Education for a small Unitarian Universalist congregation in southern Maryland. I love it! Matt works as a photographer from a studio in Alexandria and we live happily in a two-room shack on an old (non-working) farm. Very cheap! And a lot of fun."

Moir Russell (SFGI) and **Tim Chase** (SFGI) have moved to Seattle. They would like to hear from other Johnnies in the area. Tim is pursuing his career in web development and plans to study epistemology while earning a PhD from the University of Washington. Moira plans to never reread Kant again. Their email address is odysseus@trail.com.

Claudia Probst Stack (A) was married in June to Joe Stack, who is working on his master's in chemistry at the University of North Carolina at Wilmington. Claudia is working as an academic advisor, also at UNCW. They live on a horse farm, where she trains her horses and continues to write articles about horsetraining. They would love to hear from Johnnies.

Rich Field (SFGI) recently had a book published by McGraw-Hill, *Winning Edge Series-Weight Training*. This book is a reflection of his "past life" as an exercise physiologist. He is currently coaching track and field and teaching Senior Humanities at the Albuquerque Academy. Humanities is a class very much along the lines of St. John's in which seniors read and discuss Woolf, Plato, Aristotle, Fromm, Nietzsche, and the Bible (the curriculum varies slightly from year to year). Rich says "This is a great class to teach, the students are bright and enthusiastic and it keeps me in the 'Johnnie' mindset year-round!" In addition, he founded the Classics Club, an on-campus organization in which students meet and discuss their favorite books. Recent seminars have included: Nabokov's *Lolita*, Marquez's *One Hundred Years of Solitude*, Kesey's *One Flew Over the Cuckoo's Nest*, Marx's *The Communist Manifesto*, and Dostoevsky's *House of the Dead*.

His email address is: fieldr@aa.edu ●

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Campus Life...

DANCING

Dancing. It is seen by some people as an important part of a school's extracurricular social activities. What is interesting, though, is what happens when dancing isn't seen solely as an extracurricular activity but rather as a part of the school just as much as the curriculum.

Mark St. John, the current director of the Student Activities Office (SAO), has a lot of information concerning the history of dance at St. John's Santa Fe campus. "We've always had Ballroom dance at St. John's" he says. "Waltz parties are a staple." The strong affinity towards ballroom dancing, and waltzing in particular, was nurtured by the Santa Fe campus' first Director of SAO, Istvan Fehervary. He was a Hungarian who spent time in Vienna hiding from the KGB. In Vienna, he was exposed to waltzing and other forms of ballroom dancing and when he became the director of SAO, he decided to expose the students to something fun that could be enjoyed by all. It settled into the fabric of life at St. John's, and deeply.

I had never danced before I came to St. John's. At least, never really danced. The core of my dancing knowledge consisted of such things as "The Stomp" for slow dancing where the couple loosely embraces and just rocks from side to side (this is extremely popular in grade-school dances), and fast dancing that I had picked up in clubs in Germany. Both of these methods were exciting and simple. I had fun, but if given the choice to go fishing instead, I would have opted for the latter.

Just last semester (my freshman year) I decided to take the ballroom dancing class offered by the college. I wanted to do something active that didn't require a lot of time or money. Dancing hooked me.

The instructors of the ballroom dance class, sophomores Giovanna Vecchitto and Aaron Clewell, like to see that kind of enthusiasm. When asked whether they really liked to teach, and whether they did it for the sake of teaching and not for the money, they exclaimed, "Absolutely! It's nice to see the response (of the students) to real ballroom dancing." They like to watch people get involved with dance and approach it with the desire that they have. Their desire to dance is what has continued the classes at St. John's.

Last year Dean Petzold and Lind-

say Bear, who were the ballroom instructors at that time, approached Giovanna and Aaron with the prospect of teaching the dance class. Dean and Lindsay would be gone, so someone would have to teach the class. Giovanna and Aaron agreed. Giovanna had been a dance instructor at Arthur Murray's Dance Studio for two years, so she was well qualified. Aaron was from Oklahoma, ("Oppressed-ville,") and had never danced until the second semester of his freshman year. Giovanna was his instructor, though, so his knowledge of dancing wasn't something to be laughed at.

Hiring students to teach the dance classes at the school isn't a new idea. Since the very beginning of the dancing scene at St. John's, instructors were brought in from town to teach the classes; but whenever there were students with the drive and technical expertise, they were hired. Enter Giovanna and Aaron.

Ballroom dancing isn't the only type of dance to be found at St. John's. There are ballet classes, and previously the school offered belly-dancing and Afro-Haitian dance. St. John's swings, too. There has been a national resurgence of swing that has been seen as a huge wave building up just recently. One always hears, "it's catching on, again." Again? There were small pockets of people across the country that kept swing dancing alive. There had to be, or else

how would it have ever caught on if it had "died out?"

St. John's was one of those pockets. There was swing at the school from the very beginning, just like waltz and ballroom dance. However, due to the recent swell in popularity there have been more swing dances at St. John's than waltz parties.

