



THE

GADFLY

VOLUME III, ISSUE 27 THE ST. JOHN'S COLLEGE INDEPENDENT STUDENT WEEKLY MAY 17, 1982

Congratulations:

We all made it!

I'd like to thank everyone who submitted articles to the GADFLY this year. Its success was much dependent on your contributions. And it was refreshing to see some of the various interests of other students here. I'm sure many people have noticed how easy it is to get caught up in the few traditional activities, and it helps to know that there are more ways than one to balance the demands of the academic program.

Thanks are also due to those who wrote (or drew) weekly columns:

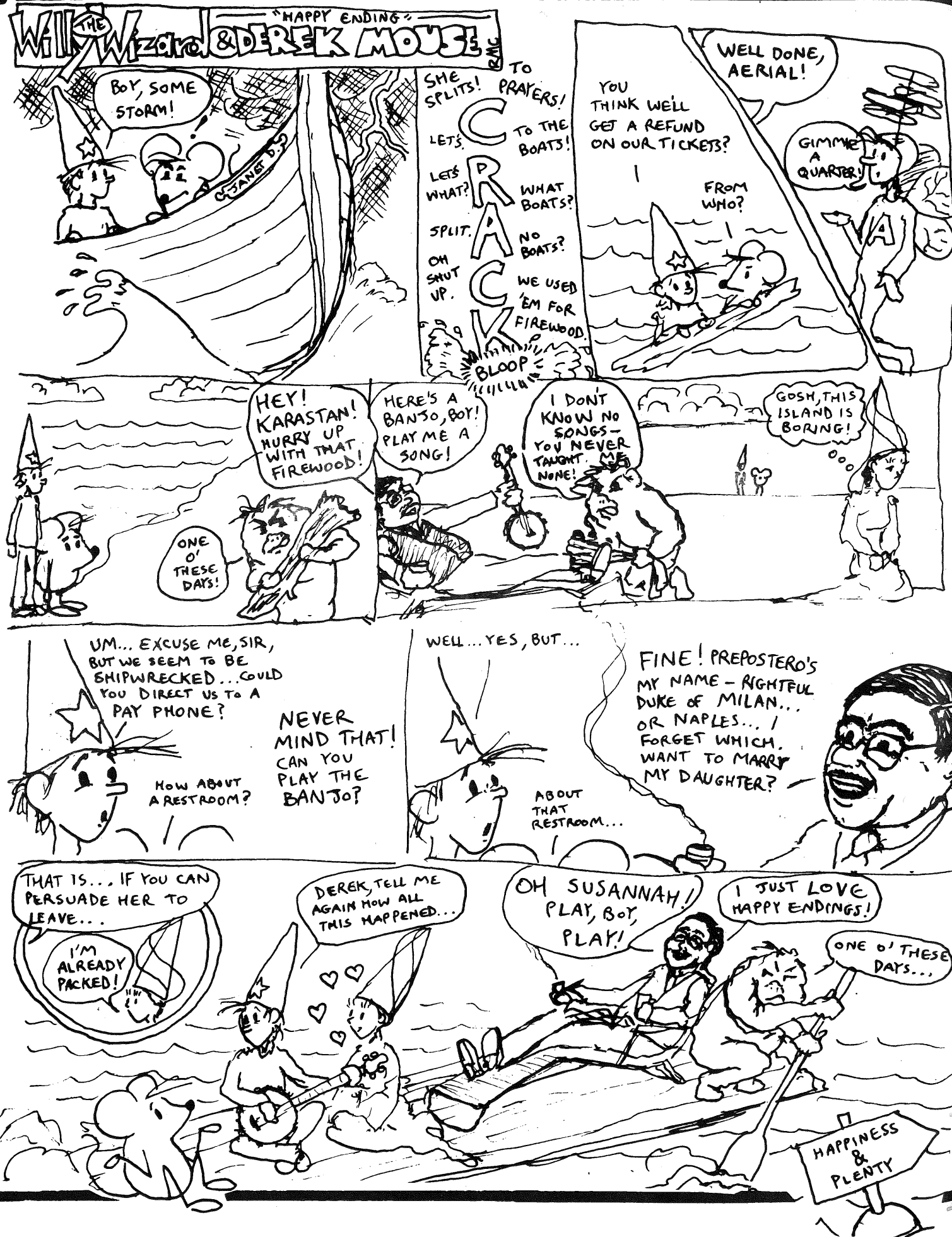
Rob Crutchfield
Leslie DeSimone
Joe Ginter
Terri Hahn
James Hyder
Bryce Jacobsen
Annastasia Kezar
Susan Lord
Lucy Oppenheim
C. Todd Reichart
Hans-Peter Söder

And most of all, I thank the GADFLY staff. You've been hard-working, responsible, committed (well, as much as anyone could ask for at St. John's, anyway!) and tolerant of your editor's demands and fits. Simply put, it could not have worked without you.

Next year, there will again be a GADFLY. The new editor is George McDowell, and now is not too soon to talk to him if you're interested in being on the staff. (Just think, you get to see your name in print weekly!)

Have a good summer, everybody -- and good luck to those who are leaving St. John's permanently!

Elizabeth Stuck
Editor, Ret.



Miss Elizabeth Stuck
The Editor
The GADFLY

Dear Miss Stuck,

Congratulations are in order.

Congratulations to the Seniors, and especially to Mr. Berkowitz, for a truly great Senior Prank. The imagination, good taste, organization, and thematic unity of it were remarkable and it was no small accomplishment to provide fun and refreshments, as you did, to the whole College. You can justly be proud of yourselves.

Congratulations, too, to the St. John's Dance Ensemble and especially to Mr. Houseal. I don't think there has ever been anything like your production before at St. John's College, and you gave us a unique and marvellous combination of sight, sound, motion, and meaning. You justly deserve the standing ovation you received.

Congratulations also to the persons who organized the Spring Coltilion and especially to Miss Mease and to Mr. Zuckerman. The piano waltzes in the new Randall Hall were just right, and the flowers everywhere gave the room a special charm. All of us who danced there Saturday night were right to honor Mr. Zuckerman as we did. And all who honored Miss Leonard with the Mother's Day card were right to do that too.

It was a splendid evening.

Thank you all for that wonderful weekend.

Sincerely yours,

Edward G. Sparrow
Dean

SHAKESPEARE'S PLUTUS: THE PROBLEM OF POLITICAL IDEALISM

A talk by Jan Blits, St. John's Class of 1965, Professor in the Honors Program, the University of Delaware. The Great Hall, Wednesday, May 19th, 8:00 P.M. Professor Blits' very interesting book on Shakespeare's Julius Caesar will be published later this year by the Carolina Academic Press.

Submitted by Laurence Berns

LECTURE REVIEW

by Lucy Oppenheim

Friday night's lecture was delivered in two parts. The first was given by Mr. Mullen, the second by Mr. Littleton. Both parts were delightful. This lecture can be summed up in a single phrase: it was real.

