

The Catalyst

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New Members Face Move To Disband SEC; Petitioners Propose 'Town Meetings'

A petition to abolish the Student Executive Committee and establish in its place a town meeting form of government has been presented to the Supervisory Committee of the SEC.

New members of the SEC heard the Supervisory Committee report on the petition at the SEC meeting Wednesday. New members took office officially midway through the meeting, after old business had been dealt with by the previous committee.

The petition, which was circulated by first-year students Lee Crawford and Jon Lundell and second-year student Allan Jaworski, calls for a vote on a constitutional amendment which would establish



Hall

a town meeting form of government, the exact form of which would be determined at its first meeting.

Since the petition was signed by over one-third of the student body, an election on the question will be held. First-year representative Eric Thurston, who was chosen new Supervisory Committee Chairman at the meeting, said the election would be held sometime next week.

The petition reportedly was begun from a desire both to do away with the SEC and to cause students to become involved with student government. Crawford, one of the sponsors and representative of the first-year class, said, "Don't worry, it can't possibly pass," when doubts about the petition were expressed by SEC members.

Third-year representative Sarah Dean pointed out there was no indication in the wording of the petition of the length of time after the SEC abolition the first town meeting would be held. Members said, however, that the ballot must contain the exact wording of the petition.

In other action the SEC referred to committee a proposal to establish Student Rule Seven relating to contempt of court in Student Judicial Committee proceedings.

The rule was suggested by outgoing SJC chairman Steve Hall, who reported earlier in the meeting.

(Continued on page 3, column 1)



The new SEC seated around the table in the Pompeii Room, left to right: Tom Jarrell, Sarah Dean, Lee Crawford, Ted Shoemaker, Bill Thurston, Rachel Findley, Mary Lamprech, Rick Stauffer, and Eric Thurston. In the background are observers Barbara Hanna, Jay Kawatski, and Julie Huff.

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Students Elect New SEC

Students chose a new Student Executive Committee chairman and nine SEC members in two elections last week.

First-year student Tom Jarrell became SEC chairman Friday after a runoff election with second-year student Harry Felder ended in a 77-77 tie. Later in the day, Felder withdrew, making Jarrell chairman by default.

Questioned about his withdrawal, Felder said only he had "many reasons" for his action.

Nine SEC members were elected in a vote Tuesday. Students elected include first-year students Lee Crawford, Mary Lamprech and Eric Thurston; second-year students Ted Shoemaker, Rick Stauffer and Jerry Neugarten; and third-year students Rachel Findley, Bill Thurston and Sarah Dean.

Complete results from the Class of 1969 gave Crawford 26 votes, Lamprech 20, Thurston 19, Jon Shaughnessy 18, Katie Smith 16, Ron Kronenberg nine, Ann Chandler four and Don Aranoff three.

In the class of 1968, Shoemaker polled 26 votes, Stauffer 19, Neugarten 15 and Laurie Paulson 11.

Members of the class of 1967 gave Findley 28 votes, Thurston 19, Dean seven and Diana Shiphorst six.

Since they received the greatest total of votes in their respective classes, Crawford, Shoemaker and Findley will serve as members of the College Council.

Economics Film

A 40-minute film describing input-output analysis of the nation's economy will be shown in the Music Room of College Hall Tuesday at 7 pm.

Prepared for the general public by the Scientific American magazine, the film will be of special interest to students of mathematics and economics, according to professor of economics Dr. Carl Hasek.

Developed by Wassily Leontieff, input-output analysis shows inter-industry relationships by tabulating the amount the output of one industry contributes to the output of another.

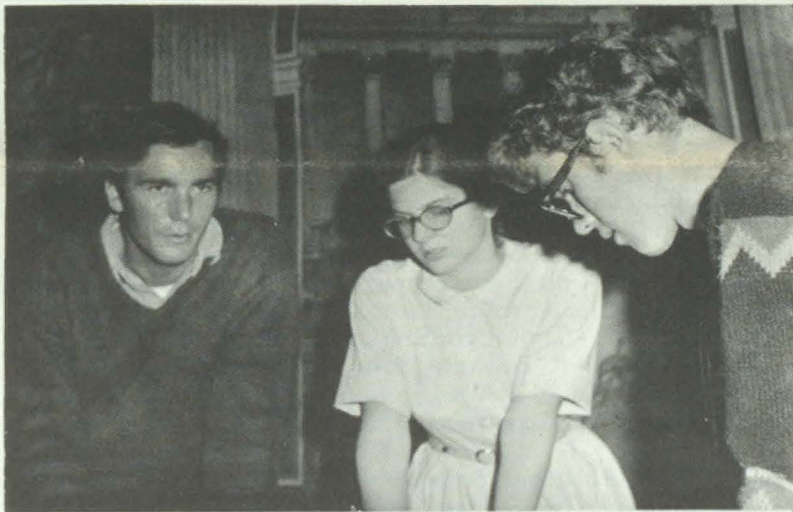
Root Announces Plans For Parents' Weekend

Plans for New College's First Annual Parents' Weekend were announced this week by Mrs. Mary Alice Root, Development Officer.

The three-day event will begin two weeks from today with registration for visiting parents in College Hall at 2 pm.

Following dinner the Friday night forum will be replaced by a student panel moderated by President John Elmendorf on "The Contemporary College Student." The panel is scheduled for Hamilton Court.

A full day of activities Saturday will begin with another short registration period for late arrivals followed by an informal coffee hour from 9 to 10 am during which the parents will have an opportunity to meet members of the faculty and administration.



New SEC officers, left to right: Tom Jarrell, chairman; Rachel Findley, vice chairman; and Ted Shoemaker, secretary.

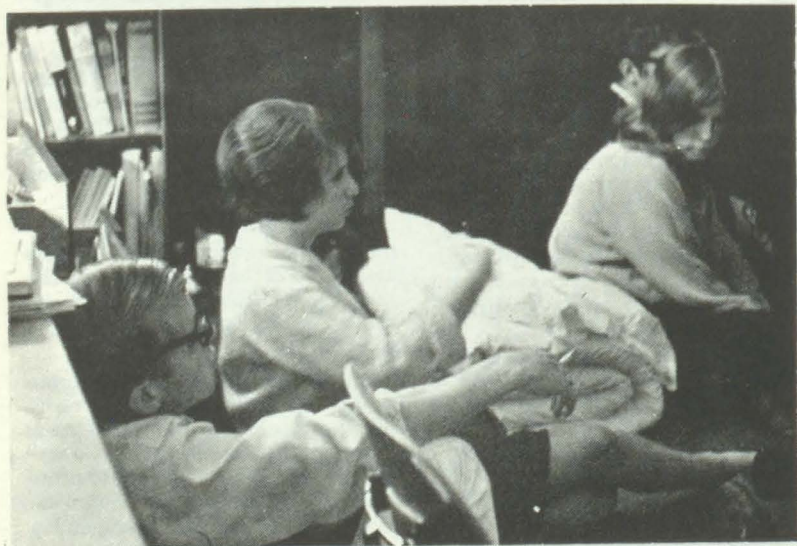
FWCS To Present Year's Last Concert

The third and final concert in this season's Florida West Coast Symphony Orchestra subscription series is set for performance this weekend.

The program, which features violinist Fredell Lack as guest soloist, will be presented at Manatee Junior College tomorrow at

8:15 pm, and again at the Sarasota Municipal Auditorium Sunday at 3 pm.

According to Mrs. Elizabeth Heimert, secretary of the Humanities, students who signed for special season's passes to the concerts and have not yet picked them up may do so at the Humanities office.



Aid For the Vietnamese

Third-year student Ray Enslow, far left, was elected clerk by a group of students "concerned about the suffering" in Vietnam being caused by the war. The group hopes to raise funds for distribution in both North and South Vietnam. The group plans an open meeting Sunday night after the movie in the Music Room.



Mrs. Root

described as a session to determine the parents' wishes for an organization.

Senator Philip A. Hart (D., Mich.) will preside at the meeting, according to Mrs. Root, and President Elmendorf will address the parents.

During the afternoon parents will be free to tour the campus during open house or to take in a number of events such as an intramural sailing regatta, swimming in the pool or to visit area tourist attractions.

Dinner will be served in Hamilton Court at 6 pm followed by entertainment performed by New College students.

The only event scheduled for Sunday is a softball game between coeds and distaff members of the faculty and staff.

Editorial

Legality of the Draft

The Supreme Court this week refused to hear an appeal of a suit challenging the constitutionality of the military draft. In so doing, the court only postponed a decision we predict it will have to make at the conclusion of the War in Vietnam, if not sooner.

