



NEW COLLEGE STUDENT PUBLICATIONS

No. 3 February 1978

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YER RECORDS

TRAIL PLAZA NEXT TO TEATRO



We've given up. Entropy, that 60-page, hardcover photo yearbook, will not be available in May -- or ever! Advance sales will, however, continue at \$5.00 each. Buy many, show lot ta school spirit, but anyway, why not?

Entropy will be sold at a higher price after publication and there is no guarantee of availability. Contact Dave Kramer ("I like him alot"), Vicki Kazmerski ("when, oh when"), Donald Richmond ("him, too"), Jodi Siegal ("Teti's best friend, oh"), or Angie ("He's not in") in the Resident Life Office for advance sales. Wanna say anything about the Resident Life office?

LETTERS

Dear Editors,

In an effort to reverse the trend toward political impotency in Student Government and therefore in the student polity, two students of heretofore negligible repute have been awarded the task of writing the Constitution for the students of New College. Their success and the resulting success of Student Government at New College depends largely upon the expression of Political Will by the student polity. "A strong constitution is fertile ground for the seeds of Liberty." These words are as true today as in the heroic times of better days. Even as you read this letter, self-styled radical elites are seeking the means to turn their opium-induced nightmares into political reality. If a shred of political consciousness is left in the student polity, a well-thought and well-written expression thereof should be sent to New College box #1 in care of Student Gov't.

Henry Smyth

Dear Editor,

I would like to have a small ad placed in your student newspaper, so I might receive mail and friendship from some of your students.

I am from the Sarasota- Siesta Key area, but I am in prison at Marion, Ohio at the present. I have no relatives or friends in this state. I hope by placing this ad, some of my friends might see my address and write.

Prisoners - white, doing time in Ohio.
24 yrs old, from Sarasota, needs mail from hometown people. John Dellinger #148-464 and James Billups #145-471,
Box 57, Marion, Ohio 43302.

Thank you for your help.

J. Dellinger

Dear Editor,

The more students we get (& bless 'em all), the more difficult becomes the faculty's job of maintaining the quality of term-end evaluations of student work. In Term One, for example, 78 students signed up for "English Literature: Its Forms & Functions." The term-end evaluations for that course were, admittedly, a pot-pourri: four different professors evaluating two different papers on four different literary genres with free-choice topics, cramped onto the page with a rough description of the course, and a note saying whether or not the student had completed his self-evaluation. In such proliferation of comment, there may lie madness. But such madness may be better than the larger University's A,B,C, and downward.

I confess to delinquency, recently, in offering a full and written evaluation of student work. The closer I work with a student in seminar, the more redundant I find a terminal written evaluation. The less closely I work with a student, the less accurate such an evaluation is likely to be. As the spiritualist said, there ain't no happy medium. And yet, as faculty members we often try to find a strait-and-narrow among the by-ways of evaluative rhetoric. That's why, however inadequate those narrative comments may be at the end of the term, I'd prefer them to the cop-out of numerical grades, letter grades, or the simple judgmental phrases of "satisfactory," "unsatisfactory," and "honors."

If the rhetoric, the canned and pat phraseology, the merely descriptive information on student evaluations all seem less than worth the effort, perhaps we should remember that the effort itself is part of the achievement of education. If in spite of all efforts, students are still dismayed that they work harder writing a paper than the professor works in evaluating it, then we--collectively--might remember that a good college is by definition a place where the students learn more than the professors

Has this letter made any sense? If not, remember--hell, I'd rather write a poem.

A. McA. Miller
Humanities

In light of the recent convergence on the Provost to save Prof.s Cartlidge and Riddle from the ranks of the unemployed, and my recently acquired insight into the workings of the Admissions Committee and the tenuring process of faculty members, I would like to voice my disgust concerning some of the disheartening trends of New College. Namely, what's happening to the arts at this supposedly liberal arts college, is student input into the various policies of the school ever seriously considered and is somebody out there trying to make this institution as boring as a rerun of "Father Knows Best"?

As Herb Guggenheim pointed out in his letter to the Catalyst editor in the Education issue last November, the creative mind is getting scarcer around here. I think he cited recruitment of fewer of the eccentric culturally-interested type students and a lack of stimulation of the artistic side of our brains once we get here as the cause of this problem. I feel that the loss of two of the more open-minded, creative influences from the faculty could deal a fatal blow to the student who takes the initiative to experiment with the arts. As for the possibility of recruiting more creative personalities as students, I am very pessimistic as to whether any changes will be made in the Admissions office. Recently I was speaking with a member of first term's Admissions Committee and I asked why he called it a "rubber stamp committee". He said that "all we did was read transcripts and application letters, vote on whether or not the individual deserved to come here, and Then Millie Ellis told us whether or not we were right." I'm not saying that all the students Admissions are recruiting are poorly chosen, although I do see a trend towards the decidedly pre-law or pre-med types who never step out of these fields far enough to notice other students' artistic output, let alone produce something themselves. The point here is that, again, student input into the policy making is either negligible, non-existent or ignored.