Letters

IN DEFENSE OF SKIN OF OUR TEETH

Mr. Breslin,

As one who has worked on, lived with, and fought for Thornton Wilder's The Skin of Our Teeth for several months, I was both elated and insulted by your review of our production in last week's GADFLY elated because you spared no praise in criticizing the production values, insulted because, by calling Mr. Wilder's script "amateurish" and "naive" you call into question the critical ability of anyone (and everyone) involved in choosing and producing the play. I would not have spent all the time and energy I did on Skin (or on "Endgame," for that matter) if I didn't think it to be professional and profound.

To be honest, I fail completely to see what you call Wilder's "resistance to the standards of professionalism." On the contrary, I see in The Skin Of Our Teeth an acute grasp of the theatrical medium. The faults which you find in Mr. Wilder's script are, more often than not, strengths integral to the comprehension of the whole. Let's examine these faults.

First, you argue that "Wilder's scripts are simply written...and his scenes play like satire, even at their most serious." I acknow-

ledge that Wilder writes simply, and that his scenes are sometimes extremely theatrical. And, I ~~love~~ love him for it. Wilder writes to an audience just as, say, Beckett writes to an audience: as their audiences differ, so does their style. When Thornton Wilder scripted Skin in 1942, the world was at war all around him with no end in sight. The person who bought a seat for a Broadway show didn't want heavy intellectual musings on existential despair; he wanted to be reassured. Wilder reassured him.

Wilder's reassurance, however, was not that of an "idealistically naive" man. Yes, the Antrobuses will continue: Man will continue. And (a very significant "and") Henry and Sabina will continue with them. The third act does not say "and they lived happily ever after." It says "We have to go on for ages and ages yet." And the implication is that these ages yet to come will be no easier than those depicted in the play. Henry will continue to murder, Sabina will continue to seduce, and George will continue to be impetuous. This is most definitely not a naively ideal view of mankind. In fact, it strikes me as being quite realistic.

But, there is hope left at the end of the play. Is it, perhaps, this hope which you find naive? If this is so, then it is on its basic premise that you disagree with the play. I don't think it to be the reviewers task to question the playwright's beliefs. The reviewer should accept the premise of the play, and then criticize the craft used in presenting that belief.

Did you even give Skin a chance?

Just for the sake of argument, let's say that there is hope in the world. Then, let's examine the rest of your "faults" in the play.

You write that the asides written into the play are "tiring" and

a "distraction." If we say that the play is about Man struggling against all misfortune and winning, isn't it wonderful how, in spite of Miss Somerset's constant digressions, and the collapsing set, and the actors' dropping like flies, and Henry's near murder of Mr. Antrobus; the play still limps along, tired and broken, but undefeated and hopeful. Don't these "distracting" asides provide a wonderful foil for the statement of the "real" play?

Your last, and most serious, criticism of the play deals with the portrayal of the Antrobuses. You call them "stock characters" and mean it in a bad sense. I say that they must be Everyman, otherwise the entire point of the play is lost. Yes, the Antrobuses will continue, because (I hope) there will always be inventors and thinkers, and people will always continue to have children and learn "the reason why the whole universe was set in motion."

In the third act, Mr. Antrobus chastises Henry who has just declared that he "will make (his) own world that's fit for a man to live in." Mr. Antrobus says, "How can you make a world to live in unless you've first put order in it yourself? I shall continue fighting you with my last breath as long as you mix up your idea of liberty with your idea of hogging everything for yourself...You and I want the same thing, but until you think of it as something everyone has a right to, you are my deadly enemy and I will destroy you." Simply written? Yes, this speech is easy to understand. And it hardly seems to me to be the voice of "materialist suburban mediocrity."

Later in the third act, Antrobus refutes any sense of his suburban complacency by criticizing the people who feel "Just relief. Just the desire to settle down; to slip into the old grooves and keep the neighbors from walking

over my lawn."

And as for "vague intellectual pursuits," the fervor with which the volunteer hours of the night, none of whom ~~is~~ as brilliant as the thinker he or she reads, shows that the faith and hope of these people (~~instilled~~ in them by men like Aristotle and Antrobus) is anything but vague.

In closing, Mr. Breslin, I would like to thank you again for the praise which you lavished on our production. I would also urge you to reconsider your opinion of a play deemed an American classic by the Pulitzer Prize committee and many other critics. There's a chance you may profit.

Sincerely,

Leo F. F. F.

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Thoughts on Some Thoughtless and Unseasonable Thoughts

Mr Moran has certainly provided the Film Club with plenty of food for thought, but for the most part they are the kind of thoughts we would prefer not to see in print. We must say that, had he printed only the second part of his letter, which was, by and large, reasonable and well-intentioned, we would have had little quarrel with him. However, his method of prefacing his suggestions, i.e. part one of his letter, seemed bound and determined to insure that no member of the Film Club or the Friends of St. John's would ever speak to him again, let alone act on any of his recommendations for films. His first letter not only contained gross distortions and outright errors in matters of fact, but was also grievously insulting to those individual members of the Film Club and Friends who were responsible for the Winter Film Series of the past two years, and moreover was clearly intentional in its slander. And even though I personally had no voice in the choice of the Series, I share in the offense taken by this thoughtless attack because I consider the Hitchcock and Bogart festivals to have been enormous successes, as does, I think, a majority of the St. John's community, and not "abject failures" as Mr Moran termed them. So sure are we that Mr Moran's views are not those of a typical Johnnie that we would not have even bothered to answer his letter had he not wildly misrepresented the purpose of the Winter Film Series, and the Friends of St. John's who sponsor it.

On these two subjects, Mr Moran is, as one of my favorite teachers used to put it, unburdened by the facts. He admits not knowing who the Friends are, and so it is no surprise that he is equally uninformed concerning the purpose of the Series. Its purpose is not, as Mr Moran asserts to show unpopular films.

For his benefit, and that of the community in general, let me explain that the Friends of St. John's is a group of administrators, faculty, alumni, and community residents who are devoted to increasing the awareness of St. John's and its unique program among the general public. A large part of their goal is to solicit donations from local residents and businesses which will en-

able the college to improve student life in ways which would be impossible if left to the ordinary budgetary means. The recent renovations to the Dining Hall are only one example of the sort of work which has been accomplished with the help of the Friends.

The Winter Film Series is one means by which the Friends hope to not only improve student life, but also bring members of the surrounding community onto the campus, and thus in contact with St. John's, its people and ideas. By this standard, the number of people, especially townies, who attend the Series shows is a very real criterion for its success, and the last two years' festivals, planned by Matt Davis, were smashing successes, with average attendance being over 300. In contrast, Sorrentino's sparsely attended (although undoubtedly well-conceived) Kurosawa festival was not such a great success. Mr Moran says that before the series there weren't half a dozen people who had heard of Kurosawa. From the reports I've heard, the best that could be said after the series was that half a dozen people had heard of him. As I've told Mr Moran and others, we serve no one by showing the world's greatest film to an empty house.