The dancing scene really has a St. John's flavor all its own. There

are those who see it not just as something to do in their spare time, but as a must. It's almost as vital as breathing. It's part of the entire experience that makes St. John's what it

is. Because of this closeness between the social and the academic, the mixing of ideas and the mixing of dance are to be expected. A previous instructor took the Hustle, played with it, and called the new form "Johnny Swing." So, St. John's has its own style of swing, not to be found anywhere else. Even the two campuses have variations, their own species. Giovanna likes the mixing. "It's fun to find stuff that's not strictly ballroom and incorporate it

into the class," she says. It allows for dancing everywhere, not just in a dance hall.

Anyone can dance to "modern" music using ballroom dance techniques. To be able to cha-cha one doesn't have to play Latin music.

With "Social Dancing," the whole aspect is entirely in its name. Dancing and being social is what it's all about. You don't just go out and dance by yourself, you're dancing with another person. You don't even have to know them. The fact that two people who don't know each other can interact through a medium that is entirely non-verbal is a comforting thought in a time when people are

accused of being disconnected from others. There is no "each to his own" in social dancing. A couple is given the title "partners" for a reason.

St. John's relies heavily on the ability of people to communicate, and being able to communicate without words is an added bonus to an education con-

centrated on speaking. Dancing in town recently, I was approached by a young woman from Santa Fe who told me that the townies can always tell who is from St. John's. "You're the people who know how to dance that don't show up on Monday and Thursday nights..." She said that it was nice to dance with different people she didn't know and have a common bond. I've heard that from other people, too. Johnnies can go anywhere and converse with anyone because of their arsenal of Great Books knowledge and dancing expertise.

During Christmas break, I had the chance to visit my dance partner in her hometown of Santa Barbara. We spent a week doing pretty much nothing but dancing. It was great. We concentrated on swing, but the last night I was there we went to a ballroom dance at the Santa Barbara City Hall.

There were a lot of people there, and age-wise, we didn't fit in at all. We were the only "young" couple. A young woman came with her grandfather, and there were two couples who looked to be very good ballroom dancers, but they were at least in their thirties. The rest of the dancers were mainly married couples who were over fifty-five years old. It was amazing to watch these people who had been dancing together for years. They moved as one.

My partner and I were then lucky enough to dance with some of the older people because the band called out a "mixer," where every-

one has to get a new partner for each song. That was and is one of the most memorable dancing experiences I've ever had.

Both of us danced with people who were four times our age. I've never felt a close bond to people who were significantly older than I was. Even with my grandparents it seems like they are on some different level of life that I can't comprehend, and I could never know them on that level. It was all different with dancing. We were dancing to "their" music, but I liked it, too, so couldn't it be mine? We were dancing "their" steps in "their" way, but I knew the steps, so weren't they mine, too? We were sharing something so simple that all of the normal divisions of generation didn't matter. We were equal. For just a little while two Johnnies were able to read a Great Book and understand a part of the past that will never be written down. ●

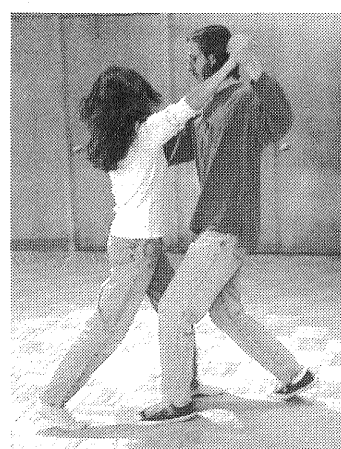
Drew Cheney (SF02)



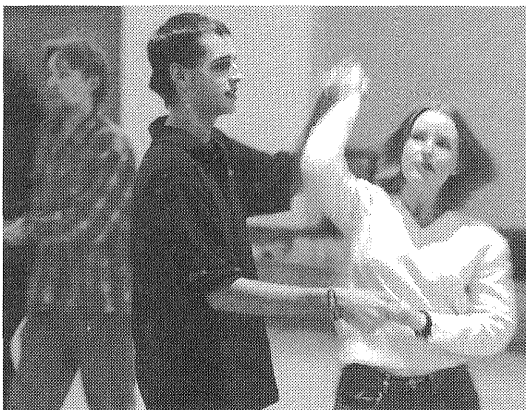
Ty Schlabach and Schiraz Quaddoumi (SF02)



Sara Burnham and Ty Schlabach



Giovanna Vecchitto (SF01) and Aaron Clewell (SF01)



Ty Schlabach (SF02) and Sara Burnham (SF02)

Photos: Steve Northup

Campus Life...

SHAKESPEARE PERFORMANCE - SEMINAR STYLE

St. John's College is undoubtedly a very special place. Despite the daunting challenges, the school survives and thrives with stamina and brilliance, due in part to the almost uncanny ability St. John's has to collect remarkable individuals. For as noble as the program is in theory, St. John's could easily be a school of half-hearted education; its vitality depends upon its wealth of exceptional individuals. Tutors of incredible intellect and creative insight, staff with dedication, and students of the highest caliber, collaborate in the pursuit of a strong environment of learning and living.