Regarding the recent effort of the students to reverse the decision of the Humanities Division and the Provost Advisory Committee to not tenure two faculty members, I feel most of the students think the process is unfair and that the students' concerns have been unjustifiably neglected. Having done only one ISP under Ron Riddle and not knowing Jack Cartlidge I'm not qualified to decide for myself whether they are good or bad professors, but the meeting with George Mayer on Monday made me aware of other students' opinions and concerns. I feel the worst thing to come out of the meeting besides the obvious disregard for student input into the tenuring process, is that most of the students feel that certain members of the Humanities Division cast their votes not on the basis of whether the professors are capable of stimulating student interest or communicating with the students on a level which the student is comfortable with, but on the basis of a personality conflict with the professors in question. In any case it appears to me that both Riddle and Cartlidge are bearing all the difficulties of being one-man departments, and poorly funded departments at that, in a manner far from incompetent.

Well, these are the concerns of one student who firmly believes in putting some "self" and some direction back into the self-directed learning aspect implicit in the program of any alternative school. I don't know, draw your own conclusions.

Greg Vickers



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Educational Policy Statement

The following is a memo to the Educational Policy Committee from Professor Lee Snyder, regarding a proposed new Statement of Purpose for long term projection.

The basic purpose of New College is to provide quality education for the gifted within the State university system.

This means:

- 1) that it is not job-oriented, narrowly professional or rigidly disciplinary;
- 2) that it is rather first of all student-oriented, highly individualized and flexible, believing that gifted students must be given a maximum of freedom to develop their special abilities and to discover their commitments;
- 3) that it is also quality-oriented, demanding, accelerated, stressing both solid academic achievement and thoughtful questioning, rising to the level of Master's degree work in the senior year.

This means:

- 1) that it prepares students for admission to the best graduate schools in a variety of fields;
- 2) that it prepares students for admission to the best professional schools by providing them with a broad base for future growth and an interdisciplinary prospective
- 3) that it generally provides all students with the mental skills needed for a productive life in any field.

This means:

- 1) that it encourages each student to develop his/her own special creativity, through stimulus and challenge, through opportunities for self-expression, through continuing efforts to see old problems in new perspectives;
- 2) that it encourages each student to find a point of intergration for his/her life, a way of relating thought to action, person to society, truth to truth, and self to values.

This means:

- 1) that it tries to instill in each student a "cultural awareness", appreciation for the strengths and weaknesses of the complex historical tradition of which he/she is a part in contrast with other cultures;
- 2) that it tries to instill in each student a "social awareness", an appreciation of the complexity and interdependence of society;
- 3) that it tries to instill also an "ecological awareness", an appreciation of the rhythms and patterns of the natural world.

NEWS AND COMMENT

"Leftovers"

Tenure and Promotions

The Provost's Advisory Committee has made the following recommendations for faculty tenure:

Estler	Positive
Kazaks	Positive
Palls	Positive
Rosel	Positive
Cartlidge	Negative
Riddle	Negative

In addition, the following faculty members have been recommended for promotion: Robert Benedetti, Soo Bong Chae, Roger Renne, and Jan van derVeen.

The Independent Theater Company will be presenting the premiere production of Glen Merzer's original, full-length play, "Leftovers," at the Florida Studio Theater, 1241 N. Palm (corner Palm and Coconut), at 8 P.M. on the evening of Feb. 24, 25, and 26.

Appearing in the play will be New College students Stephanie Gillespie, Bruce Glassford, Seth Goldwin, Phil Lumsden, Claire Robinson, Sande Sharlot, Cindy Tucker, and playwright-director Merzer in the flesh (as it were). Also appearing will be Sarasota actors Bob Dunsmore, Cliff Cullen, Bill Tuley, and Betty Damore. Ivan Myjer is doing set design. Jodi Siegal is helping with costumes, and Marcus Bursik with lights.

