

THE COLLEGIAN

Feb. 9, 1974

No. 174

THE STUDENT WEEKLY OF ST. JOHN'S COLLEGE

ANNAPOLIS, MARYLAND



HAPPY

VALENTINE'S

DAY

calendar

Monday, Feb. 10 4:00-6:00	Karate	Gym
Tuesday, Feb. 11 4:00 pm 4:00-5:00	Organic Chemistry Class -Mr Sarkissian "Conception-Contraception" Discussion with Dr Rivers	McDowell 24 Conversation Room
4:00-6:00	Karate	Gym
7:00	Bible Class -Mr Kaplan	McDowell 21
8:00	Small Chorus	Great Hall
8:15	New Testament Class -Mr J W Smith	McDowell 24
Wednesday, Feb. 12 8:00 pm 9:00	Film: <u>Edvard Munch</u> Film: <u>Broken Blossoms</u>	FSK Auditorium FSK Auditorium
Thursday, Feb. 13 11:30 am 1:00-3:30	Freshman Chorus -- <u>Attendance required</u> Campus Payday	Great Hall Business Office
Friday, Feb. 14 8:15 pm	Lecture: "Thucydides, Aristotle's <u>Politics</u> , and the Significance of the Peloponnesian War" -Leo Raditsa, Tutor, SJC.	FSK Auditorium
Saturday, Feb. 15 8:15 pm	Film: <u>A Clockwork Orange</u>	FSK Auditorium
Sunday, Feb. 16 7:30 pm	Miss von Oppen and Mr Zuckerman will conduct a discussion on "Die Schoene Muellerin".	Mellon 146
8:15	Film: <u>A Clockwork Orange</u>	FSK Auditorium

ART STUDIO HOURS

Monday: 11:00-4:00
Tuesday: 10:00-3:00
Wednesday: 11:00-4:00
7:00-10:00
(regular 10 week class)
Thursday: 11:00-3:00
Friday: 10:00-1:15
Saturday: 9:30-12:30
(regular 10 week class)

PACKAGE ROOM OPEN

Monday through Friday: 12:30-1:00
7:15-7:45

WOODSHOP OPEN

Wednesday, Friday: 1:00-4:00
Saturday: 12:00-6:00

BOATHOUSE CLOSED

The COLLEGIAN Staff

Caroline Allen
Scott Arcand
G Kay Bishop
Robert Godfrey
S Gray
Jeff Herrod

Dan Jerrens
Chris King
A Kungle
Caroline Mandy
Cate Parish
R D Plaut, Editor
Phil Reissman

Terry Schuld
Jeff Shea
Jenifer Smith
Rick Smith
Lisa Swallow
Jon Wells

r.a.m.
movie of the week

Viddy this: Stanley Kubrick's Future Myth
A Clockwork Orange

Remarkable, the kind of attitudes that seem to be directed towards this picture. I mean, from the way people talk, you'd think they're suggesting that "Clockwork Orange advocates violence!" Maybe this comes from seeing it just as a very glossy superprofessional, commercial movie with a lot of unnecessary violence and savage sex. But Kubrick's triumph is precisely that he is a maker of popular cinema. within this arena, he has generated an opus of simply unparalleled range and vitality. His best pictures, 2001, Dr. Strangelove, Clockwork Orange, and The Killing (which will be shown later this year) are each highly entertaining, but also revolutionary and striking in their originality, n'est-ce pas? How I wish he made movie pictures faster... Kubrick may yet deserve kudos as the greatest filmmaker to arise, and the completion of his latest effort, Barry Lyndon, from Thackeray's The Luck of Barry Lyndon, is eagerly awaited.

A song of praise is really all I'm ready to give forth with here. First, Clockwork Orange is a completely visually told story...I kid you not. It is unique among talking pictures in this respect. All major plot developments are evident from the act of seeing. Over this is laid a wonderful veneer of future dialect, thanks to Anthony Burgess, who authored the original book. The closing sections rely very heavily on coincidence as our hero Alex is punished by circumstances following his anti-violence conditioning by the "Ludovico method. This gives the story some flavor of fable, which Kubrick handles with a beautifully articulated and balanced irony that gives meaning to the question "what is hip?"