One such individual is Genie Stevens, Director of Theatre Arts on the Santa Fe campus. With strong support from the administration, Stevens has created theatre program that not only allows students a chance to become involved in theatre, but serves as an enhancement of the Great Books curriculum. Stevens offers classes each semester, ranging from lighting, set and tech workshops to theatre-oriented yoga.

She teaches students how to act, how to direct and, most importantly, how to read. As in seminar, where tutors guide students to a deeper understanding of a text, Stevens uses theatre as a medium. With a degree and strong professional background in theatre, especially classical theatre, Stevens has the ability to read a text well, to find the subtle nuances in language and to portray those subtleties in a cohesive and colorful whole. She directs high-quality theatre, teaching students how to develop a good ear for the language of the text and to use the language to create powerful performances.

Towards this aim, Stevens has directed only works by William Shakespeare. In addition to offering weekly theatre classes, she offered directing assistance to student director John Michael MacDonald in a production of *Love's Labour's Lost* in the spring of 1997. The next year the decision was made to invite Stevens to accept the full responsibilities of directing two major student productions each year. Under Stevens' direction, students presented a highly-acclaimed rendition of *As You Like It*. The following December, Stevens directed her students in *Twelfth Night* or *What You Will*. This spring, Stevens is leading her students through the challenging work of *Macbeth*.

Although *Macbeth* is usually seen as one of the most disturbing works in all of literature, Stevens and her students have found a quality of redemption in the tragedy, because there is perhaps an infinite number of ways to perform Shakespeare. Stevens and her students have many decisions to make regarding how to



Michael Esterheld and Amber Boydston in the Santa Fe student production of *Macbeth*.

play *Macbeth*, and they rely upon seminar-style discussion to reach those decisions. Whereas many theatre companies portray the Macbeths as having a cold, calculated relationship dependent upon their individual ambitions, this performance of *Macbeth* will illustrate a passionate love between the leading roles that fuels their lust for power. Stevens believes that the power of their love is redeeming in spite of their tragic downfall.

The witches have roles perhaps unlike any interpretation of the play seen before, adding to the theme of redemption by their close relationships with one another. As Stevens says, "the witches' love for each other mirrors a human joy we wish we could see throughout the play, but that is squelched in the end." Led by Freshman Alana Hollingsworth (Witch 1 and choreographer for the production), the witches have incorporated intricate dance movement in their scenes. Although most of the six witches have never had dance training, Hollingsworth has utilized her extensive experience in theatre and dance, particularly in a genre of dance called contact improv, to guide the witches through intense and mystifying movement.

Why is Stevens devoted to directing Shakespeare in particular? Her passion for Shakespeare can perhaps be described synonymously with her passion for language, and it is language that Stevens points to as the most important part of theatre. She treats each production as an extended seminar, using an ongoing process of close textual analysis to arrive at a clear interpretation of the author's work. Although Stevens always encourages a close reading of any script, she trusts Shakespeare in particular to guide her actors through written words alone. "Shakespeare's genius," Stevens says, "makes it clear that every word has a purpose... I don't know of a better wordsmith; I don't think there is one."

There is no doubt that Stevens tailors her directing around the reverence she has for language. As she explains, she is "passionate about every nuance, word, vowel, and movement." Stevens continually urges her actors to perform through the words of the text, not around them. For every performance, she leads her cast through vocal training, focusing not only on the quality of an actor's voice, but more importantly on developing each actor's ability to portray the full meaning of the

words. "Everything," she says, "emotional, psychological, physical. Everything is there in the text."

The importance Stevens places in the text echoes the sentiments of George Balanchine, who said, "Classicism is enduring because it is impersonal." Stevens holds that there is no place in great classical theatre for the individual philosophies of the director or the cast, and says that "we must become invisible" in order to see Shakespeare's work as he meant it to be viewed.

The most striking element of Stevens' directing style is the direct relation it has with the unique St. John's curriculum. Her philosophy on theatre is a perfect match in many ways, as Johnnies in general have all the characteristics of great actors: intelligence, curiosity, open-mindedness, and creativity. Although few of her students have professional acting experience, Stevens says she has been astonished at the ability of her students to work at a professional level. The attention to detail encouraged at St. John's, specifically the close textual analysis, is the same attention that the best professional actors devote to their scripts. Stevens cites innocence as the strongest gift her actors have, and is refreshed by their maturity and excitement.

Actors must learn to intuit the language in their hearts in order for the words to become real for them and for their audience. There are few guidelines to understanding Shakespeare, and Stevens admits the process cannot be quantified.

Attendance at all of Stevens' productions has been very healthy. Tutors on the Santa Fe campus in particular seem to appreciate the work Stevens is doing with her students as a direct evolution of the St. John's process.