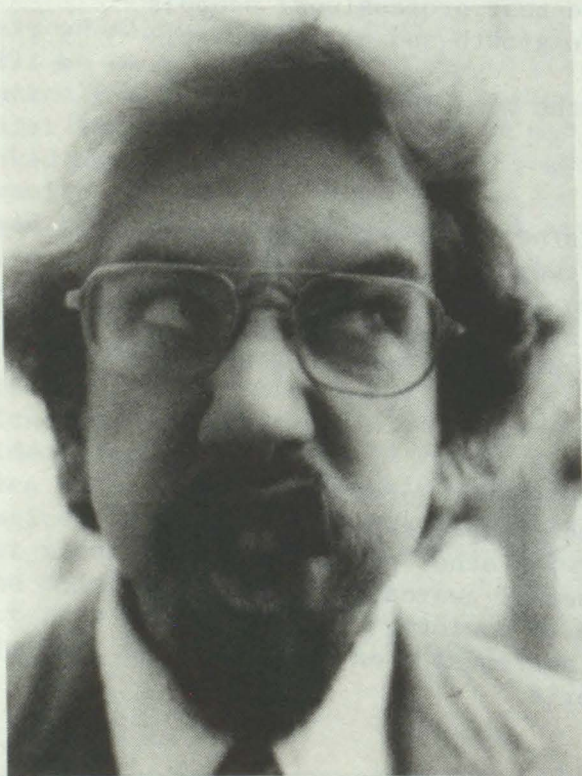
Tickets are free to New College students and may be picked up at the Student Affairs Office. Theater-goers are advised to arrive at the theater early in order to get choice seats. (There will be no late seating.) Parking is available across from the theater at a realty office parking lot.

Foundation Trustee
James Foster

Trustees Meet

The New College Foundation met February third, electing Florida County Court Judge Thomas Trettis to the Board of Trustees.

Though no reference was made to current tenure considerations, the Trustees adopted a resolution favoring the retention of the present fine arts areas, as long as there exists sufficient student demand.



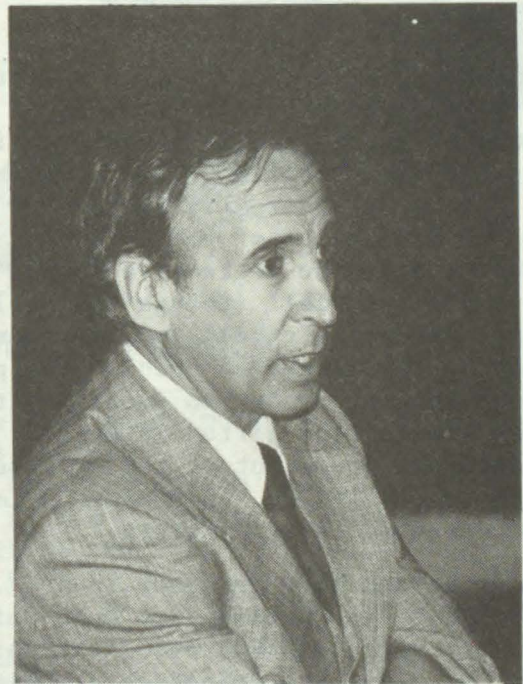
Police State

A "Search and Seizure" Seminar was held last Thursday and Friday at Hamilton Center. Sponsored by the Criminal Justice Department of the University of South Florida, it brought over 100 judges, prosecutors, and police officers to campus.

Some of the participants took it upon themselves to patrol the dorm area, attempting to initiate the arrest of two students in Second Court. It seems that these officers--Seriff's Deputies from the Manatee County Sheriff's office--spotted marijuana being cultivated out on a balcony overlooking Palm Court. They complained to Uncle Walt Hooper, who sent the ever intrepid Paul Shideler out to investigate. Accompanied by Dale Hartman (no one else would go) Shideler went up and confiscated the offensive herbs.

The case will be handled through student affairs, and is not serious at this point. More serious, however, is the invasion of community privacy and lack of respect--these people were guests on campus, and that is a twisted way to show one's gratitude for our (involuntary) hospitality.

lege, mentioning a proposed bill in which added funds are secured from the state for "Programs of Distinction" (that's us) and a bill calling for matching funds from the state to double the Foundation contribution. When questioned as to the possibility of a re-analysis of the punitive State Funding Formula (where our per-student funding level is averaged over four quarters instead of our calendar three), he replied that it was felt that the legislature "would probably not favor any change in the original merger agreement at this time." Commenting on the Role and Scope document, Brown emphasized what little effect this article would have on New College. He pointed out that New College is clearly not regionally focused but is a state-wide and national program.



Brown Visits

New USF President Dr. John Lott Brown paid a visit to New College last Tuesday. He spoke to a small band of students and faculty in the morning, and spent the afternoon with local legislators and the media.