The look of the film owes a lot to Nick Roeg's groundbreaking photography for Truffaut in Fahrenheit 451. Flat, even, white light, few shadows, and simple bright sets make the world of the future look like the cheery modern boutique it most probably will resemble. When Kubrick is interviewed, he sounds much like Hitchcock--obsessed with

technique but not in the least interested in discussing meaning. He will speak energetically about the minute new Sennheiser lapel mike or about super-fast new color film, both of which permit studio quality work in any circumstances. Kubrick is a pro, and he handles bigger budgets than has any other artist of his caliber.

He will not clue us in to his intent, preferring to speak of cinema as "making myths with images" and then talking about "artistic cost effectiveness" and administration. Clockwork Orange is about freedom and will. Regardless of how depraved, and really, despite how dumb Alex is, we the audience are manipulated into identifying strongly with him because he is a free man. The world and life of this Freeman are surveyed with the cool eye of a behaviorist, the explicit emotion values are ambiguous to the point of sarcasm and cynicism. This ironic stance on the part of the film is in hard counterpoint with the vigorous emotional responses of the audience, which the director controls ruthlessly. Clockwork Orange lacks a certain attractiveness for these reasons. It is stark, and its humor, like that of Strangelove, is black humor but darkened ever deeper by association with brutality.

These cool, modern tonalities of color, image and emotion, and the simplicity and savagery of Alex have put off some people. But the man who made Paths of Glory, one of the most poignant (although cinematically reactionary) antiwar films ever, is not merely constructing a first-rate peep show of sex and violence. Look at it; it is mythos, pure, visual, and excellent, the work of a director who is skyrocketing into the clear blue of genius.

-BD

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IN THE HEART OF HISTORIC ANNAPOLIS

FREE SILENT MOVIE OF THE WEEK

Love Child: D.W. Griffith's Lillian Gish in Broken Blossoms

"A cathedral hush settles upon the studio. Griffith goes to his room and rests for an hour. The player goes to his or her room and rests. Then the big moment arrives. Stage carpenters' hammers are stilled. Griffith begins to talk to the player. He gives emotionally indirect ratio to actor's response. Lillian Gish could reach an emotional climax easily. When the Broken Blossoms scene in the closet--still the screen's highest example of emotional hysteria--was shot in Los Angeles, the screams of Miss Gish, alternating with the cries of Griffith, could be heard in the streets outside. If required most of the studio staff to keep the curious from trying to invade the studio."

-Frederick James Smith

Broken Blossoms, the last entry in the free silent series, is an exception to the rule which governed the selection of the other five pictures. The silent movies of the late twenties, just before the advent of sound, represented one of the highest points of development in the history of the cinema. It was, indeed, largely downhill for a while after that. This Wednesday, offering, however, was made in 1919, and let's say that by showing it we're helping to celebrate the 100th birthday of David Wark Griffith. (Happy Birthday Dave!)

Most folks who don't go for Griffith's stuff are put off by his sentimentality (they will love Clockwork Orange). But this, for Griffith, was what it was all about: feeling. Abandon yourself to orgies of hope, ~~audlin~~ tears, pity and fear, served up in big doses. Griffith handles emotional scenes like Clint Eastwood handles his .44 magnum: he aims to blow your head clean off! I get kind of misty thinking about those really early days of the movies, when people were discovering and developing the basic components of the art form. Here was Griffith, interested in structuring certain patterns of emotion in his audience, looking for the how-to of it all.

His contributions in the how-to-department give him an undisputed place as the most influential director America has ever produced. Griffith was editing crazy. He would edit anything. Boy, did he love cross-cutting...which is cut-

ting from one scene's development to action elsewhere, and then back again. You know, like someone's going to be guillotined and they're leading him up to the death machine--cut to rescuers with pardon in hand charging down street on horseback--cut back to pathetic victim looking at guillotine blade--cut back to charging horses. The cuts get faster and faster--horses--guillotine--horses--guillotine--then, tata! Salvation! Well, all this was not so pat in the olden days. Lots of directors would set up the camera, throw in the anchor, and shoot movies of plays. You can bet that didn't sell--not in the U.S. of A., anyway! (Is this enough copy for you, Plaut?) Griffith did love to edit, and even his earliest, most casually told stories often feature a lot of maniacal cutting.