Plaintiffs in the suit--Howard Katz, a 29-year-old stock market analyst, and David Baumann, a serviceman stationed in Korea--charged the present draft law is a violation of the 9th Amendment to the U.S. Constitution and of the Nuremberg Charter, which governed the trials of Nazi war criminals after World War II. It is the element of compulsion in our selective service system the men apparently object to. Attorneys for the plaintiffs claim the 9th Amendment guarantees protection from government "force" as embodied in the draft law.

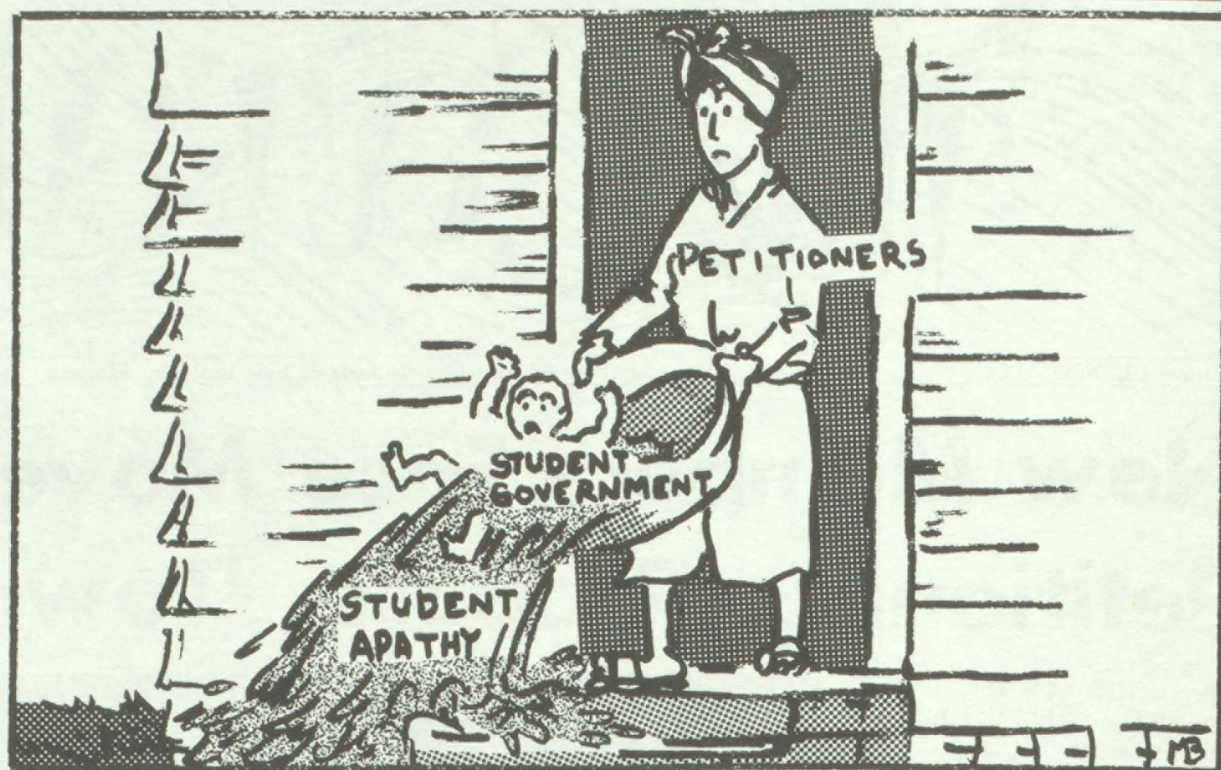
To be sure, the plaintiffs do not have an exceptionally strong case. The 9th Amendment merely says, "The enumeration in the Constitution of certain rights shall not be construed to deny or disparage others retained by the people." In Article I, Section 8 of the Constitution proper Congress is given the power to "raise and support armies" and to "make all laws which shall be necessary and proper for carrying into execution" that and other powers. In fact, the Supreme Court ruled in 1940--when this nation's first peacetime draft went into effect--that the draft is not "involuntary servitude" and is indeed perfectly legal under the Constitution.

There is a very valid issue at stake, however. And that is whether a citizen can be made to fight a war which he feels is immoral. The present law exempts those who object to war and killing in general and allows them to at least serve in non-combat positions. If the point of this provision is that no man should be compelled to commit what is in the first place a morally dubious act when that act is uncategorically opposed to his morals, then it would seem the principle can be extended to cover the case of the "selective conscientious objector."

Of course, there is a difference between the religious c. o. and his selective counterpart. Being opposed to his nation's policy rather than to one aspect of that policy, the selective c. o. could not in conscience accept even non-combat duty. As the present law stands and acting under the terms of the Nuremberg Charter, the selective c. o., if inducted, must accept a jail sentence and court martial. Even if granted deferment he has a moral duty to oppose the particular war or "police action" as vehemently as possible.

The Nation's Judiciary is obviously not anxious to tackle this question. Last August, U. S. District Court Judge Harold Tyler Jr. of New York City refused to convene a three-judge Federal Court to hear Katz and Baumann on the grounds the plaintiffs did not have proper "standing" to make their claims. As a serviceman Baumann is subject to military jurisdiction, and Katz, according to Tyler, was not eligible to pursue his point because "the likelihood of his being called to active duty is very remote." The Supreme Court made no comment in rejecting the appeal.

Professor of Political Science Dr. Rollin Posey says the refusal of the Court to hear the appeal probably means the Court stands by its previous decision on the subject. Another possible interpretation is that the issue is just politically too hot to handle so long as the war is going on. We wonder.



Dissatisfaction with SEC Rises To A Sudden Peak

By KENJI ODA

Dissatisfaction with the structure and operation of student government has risen to a sudden crescendo, and the Student Executive Committee itself may soon join the Preceptors, and Multi-Purpose Committee, and various ad hoc student groups in New College's student government scrap-heap.

Few institutions can achieve wide popularity in so individualistic and anti-organizational an atmosphere as exists here, of course, but only a week ago few people would have thought the very existence of the SEC would be in question.

The instigators of the petition to abolish the SEC--which will be voted on next week--are Lee Crawford, Allan Jaworski, and Jon Lundell.

Crawford lists two reasons why he is supporting the proposal: (1) The SEC as it stands is ineffectual; (2) Student apathy over student government must be dispelled.

"Students just aren't involved," Crawford says. "They think the SEC is a colossal joke, which isn't surprising if you've ever been to a meeting."

Himself a member of the SEC, Crawford feels the SEC "should be getting everything it can for students." He cites the SEC's failure to press student views upon administration and faculty on such issues as "the Cassell case" and independent study requirements.

Jaworski agrees that "the SEC should be more vocal." Saying "the SEC has fallen into too many

routine tasks," Jaworski is not so pessimistic about the future of the SEC as Crawford is.

Jaworski's main concern is student apathy. Although he would prefer the SEC be replaced by a "town meeting" type government, he thinks a purpose would have

Thus Jarrell and the town meeting proponents are not so far apart as might seem. Jarrell would like to chop away the bureaucratic structure of the SEC and give sub-committees recognition as the nuclei of student government. Crawford et al. would like to strengthen the



Crawford, left, at a recent SEC meeting

been served in bringing up the issue even if the proposal to abolish the SEC fails.

In that case the vote would serve as "a vote of confidence in the SEC and maybe a kick in the pants."

The town meeting concept of student government is not new to New College. It was tried the first year, and it was apparently a failure.

Seniors describe the town meetings the first year as "pleasant cathartic experiences" for students with gripes but not much else. The meetings apparently degenerated to a forum for soapbox orators.

Nevertheless, the new breed thinks there is hope for the town meeting. Lundell notes "There's no basic reason why the town meeting shouldn't work--after all, it's been done."

Crawford and Jaworski both noted dangers in totally unstructured assemblies and suggested order be maintained by adherence to Robert's Rules, formal preparation of agendas, delegation of tasks where possible to subcommittees, etc.

Rejecting the concept of the SEC as in practice a representative body, Jaworski considers SEC meetings "town council meetings of ten members. I see no reason why the concept can't be extended."

There are those who would disagree with the proponents of a town meeting form of student government, however.

SEC chairman Tom Jarrell called the proposal "asinine," although he admitted much could be done to streamline operations of the SEC.

Jarrell feels the SEC should "minimize itself to be a co-ordinating committee" for its various subcommittees. It is at the sub-committee level that important decisions are being made and carried out.

Jarrell grants the town meeting government is "feasible" here but only so long as there is a great deal of organization behind it.

sub-committees but make them responsible more directly to the students as large.