This does not mean, however, that the intention of the Film Club, regarding either the Winter Film Series or the regular schedule, is to show only movies which will bring in large audiences by appealing to the lowest common denominator. Firstly, we don't believe that this tv-type approach to programming works with as thoughtful and discriminating an audience as the St. John's community. Secondly, we do believe it is important to show rare and little known films which might otherwise never be seen by our patrons. Where we seem to differ with Mr Moran, however, is that he thinks that the entire schedule should consist of such obscure films. This is clearly not possible or desirable.

Mr Moran's problem, if I may be so bold, is that, being the devoted film fanatic he is, he has lost sight of what it is to be an ordinary person whose life doesn't revolve around the movies. He consequently has no idea of the sort of films that

more or less ordinary people want to see. Because he has seen so many films and is uninterested in such standard fare as *Casablanca*, he assumes that the entire St. John's community feels the same way. It is clear to me that the nearly six hundred people who came to see *Casablanca* didn't feel that way, and a few other examples may serve to reinforce this fact.

At our recent (and very popular) screening of *The Wizard of Oz* I personally spoke to five or six people who had never seen it before. I was astounded! Likewise, several people told me they had never seen *Citizen Kane* before our April 17th showing. This just goes to show that a film programmer must never assume that some great film has been shown too frequently to bother with again, or that popular favorites should be avoided. There will always be people coming to *Citizen Kane* for the first time, and as we all know, one of the marks of a truly great work is that one can come back to it again and again.

Last but not least, Matt Davis and I bitterly resent Mr Moran's repeated assertion that this year's schedule and Winter Series were hastily and thoughtlessly drawn up. Mr Moran was at no point involved in the selection of the films, and so it is hard to know how he came to the entirely false conclusion that the entire year's schedule was planned in one night. In fact, the schedule was the result of several months' careful consideration, several long brainstorming sessions, and finally a couple of intensive "executive" sessions in which the main part of the schedule was fleshed out. After that, Matt spent several weeks on the phone to the various distributors, haggling, shuffling, working out the best deals, and revising the schedule to fit the economic and logistic necessities.

In choosing the films we did not simply consider such obvious factors as the tastes of the community, which films would be best received, and how to balance all the different genres evenly. We also took into account such factors as the different type of audience we get for Friday night shows, how certain films which are relevant to the program might be best timed, and how to schedule to best suit the changes in

the general mood of the college through the course of the year. And we feel that the popularity of this year's program indicates that our efforts were not in vain.

The same care and planning is going into next year's line-up, too. Not only have I religiously written down every verbal suggestion that has been made to me during the course of the year, we are also taking serious note of the responses to the recent questionnaire we ran in the *Gadfly*, and many of those suggestions will appear in the schedule.

In fact, I think I'll take this opportunity to give you a brief preview of what we have in store for you next year. Among the films that were mentioned in the survey results we will be showing *The Duellists*, *My Brilliant Career*, and *The Seven Samurai*. In the old favorites category, we will have *The African Queen*, *A Man for All Seasons*, and *Ninotchka*. We will of course have a generous supply of great comedies, and, due to the survey response, a large number of foreign films, including films of Bergman, Truffaut, Fellini, Godard, Herzog, and Cocteau.

I don't think I'll reveal the star of the Winter Film Series yet, but I promise it will be big, and, I sincerely hope, popular. There will be a couple of extra-special shows, including the return of Mr Brubacher and our live-organ silent classic (which won't be scheduled on an essay weekend this time!) Next year will also see the return of free movies, and of course, our usual assortment of special series and short subjects, etc.

I hope that all of this serves to demonstrate how seriously the film Club takes its responsibility, and the care and consideration with which it executes its office. We welcome, and even solicit, comments from those in our audience who are sincerely concerned with the quality of the film program. However, we do not feel obligated to extend this courtesy to self-admitted Monday morning quarterbacks whose main concerns seem to be to impose their bizarre tastes on the whole community and insult those who differ with them.

-James Hyder '84

For those of us who wonder every year at Graduation what those colorful robes mean, the following is the explanation given in the Encyclopedia Britannica:

"Three types of gown and three types of hood have been devised for bachelors, masters, and doctors, respectively. The square caps remain the same except that the doctor's may be made of velvet and have a tassel of gold. The bachelor's gown is made of black worsted material and may be distinguished by its pointed sleeves of the B.A. Oxford type, though hanging only to the knee. The master's gown, made of silk, has closed sleeves of M.A. type (the arm coming through a slit at the elbow), which are square at the end and extend well below the knee. The doctor's gown is also made of silk, and has full round open bell-shaped sleeves, is faced with velvet and has three bars of velvet on each sleeve. The hoods are lined with silk with the color or colors of the college or university granting the degree and trimmed with velvet of the color that represents the department of learning in which the degree was obtained. The velvet trimming of the doctor's gown may also be of the departmental color or it may be black if preferred. Colors of the more common departments of learning are as follows: arts and letters, white; theology and divinity, scarlet; laws, purple; philosophy, blue; science, golden yellow; medicine, green; dentistry, lilac; music, pink; engineering, orange...The U.S. system of hoods is, therefore, progressive and enables anyone conversant with the system to pick out the university (by the color or colors in the lining), the faculty, (by the edging on the cowl or hood portion proper) and the grade (by the size and shape, bachelors and masters having silk hoods of Oxford M.A. shape, masters' being made considerably longer than bachelors', doctors' being of cloth of the Cambridge M.A. type but with, correctly enough, rounded corners to the cape portion). A very few universities have a single distinguishing color as a hood lining; others have two colors, the second color being sewn inside as a chevron."

submitted by
David R. Stein '82

CAREERS

Juniors:

Please make note of the following test registration deadlines:

M.C.A.T.--August 13 deadline for September 11 test.

L.S.A.T.--September 2 deadline for October 2 test.

G.M.A.T.--September 20 deadline for October 23 test.

G.R.E.--registration schedule not yet issued.

If you are considering taking any of these tests in the fall, you must see Mrs. Braun for registration materials before you leave for vacation.

You should also arrange with Mrs. Braun to receive fellowship and scholarship application materials during the summer, particularly if you plan to apply for a Watson or Fulbright.

Job Seekers (Full-time, not summer):

Data forms for the College Placement Registry, a computerized employee search service, are available in the Career Counseling Office. The data forms consist of abbreviated student resumes which are recorded on an international, direct-access database, and made available to perspective employers. There is an \$8 fee for filing a data form with the service.

A recent graduate is willing to talk with graduating seniors about jobs with the insurance firm with which he is employed. He finds the work interesting, challenging and financially rewarding. See Michael Coss or get his phone number from Mrs. Braun if you are interested.