But, really Broken Blossoms isn't about guillotines and charging horses (anyone who guessed that that was Orphan of the Storm will be admitted free). It is a touching, sad-type story strring the beautiful Lillian Gish and gentle Richard Barthelmess. Shot entirely in the studio, the soft, delicate photography is hailed as one of Billy Bitzers greatest efforts. Here's a story about that: "A certain producer was talking to the manager of a New Jersey film talking. 'I always heard that Griffith was so much,' said the manager. 'Well, isn't he?' asked the producer. 'Say,' said the manager, 'those close-ups in the Broken Blossoms were so out-of-focus when I started that there print that I had to cut out most of them!'" What a rube! That side-splitting diversion was from a 1920 Photoplay.

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HISTORY OF ST. JOHN'S
Vol. 307, Sec. F

The recent interest in Silent movies brings to mind the earlier experiment of St. John's in Silent Recordings. St. John's had the first silent radio in 1934 featuring the silent choral and the silent string quartet. John Sarkissian's Silent Mystery Hour was always my favorite--sitting in the dark not hearing John tell another spine tingling tale. I would like to encourage the re-establishment of silence at St. John's--perhaps a silent seminar, or even better a silent COLLEGIAN! The Dove--35 West Street--Monday-Saturday--12:00-12:00 will have a silent hour on Tuesday afternoons--this Tuesday I will do a silent concert of Bach at the Dove--please come and don't applaud.

Shhhh!

()

On CLASSIC LITERATURE

Somebody who reads only newspapers and at best books of contemporary authors looks to me like an extremely near-sighted person who scorns eyeglasses. He is completely dependent on the prejudices and fashions of his times, since he never gets to see or hear anything else. And what a person thinks on his own without being stimulated by the thoughts and experiences of other people is even in the best case rather paltry and monotonous.

There are only a few enlightened people with a lucid mind and style and with good taste within a century. What has been preserved of their work belongs among the most precious possessions of mankind. We owe it to a few writers of antiquity that the people in the Middle Ages could slowly extricate themselves from the superstitions and ignorance that had darkened life for more than half a millennium.

Nothing is more needed to overcome the modernist's snobbishness.

Albert Einstein
from Ideas and Opinions
submitted by Clint Lively

Sentiment is what it's all about, so love it, fall for it...it is higher than you might imagine. In closing, mighty thanks to the many humans who attended these silent screenings--the response has been big.

If anyone out there wants to get deeper into it, here are two "must own" books:
Kevin Brownlow The Parade's Gone By
Ballantine \$3.95
George C. Pratt Spellbound in Darkness
New York Graphic Society \$8.95

Silence is silver on the silver screen in the golden age of movies. If it weren't for Hitchcock we'd still be watching drawing room dramas and parlor comedies. Talking pictures were a curse! A BLIGHT! Psycho changed all that. By burning those astounding visual sequences in the mind of the world spirit, Hitchcock began a new era.

From George O'Brien's rowboat in Sunrise to the screaming blade of death in Psycho, to Alex's false eyelashes in A Clockwork Orange is just a sentimental journey through the studios of the Creator. -BD

Address Changes for Student Directory

Kenneth Kimble
76 Conduit St. 268-7063

Charla Groves
82 Charles St.

Cathy Chester
104 Humphreys

Thomas Kronsberg
95 Charles St.

Karen Stevens
194 Prince George St. 263-9496

Preston Niblack
205 Randall

Susan Hunt
phone: 263-8266

Steve Weinstein
53½ West St. 268-8416

Karen Hollander should be changed
to Susan Hollander.

There will be an informal introduction to "Transcendental Meditation" this Sunday afternoon (the 9th) at 4:00 pm in 33 McDowell Hall. No participation of any kind is required.

Cliff Adams

From the Christian Science Monitor, 2/6/75, Joseph C. Harsch's column, State of the nations:

Britain's Choice

British Prime Minister Harold Wilson has decided to let the people of his country have a voice in what will probably be the most important decision their country will have to make in the second half of this century.

There is to be a referendum on the question of staying in, or getting out of, the European Common Market.