In an afternoon conference in South Hall, Dr. Brown addressed himself to a number of specific questions directly concerning the future of New College within the University. He seemed to have a clear understanding of the various legislative approaches possible on behalf of New Col-

Dr. Brown's remarks about New College were very positive and he seemed sensitive to the importance of maintaining our identity within the University. Perhaps some of this optimism was due to his inexperience with the Florida State System. None the less, he seems more accessible and open than previous administrations.

1977 YALE YOUNGER POET TO GIVE READING, SEMINAR

Bin Ramke will present a reading and seminar at New College the first weekend in March. He is the recipient of the Yale Younger Poet's Award for his book The Difference Between Night and Day.

In making his first selection as author of the series, Richard Hugo, author of six books of poetry, and head of the creative writing program at the Univ. of Montana, wrote: "Ramke's generosity is rare. . . He goes to more parts of the self than do most poets, and what we receive is not simply a tune played well (though that too) or a stance convincingly held, but an open invitation to experience as much of the poets total sensibility as he can locate. It takes an imagination gifted in special ways to create good poems out of the diffuse worlds we carry inside. Bin Ramke's imagination has these special gifts."

Bin Ramke was born in Texas in 1947. He earned a Ph.D. in English from Ohio Univ. and for two years was Editor of the Ohio Review. He now teaches English at Columbus College, Georgia. The Difference Between Night and Day, to be published by Yale University Press next April, describes an attempt to live in a world where choice is impossible, and the reality of the day drives out the imaginative possibilities of the night.

The poetry which follows is part of a collection entitled Any Brass Ring. It is reprinted from The Ohio Review, Fall 1977 by permission of the author.