Office of Career Counseling

A PROBLEM for the "Guardians of Learning" at St John's College

The being and nature of symbols--mathematical symbols, at least--is supposed to be a very great problem and a matter of critical interest at St John's:

In particular, we follow with fascinated care the development of mathematical structures from those humanly immediate objects of the natural intellect which engage the ancients to the sophisticated highlevel abstractions of the constructive reason which preoccupy the moderns.

The introduction of algebraic symbols in early modern times is considered to be a clear instance of a general transformation in the manner of forming concepts; more than that, it is said to have opened up this new way of thinking for the first time.

Klein, in his book Greek Mathematical Thought and the Origin of Algebra, attempted to show that these symbols are themselves the objects of algebra, in the sense that the algebraic operations are performed directly on them. They are thus different from the mere signs or shorthand notations that refer directly to some ordinary mathematical object, such as using AB to designate a line by its endpoints. This kind of sign, which we may call a verbal symbol, is not itself a mathematical object, but rather an aid to the memory. But an algebraic symbol is an object and a means of representation at the same time. These symbols, it seems, have a different kind of being from that of common mathematical objects, and they have only an indirect or mediated relationship to them. Their meaning is accessible only within an axiom system. The application of algebra to nature (mathematical physics) turns out to be understandable only in terms of this peculiar kind of being.

Is it any easier to understand how grades--which are certainly a kind of symbol--can measure or be applied to a student's intellectual performance? Or how they can measure or indicate character, citizenship, creativity, etc.? These questions require a preliminary investigation into the being and nature of grades. Has anyone at St John's undertaken this investigation?

Grades certainly seem to insist on imitating mathematical symbols and their use on a transcript seems to encourage this. Grades, like algebraic symbols, need to be translated or explicated at the end of the "calculation" to give the "answer" about the student (whether he should be admitted to graduate school, for instance). But are two "C's" actually equal to one "A"? How can grades be averaged to give some mean grade? Once a grade is given, it seems to have a life of its own.

What kind of symbol is a grade? If it is a verbal symbol, what does it communicate? If it is a mathematical symbol, what does it measure? If it is some kind of hybrid combination, is this combination legitimate? If grades are mathematical symbols, it would follow that their meaning is dependent on some sort of axiom system, which would seem to require in this case clearly stated criteria for grades. If grades are not such mathematical symbols, how can the College permit them to be interpreted and used as such by graduate school and others?

Other colleges seem to be unaware of the problem of symbols and may perhaps be excused from an examination of their nature. St John's, however, is more sophisticated:

The liberal arts are chiefly concerned with the nature of the symbols, written, spoken, and constructed, in terms of which we rational animals find our way around in the material and cultural world in which we live. Symbols have practical aspects, as in rhetoric and industry, which must be understood and distinguished from their theoretical uses and signifi-

cances in science and literature. Again, there are concrete data and artificial products that must be distinguished from the abstract principles and ideas which govern them. There are many connections that these aspects have with one another, and it is the business of the liberal artist to see these apart and put them together. Success in this constitutes intellectual and moral health. Failure is stupidity, intellectual and moral decay, and slavery, to escape which the founding fathers set up institutions of liberal education.

The recognition of such distinctions imposes an obligation on this particular institution of liberal education to investigate the nature of grades as well.

A CHALLENGE to the Students of St John's College

Recently I presented you with my hypothesis as to the nature of the faculty at this College. I personally would require a strong reason to modify my opinion, but I can see that you would have doubts. Clear, decisive, unambiguous circumstances are rare. But here is an experiment whereby you yourself may safely test my theory. I challenge each and every one of you to perform it before making any final judgment.

It is a primary responsibility of the faculty of any modern college to devise grading policies and procedures that are reasonable and just. At St John's, one would expect these policies and procedures to reflect the faculty's superior understanding of the philosophical and political problems involved, and its superior practical skill in the liberal arts. My challenge is that you make your own appraisal of every St John's policy, practice and procedure connected with grades. After you have done this, you will have some real basis for judging the faculty yourself. If you doubt this, consider that they are judging you on the basis of far less evidence of far less significance. The entire grading system--all of the policies, practices and procedures taken together--is one of the major "works" of the faculty. Its features have real significance, because they reflect the conscious and deliberate decisions of that body of adults who sustain it, and who have sustained it for years. Your "works", by which the faculty judges you, are, by contrast, mere products of the day and hour, mere tentative gropings. Furthermore, students have reason to dissimulate in various ways in front of tutors; whereas tutors--at least those with tenure--have the freedom to let their works and actions reflect their true selves. It is possible, of course, that the tutors are more capable of judging than you are, but you will not know your powers until you try them out, and you will never develop them unless you begin to practice them. Besides, you have only four years to let the tutors do your thinking for you, but for the rest of your life you are perforce on your own.

One of the best ways to find the weak points in one's own understanding is to attempt to explain something to someone else. This summer, how about trying to explain the entire St John's grading system to several other people--say, three people? At least one of these people should be a teacher, preferably a college teacher. The others could be a parent or some other adult whose common sense you respect, and a friend who chose another college. If the St John's system is really the masterwork it ought to be, you should be able to persuade these people of this to some extent. Get a copy of the transcript. Ask each of your interlocutors how he would interpret the grades on that transcript and what assumptions he would make. Ask him lots of questions about his beliefs and ideas about grades and grading. Ask how things are done elsewhere, if appropriate. Then explain how things are done at St John's. Here are some points that should be mentioned:

1. Grades are not usually given by an "expert" with a degree in the field.
2. The tutor will often have little or no prior acquaintance with the subject matter.

3. It is not uncommon for a student to know more about the subject matter than the tutor.
4. There are no examinations in the ordinary sense. (Explain exactly what your oral examinations were like.)
5. There are few papers. (Give an account of your written work in all classes.)
6. The tutor is supposed to be aware of your daily progress and have an intimate and particular acquaintance with your strengths and weaknesses. (Explain how much attention you get from your tutors and how much time each has spent with you. Give your opinion as to how interested each of your tutors is in you as a person.)
7. The aim of classes is not mastery of the subject matter, but "understanding." *GRADES ARE BASED FOR THE MOST PART ON CLASS PARTICIPATION.*
8. Students are discouraged from looking at grades.
9. Discussion of grades considered bad form, discouraged.
10. It is difficult to get straight answers and concrete information about grading criteria from individual tutors.
11. No agreed upon basis or meaning for grades among tutors.
12. No general guidelines for grading.*
13. Tutor can give grades upon any basis he wishes.
14. Grades can be given for social virtues, such as "citizenship".
15. Tutor could choose a different set of criteria for every class and for every student.
16. Tutor could change his mind without notice.
17. Grades and don rags not consistent; a student may be told he is doing well in don rag and get a poor grade. *SEE 1974 PRESIDENT'S REPORT.*
18. If student followed College's advice, he would not find out about this for years.
19. It is possible to get a poor grade despite demonstrated mastery of the subject matter.
20. There is no formal grievance procedure.
21. The only remedy, if a student thinks that he has been unjustly treated, is persuasion. Even if the student has every possible evidence on his side, nothing can be done if the tutor is not persuaded.
22. One cannot transfer out of a tutor's class except with that tutor's permission.