Perhaps the most thoughtful student critic of student government has been David Pini. Writing in the East Campus Other, Pini proposes abolishing the SEC and instituting in its place three separate committees--one each for academic, social, and intercommunity concerns.

In contrast to Crawford, Pini rejects the pressure group concept of campus politics. "The students, faculty, and administrators all have something to offer in solving (campus) problems, not by representing their interests...but by contributing their point of view to what each group feels to be legitimate concerns."

Thus, what Pini is suggesting is a town council concept on an intercommunity level. All problems can be ironed out if only representatives of students, faculty, and administration will sit down in good faith and discuss the issues.

Whatever their differences, Jarrell, Pini, Crawford, and the others are united in their opposition to the legalism and "unnecessary bureaucracy" of the present student government.

Pini writes, "People participate in an organization to the extent that they feel their participation is meaningful." Activists of the upper classes seem to have deserted student government and chosen the more efficient route of getting things done on their own.

Which way will student government go? Crawford said flatly at this week's SEC meeting, "It will never pass." 73 people signed the petition calling for a change, however, and if the usual number of students turn out to vote the chances are not bad the proposal will pass.

Letters

Thanks and Appreciation

To the Editor:

May I, as Chairman of the Committee for the inauguration of John Elmendorf as the second president of New College, take this opportunity to express to the students of New College the gratitude of the

Inaugural Committee for the invaluable assistance and cooperation given by them during the two day inaugural program. The compliments the occasion is receiving would not be forthcoming had it not been for the student aid and participation in the reception, the post inaugural luncheon.

Your student committee members are to be commended for their interest and suggestions; to the student chairman, Diana Shiphorst, goes my sincere appreciation.

The British Ambassador requested that I extend to the student body his and Lady Dean's appreciation for the very warm reception accorded them on the campus, and he asked that I express his gratification at being able to take part in the inauguration.

I know that the Board of Trustees and the President were as pleased with the student participation as I was and wish to gratefully acknowledge the student contribution to the occasion.

Very truly yours,
(signed)
Robert B. Van Skike, Jr.
Chairman
Inauguration Committee

Groundless Fears

To the Editor:

The fears that some students may have that my absolute morality may detrimentally affect my decisions as a judicial committee member are groundless.

No law, human or divine, ever kept a soul out of Hell; a moral decision can never be externally imposed. For if a person does not do something merely from the fear of punishment, he has nevertheless committed a morally or divinely condemnable act of will. In particular, this principle and the ones to follow must be applied in all reflections concerning a certain Odious Law.

You cannot condemn a decision that you, too, would have made.

Any law can be broken for sufficient reason. If you decide to break a law for a reason not good enough to convince the court, take care not to be caught.

There exists at least one law whose primary function would be fulfilled by merely existing and by merely existing and by token enforcement.

Sincerely yours,
(signed)
Henry E. Thomas, Jr.

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The Catalyst

Literary Supplement

Volume 1, Number 5

Edited By Laurie Paulson

March 3, 1967

Fugue

The Last Gentleman

by Walker Percy

Farrar, Strauss & Giroux 1966

In 1961 the author's first novel, The Moviegoer, won the National Book Award. Its hero, Binx Bollings, is a southerner who suffers from malaise, and his condition pervades that atmosphere of the book. Few recent American novels had exhibited such control, and the almost casual understatement that characterised its author's prose won many admirers. Percy was then in his early forties, and his late start seemed all the more remarkable for its quality. In the early summer of 1966, The Moviegoer was followed by The Last Gentleman, and by some oddity was treated rather carelessly by the critics. Yet The Last Gentleman is far from following the familiar pattern of most second novels, for it is a better book than the first. One would have expected critics to leap upon it happily, coming as it did at the tail-end of an undistinguished season. Even Thomas Pynchon's second novel, The Crying of Lot 49, which after V. was disappointing indeed, received lengthier treatment at the hands of the press.

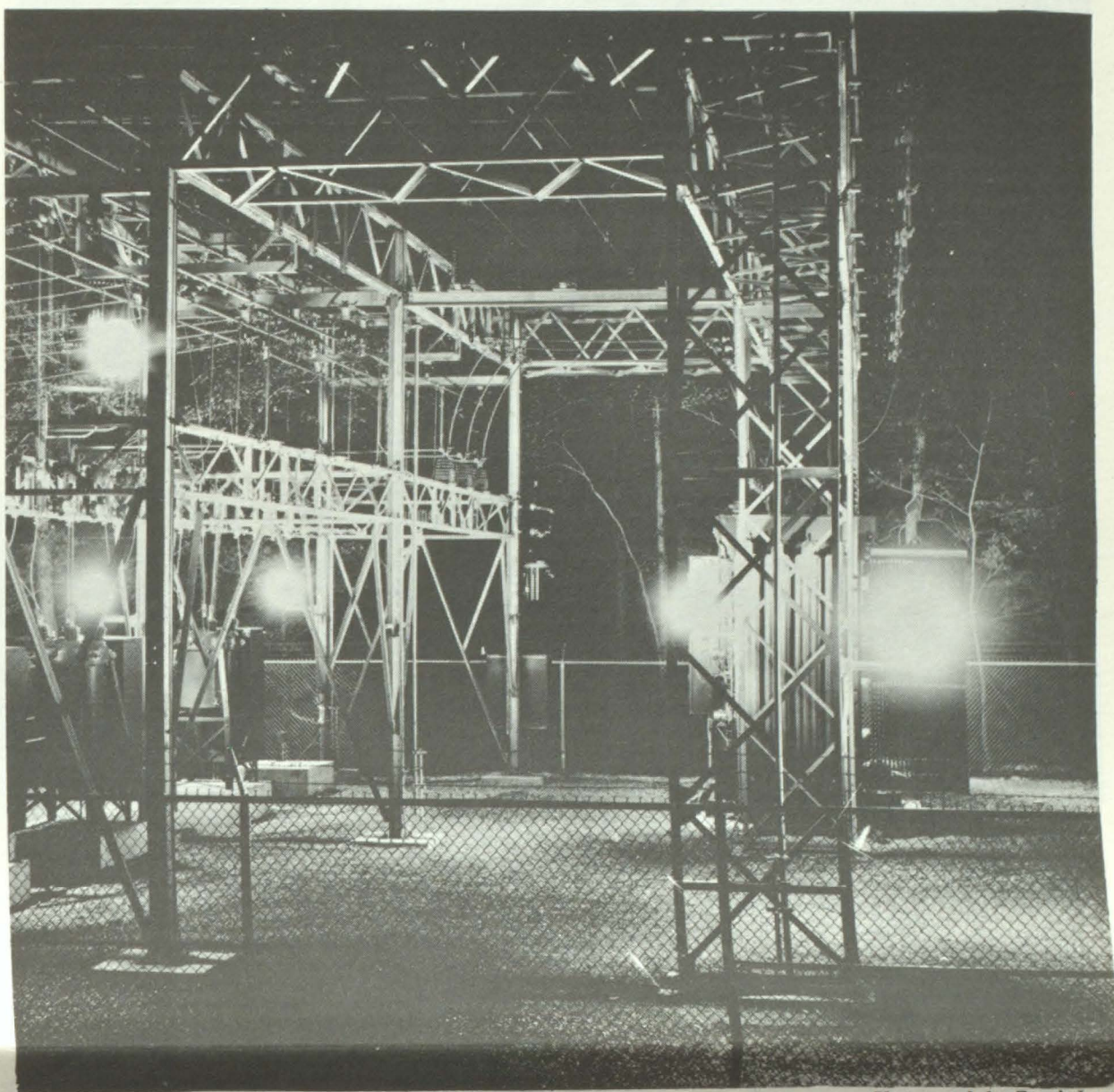
I have no intention of explaining why this should be so, but I wish to note, before passing on to a discussion of the novel, that it is difficult to understand why there should be so much complaining about the state of fiction, even to the point of proclaiming that, with God, the novel is dead; and yet when a really good novel comes along, it is either ignored or instantly forgotten.