Such applause for her work excites Stevens, as it is her vision that the productions will serve as more than entertainment for the community. "Going to a Shakespeare play hopefully is like going to a good seminar," she says.

The rendering of *Macbeth* that students will perform will illustrate the height of the theatre program on the Santa Fe campus. As the first tragedy Stevens has directed at St. John's, it promises to be rich with intellect, insight and intuition. As Stevens says, "we offer a process of delving deeply into an unedited text and taking the time necessary to allow it to be understood so the audience is not only entertained but educated and excited. That's one thing we can guarantee - people coming to our renditions of Shakespeare plays will be excited by Shakespeare." ●

Amber Boydston (SF99)

Campus Life...



Photo: Ruth Busko (SF99)

At Julian's Restaurant in Santa Fe, seniors and alumni gathered for celebration and discussion. From left to right, Raef Hussein, Tryst Chagnon, Elizabeth Thompson, Cheryl Koehler (wife of Mark Middlebrook A83), Krista Taylor, Michael Baas and John McBride enjoy their just desserts.

SENIOR DINNER

Saturday, January 23, brought alumni and seniors together for the traditional Senior Dinners in Santa Fe. Ten groups of six to seven seniors and two or more alumni hosts went to fine local restaurants for an evening of good food and conversation. Almost all the members of the Santa Fe senior class participated in the Senior Dinners this year, and the Alumni Office has received a flood of positive feedback from the students, who

generally agreed that a great time was had by all. Seniors were informed about the benefits and responsibilities of becoming a member of the Alumni Association. Hosts toasted and congratulated seniors on their accomplishments and on their upcoming graduation. Seniors also had the opportunity to network with their alumni hosts, allowing them to explore their options of "life after St. John's." ●

BEYOND THE PROGRAM

Annapolis Extracurricular Life

"Extracurricular organizations at St. John's are generally informal. Some continue year after year, while others spring up and die out as the individual members of the community come and go."

—Current St. John's College Catalog

These days, student activities go well beyond the Delegate Council and King William Players. Notices on Annapolis campus bulletin boards reveal the ever-changing extracurricular life of the Johnny—a snapshot of one week's events.

Athletics-related announcements include a flyer for women's softball that asks: "Ever Want to Hit Something?"; swim club, rowing club, and Hatha Yoga class announcements; a March Madness basketball team roster; and the following notice: Egyptian Belly Dancing—Learn to dance to the exciting rhythms of the Middle East as you explore the charm of Egyptian Belly Dancing. Just bring comfortable clothing and your curiosity. Everything else will be provided.

The arts are represented by a poster for the latest exhibit in the Mitchell Gallery (Sunlight and Shadow: American Impressionism, 1885-1945); a poster for the Baltimore Opera Company; a print of Botticelli's "The Adoration of the Magi"; and a sign headlined "Photographers: Expose Yourself!", inviting photographers to submit their work to the *Collegian*. Forays into popular culture include an anime showing: Kaze no Tane: or

Nausicaa: Warriors of the Wind. And what Great Books college would be complete without Keanu Reeves Night—a tribute to one of the worst actors ever to appear on the silver screen. A poster announces the screening of three masterpieces from the Keanu oeuvre: *Point Break*, *Dangerous Liaisons*, and *Bill and Ted's Excellent Adventure*.

Academic signage includes a Student Committee on Instruction (SCI) agenda; an announcement of an intensive Latin tutorial to be taught this summer by Christine Kalkavage; "Plato in the Springtime," a Student Community Institution-sponsored event that will take place on April evenings; a poster announcing the availability of French Assistance; and a poster for Music Assistance that asks the melodically challenged: "When you're asked if you know bass clef, do you wonder 'large mouth or small mouth?'" and "At the mention of melody and harmony, do you think only of two nice girls you knew in high school?"

The spiritual life of the college is addressed by one notice offering to match up tutors and students for Passover Seders, and another offering three mini-retreats on the 3 R's of Lent: reflection, relaxation, and renewal.

Finally, rounding out the batch, is a poster for Johnnie Java, a recently instituted program in which tutors and students can go out for coffee at any of six local cafes and have their tab picked up by the Student Activities Director. ●

Susan Borden (A87)

SENIOR ORALS

Starting this year, Santa Fe Senior Orals will no longer receive Honors, but will be graded on a pass/fail basis only. According to James Cary, Dean of the Santa Fe campus, this change was initiated by the Instruction Committee, and was approved by the faculty, in light of increasing and pointless preoccupation with the question of who received honors and who did not.

Santa Fe has also altered the format of Senior Orals and now joins Annapolis in having only three tutors on each senior's committee. A chairperson, a presenter and one other committee member (instead of the previous two) now serve to conduct the oral examination.