SPARROW HAS STATED THAT MORE EXPLICIT CRITERIA WOULD "GENERATE DISPUTES" AND "ENCOURAGE INVIDIOUS COMPARISONS". INQUIRE IF THIS IS A PROBLEM AT OTHER SCHOOLS. IF NOT, WHY DO YOU SUPPOSE THIS IS?

23. It is difficult or impossible to get a transfer.
24. The faculty minimizes the importance of grades, but is very jealous of its right to give them.
25. Tutors have complete free access to student records, including application essays, parents' financial statement and anything else that is not specially sealed up by the Dean. (Ask your outside teacher how much information he has free access to. Ask him how much information he needs. Ask your parent how he likes this situation.)

With all this, be sure to explain that St John's is supposed to be a discussion school, and that the faculty is supposed to possess a particular expertise in matters of measurement, communication, translation and the nature and proper use of symbols, besides being very astute in political matters. Explain how all this is evident in the grading system. Your interlocutor will probably be astonished, since he has not had the benefit of all this learning. But it should be your part to defend all these practices as reasonable--if you can--at the same time making it as difficult as possible for yourself. For example, with regard to #12, you might point out that a recent study at B.U. found that, given a hypothetical case of armed robbery, 264 Federal judges came up with sentences ranging from one to 25 years. The author of the study concluded, "if not a call for fixed sentences, this study seems to suggest the need for guidelines to lessen the autonomy and leeway judges now have." One might think guidelines might be in order at St John's to prevent a similar spread of grades for the same hypothetical situation. But you would have to argue that St John's lack of guidelines was really quite reasonable, and get around the Federal judges example as best you could.

Talk with more people if you have time. It would be particularly helpful if you could talk with a university ombudsman, an official who mediates student-faculty disputes. Ask his opinion of the St John's system. (One I talked with said it sounded like St John's students were completely vulnerable to tyranny. She could not understand why they did not organize and demand some changes. I understood well enough, but she was visibly sceptical of my explanations. She said the whole situation sounded positively medieval.) Your experience with various interlocutors should be very helpful when you return to the subject by yourself in order to raise every additional question you can think of. Look at the St John's grading system from the point of view of every St John's class and every kind of St John's consideration. For example, the catalog states that, "For transcript purposes, St John's seminars, tutorials and laboratories can be translated into terms of conventional subjects." Is this translation similar to what you do in Greek or French class, or is it something different? If you do all this well, you should, by the end of the summer, have some reasoned opinions and some good questions. I think you will have some grounds to make a judgment, not only about the nature of the faculty, but about its intellectual abilities and philosophical seriousness as well. This would be very helpful, since--unfortunately--you don't have the experience to appraise the faculty's intimidating lectures on Kant. If you stop here, you'll be reasonably certain of whether my theory is plausible or not, and you'll be safe.

But some people have to know. I could tell you my experiences or other people's experiences. You could observe your friends' experiences. But it wouldn't be enough. If you've got to know and you're willing to pay the price, you can find out easily enough. Take your reasoned opinions and your questions and cross Mr. Tutor's chalk line. It doesn't matter much which Mr. or Ms. Tutor you select. Hold your position with the determination to give way to nothing but reason. I guarantee that you will have a decisive experience that will be more convincing than you could perhaps wish. And you will know whether you are talking to the right party or the WRONG PARTY.

Ellen B. Schmitt

MUSEINGS

LATE...

She has not come
The hour glass tells
A truth that love
Flies where it will,
And that no man can say
When cupid will call,
The beloved to love
One under their spell.
Like a ball, seasick,
On stomach tuning waves,
This nauseous love
Misbehaves; Still
The cheeks of sea blown
Tears, In bitter salt, kill the lovers fears

D.H. Weinstein, '82

Why try?
The effort is only
wasted energy.
But what else is
to be done with
this energy?
Energy does not dis-
sipate...
Rather it only changes
form and direction.
When it is not applied
externally,
It must be turned
inwards,
Where it destroys
and kills.
So where can it be
directed,
So that no harm
is done?
And why try?

--Stuart Kaufman

On Wednesday, May 12, 1982 in her senior laboratory, Miss Barbara Hopkins Leonard, tutor, said, "Hell fire and purple damn! ...and you can quote me on that."

submitted by
various members of
said tutorial

NEAR THE CONGO BASIN

By another face you'll find me
Deep in a jungle far from here,
Bathed in sweat I'll seek the key
To man's primeval blinding fear.

Keep the city from the waterfall
And your truth between the lines,
My ears hear only natures call,
Its' raging wind and waning whines.

let this hair turn terror white
Filling these viens with Oedipusian fate,
This heart will pump with fatal might,
And burst in finding the darkest light.

To this end I pray to Apollo,
Grant me truth at any cost,
Death is tastier than a lie to swallow,
Better pain found, than forever lost.

The tower holds eyes
Of unseen spies
That see all and pity none;
Beneath the ground
Cannot be found
Any safe place to run.
Covered with clothes
You never expose
The truth in common sight;
Bring blindness here
Expell truth and seer,
Mell to the outer night,
Make night alone
Your constant home
Thus splitting the brain from the
mind,

The touch can't tell
That a damned spell
Has covered up the heart of mankind;
Naked and stark
A lonely lark
Sings, the heart of darkness, mankind

D.H. Weinstein, '82

BIBLE STUDY/HEBREW CLASS

If there is sufficient interest, I intend to offer a combined Bible/Hebrew class next year. We would learn Hebrew by reading Genesis very slowly. For example, for the first meeting after the alphabet has been learnt, the assignment might be to learn the vocabulary and grammar needed to read the first two verses. Then in class we would translate and discuss these verses. The class would meet once a week.

Since the books would have to be ordered well before September, I'd like to know who is interested. There will be a brief meeting Wednesday, May 19, at 4:15 in Room 106. If you would like to be in the class but cannot attend the meeting, please send me a note or see me by Wednesday.

Robert Druecker

Congratulations to the

Class of 1982

We wish you success!