And in the case of The Last Gentleman, the situation is even more paradoxical, for the book was wildly misunderstood. There are several possible reasons why this should be so. One may feel at ease with The Moviegoer, for example, in a particular way. The narrator speaks to us in the first person, and though he is a rather knicky type, he is perfectly amiable, and a great part of Percy's skill is spent in making us enjoy the narration. His success in this is so complete that we feel not that we are reading a piece of carefully composed literary artifice, but that we are listening to an accomplished monologist--a true raconteur. By taking The Last Gentleman out of the first person, and placing it in the less immediate third, Percy has committed from the start a cardinal sin in second novels. What the reviewers must have wanted was a duplicate,--a totally original but recognisable duplicate,--of the first book. Why, after all, should a novelist who has made the first person so inimitably his own, immediately shift to another technique? Reviewers want their novelists, we know, to have a voice, rather in the manner of Saul Bellow, whose books, despite their different personae, are all distinguished by the Bellow inflection. What they forget is that Percy's first novel is narrated, not by Percy, but by Binx Bollings. It is fatally easy today to confuse writer with character, but here no justification exists, for Bollings' narration fulfilled the supreme demand of the first person technique--that the author efface himself utterly (and I mean this in a strictly positive sense), letting the character do all the talking. In this lies Percy's true mastery of the technique. Rather than ask why he chose another approach for his second novel, we should ask what the purpose of his keeping to that approach would have been. A writer has, if he is a good one, no desire to repeat himself unnecessarily. He may have recurrent themes, recurrent motifs, and all the rest--but to say the same thing in a great variety of ways is beside the point. He wants to develop as an artist, and for the novelist one of the means to this approach is through experimentation with the techniques at hand. I use the word "experimentation" advisedly, although in its current use it seems almost a synonym for innovation. I believe this is due to the impact of Joyce, for most so-called experimental novelists--in English and elsewhere--may be treated as post-Joycean in their (perhaps futile) efforts to extend or make viable his novelties.

In this sense Percy is not an experimentalist. Perhaps this is one reason he has not received as much attention as John Barth, who quite readily poses as an innovator. Everything in Percy is restrained--there is no flamboyance in his books. Yet the reason for experimentation can exist only if the experiments the artist carries on are closely related to his concern for making his experience--his artistic experience--intelligible to an audience. He wishes not to push invention to the limits, but to approach the limits of his experience by creating a symbolic model of it.

The technique or mode used by Percy in The Last Gentleman is, loosely, the third person. This is the novel's point of view. Since Henry James, whose impact on modern fiction, if more indirectly than not, has been greater than that of Joyce, the phrase "point of view" has developed a rather specific meaning. In brief it is this: That everything written within the framework of the novel be identifiably and consistently filtered through the perceptions of one character or another. This character can be attached to the action in a variety of ways, but it is not to the point to describe them here. What I wish to emphasise is that through the efforts of a number of critics and theorists of the novel--chiefly Percy Lubbock and Caroline Gordon--a Jamesian attitude to the problem of point of view has largely dominated criticism for a considerable number of years. To say that there is no other attitude would be a misrepresentation of the facts, but I believe not an extreme one. The advantage it

(continued on Page 4)



Photograph by Frank Lary

Missa Super Numere

(Not an ordinary mass, and not exactly a proper one, either.)

Introit

Priest: Non in nomine patris et filii + et spiritus sancti sed in nomine diaboli. Introibo ad altare Dei mei. Non accipiam e domo tua juvenum... Jacobus, Dei ac Domini Jesu Christi servus, duodecim dispersis, salutem. (Psalms 51:9 I will receive no bull from your house... James 1:1 James, a servant of God and of the Lord Jesus Christ, to the twelve tribes in dispersion: Greeting.)

Kyrie

Kyrie eleison, Kyrie eleison, Kyrie Kyrie Kyrie eleison, Christe eleison, Christe eleison eleison, Christe eleison eleison, Kyrie Kyrie eleison eleison eleison, Kyrie eleison eleison, Kyrie eleison.

Gloria

Gloria in excelsis Deo. Sioux in excelsis Christi. + Et in terra pax hominibus bonae voluntatis. Laudamus te, Benedicimus te. Adoramus te, Glorificamus te.

Collect

Ergazomai eis ena ergostasion koumpion. + Imen eis ton exochin chtes. Pigaino spiti. Echo ponokephalo. + O adelphos mou echei aspres metaxines kalt-ses.

(I work in a button factory. + I was in the country yesterday. I am going home. I have a headache. + My brother has white silk socks.)

Epistle

O Sibili, si ergo fortibuses in ero. O Nobili, demis trux sidem causan sidem dux. Ehod mi yodea? Ehod ami yodea. Ehod Elohenu Elohenu Elohenu, Elohenu, Elohenu, Elohenu she bashomayim uvoo retz she bashomayim uvoo retz.

Gradual

Alleluia super numere alleluia semper Semper alleluia hodie super numere Semper super numere alleluia cotidiana Super numere Alleluia Super numere alleluia Super numere alleluia, allelujia, ALLELUJAH.

Gospel

But Jacob said to Rebekah his mother, "Behold, my brother Esau is a hairy man, and I am a smooth man." (Gen. 27:11) (there follows a cantata polyglotta with German) Und Jakob sag Rebeka seiner Mutter, "Sieh, mein

Bruder Esau ist ein haariger Man und ich bin ein glatter Mann."

Credo

I can play dominoes + better than you can. Es iz haynt akurat gevoru fuftsik yor, az zey lebn shoyn in eynem das alte por; zey hobn zikb geelent keckt aykb tsee, achtsik er um zibetsik zee.

Offertory

Donite dum laedit.

(Give till it hurts.)

Preface to Communion -- Responsive Reading

Priest
Dear editor what the
do you mean by printing that
stinking letter from a little
of a

New College + student with his
comment about "the true
butcher in the Vietnamese war
is the American military system?"

Why don't you ask that
Mao or Pow or Chow or Wow
or some other
Oriental Communist to write a
daily column for you?

As for that New College +
I'm tempted to go over to
MacDill and fetch back a
youthfully earnest ariman of

What's-his-
name's exact size, age, and
weight, and let the youthfully
earnest ariman beat the
out of young Mr. What's-his-name,
while a few thousand of us old
who had been cruelly disciplined
by years and wars and toll and
heartbreak, sit around and laugh our
heads off. Supernumere.

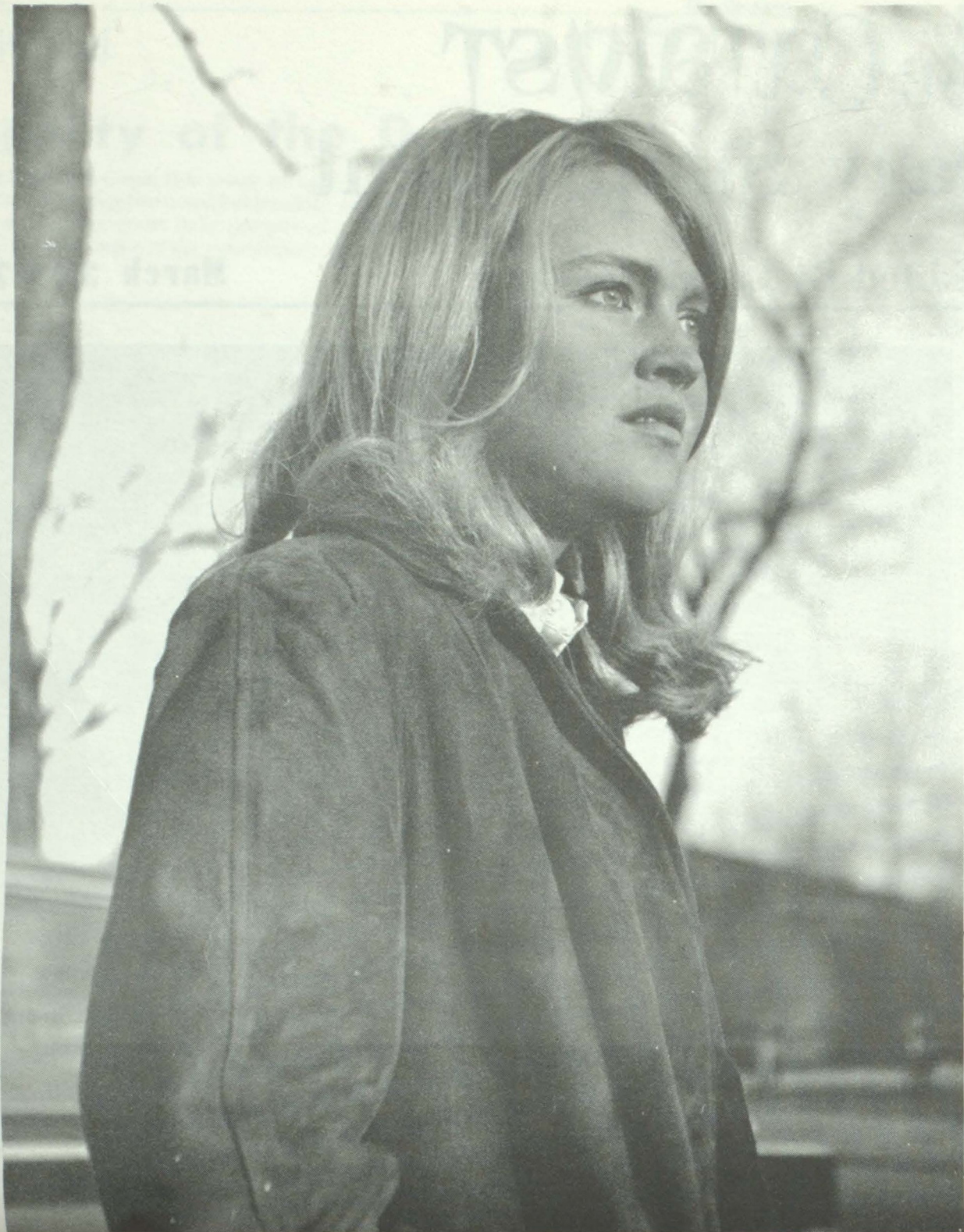
Supernumere. +

Paternoster

Amen. Malo a nos libero sed. Tentationem in inducas nos ne et. Nostris debitoribus dimittimus nos et sicut, nostra debita nobis dimitte et: hodie nobis da quotidianum nostrum panem (et circenses). Terra in et, coelo in sicut, tua voluntas fiat: tuum regnum adveniat: tuum nomen sanctificetur: coelis in es qui, noster pater.