Another important change is the role of the presenter in the Senior Orals. Originally a faculty member selected by the student to participate in the Senior Oral, the presenter is now selected by the Dean, although heavy consideration is given to requests students are asked to make for their choice of presenter. And, because there are now only three members of the Senior Oral Committee, the presenter takes part not only in assigning the pass/fail grade to the oral, but also is responsible for working with the two other committee members in assigning a grade to the paper itself. ●

Amber Boydstun (SF99)



Photo: Mark St. John (SF82)

SANTA FE CLASS OF 1999

Letters

RANDALL RIDDLE ANSWER

I enjoyed the winter issue of *The Reporter*. I am glad to see that Howard Fisher is still thinking about Newton. (He was my advisor when I wrote my senior essay on Newton's theory of colors.)

I have the answer to when the sit-down dinners in Randall Hall were discontinued. I started in the fall of 1970, which was the last year of the family-style dinners. I regretted their demise, as the sit-down dinners meant that you ate with different groups of people each night. People would line up for dinner, and then you would be seated at a table, so you often ate with people you did not know well, and that's how you got to know them.

Richard Ferguson (A74)

MORE LIST SUGGESTIONS

I just read Mr. Schuler's letter about the Hayek book. It astonishes me that a St. John's alumnus would propose as a Great Book of the twentieth century a work which has so overt a political agenda, at least as presented in the letter, and Nobel Prize notwithstanding.

Socialism is not synonymous with the "compulsorily centralized" economy. One cannot extrapolate from the Soviet experience to the many Socialist governments in Western Europe, which the people have elected and reelected over the last hundred years because they like it that way.

The Reporter welcomes letters on issues of interest to readers. Letters may be edited for clarity and/or length. Those under 500 words have a better chance of being printed in their entirety. Please address letters to either campus:

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Annapolis, MD 21404
or email:
b-goyette@sjca.edu

Santa Fe - The Reporter
Office of Public Relations
St. John's College
1160 Camino Cruz Blanca
Santa Fe, NM 87501-4599
or email:
classics@mail.sjcsf.edu.

Hayek might be suitable for the Program with a proper antidote.

Marx and Mill are probably more than adequate, but if it's to be a twentieth century book, how about E.F. Schumacher's *Small Is Beautiful*?

Fritz Schumacher (another friend of J.M. Keynes) was lionized worldwide in the seventies for his seminal thinking, the concept of intermediate technology, and his consulting work in India. This economist really deserved a Nobel Prize. He even has a theory of liberal education.

John A. White (SGI75)

FILM MEMORIES

I second Glenda Eoyang's praise of "Singin' in the Rain" as a antidote for February. In 1974, I shared a common wall, in Urania, with the head of the Film Society, Steve Thomas. As any good projectionist would, Steve previewed the film in his room, to ensure that there were no unspliced breaks. As I recall, he previewed it at least 17 times! After *Roots*, one of my Dad's cousins took on the task of genealogical research, and found that Gene Kelly was my grandfather's second cousin. To those women who can remember what a poor dancer I was, I can only say that Cousin Kelly had all the dancing genes in the family.

William Malloy (SF77)

ALUMNI ON THE WEB

I wanted to thank the Alumni Association Communications Committee for including mention of the unofficial alumni Web page in the most recent issue of the *Reporter*.

Before the *Reporter* came out, the number of alumni who had added information to the page stood at 455. Today, the total is 515, a huge increase based on experience. I doubt that in the previous year the listings increased by 60 (about 13%). While I'm sure that 60 is a small number relative to the number of issues that are mailed, it is a huge success in growing the SJC cyber-community.

Interestingly, at least to me, the great majority of the additions came from members who attended in the 70's or 80's. This suggests that readership of the *Reporter* is heavier in those groups. Almost half of the total listings, since the page began, come from the decade of the 90's. One person from the class of '48 (Richard Matteson) added his listing, and there were a few from the '60's.

I hope you will continue the practice of 'advertising' the unofficial page. I think the recent increase is a good demonstration that alumni see the utility for such a resource, and

demonstrates a small but significant demand.

<http://www.charm.net/~bfant/johnny/>
Bill Fant (A79)

MORE ON KLEIN

I would like to offer another insight into the importance of Jacob Klein's role in the preservation and continuation of the college, in light of Jacob de Raat's letter in the winter issue of *The Reporter*.

After both Scott Buchanan and Stringfellow Barr had abandoned St. John's in Annapolis, the college was plunged into a crisis because of their departure. That crisis was compounded by another crisis when the successor Dean (Raymond Wilburn) and his assistant (Luke Harvey Poe) told the then Chairman of the Board (Richard Cleveland) that they had no confidence in the then President (John Kieffer). The community at St. John's was split into warring factions so much so that a great deal of energy that should have been devoted to teaching and learning was, in fact, being used up in the campus struggle. After a protracted, bitter fight which split both the faculty and student body, Kieffer, Wilburn and Poe were relieved of their administrative posts. Jacob Klein was named Acting Dean and was given the extraordinarily difficult and unprecedented task of rescuing the college from its implosion and of putting the focus back onto the cooperative spirit of teaching and learning and away from the competitive spirit of campus polarization.