The Development Office

On The Soul

We all have some notion of what is meant by the term soul. Roughly, we intend "life" as opposed to that which is living (i.e., the body), and more particularly, since we use the term especially of the life which is peculiar to man, we intend reasoning, deciding, valuing, apart from mere appetition, and the like, as observable activities somehow manifesting human life. Now, the primary question in psychology is this: is life an accident of the body, is the body an accident of life, or is the soul a kind of being that perfects the body and makes it what it is? In the first alternative, we are considering whether or not life, and especially those aspects of it which are specifically human, is a mere by-product of mechanical and chemical reactions which, however determinate they may be as particular reactions, only incidentally compose a whole ensemble of events, by a kind of coincidence. In the second alternative, we are considering whether or not the soul is restricted to its specifically human powers, and the body is a kind of mechanism, which is somehow apt for use by the soul as a kind of instrument, though entirely heterogeneous.

First, let it be noted that a materialistic is self-destructive, because if the rational function of man were accidental, subject to random physical events in all of its actions, then there would be no such thing as reason, since it could not have its own intrinsic principles and efficacy. Any analogy with a computer does not hold, since whatever power belongs to it is due to the rational artifice which orders all of its operations to some purpose. Therefore, though in one sense the first alternative could be true, to affirm it is the same as admitting that all of your thoughts are invalid, including the aforesaid proposition.

Second, if the soul and body were in an incidental relationship, it would make no sense that they are mutually adapted to affect one another in such important ways. The soul relies on the body for at least some portion of its knowledge, and the body depends on the soul to direct its movements. If the body is ill-affected, the soul suffers, and if the soul is dissociated from the body, the body decomposes. Obviously, even were the soul able to subsist without the body, the body cannot subsist without the soul. Thus, the relationship must be more than accidental.

This leaves only the third alternative, that the soul is a kind of being which perfects the

body and makes it what it is. As such it must differ from and be superior to the body, but it must also be essential to the body. Furthermore, it must be immaterial, simple, and a self-active form, since it is the source of unity and motion for the shape and function of a material, complex, and inert thing. Since this is the case, though its power is dispersed throughout the body, it itself is neither dispersed nor in anything like physical contact, nor can it be considered that its power is analogous to physical energy. Rather, it is invisible, intangible, and beyond the capacity of the imagination to grasp, though the reason can grasp it.

Since it is immaterial, it does not move through space like the body; but since it affects things through the body, and is affected through the body, it can be said to be here or there, according as the body is in a certain position. It is located according to that portion of space (which is filled by the body) on which it operates, through the relationship of operation, but is not itself spatially confined or extended. However, since it is capable of determining the body to do this or that, it must be capable of a certain self-determination in order to intend its effects. Consequently, it is subject to a certain kind of alternation in respect of its personal, individual existence (though not of its essence), and so it is intrinsically temporal, since it is neither omniscient nor omnipotent, and thus it cannot will in one act once and for all. Also, be it noted, this indicates without a doubt that its will is free, since it wills from occasion to occasion, neither acting the same as other souls (as would be the case if individuality were only a local expression of the same essence operating in the same manner on differing facts) nor always acting correctly (which would be the case if God predetermined all of its actions). Rather, sometimes the soul is rational, sometimes not; sometimes a malicious action is determined upon, sometimes it wills good. Since the soul operates through the body, it is in a sense conditioned by its infirmities, thus, a drunk has beclouded judgment; but often bad judgment has nothing to do with circumstances, but is a willful turning from truth. Such a turning is not unmotivated, but when the will is poised between truth and a tasty falsehood, it ultimately determines to which it will assent.

It might be asked whether the soul can will falsehood as such. No, insofar as one cannot affirm and deny at one and the same time. Rather, it can will that which is less reasonable, or even irrational. Thus, some men deny the law of non-contradiction obdurately, though they are neither moronic nor insane, and implicitly assume it in most of their thoughts. It is for this reason that one must not identify willing with the operation of reason, lest all deliberate acts would need to be rational, which is clearly untrue. On the other hand, one must not identify willing with desire, since clearly we do things which contravene our desires. Rather, just as awareness is not identical with those things of which we are aware, so that one can be aware of the rational, the irrational, sensation, desire, emotion, and so forth, so the will is not identical with the various, sometimes conflicting motives we have, but stands above them as the active aspect of awareness, and determines which of the motives will be acted upon in what way.

It must be said, however, that reason is often properly associated with the will, especially, of course, when we are trying to determine

the truth of something, but also when we are trying to determine the best course of action, when there is a conflict, we often seek to reconcile or bring into order the competing claims through the application of criteria, which are of four kinds: the criteria of truth, the criteria of morality, the criteria of expediency, and the criteria of personal satisfaction. The latter three are dependent upon the most general operation of the reason in determining truth, including what testimony and/or authority it will rely upon.

Suffice it to say that there can be no truly scientific psychology that does not begin with the aforementioned points, though some light may be gained on certain features of human psychology from various attempts, however flawed, to investigate it. But it is impossible to have a purely empirical psychology that is, at the same time, rational. Like it or not, the "theological" concept of the soul is the most reasonable.

Michael David Blume '78

P.S. I'd like to say, as the year closes, that I think that this has been the most fruitful year for a weekly publication that I have seen. The production quality of the GADFLY is high, and such contributors as Anderson Weekes, Karl Walling, and those who keep the features running (all too numerous to name) have made for a very readable product. Applause to all, but especially to Liz.

VERY IMPORTANT NOTICE!!!

Would whoever borrowed my copy of Lewis Carroll's *Euclid and His Modern Rivals* please return it to me immediately? Thank you very much.

James Hyder, Chase-Stone 203, x 48.

Saga

Re: THE STATEMENT IN THE D.C. MINUTES CONCERNING THE REDUCED MEAL PLAN

The reduced meal plan applies only to off-campus students who would like to eat occasional meals in the dining hall on a regular basis (e.g. week-day lunches, seminar dinners, etc.)

Ellen Swinford
for Jim Krysiak

KWP

Fourth Amendment - Selection Process of Plays

FOR the purpose of repealing the Third Amendment of the charter of the King William Players, regarding the selection process of plays to be produced by the King William Players; and enacting a new amendment regarding the section of plays.

SECTION I. BE IT ENACTED BY THE GENERAL ASSEMBLY OF THE KING WILLIAM PLAYERS OF ST. JOHN'S COLLEGE, That the Charter of the King William Players reads as follows:

§1. The President of the K.W.P. shall, once each semester, call a meeting of the General Assembly of the K.W.P., This meeting shall be for the purpose of beginning the selection process for plays for that semester. This meeting must occur before the third Sunday of the semester.

§2. All members of the College community are invited to attend this meeting. Anyone who is present at this meeting, whether or not he is a member of the K.W.P., may propose plays, and/or the directors for those plays.

§3. The General Assembly shall, by consensus, choose an appropriate number of plays to be considered to be small productions.

§4. The General Assembly shall, by consensus, choose not less than two (2), and not more than five (5) plays to be considered to be the Major Production for that semester.

§5. No play will be considered which does not have a prospective director at this meeting.

§6. All members of the Steering Committee must be present at this meeting.