..In the hope of making a contribution to thinking on this important matter I would set forth the following observations:

The population of the U.K. is now at nearly 60 million persons. British agriculture is as intensely mechanized as any in the world, and highly productive. But at best, it can produce roughly half the food needed to sustain the population. The other half of the food must be imported.

To earn that other half of its food the U.K. must export manufactured products. To export enough for buying the food and paying for imported raw materials the U.K. must have access to a large market. British industry at present level can produce far more than its own population can consume.

At the end of World War II Britain had a choice of three possible markets big enough for its needs. In theory at least, the British could: (a) modernize the Empire, turn it into an updated Commonwealth and rely on Commonwealth trade for both raw materials and markets, (b) seek membership in a new common market to be made up of the U.K., Canada, and the U.S., (c) join with Western Europe in the European Common Market.

From 1945 down to 1971 British opinion was deeply divided among the supporters of the three different ways to an adequate market. The division was so deep and strong that no one course could be chosen over the other two.

During this period of indecision two of the three choices simply dis-

appeared. The Commonwealth melted away into a nostalgic memento of Empire. Its respective members went their respective ways. It is no longer an available alternative trading community for Britain.

The merger with North America was a political possibility in the immediate postwar years, but has long since ceased to be available ...

In 1971 Parliament recognized the logic of the situation and voted to join the European Common Market... Now, after two years, Mr. Wilson has agreed to a referendum on whether to stay in. The practical question, then, is what happens if the vote favors withdrawal? Where else would Britain go?

Both North American and Commonwealth options are simply gone...

So the practical choice now is either to remain in the European Common Market or--go it alone.

What would going it alone mean?

Japan is living proof that in theory it is possible...

But is the British workman willing to accept the working conditions and discipline of the Japanese?

And can Britain provide industrial and merchandising management to equal the Japanese?

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If the answer is yes in theory, there is no present evidence to back it up. The performance of British labor and management over the last two decades is a major explanation of why Britain has dropped during those decades from a leading to a secondary industrial country. If present trends were to continue unchanged Britain would be down with Spain by the end of the century.

In realistic terms Britain's real choice is between staying in the European Common Market and exporting population. Going it alone would almost certainly mean those with independent means leaving Britain for other countries. Upper and middle classes would flow away until the

population had sunk to the 30 million who could be fed from Britain's own acres. And what kind of a Britain would that be?

*** **

Mr Harsch is a distinguished international correspondent of the Christian Science Monitor. From time to time there have appeared in these pages news reviews for those supposedly too busy to keep up with the news in the newspapers. These were noble efforts, but at best witty imitations of the superb summaries found daily in the Wall Street Journal (the third column on the front page) and weekly in the National Observer (the box on the second or third page). In fact the problem here is not that one is simply too busy--no one here is too busy to read regularly the summaries mentioned above--but that the world is sufficiently complicated and most of what is peddled as news is so garbled and confused that good reporting and clear understanding are uncommon and the

sometime local prejudice is reinforced that the world is an illusion, and hence really doesn't matter, and if we ignore it enough, maybe it will go away. Well it won't, and while it isn't everything, it is interesting and important, especially to those who will someday have to visit it. Some consideration of it and its ways should be considered as an appropriate part of education. Happy we would be if we had Thucydides or Tocqueville to instruct us and guide us. Fact is, though, that there are good writers and newspapers who uphold the same high standards as great writers of great books. They are regularly available on newsstands and in the library in the best of our national and international press: the Monitor, the Journal, the Observer, the Post, the Sun, the Economist, the Guardian, Le Monde ...

Perhaps examples of good writing and reporting might encourage further reading and consideration of the sources.

Arthur Kungle

THANK YOU!!!

for you help setting up and cleaning up the gym for the Mid-Winter Ball. Many hands do indeed make the work light--and a pleasure.

Ted Nelson Tom Horvath

For those of you who would like to review the material for next Friday night's lecture by Mr Raditsa, the passages which will be considered in particular are Thucydides books IV-70 to V-17, and book VIII and in the Politics lines 1279 b28 through lines 1258 a9.