(to be said three times)

(continued on page 2)



Photograph by David Tekler

Mask-maker

at festival time in the Old City
the lights fill up the shadows
and darkness gathers in the corners
in the cracks along the streets
in old shop fronts
in grooves of wood
under the hovering fingers of the old Mask-maker
silently carving, preparing faces for festival time
or between
when darkness roams the lonely streets
in search.
along the rain-slick pavements slide the masks
in smiling half-lights: frozen reflections
nodding at each other
running from
in order to
and finding never at every corner
when the lights at last turn green.
Even the end of Daisy's clock
is not enough: no one knows
where it was
or
that it was
even if a different where-when
is an equal
becoming.
at festival time
you need not know
the darkest shadows in the night
are people.
the masks must be for
ever.

--MARY LOU PHILLIPS

Missa Super Numere

(continued from page 1)

Agnes Dei
Agnus dei arp schnitger
hoofdwerk prestant roerfluit, octaaf
speelfluit nasard, vlakfluit terts mixtuur.
Agnus dei rugpositief holpijp prestant
roerfluit, gemshoorn quint, mixtuur kromhoorn.
Agnus dei borstwerk zingend gedekt, koppelfluit
prestant, sifflet cymbel.

Closing Prayers
Short motet: "Let Us Now Put the Devil Back in Hell"
Nunc depono me ut dormiam.... Amen.
(Now I lay me down to sleep.... Amen.)

Dismissal
Ite, Missa est. (The Mass is done.)
Deo gratias. (Thank God.)

✦ Primatur

Nihil Stat W. D. PATTERSON

Man-Self

he must imagine his own bones bared
he must breathe knowing
the thinness of his existence
he must revolve inside his own wide aching eyesock-
ets

the one single quality of his stomach-body
cannot be owned by him:
all stomachs being equal if alive;
individuality atrophies
in the unfed.

(every one-voiced song (being) every candle-flame
is barely unlike silence,
is only a focus
of darkness.)

he must know his action as extension of stillness.

--SARAH DEAN

Blues

Je veux l'amour!
Je me dis,
Pour moi,
Toujours!
Pour moi!
Je veux l'amour
Comme je songe.
Encore,
Moi-meme.
Encore.

Si blonde et rude
Maintenant.
Pour moi,
La triste
Pour moi,
Si blonde et rude
M'apporte peine.
Encore,
Le coeur,
Encore.

Tu etais l'une,
Je disais,
Pour moi,
Ma vie.
Pour moi.
Tu etais l'une,
Mon aimante.
Encore,
Je doute.
Encore.

Je me voulais
L'amour doux
Pour moi,
Le fou!
Pour moi.
Je m'amenais
L'amour mort.
Encore,
Mon ame,
Encore.

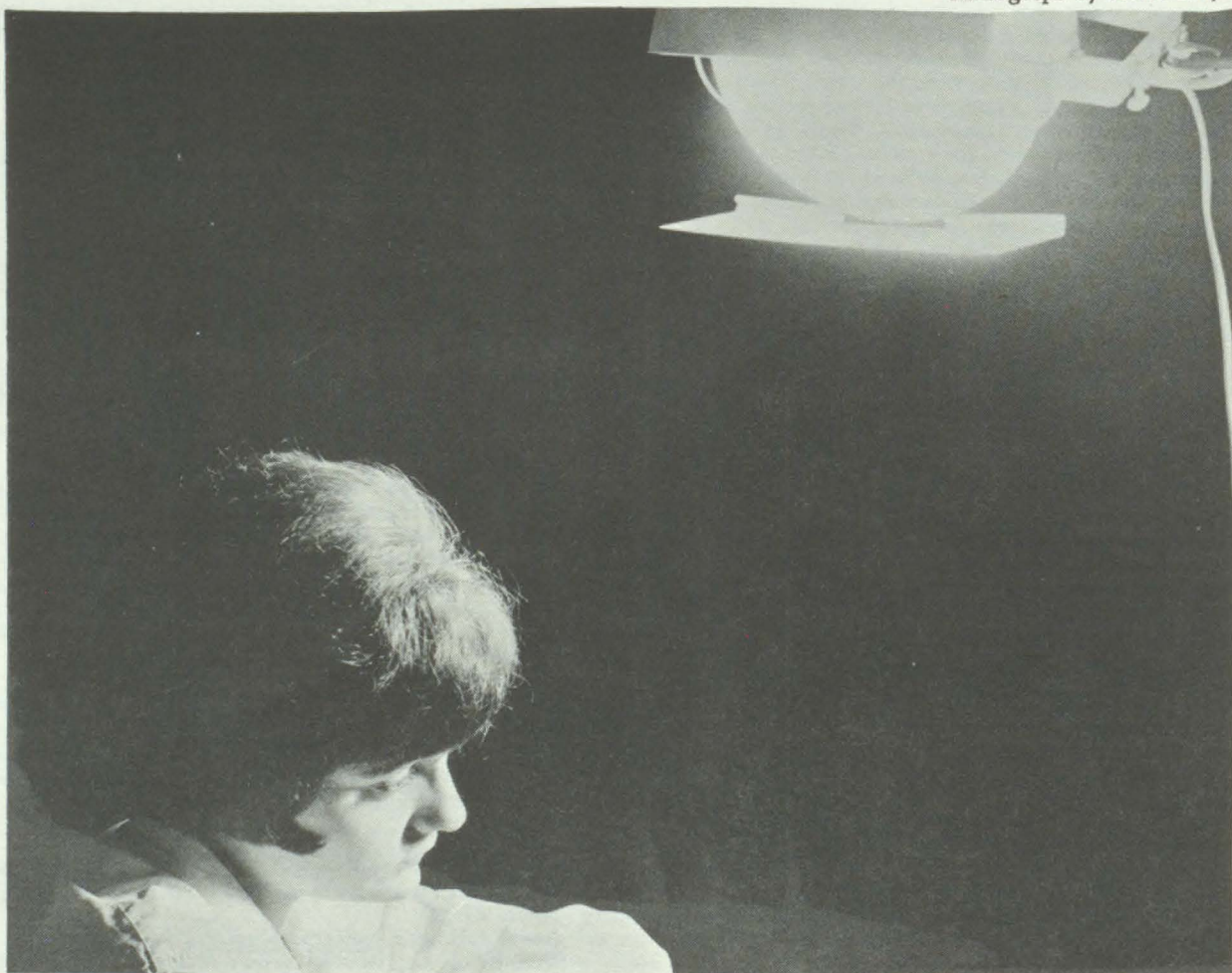
Obscure et claire;
Cheveux noirs
Pour moi.
Yeux graves
Pour moi.
Obscure et claire
L'ame aussi,
Encore,
Ma chere.
Encore

Je veux l'amour,
Temps en temps.
Pour moi,
Un homme.
Pour moi.
Je veux l'amour,
De l'amour
Encore.
Un foi
Encore!

--ANONYMOUS



Drawing by Mary Blakeley



Photograph by Frank Lary

You sit in the funhouse, in the hall of mirrors
Reflections surround you--squared, cubed, inter-
twined, intersecting, infinite
Fading into the back and forth depths.
All covered with a very faint layer of dust
(You can still see yourself, but a little--just a very
little--blurred.)
And you sit there surrounded by the mirrors and you
are content.
But then a wind blows subtly in through the door in
the corner--
The-door-that-does-not-close--and disturbs the dust
on one (only one and small) of the mirrors.
You look at the mirror and then you moisten one of
your fingers and you wipe the dust off it.
And the mirror is shiny and clear and bright. It shat-
ters.
In all the other mirrors, in all the infinity of reflec-
tions
It shatters. Then, silently, all the other mirrors shat-
ter and are gone.
And the frames are empty and there is nothing but
dead white. And there is nothing but dead white.
So you look out of the-door-which-does-not-shut and
you have not looked out of it before
(You have spent your life staring at the infinity of the
mirrors, at the mirror world)
And there is nothing on the other side of the door.