One had to be there to appreciate the enormity of the effort required by one man to bring the college through this period and to do so in a way that preserved its integrity. Indeed, in his first speech as Acting Dean, he emphasized the need of returning to the daily work of studying and of keeping the spirit of wonder and inquiry at the center of life on campus. In a very real sense, both before and after being confirmed as Dean in 1949 as well as through the rest of his tenure at St. John's, he was its intellectual guardian. As I said in 1979 at his memorial service, "The result of what he accomplished through endless effort should be recorded in high relief and given a foremost place in the annals of this college. It is no exaggeration to say that St. John's would not be what it is - or perhaps not even to be - were it not for what he did."

I have given the question of the survival of St. John's a good deal of thought and have concluded that a St. John's that preserved the in-

tegrity of the goal of a truly liberal education would not have survived without Mr. Klein's stewardship. In a brief discussion with Dean Carey at Santa Fe, I was pleased to discover that he believes that St. John's would not exist were it not for Jacob Klein.

On does well to remember that the year 1954 was the nadir for student enrollment in the new program (except, of course, for the very beginning in the 1930s). Mr. Klein had to deal not only with that problem, but also with the choice of a new President by the Board, with the cultivation of the existing faculty and the appointment of new faculty who looked promising, with the change to a co-educational institution and the myriad problems that change brought (as well as its blessings), with the quality of the intellectual life on campus. Because of his leadership and intellectual generosity and, perhaps most important of all, with his continuation and successful efforts to keep morale high.

Let no one be mistaken about Jacob Klein and St. John's. The focus of that institution was already on him before he became Dean, certainly while he was Dean and to a significant extent in the period after he served as Dean. Everyone who loves St. John's should be more than grateful that he came our way.

Robert Hazo (A53)

LOVE & STRIFE

I was grateful to read Carolyn Barndt's passionate critique of her St. John's experience ("Love and Strife at St. John's," Winter 1999). Like her, I loved St. John's despite an experience of "near-constant anguish." Like her, my anguish had to do with negotiating the reason/passion dichotomy in the peculiar atmosphere of the College.

I am not a great fan of the dichotomy: reason is never without passion in the establishment of its premises; passion is never without reason in its efforts to achieve satisfaction. Neither do I think that St. John's lacks either reason or passion. But it is lacking in something. My graduating class had only 38 students, and it was not a case of "We happy few."

There were two huge plusses in my St. John's ledger: 1.) the view from the top, a distinctive and intimate historical vision; 2.) the satisfaction of forging a good personal philosophy. There were also negatives: severe personal and intellectual loneliness; dismissive tutors; deficiencies in the teaching of mathe-

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OBITUARIES

Joseph B. Gray

Joseph Gray, class of 1936, a chemical engineer and international expert in mixing chemicals, died in September in Delaware. He was born in 1915 in the Paca-Carroll House, on the campus of St. John's in Annapolis, where his father, J. Clifford Gray, was a professor of chemistry.

Mr. Gray attended St. John's, where he graduated first in his class with a chemistry major. He earned his PhD in chemical engineering from John Hopkins in 1941. From 1941 to 1947, he was a petroleum engineer for Standard Oil of Indiana, where he developed methods for the fluid catalytic cracking process for making aviation gasoline. After that, he became an associate professor of chemical engineering at Syracuse until 1951. In 1952 he moved to Delaware and joined the Du Pont Company. During his 31-year career, he developed improved methods of mixing chemicals in virtually every phase of the industry, from research and process and equipment design to manufacturing. He made significant contributions to the development of such chemical products and polymers as Lycra, Teflon, polyethylene, Kevlar, and Tefzel. He held several patents, wrote several publications, and edited chapters in Perry's Chemical Engineering Handbook. He was a former conference or session chairman for conferences held by the American Institute of Chemical Engineers and the Engineering Foundation.

Surviving are his wife, Susan Kemp Gray; two sons, a daughter, three brothers, a sister, and four grandchildren.

Victor G. Bloede

Victor Bloede, class of 1941, a former advertising executive who helped introduce the slogan "Good

to the last drop" for Maxwell House coffee, died in February in Boca Raton, Florida. Mr. Bloede was a native of Baltimore who attended St. John's and graduated from the University of Maryland in 1941. He was hired as a copywriter in 1950 at Benton & Bowles Advertising and rose to become chairman and chief executive.

Mr. Bloede originally tried to become a police reporter for the *Baltimore Sun*, but found breaking into the journalism field difficult. He instead went into public relations and later into advertising. In addition to the Maxwell House slogan, he was responsible for other famous product tags like "Please don't squeeze the Charmin." The only creative executive to run Benton & Bowles, Mr. Bloede was named president and chief executive in 1968. He became chairman of the agency in 1971.

He is survived by his wife, Merle; a son, a daughter, seven grandchildren, and three great-grandchildren.