Cliff Adams

FOR THE RECORD

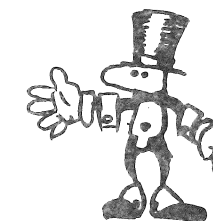
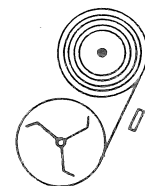
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Notice concerning the ALL COLLEGE SEMINAR of past renown and future fame, if not present obscurity:

By popular demand, there will be an all-college seminar on Sunday, Feb. 23, for all you who would like the chance to be in a Seminar with new and different people of all classes. The reading is a short story by Kafka, A Hunger Artist and will be available in the Dean's office for slight or no charge. The Seminar will be from 3:30 to 5:30 Sun. afternoon Feb 23, a date which gracefully sidesteps all sorts of obstacles to preparation, except perhaps human indolence. Unlike all-college seminars in former years attendance is not required. If you want to participate, and we hope you do, you must let us know so we can arrange things at our weekly meeting at the L.C. Notices will be coming you way via campus mail soon, telling you just how to cash in on this unique opportunity. Be sure to take advantage.

The Student Committee on Instruction:

Rodney Strabucci, Stephanie Forrest, Tom Blumenthal, Kate Lufkin, Steven Gilles, Paul Fishleder

DEVELOPMENT COMMITTEE NOTES

1. The fact that there has been writing and damage to the walls of the music practice rooms in Mellon has come to the attention of the Development Committee. These rooms have now been painted over. We hope that this unnecessary expense won't have to be repeated.
2. The Campus Development Committee has decided to form a subcommittee of faculty members and students interested in the future of the landscape of the Annapolis campus. The Landscaping Committee would act as an advisory board to and with Mr Kungle.

Anyone who is interested in joining this committee should submit their names to Ms Brann or Tom O'Brien.

submitted by student representatives:

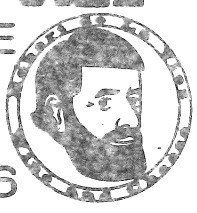
Dan Jerrems
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Tom Tamlyn

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I hereby nominate my roommate as a speaker in this year's Sophistry Contest. His qualifications are best illustrated in the following true story. The other day, my roommate took a nap from 1:00 pm to about 4:00 pm. I neither studied nor turned on a light so as not to wake him during this time. When he did awake, he decided to rearrange the furniture. However, since I was now about to study, I asked him to wait until later in order not to disturb me. Undaunted, he proceeded to rearrange the furniture, and seriously explained to me, "I don't want you to think I'm inconsiderate, because I have considered the fact that it might disturb you. However, I've decided to go ahead [and rearrange the furniture] anyway. But don't think I'm inconsiderate." (This quote may not be fully verbatim - it is in parts - but it is completely faithful.) Well, it is only sophistries such as this that can top Mr Littleton's speech of last year. Moreover, unlike such speakers as Mr Littleton, my roommate actually believes what he says. A serious note: I have submitted this in the hope of improving my roommate, and to amuse COLLEGIAN readers, but not out of malice.

Stephe

Delegate Council Minutes for February 4

Present: Ash, Gray, Glass, O'Connell, Jerrems, MaGee, Goodwin, Smith, Weinstein, Bent, Grandi, Nesheim.

Mr J D Walley was appointed to the Food Committee without opposition.

Mr Hustis was given his contingent \$50.

Randall finally has a delegate whom we welcome to the DC, Mr Steve MaGee.

A grand miasma of words (that was a true to life bumper) gushed from the mouths of delegates on the subject of the "Hands Plan" which automatically assigns a profit to successful movies shown by independent film groups. It was thought that the profit incentive would incent people to show movies, but some people want to show movies anyway, so what the hump. Thus it was decided that CSiii would charter itself as a club, to remove the profit incentive from its motives, which were pure anyway. Really no kidding I think I misunderstood the whole thing.

The Syndicate of Bacchus, a party giving group which became defunct, is thinking of rising again. More of this next week.

--M. O'Connell, Sec.

Dean's Meeting Minutes for February 6

Stealing is occurring on various levels of the 2nd floor Campbell refrigerator. Locks may be put on it.


The film scheduling problem seems to be solved now that everyone is satisfied.

--M. O'Connell, Sec.