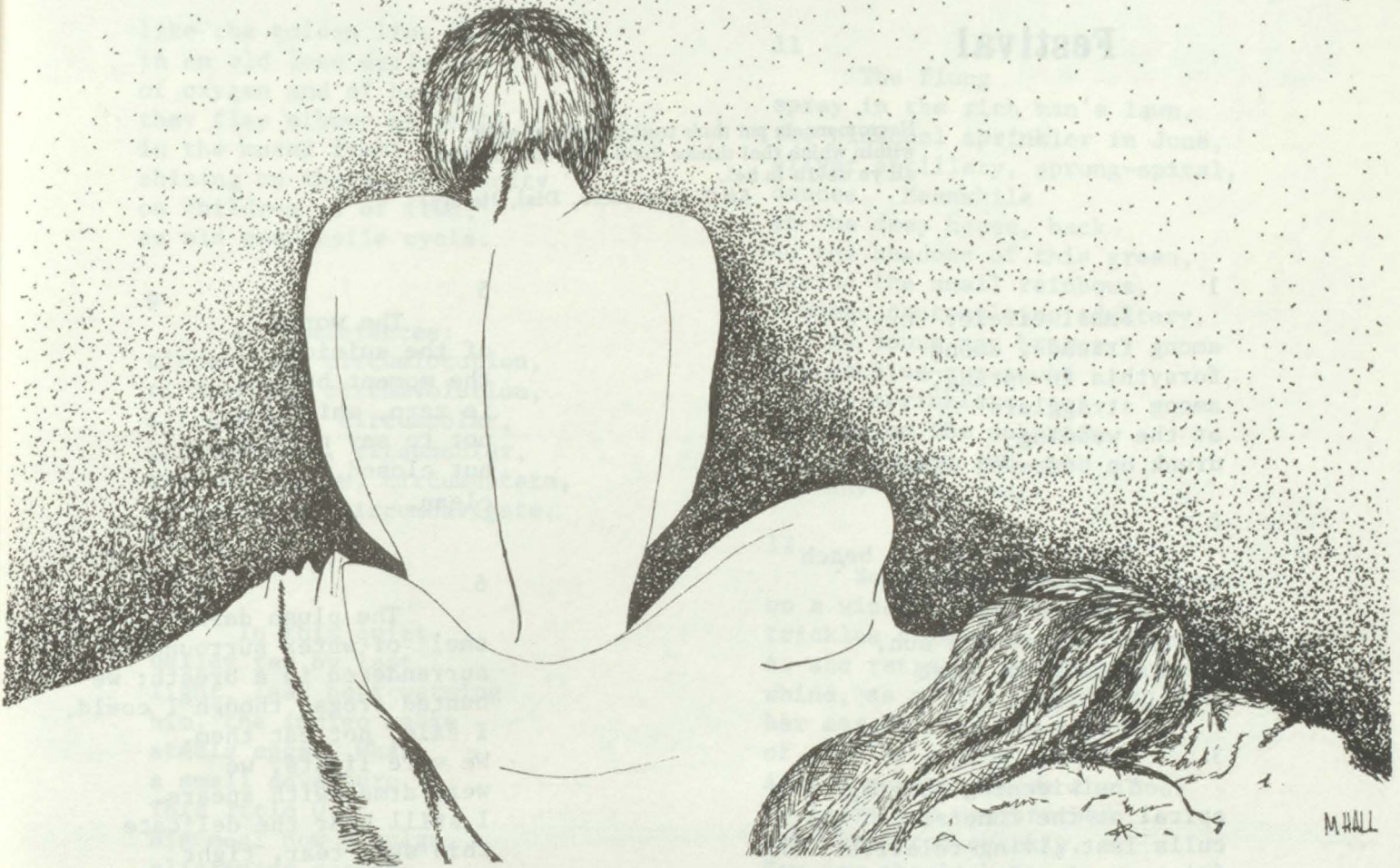
Anniversary Waltz

Each spring we dance
as if we're hollow boned
no good for walking
on two feet, hands for flying

We have known each other too long
to take this seriously.
We are married in mind
which is to say we are tired,

but this one night we dance
and someone plays
a tight small trumpet
like he knows us

and wishes us better
than we wish ourselves.



A Nod Toward True Love and Fidelity

She said: There is more to life than this, move your hand and let me up. I did, kicked the wet sheets off and stumped to the bathroom to brush my gnashing teeth. I am not a violent man, except when cleaning myself in the light of a chaste morning.

Last night she said: You think about it too much, it will make you sick. Years ago my father said: What would your mother say?

And what they said is true, my hands are hairy as my father's chest and lust seeps into the air where I walk, all the people passing in this small town turn and cover the noses of the children.

I bow my head; I am a man of passion, guilty as the day is long, guiltier - this turgid guilt is more like the night, dark and wet and warm in the breezes of remembered childhood. There is more to this than life: in the kitchen I eat figs for breakfast, strange birds call, hidden in the sky's white heat.

Festival

Necromancers put their trust in their cercles,
within which thei thinke them selfe sure against
all ye devils in hel.

Sir Thomas More, Dial. Hereyes

1

Small circle: cry O
among friends, among
forsythia in spring,
among stragglers
at the wedding
drunk on borrowed wine.

2

On the way to the beach
we watch hawks, points
upon a perfect line.
Along breath in the sun,
brutal epicycle, last
in a long line.

3

The widening longing
spiral at the funeral
culls last living relatives:
faint cousins from the mountains,
as uncle the boys
were warned against,
the red-haired nieces,
twelve cousins, all
sit in a circle wearing
knotted ties, dark suits,
some for the first, one
for the last time. Margaret,
who loved him best, stifles
a small cry, "O,"
and turns away.

4

The elegantly stupid
Afghan prepares for sleep
on my bed: I once counted
twelve complete circles, one
for each of her golden children.
Her nose strangely punctuates
the line of her curving
tail; she sighs, then closes
her glorious eyes.

5

The world
of the suicide
the moment before
is zero, which is
not to say nothing,
but closed,
clean.

6

The plush dark
smell of water surrounded,
surrendered in a breath; we
hunted frogs, though I could,
I said, not eat them.
We wore lights, we
were armed with spears.
I still hear the delicate
thin skin tear, tight
across impossible bones.
On signal we extinguished
our lights and waited;
the warden's boat passed,
his bright disk of light
played ovals on the water,
wiped a clean half-moon
from shore to shore: a perfect
circle of fear surrounded me
like a saint's halo.

7

The moon plays
its variations on circle:
a radial lung, it breathes
light.

8

So the children
of the light sing Holy
Holy Holy Lord God of Hosts,
holding their open mouths

like the golden lips of fish
in an old lake depleted
of oxygen and of hope;
they flap elbows or gills
in the muted light, sun
shining on the golden vanity
on children as of fish,
an old prehensile cycle.

9

Circumferences:
circumcise, circumlocution,
circumflex, circumvolution,
circumspect, circumpolar,
circumstance, circumsolar,
circumscissile, circumnutate,
circumvolve, circumnavigate,
circus.