Douglas Buchanan

Douglas Buchanan, who graduated from St. John's in 1943, died in February. The son of New Program founder Scott Buchanan, Dr. Buchanan also graduated from the University of Vermont Medical School and received a doctorate from Yale University. He studied tropical medicine at the London School of Tropical Medicine and received psychiatric training at Massachusetts General Hospital in Boston. He was a physician in private practice in Andover, Massachusetts, and at the Veterans Administration Hospital in Lowell, Massachusetts.

Dr. Buchanan is survived by two daughters, two sons, and former wives Annick Buchanan and Vera Buchanan.

William Kinser

Dr. William Kinser, who taught at the State University of New York at Buffalo in the department of art, died in January. The father of Maggie Kinser, A85, he had taken classes in the Graduate Institute in 1980. A memorial library fund has been established in his honor; the address is c/o Department of Art, SUNY at Buffalo, Box 606010, Buffalo, NY 14260.

William Tell Claude

William Tell Claude, a native of Annapolis who graduated from St. John's in 1917, died in March. His father, the late Dr. Gordon Handy Claude, was a former mayor of Annapolis; his grandfather and great-grandfather also served as mayor of the city. Mr. Claude was the oldest known surviving class member to attend the Green Street Elementary School in Annapolis. In addition to St. John's, he also attended John Hopkins University and the Naval Academy. He saw active duty during World Wars I and II while in the Army Reserve. From 1927 to 1967 he worked in public relations for the Maryland State Road Commission.

He is survived by two sons, eight grandchildren, and 13 great-grandchildren.

Martha Kaufman Stone

Martha Kaufman Stone, class of 1971, died in Shaker Heights, Ohio, in February. She graduated from Cleveland Height High School and came to St. John's in 1967. She earned a law degree at the University of Chicago in 1975 and practiced with the Cleveland firm of Burke Haber & Berick. After leaving the firm, she continued volunteer work with the American Civil Liberties Union. Mrs. Stone was a member of several book clubs and volunteered with the Junior Great Books program in the public schools in the

Cleveland suburbs. She sang with the Forest City Singers for several years, and as a cancer patient entertained other patients, with her son David, by singing and playing the guitar. As an adult she began a serious study of the Torah, became a bat mitzvah, and taught the Torah to high school students.

She is survived by her husband, Steven; a daughter, a son, her mother, and two brothers.

Dr. Frances Hernandez

Dr. Frances Hernandez (born Mary Frances Baker, April 6, 1926) died March 27, 1999 at her home in Las Cruces, N.M. Dr. Hernandez was in residence at the Annapolis campus in Fall, 1963, where she was preparing to be the first Dean of Women at the Santa Fe campus, scheduled to open the following year. Unfortunately, she had to resign to nurse her husband through a serious illness. She subsequently returned to New Mexico State University (where she became a full professor of Spanish Literature) and, following her retirement, moved to the University of Texas, El Paso campus. In the past decade she had become known as an expert on the topic of conversos, the Spanish Jews who were forced by the Inquisition to be baptized as Catholics. Increasing evidence has shown that these converted Jews, many of whom came to the New World, continued furtively to practice Judaism.

She is survived by her husband, water resources expert Dr. John Whitlock Hernandez, P.O. Box 3196, Las Cruces, NM 88003-3196. A memorial service was held April 11, 1999.

ALSO NOTED...

James Dunleavy, Class of 1933
Katherine Schroeder, Class of 1981
Dexiang Li, Class of 1988

letters continued from page 22

mathematical skills and writing; an unfocused and shallow exposure to the Books. At first I thought it was just me or the nature of the era (1982-86). But alumni from other classes and professor at graduate schools have made confirming remarks, also experienced a recognizable form of fatigue. Museum fatigue. Thus, the reason and passion one encounters at St. John's are much like what one would expect to find at a good museum. The tutors reason and emote like curators. The students reason and emote like museum visi-

tors. The seminar does little to alter this dynamic. Unfortunately, museums do not embody the type of reason and passion Scott Buchanan had in mind when he designed the New Program.

The passion of a museum is to preserve; that of a school to originate. When I attended St. John's, my passion was to study Great books so I could write one of my own someday. The passion of my tutors was, I now believe, to study Great Books so they would comment intelligently on them. The two motivations are enig-

mas to each other.

Therefore, what is often viewed as lack of passion at St. John's may simply be passion of a different kind, and its "excess of reason" may simply be its focus on the art of re-statement and commentary. It has little invested in developing the reasoning powers useful for making discoveries. Anxiety rises when students do not realize that the passion that attracted them to St. John's is not the same as that which sustains the institution, causing an apparent strife between reason (the institu-

tion) and passion (the student).

What would make St. John's more of a school and less of a museum? An obvious approach is to have tutors do more research and teaching and less facilitating. Maybe have tutors teach electives in fields that excite their ambition. Push them to publish, do ground-breaking work, make sure to involve and promote interested students. Hard to schedule, very un-St. John's, but perhaps necessary, to escape the museum mentality.