--SCOTT BAKER

Shrapnel

As I lie here lightly
crumbled in the moon,
I must laugh gently.
I used to be so stiff with the thought of tonight,
all mechanical arms and lead-lined containers.
I guess I thought I could dump it
in some out-of-the-way spot and forget it.
But now I find no need--
I hold my piece of metal in me like a child
and know its warmth like a mother,
from the inside.

--WILLIAM HEDRINGTON



Photograph by Michael von Guttenberg

Sand song

Without your hand rocking
the sand small under my heels
cracks in response to my insistence

the term skitters across the snowdune
and grabbles at a coquina
vanishing fast down
the water too escapes him

I crack a "Ha!" whip as he angles off
my clamor upsets a sandspur
who snarls at my ankle as I pass
and makes it point

--Demure and pass on
demure, and pass up
any chance for blue-denim failing. --

The reminder came in time,
pricked me just enough
to save the Essence

for a returning you

--DELANCEY KIMBERLEY DANGERFIELD

Eyes

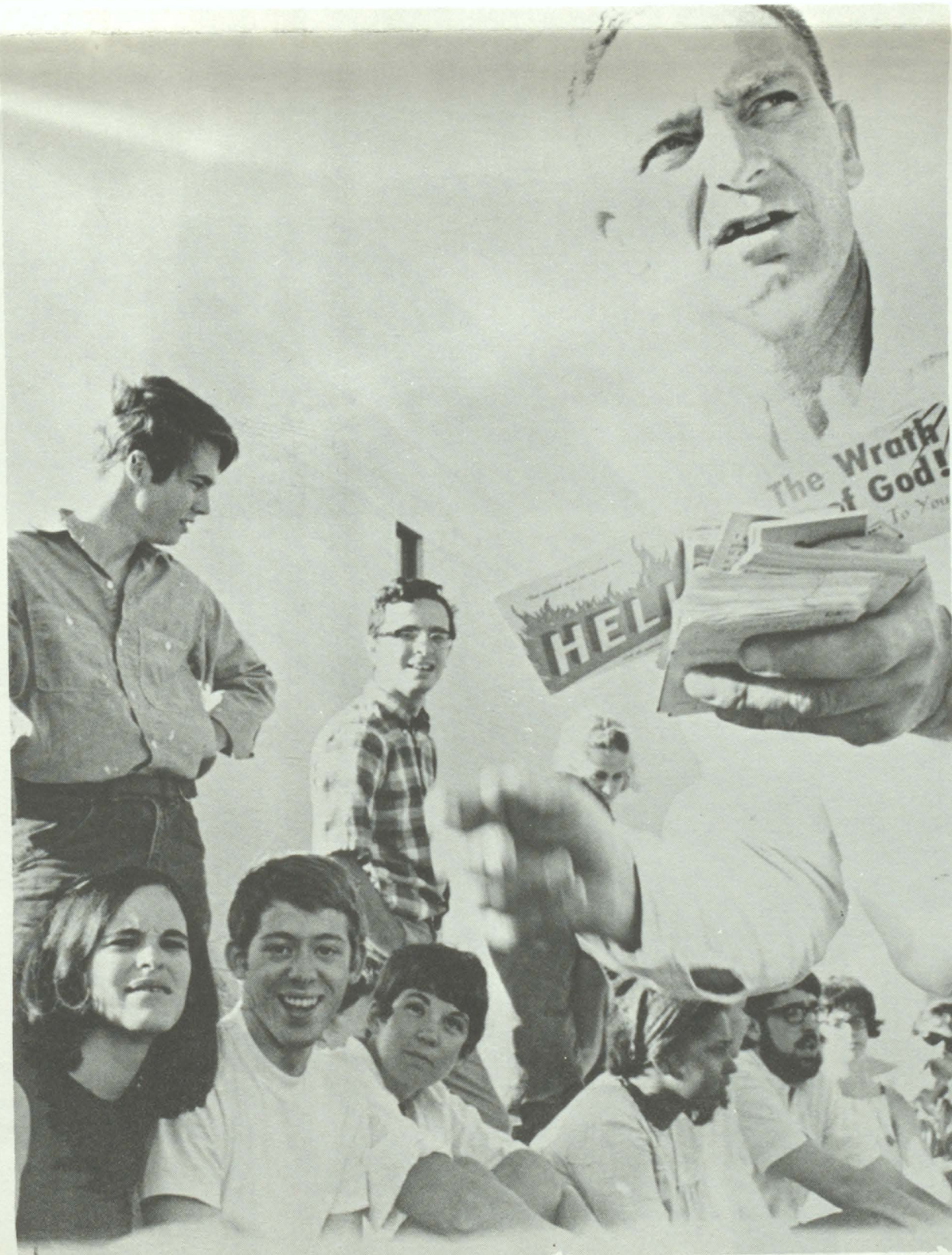
Washed
In the fierce sheets
that reflect sun
brutal tender
the shell and
the shouting through distance
to touch
stood and looked
to offer explanation
but silence
was so much more complete

--GEORGE MONOSON

Street Question

It's no good.
It won't work.
There's no enlightenment
Walking these streets
Where lonely men
And boys
Have nothing but streets for them.
If I thought
That I could find
Some kind of answer here,
Well, I was wrong.
The thinking out
Long and silently
Really doesn't matter.
If the answer's there
I'll know it.
You will too.
When the time comes
We'll both do
The things we have to.
If the answer's there
We'll know it.

--LAWRENCE PAULSON



Photograph by John T. Lowe III

Fugue

(continued from Page 1)

offers a student of the novel is that it permits of a convenient and Systematic Theory, and critics like theories.

The Last Gentleman approaches things in such a way as to draw that theory into question, particularly in one aspect, and one which is crucial in that to some degree it turns its back on much that writers of fiction have achieved since the end of the 19th century. The point at which it most clearly does so is in an early section of the book, where Percy departs from the action as he has set it up, in the immediate present, and gives a synopsis of his main character's life since college. In doing so he commits a sort of sin against present-day critical canons, for instead of using dramatic narrative as his method, he moves to straightforward narrative, drama be damned. He detaches his main character--and thus his readers--from the main flow of the action, and addresses us directly in the guise of author. Here is the sin: on no account in a dramatic narrative may the author address us in his own person. We are to be so convinced of the actuality of the events described that we forget there is an author at all. Thus forcing him out of our minds, we confront the characters directly. In this particular the Jamesian method is remarkably effective, at least so far as theory is concerned, for when all that is contained in the book comes to us filtered through the perceptions of one or more of its characters, there is no other means of approach than through the characters themselves.

In indulging himself in straight narration, so early in the book, then, Percy is coming right out with it and admitting he exists. It is worth noting that this is indeed a reverse on his former approach, where he intruded not at all.

The question is, can we use the Jamesian theory of fiction as a critical gnomon, and turn away from all novels that don't adhere to it? There are quite a number of reasons for answering in the negative, among them that it is by no means obvious that the practice always succeeds in what the theory proclaims--essentially, in creating, through sheerest artifice, an effect of the highest naturalness. Is it, we may ask, so very natural for the author to absent himself so utterly from his book? Is it, indeed, even possible?

Then why not? Why shouldn't an author address his readers directly?

Admittedly he must have excellent reasons for doing so. To go against a fashion simply because it is the fashion would be a ridiculous egotism. But I will maintain that Percy had the best possible reasons for doing so.

Let us take a look at the hero (for hero we must own he is). Williston Bibb Barrett, an unusual young man, is a Southerner living in New York City, and at a loss for what to do with himself. Not in your average hayseed come to the big city way, either; his being at a loss exists on a much more complex level than what to do this Saturday. First, he exists in a state of pure possibility--that is to say, he sees no roads as being without access for him. Having so far done nothing particularly concrete in his life, every possible way of being lies open to him. He suffers, in short, from a lack of a fixed identity. (Here I caution the reader

against thinking Barrett's case is an identity crisis, in the jargon of our present; he hasn't lost his identity exactly, but he hasn't found it either--not permanently. Part of his problem lies in his identifying too well, for a time, with various groups and attitudes of mind. It's just that none of them take hold.) The result of all this is that he occasionally finds himself in an almost pathological state, in which the air becomes filled with "ravening particles," and sometimes this is followed by an amnesiac condition of a temporary nature. The technical name for his condition is the fugue state. The patient lacking adequate libidinal-cathexes so far as his ego is concerned, he tends to forget who he is.