10

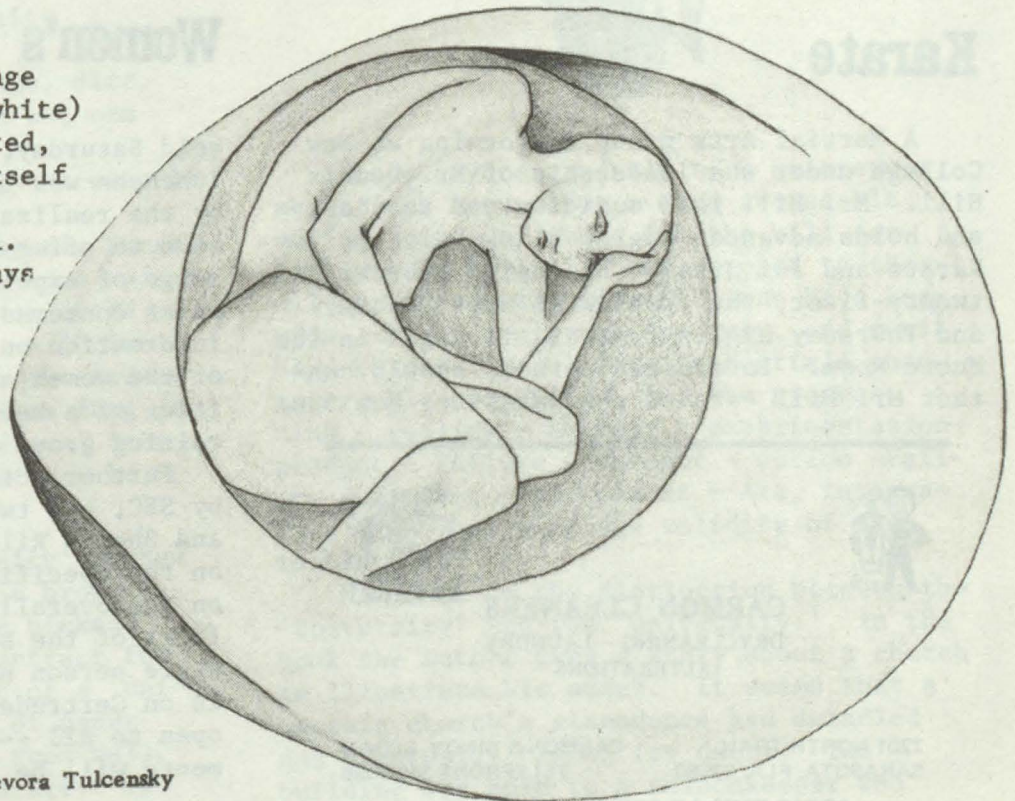
In this quiet
valley red by last
light, last heat warming
him, the indigo snake
steals eggs. What
a small adventure.
This little O,
his meal now a bulge,
glistening scales,
like a cancer.
Haunted by legend
and the mother bird
(Rallus limicola, orange
beak, eye circled by white)
the snake is often hated,
was thought to make itself
a wheel, to escape
tail in mouth downhill.
He will sleep three days
digesting one
entire generation.

11

The flung
spray in the rich man's lawn,
the pinwheel sprinkler in June,
silver artillery, sprung-spiral,
dances. Meanwhile
in the deep house, back
in the shadows of this green,
behind the small rainbows,
a woman contemplates adultery.
But no young man braves
the machine-gun-sound
of the sprinklers, not
to mention the doberman
asleep in the sun, not
for any brass ring.

12

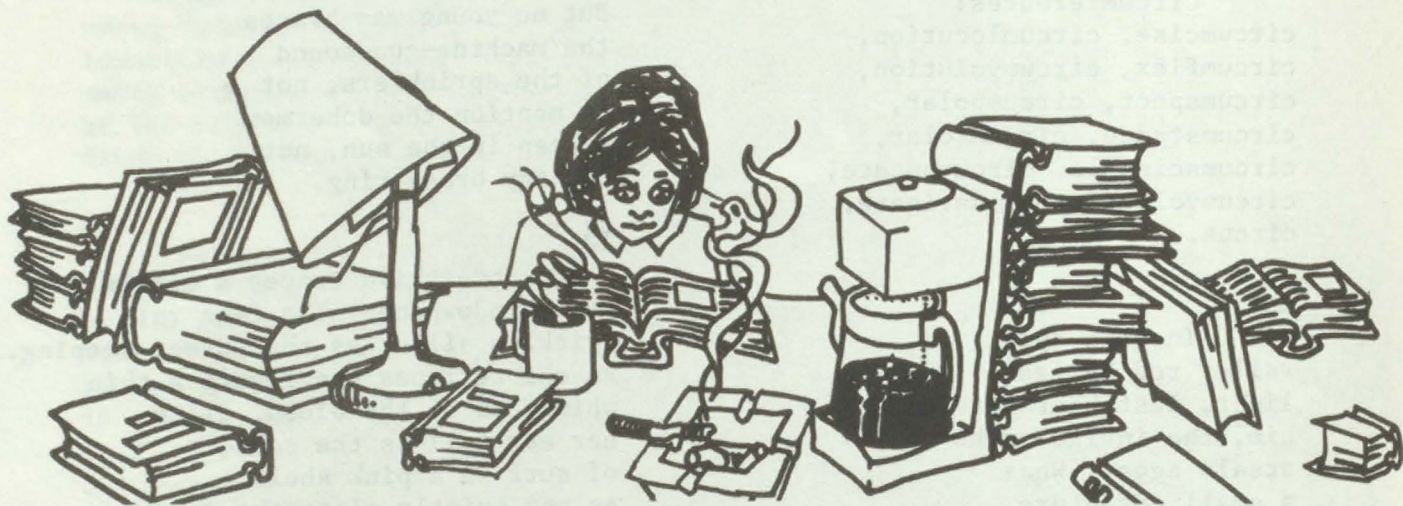
Some child traces a circle
on a windowpane. The fine rain
trickles silent as the purest weeping.
As she retraces the figure a thin
whine, as of the blood, fills
her ear full as the sound
of surf in a pink shell.
As you quietly close the door
to leave her undisturbed
she turns too quickly.
You saw the lock
in her desolate eye.