Mark Moulton (SF86)

1999 SANTA FE HOMECOMING AND SUMMER ALUMNI PROGRAM

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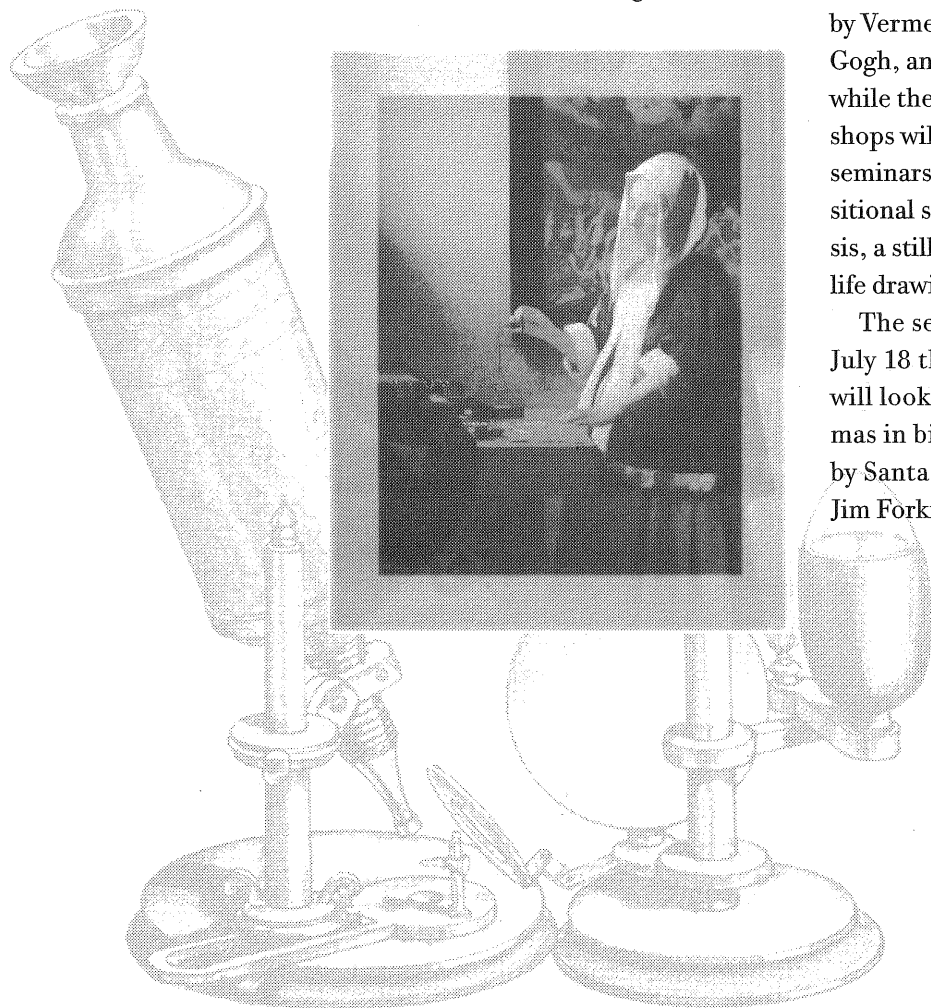
Come a week early or stay a week later to take part in the 1999 Summer Alumni Program. The first week, from July 11 through July 16, will explore the world of visual arts through morning seminars led by Santa Fe tutors Steve Houser (SF79) and Kent Taylor, and afternoon hands-on practica led by Michele Beinder, Director of the Santa Fe Senior Art Program. Week I seminars will focus on works

by Vermeer, Cezanne, Van Gogh, and Mondrian, while the afternoon workshops will enrich these seminars through compositional studies and analysis, a still life study, and a life drawing session.

The second week, from July 18 through July 23, will look at ethical dilemmas in biotechnology, led by Santa Fe tutors Jim Forkin (SF80) and

Hans von Briesen, as well as David Krimins (A63), Annapolis physician. Afternoon classes will focus on readings that discuss transgenic engineering, the human genome project, and cloning humans. Morning classes will further investigate these issues in two classics works of fiction on biotechnology: Shelly's *Frankenstein* and Huxley's *Brave New World*. Week II will also include a field trip to the National Center for Genome Resources in Santa Fe.

The brochure and registration materials were mailed to all members of the reunion classes this spring. If you are not in a reunion class and would like to receive a brochure, please request one from the Alumni Office in Santa Fe: 1160 Camino Cruz Blanca, Santa Fe NM 87501-4599; 505-984-6103. or Tahmina Shalizi, at tshalizi@mail.sjcsf.edu. ●



Homecoming Weekend 1999 in Santa Fe - 16, 17 and 18

Special events planned for the reunion classes of 1969, 1974, 1979, 1984, 1989, and 1994