§7. The Steering Committee shall then have a period of not less than one (1) week, and not more than two (2) weeks to read all the proposed plays. Prospective directors must provide at least one (1) script, and more

if possible, within twenty-four (24) hours of the General Assembly meeting listed in §1. He must give the script(s) to the President. It is the responsibility of the members of the Steering Committee to circulate these scripts so that each member can read all of the proposed plays in the allotted time. All members of the General Assembly should read the proposed plays, during the allotted time.

§8. Within a period of not less than one (1) week, and not more than two (2) weeks, the President should call another meeting of the General Assembly. This meeting shall occur on or before the fifth Sunday of the semester. This shall be the Feasibility Meeting. It is open to all members of the college community, but all members of the Steering Committee, all proposed directors, all possible technical personnel, and at least fifteen (15) members of the General Assembly must be present. No play will be approved which has not been read by all members of the Steering Committee, and whose prospective director is not present. There will be a discussion of the literary merit, suitability, and feasibility of each play. The length of conversation for each play is not to exceed fifteen (15) minutes. Prospective directors shall present technical plans and proposed budgets during these conversations. The General Assembly shall then reach an agreement, by majority vote, as to which plays shall be the small productions, and which play shall be the Major Production for that semester. In the event of a tie, the Steering Committee shall, by two-thirds (2/3) majority vote, choose the Major Production.

§9. After the season has been approved, the General Assembly shall vote to approve the total budget for that season. The season's budget must be approved by a majority of the General Assembly. No play is to be considered a production of the K.W.P. until this vote has been taken.

§10. Plays which have not been approved according to the Charter of the K.W.P., and its amendments, are not productions of the K.W.P.. As such, they shall not receive any funds from the K.W.P.. Nor will the directors of said productions be able to use the properties, costumes, make-up,

set-pieces, tools, furniture, lighting or sound equipment, or any other property which the K.W.P. owns or rents, or for which the K.W.P. is responsible, without the permission of the Steering Committee. The Steering Committee shall grant this permission by consensus.

§11. Proxy votes for these proceedings are subject to the same procedure as proxy votes for a General Assembly election, as explained in Section IV, B., of the Charter.

SECTION II BE IT FURTHER ENACTED, That

§1. Upon approval of this amendment by a majority of the General Assembly, this amendment shall take effect for the period of one (1) year.

§2. At the end of this one year period, the President shall call a meeting of the General Assembly and Steering Committee. The approval of a two-thirds (2/3) majority of the General Assembly shall be required to make this a permanent amendment to the Charter of the K.W.P.

SECTION III. BE IT FURTHER ENACTED, That this amendment shall take effect May 18, 1982.

submitted by Leslie Jump
Secretary to KWP

Dear Editor:

On a recent visit to St. John's College I expressed to a member of THE GADFLY my desire to write for the student newspaper of St. John's College. I said that, while a student at the College (1969-1973), I often had a desire to write for the student newspaper, but little time in which to carry out that desire. Now that I have more time (even if I have to make time by neglecting other responsibilities) I would like to try to do some of the writing I did not succeed in doing while a student at the College. My chance of influencing my own class is not too great now unless I spend a lot of money on postage, but it may be that I can have some influence on a new generation of St. John's College students - and perhaps even some influence on the permanent College community in the form of the faculty.

(Continued from page 16)

Great Books of the Dark Ages

One way in which a person might suggest methods of improving the College program would be to go through the motions of devising alternative book lists. I would like to attempt this project. But before embarking upon this task I wish to make it clear that I have no wish to cast any disparaging reflections upon the book list put together by Robert Hutchens and Mortimer Adler and published by Encyclopaedia Britannica, which forms the basis of the St. John's College reading list. On the contrary, I say, "All honor to Hutchins and Adler for having put together a very good book list." In fact, within the limits of the principles of selection which Hutchins and Adler set for themselves, I believe that that, in almost every case, they hit upon the particular books that should have been included in their set. It might be well at this point to recall to mind what were the principles of selection used by Hutchins and Adler. Here is the way the list of principles is given in the 1940 edition of Mortimer Adler's How to Read a Book:

1. The great books are probably the most widely read They are enduring best sellers.
2. The great books are popular, not pedantic they treat of human, not academic problems.
3. The great books are always contemporary ... there is not progress in everything. The fundamental human problems remain the same in all ages.
4. The great books are the most readable - These books are masterpieces of liberal art.
5. The great books are original communications; they contain what cannot be found in other books.
6. The great books deal with the persistently unsolved problems of human life.

As the first installment of what I hope will be many alternative book lists, I put forward a very modest book list, dealing with one little section of history. This is a book list dealing with the Dark Ages, understanding by that term the period from about 400 A.D. to about 800 A.D., a period commonly believed to have produced no great books. An alternate title of such

a book list which indicates something of the contents of most of the books on the list would be, "The Formation of Western Christendom: the Conversion to Christianity of the Franks and the Anglo-Saxons". The books on this list are low-level great books. Someone else might prefer to call them books below the level of great books. But while these books, considered as individual works, are low-level great books, they are nevertheless of great importance in terms of their influence on history. This is because these books contain a record of the formation that was given to our civilization at the time of its founding. This original teaching was the source of inspiration of all the centuries of Western Christian Civilization that followed. At the same time, this teaching which was given to our civilization at the time of its founding does much to explain the unending series of revolutions which have followed each other in the history of Western Christian Civilization.

GREAT BOOKS OF THE DARK AGES:

Primary Sources:

France:

The History of the Franks - Gregory of Tours

The Life of Charlemagne - Einhard

England:

Beowulf

Anglo-Saxon Chronicle

A History of the English Church and People - Bede

Life of King Alfred - Asser

Library of Christian Classics edited by King Alfred:

Selections from the Fathers

St. Gregory - Pastoral Care & Dialogues

St. Augustine - Soliloquies

Grosius - Universal History

Boethius - Consolation of Philosophy

Secondary Sources:

Education and Culture in the Barbarian West - Riche

Daily Life in the World of Charlemagne - Riche

The Schools of Charles the Great - Mullinger

submitted by Richard A. O'Neill, '73

MEN'S SPORTS

by Bryce Jacobsen

Softball:

May 9...Greenwaves-12, Hustlers-7. The Waves salvaged some softball respectability with this final win over the Hustlers. It gave them second place for the year, and the Hustlers third.

Mr. Bowerfind collected 9 rhobbies, Mr. Keith, Mr. Leizman and Mr. Sands 8 each and Mr. Schoener 7(!)...and Mr. Sullivan 6. Mr. Tomasi led the Hustlers with 12 rhobbies.

May 12(Play-off game)...Druids-17, Guardians-15. The Druids scored 6 runs in the first inning on one hit...and 4 runs in the fourth on one hit. It was mostly walks and errors that produced these 10 runs. The same could be said for many of the Guardian runs. It was not a well played game.