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Karate

A Martial Arts group is forming at New College under the leadership of Mr. Dennis Hill. Mr. Hill is a musician and teacher, and holds advanced degree black belts in Karate and Jui Jitsu. Beginning February twenty-first, the class will meet Tuesday and Thursday nights from six to eight in the Music Room. Interested persons should contact Mr. Hill care of the Catalyst, box 526.



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Women's Group

An initial luncheon was held Saturday, Jan. 28. The value of the luncheon was the sense of spirit generated by the realization of how much N.C. woman have to offer each other, with their wide range of experiences and awareness of feminist concerns. Local speakers presented information on ERA, the social implications of the women's movement, and the possibilities of a weekly women's consciousness-raising group on campus.

Further activities, funded for the term by SEC, are two speakers, Barbara Thompson and Sheila Riley (information to be posted on the specifics), and two films. One is on the overall history of womans movement (sort of the basic information any semi-aware person needs to know) and the second is on Gertrude Stein. These events are open to all -- even real men. Refreshments will be served.

Kathy Gregor

MEDITATIONS OF A GREASER

(N.B. - The book being referred to in this essay is Zen And The Art Of Motorcycle Maintenance by Robert Pirsig. The book is written in the form of a journal during a cross country bike trip. I feel that the book is relevant to our situation in two ways, as a comment on educational structure and as an understanding of the value of physical expression through manual production. This quote might help:

"The study of the art of motorcycle maintenance is really a miniature study of rationality itself. Working on a motorcycle, working well, caring, is to become a part of the process, to achieve an inner peace of mind. The motorcycle is primarily a mental phenomenon. The real cycle you're working on is a cycle called "yourself"."

One final point- Pirsig had been an educator and was harassed by his colleagues and administrators for his unconventional teaching methods.)

The University and the university

The 'university' - glass, bricks, dirt, wood, sewer pipes - that which one can touch with one's hands.

The 'University' - the thought, the concept a frame of mind.

The 'University' is not permanently bonded to the 'university' like paint on a wall. A concept cannot be purchased or hired, ordered around or controlled. A 'University' implies a cosmic entity, the free learning process, in existence as long as the transfer of ideas has existed. Does this sound like a building that can be locked up at night?

The concept of the 'University' at New College existed much before the brown tiles of the 'university' were picked. But, nothing is forever - a contract for a term can either be a concept of a 'University' or it can be a piece of paper pinned on a 'university' dorm room wall. Securing the conceptual 'University' by

putting a few catchall phrases in an admissions booklet is no more possible than keeping love in a plastic bag. The energy here - positive, inquisitive, learning, teaching, feeling - cannot be listed in a college catalogue alongside, say, the pool or classrooms, which physically exist.

Educational Balance

Balanced education - balanced from within the student. The need to balance the physical with the mental. Only the practicing artists here have this balance as an integral part of their experience. Typing a paper or doing a lab per week does not sufficiently incorporate the mind and body. In such a high level educational environment there must be some physical to stabilize the mental. Think of those you have known whose channel to stability has been a physical craft.



Not everyone can talk to a motorcycle, so we look around for a more accessible medium. Art and music fit the bill perfectly. We have all been exposed to them all our lives, the introductions have been made. Also, sculpture, pottery, and music have better liberal arts credentials than motorcycle mechanics. And the process: mind - reality - concept - experimentation - product - Failure - thought - action - Failure - product - refinement - Art, integration - who can deny the validity of this interaction?