The woods between the Infirmary, Randall, Pinkney + Chase-Stone, & the slopes by the Bookstone - + other special places - are planted with spring flowers. Please use - + encourage others to use - the sidewalks, because posies won't come up if people + pets trample them into the earth by parading over them. (Shouting across the lawn only helps the crabgrass + wet on winter weather compacts the soil into alternate mud + concrete - witness the guard + back campus routes there to.

Arthur

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St. John's new art gallery needs green plants. Faculty members or students who wish to contribute them are requested to call Miss Ingrid Miller on Extension 76.

submitted by Office of
College Relations

The Poet's Corner

Two poems today, by Federico Garcia Lorca. Both are called "gacela", which are short, rhymed (in the Spanish), verse forms of sixteen lines. This form was originally an Arabic one and Lorca pays homage to the Arabic influence in Spanish culture when he uses it.

Gacela of the Terrible Presence by
F G Lorca; trans. W S Merwin

I want the water reft from its bed,
I want the wind left without valleys.

I want the night left without eyes
and my heart without the flower of gold.

And the oxen to speak with great leaves
and the earthworm to perish of shadow.

And the teeth of the skull to glisten
and the yellows to overflow the silk.

I can watch the duel of the wounded night
writhing in battle with noon.

I resist a settling of green venom
and the broken arches where time suffers.

But do not illumine your clear nude
like a black cactus open in the reeds.

Leave me in an anguish of dark planet
but do not show me your cool waist.

Gacela of the Flight by F G Lorca;
trans. S Spender and J L Gill

I have lost myself in the sea many times
with my ear full of freshly cut flowers,
with my tongue full of love and agony.
I have lost myself in the sea many times
as I lose myself in the heart of certain
children.

There is no one who in giving a kiss
does not feel the smile of faceless
people,
and no one who in touching a newborn
child
forgets the motionless skulls of horses

Because the roses search in the forehead
for a hard landscape of bone
and the hands of man have no other

purpose
than to imitate the roots below the earth
As I lose myself in the heart of certain
children,

I have lost myself in the sea many times.
Ignorant of the water I go seeking
a death full of light to consume me.

--submitted by John Rees

Dear Cassandra,

Not many problems, eh? Well, I remember you and now that it's February I need your advice. Please do not underestimate the seriousness of this problem. I am being forced to see someone everyday who drives me to distraction. Don't tell me to avoid him; around here it is impossible, you know. It is not his character which disturbs me, for he is about as bland as everyone else I encounter. Nor is it the smell of him, particularly. Only in passing does his moldy smell overcome me, but smells do not linger on the mind. But what does linger on my mind is this horrible yellow stain on the front of the pink shirt which he always wears. It is huge and ghastly, and indicates slovenliness of the soul. I know, most people have some slovenliness in their souls. But most people try to keep the dirt away or at least to cover it up. This person flaunts his filthiness. How can I become enraptured with the sterility of a Euclidian proof when this ghastly yellow stain is staring me in the face? My eyes are drawn to it again and again. Everytime I sit down to eat or lie down to sleep, this stain begins to form itself before my mind's eye, a huge primordial blob. I lose my appetite and thrash around all night. Do you suppose that it would be too presumptuous of me to ask this person to change his shirt? Or--oh! what a horrible thought!--do you suppose that even if he did change his shirt, I should find more horrible stains, that the stains would never wash out, but would multiply and grow, like the Cat in the Hat's bathtub ring? Is there a little cat Z? I dare not speculate. Besides, what bothers me most about the stain is this person's insipid face perched innocently above it. Can you suggest a way to dispose of him, neatly and efficiently, with no fuss or bother? I am,
Getting Desperate

Dear Getting Desperate,

We think he might be disposing himself for you. Plotinus, one of our great St John's philosophers, died an unusual death. We want you to keep that death in mind the next time you're wondering about how to take care of your Filthy Friend. It seems that Plotinus had a problem similar to your beloved's. The plain truth is that he never bathed. As he got older, sores and infections began to appear on his body from all the cakes and that...

allowed to remain there. In a short time he died from these infections. So next time you wonder about how to get rid of your Friend, remember that the situation may not be so desperate as it seems. He's probably doing the job for you.