The Guardians had a rally going in the last inning, but the game ended because they ignored my advice of two years ago in the GAEFLY:

"In the last inning, with your team trailing, do not take unnecessary risks."

Earlier this spring, they lost a game under identical circumstances. I will gladly donate free copies of my article on base-running to any Guardians who might benefit by reading it.

FINAL LEAGUE STANDINGS:

	Won	Lost	Points	Bonus Pts
Druids	7	2	20	8
Guardians	6	3	20	6
Hustlers	3	5	13	3
Spartans	3	5	13	3
Greenwaves	2	6	9	0

Awards:

The Bruce Collier Flat Earth Award goes to Mr. Weinstein, for "having spent the most time, in regular intramural games, stretched out flat on the earth". His high-intensity, high-velocity style of play often left him at the mercy of the laws of gravity.

Blazer winners should receive their due measure of glory. It is not so easy to win one. It takes several years of devoted

effort, and/or at least two years on a winning team, and/or exceptional performances in various individual categories. These winners are: C. Berry, D. Carnes, M. Cresswell, M. Henry, M. Houston, M. Kessler, D. Konyha, W. Ney, P. Nogales, R. O'Keefe and E. Wise.

A Look Back:

A year ago I surmised, in these pages, that the Hustlers and Guardians, as usual, would be competitive this year, and that the Waves would also be in the thick of things. And that is the way it all came out, with the final standings not being determined until the very end.

The Druids did better than we had anticipated. Certain Freshmen and Alumni contributed much to their winning Basketball and Softball. The Spartans didn't win very often...but they lost lots of close games, and they are a very nice group.

A Look Ahead:

The Guardians seem to be losing the most from graduation...a half dozen or more pretty solid performers. The Spartans, Hustlers and Waves will have left about 9 or 10 participating members, the Druids about 5, and the Guardians only 4.

All of this might not mean very much. Not until September will teams find out whether they were lucky in the Freshman Allocation, or with Santa Fe transferees...or lucky in the Sophomore Draft.

All these variables notwithstanding, it looks like another close year coming up among three teams, the Spartans, Waves and Hustlers. The Guardians will need many new faces, as will the Druids. The Waves almost pulled it off this year. Next year they just might do it, with a little luck in the Softball League...or so might the Spartans or Hustlers.

And lastly, congratulations to all of the Guardians who supported their team so well this year. Although they never won a league title, they were never far behind...and so did not lose too much ground to the winners.

It was their hard-earned victories in the Marathon and Fitness that enabled them to finally pull ahead, coupled with the poor showing of the Hustlers and Waves in softball.

A year ago they lost it all in that final memorable softball game! But this year the Gods were smiling on them.

WOMEN'S SPORTS

by Terri Hahn

May 4, 1982 Amazons 2 Maenads 14

The Amazons just couldn't hit today. Misses Davidson and Polk hit homeruns. Misses Cronin and Faulhaber had triples. This loss probably puts the Amazons in second.

May 6, 1982 Nymphs 7 Furies 16

Once again the game was very uneven. Part of the problem is that the players never arrive on time. Misses Walton and Richardson hit homeruns.

May 7, 1982 game postponed until Thursday at 4:00

May 9, 1982 Maenads 12 Furies 13

This was a close game, partly I suspect to spite the men's game which followed. The teams stayed even until the fourth inning where the Furies scored seven runs. Then in the top of the 6th the Maenads scored 8 runs which put them ahead by one. But the Furies scored one in the bottom of that inning. Finally in the bottom of the seventh, sacrifices by Misses Leonard and McTammany brought Miss Oosterhout in. This should make the softball standings more interesting.

11 May 1982 Maenads 1 Nymphs 0

13 May 1982 Furies 1 Nymphs 0

These two games were to determine the standings for softball; whatever team won would win the season. Unfortunately, the Nymphs had to forfeit both games. I hope that next year they have better attendance. As a result of this, we played a play-off game.

14 May 1982 Maenads 8 Furies 1

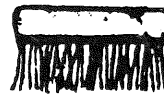
Now, this was not at all a lop-sided game as the score might seem to indicate. The Furies were in position to catch up at every minute. Unfortunately, their hitting was not up to par. Can you believe the Furies made it on base only seven times? This is not a tribute to extraordinary

fielding by the Maenads. Rather the game was played with good fielding and average batting.

The first inning was the only good one for the Maenads. Miss Polk batted in a triple which brought home 3 runs. Later, due to a sacrifice by Miss Faulhaber, she easily made it to home herself. After the first inning, the Maenads did o.k. The fans were a great boost for the games. It's too bad more people don't come out and watch the women's games. It's fun and it adds that spark of excitement to the game for the players.

Well, the Maenads won softball. They also won the year. There are no more women's sports this year, nor will there be any more sports articles. Congratulations to the Maenads, the Softball All-Stars and to all those who participated in the sports program. I had a nice year. I really enjoyed working with all the teams. You will have a new Women's Athletic Director next year, treat her kindly.

You know, I think I'll really miss having organized sports in the afternoon, a gym to come down to work off energy.... It gets to be quite a habit. By the way, the sports attendance had been decreasing quite drastically. Where are the freshmen? Next year you will get drafted. Why don't you play? It's not as bad as it seems. I may be sentimental as I am graduating, but it's a serious question. You can't study all the time, you know! Stop being so lazy, haughty, afraid, disinterested and prone to procrastination. You've missed your chance this year, but change your ways! Re-join your team as an active participant next year.



Evening Hours Available!

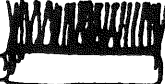
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(see Time magazine, Dec. 14th issue)

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LOST AND FOUND DEPARTMENT

If, over the past school year, you lost any clothing, jewelry, glasses, etc. please come to the Assistant Deans' office this week and claim.

SEVERN SCHOOL THEATER PARTY TO FEATURE THE HUCKSTERS

On Wednesday, May 26th, Severn School will sponsor a theater party featuring the original film production of The Hucksters. This 1947 movie stars Clark Gable, Deborah Kerr, Ava Gardner and Sidney Greenstreet. The film, touted at the time as "The Event of 1947" was based on a best-selling novel written by Frederic Wakeman whose grandchildren attend Severn.

Mr. Wakeman will be present at the showing to be held at the Plaza Theater in Parole and will make some introductory remarks concerning his experiences during the filming of his book. Mr. Wakeman will speak at 6:00 p.m. and the showing of the film will follow promptly at 6:30. Immediately after the performance, there will be a champagne party in the theater lobby where the guests will have an opportunity to meet Mr. Wakeman. Tickets are \$7.50 and may be purchased by calling Severn School - 647-7700. Reservations are requested and the public is invited to view this film classic and meet the author. If still available, tickets may be purchased at the Plaza Theater at the time of the performance. Proceeds will be applied to the construction of the new Academic Center.

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