Now back to the distinction between the 'University' and the 'university.' In the book the author uses a story about a church to illustrate his point. It seems that a certain church's attendance had dwindled and eventually closed its doors. The building was sold to a saloonkeeper who

opened a tavern there. The few remaining parishioners were incredibly offended because this "sacred ground" was being used as a bar. The author saw this as a perfect example of the spiritual-material confusion that haunts people. When one truly considers the situation, one realizes that to have been offended is to devalue the concept of god. Imagine god being stuck in the foundation and support beams of a church building? God as a spiritual entity deserves its own energy, and the building as something that was conceived in the mind and constructed, deserves its own respect.

"The Buddha, The Godhead, resides quite as comfortably in the circuits of a digital computer or the gears of a cycle transmission as he does at the top of a mountain or the petals of a flower. To think otherwise is to demean the Buddha - which is to demean oneself."

If I seem to be zigzagging between the concept of the two universities and my defense of manual endeavors, well, I am but I am not. I believe that the conceptual University existed here at New College. There existed that state of mind, the holistic outlook with the appreciation of the balance of practice and theory. But we are losing that feeling. Perhaps pure theory is more respectable to the confines of an honors program? I don't know.

Jack Cartlidge relayed a quote to me from a famous violinist, who said, "If I don't practice for one day, I notice. If I don't practice for two days, my audience notices." Being on the track team in high school won't keep you in shape when you are forty, any more than a book you read ten years ago will help you write a paper on it now. Just as the component parts - body and mind - must be exercised, the integration of the two must be constant. We must realize that the mind-body duo is inseparable and that if one half falls to disuse the other will suffer. It is one thing to sit in a class of 130 students and be told what art is, and it is quite another to experience throwing a pot. This is also true with instructors. One cannot lecture, in a complete sense, about a technique that one has not used in 10 years (or at all).

Jack Cartlidge and Ron Riddle are both examples of the combination of practicing

artist and teacher. Contrast this to a pure theorist or a retired artist. Learning from an artist is to become part of an experience, rather than an observer at a lecture.

Here are two people who are willing to sponsor an individual trying to make a physical reality out of an educational concept. Both are aware that learning is not limited to courses listed in a 'university' honors program.

To evaluate the learning experience of the student, rather than a mere objective evaluation of a final product is the essence of an individualized education. The intellectual 'University' strives for the development of an individual within himself, rather than a societally acceptable product of a cement and bricks 'university' honors program.

So where does that leave us? Do we continue with the standard New College student attitude of "We're only here for 3 years. There is only so much the place can deteriorate in 3 years, and if I waste time trying to change things I'll end up being here for so long that the place will get worse," or do we look for a less used line? Sometimes our mobility works against us - everyone knows, in the back of their minds that if the immediate surroundings get bad enough we can leave.

Sometimes the physical university is as hard to control as the conceptual one. However we cannot look to cement and bricks for support. For the 'University' to have any meaning, it must have the active support of its students.

Armen Armirian

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Films remaining for term II:

2/12-Luchino Visconti's Death in Venice

2/19-Fellini's 8 1/2

2/26-Sleaze/Sci-Fi Double Feature #2 The Bad Seed and Village of the Damned

3/5-Alain Resnais' Hiroshima mon Amour

3/12-Americanization of Emily with Julie Andrews(!!) and James Garner(!!!)
plus selected short subjects

3/9,10,13-End of term Shorts n' Toons Festival at Midnight

3/19-Spring Break Film-Ernst Lubitsch's
To Be or Not to Be (1942) with
Carole Lombard & Jack Benny

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S.E.C. RESOLUTE

At the meeting of January 27, 1978, the S.E.C. passed a resolution calling for a letter stating that:

- 1) a majority of students at New College are dissatisfied with the P.A.C.'s decision to deny tenure to Jack Cartlidge and Ron Riddle.
- 2) student opinion, as shown through faculty evaluations and other forms of expression, be given its due respect in these matters.

It is quite obvious to the students that the talents of these faculty members are of the highest caliber, and that they are truly needed. They would be impossible to replace.

Please realize that they are the keys to both a well rounded education at New College and an intellectual balance within the faculty. With the support of the S.E.C., the Campus Council, and the general student population (as demonstrated through the large number of positive letters and the meeting with you in South Hall), that your vote to secure tenure of Jack Cartlidge and Ron Riddle would rest on solid ground.

Respectfully,
(signed)
Robert S. Teti
S.E.C. Chairperson