Yours in the bathtub rings,
Cassandra

--submitted by the editor.

MENS SPORTS:

All PADDLEBALLERS are alerted to the tournament sign-up sheets now displayed on our bulletin board in McDowell. Enter by this Tuesday, the 11th.

Basketball: Druids-62, Greenwaves-49. The Waves again played their reserves in the first quarter, and the Druids rolled up a 27-8 advantage. In the second quarter the Druid varsity outscored that of the Waves by 16-11, opening up a 43-19 lead at halftime. Thereafter the Waves gained some ground, while the Druids were substituting rather freely.

Mr. Doherty's 19 points (all in the first half) led the Druid scorers, followed by Mr. Church's 18. Mr. Gray, as usual, garnered his 40-60% of the Greenwave points...in this case, 43%.

Hustlers-71, Spartans-40. The Hustlers used their bench extensively in this game...people like Messrs. Borden & Borden, Arcand, Rote, Davidson, Weber and Fox. This group played a "tough" defense (committing 14 fouls along the way) and scored 25 points in all. Messrs. Ainsworth and Berger confined all of their playing and scoring to the second quarter, enabling the Hustlers to establish a comfortable lead by halftime.

The Spartans used all of their seven players, which was necessary anyway, since two had fouled out (and three more were teetering on the brink). All in all, it was a rather ragged game, with 45 personal fouls being recorded, and many others being committed but not recorded. Mr. Townsend was high scorer, with 13 points. Messrs. Rada and Kimble were high "foulers", with 5 each.

Volleyball: Hustlers-55, Guardians-38
Druids-55, Spartans-25

It does not look like either the Spartans or the Guardians are going to rise above the lacklustre style of play that put them at the bottom of the volleyball league in the first half of the season.

Badminton: Hustlers-72, Guardians-51
The Guardians juggled their line-up, in order to improve their chances. But, as is well known, you cannot squeeze blood out of a turnip.

LEAGUE STANDINGS

Basketball	W	L	Pts.
Hustlers	5	1	16
Druids	4	1	13
Guardians	3	2	11
Spartans	1	5	8
Greenwaves	1	5	8

Volleyball	W	L	Pts.
Greenwaves	5	0	15
Druids	5	1	16
Hustlers	3	2	11
Spartans	1	5	8
Guardians	0	6	6

THIS WEEKS SCHEDULE:

Tuesday (Badminton) 4:15 Spartans-Greenwaves
Thursday (Volleyball) 3:00 Guardians-Greenwaves. 4:15 Hustlers-Druids
Saturday (Basketball) 1:45 Spartans-Druids. 3:00 Guardians-Hustlers

Bryce Jacobson



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annapolis potte
61 Cornhill St near State Circle

THIS week's menu

- Meat Ball Sub
- Fruit and cottage cheese
- Spagetti and Meat Balls
- Franks and Saurkraut
- LUNCH: Chicken Croquettes
Ham Salad
- DINNER: Baked Meat Loaf
Chicken Chow Mein
- LUNCH: Pizza
Chicken Salad
- DINNER: Braised Short Ribs of Beef
Sausage Apple Bake
- LUNCH: Tuna Burger
Cold Cut Sub
- DINNER: Chuck wagon Steak
Chinese Beef and Green peppers
- LUNCH: Grilled Cheese Sandwich
Tomato stuffed with chicken salad
- DINNER: Salmon patties
Corn Beef and Cabbage
- DINNER: Swiss Steak
Hamburger, lettuce, tomato
- DINNER: Roast Turkey and dressing
Fruit and cottage cheese, cold plate

Some of the NICE THINGS at...



FINE Food

SINCE 1923

Mon. Evening
Tues. Evening
Wed. Evening
Thur. Evening

Steak Nite
Baked Moussaka
German Sauerbraten
Corned Beef & Cabbage

"TWO FORS" IN OUR COCKTAIL LOUNGE
MONDAY-FRIDAY, 4-6 PM

ANY DRINK ON THE BAR
TWO FOR THE PRICE OF ONE.

(SPECIAL PRICE ON DRAUGHT)

61-63 Maryland Avenue Annapolis

THE COLLEGIAN
St John's College
Annapolis, MD 21404

Non-Profit Organization

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