What is of importance here is the word fugue. The book develops along lines that can only be described as a six-or-seven part counterpoint. The musical analogy need not be overextended however. It is brought into the argument here because the narrative section is a sketch of the voices of the counterpoint. To illustrate let me choose another analogy. Twelve tone music is founded on the concept of the tone row, which exists as a pre-established formula, often stated at the outset of a given composition. The row represents the limits of what happens musically within the piece. Treat, then, these little synoptic vignettes at the beginning of the book as the limits imposed by the action--as the parts of a fugue, as a key-signature, as a tone row. All are metaphors that act for the same end.

If the reader will grant Percy this much, then the rest of the book follows logically. The irony is that in the very portion which must have repelled the greater part of the critics, Percy has provided the structural key to his novel. What happens here is somewhat similar to what occurs in Chapter Three of Pynchon's *V*. (In which Stencil, a quick-change artist, does a series of eight impersonations). We are given a schema for the remainder of the novel.

A word about how this fugue-technique is employed through the book. Any student of literature knows what we understand by "plot"--i. e., a causal nexus in the chain of events, one to the next. There has been for some time a tendency among writers of fiction to find this characteristic about the structure of a story unsatisfactory. The best writers of the last generation often wanted to do away with plot entirely. The attitude arises, I think, from an intuitive suspicion that events in the world are not causally related so much as related in some other way--by, one might almost say, correlation. The general answer to their problem has been to deploy the events in a story in whatever fashion seems "right." That is, the writer in some way associates one detail with another, and by structuring his associations into a group, a whole of a sort is realized. That the result is often diffuse goes without saying. To avoid the sensation of disconnectedness is the nemesis of every amateur writer. What exists in The Last Gentleman is not precisely a method, but it works roughly like this: the writer chooses at the outset an argument for his book, dividing it perhaps, into individual chapters. Rather than making, however, an outline, based on the sequence of events, causally ordered, he simply chooses the elements of a given action--isolates them. So, for example, there are two characters in a dialogue in which some course of action is at issue. These characters are people, and behave with no real knowledge of one another. Their behavior in a situation is consistent only with themselves. Now you put these two people through their paces, being themselves, and you play them out against one another. In this respect it is like a fugue:

each character is a voice, and his actions and responses are determined not by what the other does but by who he himself is. The two may be altogether out of phase, and you achieve a concatenation, or they may interact very successfully as a kind of unit. In either case

Nothing new here, you are saying. Just a bunch of different words for the same old stuff. Precisely. But more exacting words, or so we hope. If not a theory--especially not a theory.

Another thing. As Barrett's behavior changes, which it does a great deal, the counterpoint modifies itself to his actions, being frenetic or calm as the case may be.

Now I may have succeeded only in making you want not to read the book at all. If that's so, let me add that what I've been talking about need not be essential to a pleasant piece of reading. Percy is better than the "theory" I have been advancing; if he uses it at all in the way I've described, it is his toy. Or let me say that the abstractions above comprise my toy, and where they fall down it is in the weakness of my analysis. The book is no manual of fictional theory or techniques; it is above all a good story, one which connects quite forcibly at times, and carries the reader along with the flow of events. Something on the order of what I have described exists in the novel, but in a highly concrete and realized form. The reader may not forgive me for indulging in a discussion of peripheral matters when I should be talking about meanings. What is the significance of the book? And what manner of evaluation is to be placed on it?

If there are among you any readers who genuinely enjoy fine prose--readers who are interested in style--then I can recommend The Last Gentleman as one of the most purely felicitous books to come along in some time. Few modern novelists possess Percy's gift for a lapidary phrase, or his remarkable ear for speech patterns. Those of you who are interested in books about the South will be delighted by this one as well, for most of it takes place in Alabama and Louisiana, and a better portrayal of the South as it is for Southerners I have not come across. It is no mythic Yoknapatawpha--Percy stands aside from the Faulknerian stream for the most part, his roots being in a more fundamental Americanism still, a quality of mind strongly reminiscent, for me, of Thoreau. Which may further kill your interest--in which case there's no Thoreau in it at all.

Percy, in the end, has something fundamental to say about being alive in the present day. He sees modern man as fragmented, and wants to find him growing into wholeness. The book is about one such experience. If for no other reason it should be read for that. But primarily I wish to see it read because it is altogether as good a book as any recent writer has published, and a great deal better than most. A novelist as fine as this should not be neglected by anyone who cares about the present state of fiction, systems and theories, and criticism as well, aside. In the phrase, God help me--this is a groovy book.

--DAVID ROLLOW

Photograph by Frank Lary



New Members

(Continued from page 1)

ing on action taken by his committee last week. Hall suggested the contempt rule should apply both to students who disrupt SJC meetings and those who fail to appear.

The motion to establish Rule Seven was made by third-year representative Rachel Findley and seconded by second-year representative Rick Stauffer. After some discussion, Findley withdrew her motion and moved the proposal be sent to a committee. This motion passed unanimously.

A committee consisting of Findley, third-year representative William Thurston and Stauffer was then chosen to consider the question.

Another suggestion by Hall, to set the end of guest sign-in hours to coincide with intervisitation hours, was passed after it was a-

greed the proctor would allow exceptions for guests who arrive late. Hall also suggested the SEC allow the SJC to take away certain constitutional rights of students who commit offences, since warnings are "useless" and SJC members reluctant to vote Social Probation for offenders even in cases of multiple infractions. No action was taken on this proposal.

Hall reported of the 12 cases the SJC heard, five have been dealt with. Two students received warnings and three cases were dismissed. Three students requested jury trials, and one student was not on campus. The SEC voted the new SJC, which will be elected today, should preside over the jury trials.

The new SEC appointed several students to standing committee posts. Findley was chosen vice-chairman, and second-year representative Ted Shoemaker was made secretary. First-year student Julie Huff was appointed to serve with chairman Eric Thurston on the supervisory committee and first-year student Sunny Chandler was appointed to the newly-created post of parliamentarian. Stauffer was chosen House Committee chairman.

The SEC voted to send a recommendation to the faculty that the date of graduation (July 22) remain unchanged except for "extremely valid educational reasons."

The motion to send the memo, made by Findley, followed a report by Assistant Dean Arthur Miller that graduation might occur before the end of classes and before third-year examinations.

Softball Practice

Set for Tomorrow

Students will practice tomorrow at 4 pm at Arthur Allyn Field for Sunday's game with the Sababo migrant workers.

The game Sunday will be played on the same field at 4 pm. According to Athletic Coordinator Frank Meyer bus transportation will be provided at times to be announced.

The field is located at Tuttle Avenue and 12th Street.



Mrs. Charles E. Swift, left, is presented with a pasteboard mock-up of the President's symbol of office by Vice President Paul Davis.

Swift 'Inaugarated'

Mrs. Charles F. Swift, who coordinated President John Elmen-dorf's inauguration, was herself "inaugurated" Tuesday by fellow staff members in recognition of her work on the ceremony.

Wearing a white robe and a bright yellow straw hat given to her especially for the ceremony, Mrs. Swift was ushered into the Music Room for the surprise ceremony.

Vice President Paul Davis presented Mrs. Swift with the seal of the college cast in pasteboard and hung on a blue and yellow ribbon.

An inaugural address, a charge and other speeches were delivered in honor of Mrs. Swift by various college staff members. A number of other members of the staff attended the ceremony.

The insignia was borne by Financial Aid Officer Joe Hall, who carried the medallion under a basket.

Assistant to the President Earl Helgeson provided the music for the ceremony by singing an original composition to the tune of "Sweet-heart of Sigma Chi."

Despite the humor evident in some of the trappings of the cere-

mony, the sentiments expressed in honor of Mrs. Swift were delivered with obvious sincerity and deep feeling and the speakers, as well as Mrs. Swift, were applauded vigorously.

Mrs. Swift responded graciously to the remarks in her honor and showed surprise only twice during the ceremony, first when she entered the Music Room and for the second time when her son Charles joined the audience.

'Orpheus' Tickets Available from PR

Special students tickets to next Friday's performance of "Orpheus" by the Tumau Opera Players are available at the Public Relations office for \$1.00.

The performance will be held in the Samuel R. Neel Auditorium at Manatee Junior College at 8:30 pm.

The Norman Walker Dance Company will be featured. Regular price of tickets is \$3.50.

Brando's 'Wild One' Is Coming Sunday

Sunday's film will be "The Wild One," starring Marlon Brando in one of his most famous roles.

Produced by Stanley Kramer in 1954 and directed by Laslo Benedek, the film is "the explosive drama of a gang of outlaw motorcyclists who terrorize a small community."

The movie will begin at 6:30 pm Sunday in the Music Room of College Hall.



Von Lazar To Speak

Dr. Arpad von Lazar, assistant professor of political science at Vanderbilt University, will be the Forum speaker tonight. An expert on Latin American affairs, von Lazar has led a special seminar here the past term.

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Prospective Student Who Chose Sarah Lawrence Notes New College Enthusiasm Is Less Naive

By KIT ARBUCKLE

Dana Ferry, a sophomore at Sarah Lawrence College in Bronxville, New York, visited New College two years ago as a prospective student. Although she decided to attend Sarah Lawrence, she has remained interested in this school, and is now taking advantage of a student exchange program to return to our campus. She gave her impressions of the life and prospects here, based on the many things she has seen in the few days of her visit.

Q: What did you find during your first stay here two years ago?

A: I was interested in coming to a small co-ed college, although I didn't think that New College was ideally situated. When I came down two years ago after applying, I found that there was a great spirit of adventure and everyone was very excited about each other and about being the charter class, the pioneers of the new school. I finally enrolled at Sarah Lawrence, but still I was very curious to see if this exuberance has survived all the traumas you've undergone. I came in the midst of the great faculty and political split during the first year--everything was up in the air. But everyone was excited and no one seemed very fatalistic about the fate of the college.

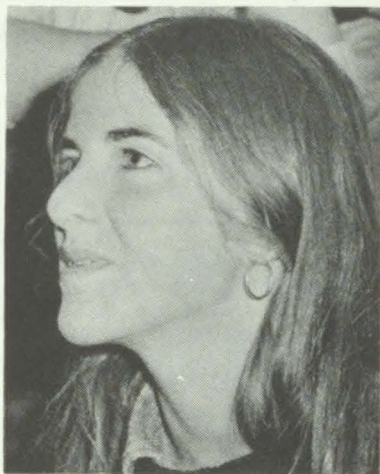
Q: On your second visit do you feel that this charge of enthusiasm has diminished among students?

A: I don't think it's gone. It's certainly a lot less naive, and thus a lot less apparent, not so much bubbling out of the place. The kind of enthusiasm here is of a dual nature: one branch of enthusiasm for your own future and goals and one branch for the institution as a whole. Perhaps the in-

stitutional fervor is fading a little. People aren't taking me by the hand and saying "This is the most fantastic place." They want to talk about their particular work. They want to hear my evaluation of New College. They are much more self-conscious than they were when I first came down. They are occupied with their many personal problems.

This change in the attitudes I observe is partly due to the change in my position. Before, I was a prospective student, being "sold" on the school--and in fact I pretty much was sold. But actually, this time I'm much more sold; I think it's a much more realistic place.

Q: You alluded to students' pre-occupation with "personal problems." Do you feel that these concerns are mainly social or academic?



Miss Ferry

A: I think that the social problems are the pressing ones. Socially this is a very unique place. It is a very small, synthetic community. I think that it forces couples together that would not naturally form close relationships. Another problem comes from the fact that it is not permitted for married students to live on campus. This is ridiculous, and doesn't allow people to make mature choices when they get to the stage of close relationship but can't take the next step unless they have more money than most people have, to live off-campus.

This is where the intervisitation conflict all arises. But also, you have to find a way to protect the people that want that rule, which is the majority now. New College is an experimental ground for the problems that exist wherever colleges are. At Sarah Lawrence we have the same difficulties with unenforced laws. They're just gesture rules, with meaningless penalties such as one-week suspension. They represent no real stand on the part of the administration or the student government.

Q: Do you question the effectiveness of the student government here?

A: I know very little about it. Most of the people I talk to are not impressed by it. I know one person who got off the SEC because she thought that it had grown relatively

ineffectual. It's interesting that the students in government are mostly first-year; people that have been here the longest have dropped that kind of responsibility.

Q: Concerning course structure here, is there anything significantly unique about New College?

A: The first year of study is a great, idealistic sort of classical study of three courses called social sciences, natural sciences and humanities, that cover everything. It is really impressive, though it doesn't seem to work out quite as well as the catalog hopes. It's surprising how strongly everyone seems to support the system and doesn't want to specialize right away.

Q: Do you feel that the academic set-up is actually designed around the individual's working speed?

A: No I don't. I think it's designed for the fast worker. I think that the person who is going to excel anywhere can excel twice as fast at New College. This is obviously a place for very skilled students--your statistics are impressive enough. You have here people with more than average capacity to work, and you challenge them.

Q: Do you notice much difference in the character and qualifications of the successive classes?

A: They're still well qualified; but more important, there is a lot of uniqueness here among the students. There are many strong people here, but no pervasive unity among them. I don't see more strength or individualism in the charter class than in the one just admitted. I do see a great deal of the same kind of enthusiasm in the new students as there was in the first class, and I expect the same kind of falling off among them as in their forerunners, as their enthusiasm is tempered by the problems.

Q: From your two visits can you identify trends you've seen?

A: I can't really answer that. I've seen two years of change in about a week of visits. I believe New College is becoming less idealistic, but not more fatalistic, as it learns from its own mistakes. There is a great amount of discussion about changing some of the most striking things about the college, such as the size, and the three-year academic plan, which seem to not be

working out as well as was hoped. The whole idea of getting a solid education foundation so you won't become a little, narrow person, then moving forward to a mastery

I don't expect much from the student government for a while; but perhaps in the hands of a new one it will produce something.

Q: Do you feel that New College's function justifies its existence? Is there a significant place and need for this school?

A: New College is definitely unique. I think that there is a need for a bigger school, but like New College. When I was talking to Dr. Robert Knox today he brought up the idea for a combined program that would accommodate both creative and academic students, thus giving breadth to your community.



...sold on New College

of your own field--it's ludicrous to try to do all that in 3 years. The four-year program is a change that has to be made.

The life here is so academic, that I think students leaving here will be amazed by how many things they will meet that are non-academic. I very much admire the scholarly spirit; perhaps I'm just over-impressed by the communication of such verbally adept people. But I believe that a four-year program would allow for more diverse education.

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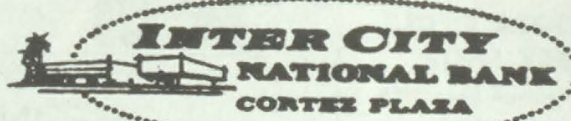
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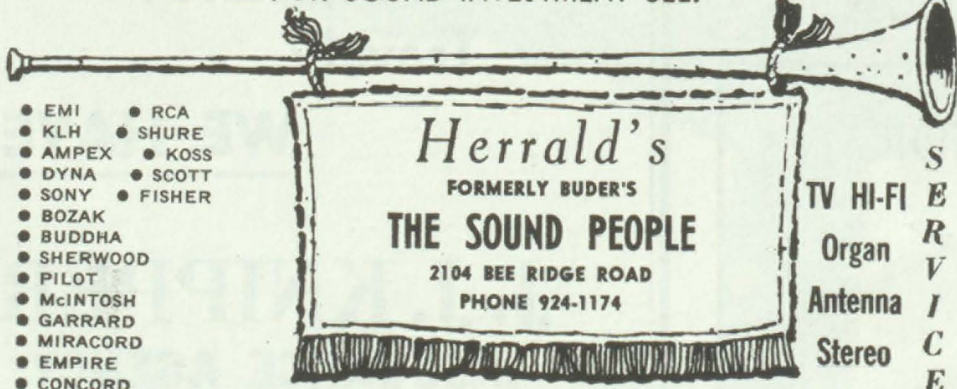


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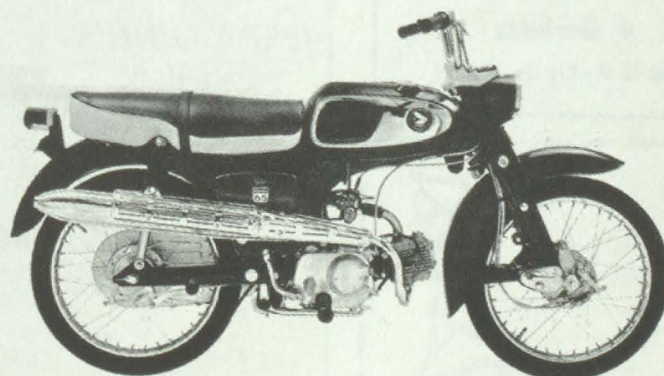


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