

The Catalyst

Volume II, Number 5

Published by Students of New College, Sarasota, Florida

October 22, 1965

College To Host U N Debate

The Manatee County Chapter of the United Nations Association is sponsoring a debate to be held in the Music Room at 3:00 pm tomorrow, October 23.

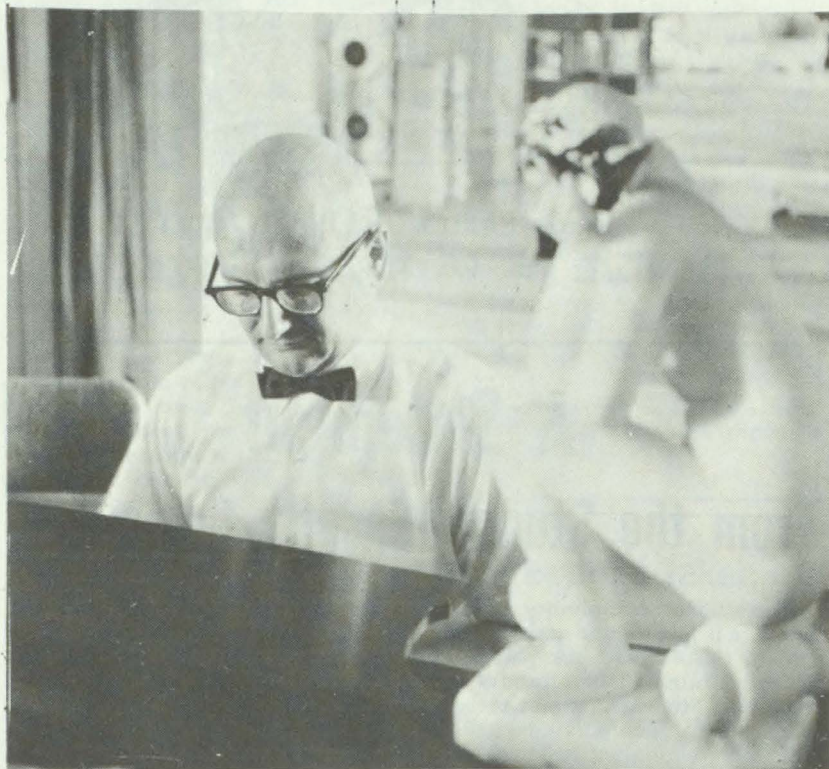
The topic for the debate is RESOLVED: The United Nations should be maintained.

Speaker for the affirmative is Mr. Thomas P. Hardeman of Bradenton, former Vice President of the United Nations Association for Florida.

Dr. George Mayer, visiting professor of history at New College, is negative speaker.

Dr. Rollin Posey, Dean of Social Sciences of New College, is moderator for the debate.

Each side will give a 20-minute presentation and a five-minute rebuttal. At the conclusion of the debate there will be a period of general comment and discussion. The public is invited.



MARBLE GODDESS listens attentively as Mr. Paul C. Wolfe takes time off from his violin and relaxes at the College Hall piano.

Trio To Present Concert

Mr. Jacques Abram, Miss Patricia Stenberg, and Mr. Paul C. Wolfe will present a free concert as part of the Humanities program in the Music Room at 8:00 pm on October 25.

They will play piano, oboe and violin, respectively.

On the program for the concert are: Mozart's Sonata 4 in E Minor,

Brahms' Sonata in G Major, Opus 78, Quantz's Trio Sonata in G Major, and Mozart's Sonata 15 in B Major.

Jacques Abram, well-known concert pianist and visiting professor of music at New College, is a native of Texas. At the age of ten he held a scholarship to the Curtis Institute and at fourteen he received a fellowship at the Juilliard School of Music in New York. In 1938 he won two major music awards and in the same year made his formal debut as soloist with the Philadelphia Orchestra.

Miss Patricia Stenberg, visiting instructor of music at New College, is gaining wide acclaim as one of the country's foremost young oboists.

Miss Stenberg received her Bachelor of Music and Master of Music degrees from the University of Michigan where she was a student of Florian Meuller, former principal oboist with the Chicago Symphony. For the past year Miss Stenberg has studied with Robert Bloom of the Bach Aria Group.

Mr. Paul C. Wolfe, conductor of the Florida West Coast Symphony Orchestra and adjunct professor of music at New College, studied at Queens College, Juilliard School of Music, and Columbia University. He received his Master of Music degree from Teachers College of Columbia University in 1961.

He studied violin with Kathleen Parlow, Mischa Mischakoff, Oscar Shumsky, and Roman Totenberg. His oboe studies were with Anton Maly and Robert Bloom.

In 1951 Mr. Abram made his first European concert tour and rapidly became one of America's most popular exports. He played in recitals in every important music center; he was guest soloist with all the great European orchestras including the Vienna Symphony, London's Royal Philharmonic, and Copenhagen's Danish State Radio Orchestra. He has returned to Europe each year after fulfilling his commitments in the United States.

In addition to her work at New College, Miss Stenberg is a member of the faculty of the University of South Florida. She is principal oboist in three major Florida orchestras: the Tampa Philharmonic, under the direction of Alfredo Antonini; the St. Petersburg Symphony, conducted by Thomas Brittelli; and the Florida West Coast

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Language Workshop Will Convene Here

New College will host a workshop for the Modern Language Section of the Florida Educational Association, October 28, 29, and 30.

Teachers and graduate students attend the workshop to learn more effective teaching methods. They will be housed at the Golden Host Motel but will attend classes and meals at New College.

Sarasota Mayor David Cohen and Superintendent of Sarasota County Schools, Dr. Thomas Guilford, will make welcoming speeches. Dr. Arthur R. Borden, Dean of Humanities, will deliver the keynote address on the role of modern foreign languages in the humanities.

Teaching tests and evaluation will be given by Archie Lapointe, director of foreign language publishing at McGraw-Hill and a former member of Educational Testing Service. Other activities will include panel discussions and small work groups. At a banquet on October 29, President Elmendorf will deliver an address, "French in Ten Easy Lessons."

Professor Karl Pond of Florida State University will speak on uses and abuses of the language lab.

After the annual business meeting, the workshop will conclude with French, German, and Spanish luncheons.

Tonight

Mr. Rick Stevens from the Southern Student Human Relations Project will be on campus tonight to talk with New College students about their role in Human Social Concerns. Last year Mr. Stevens helped to coordinate the seminar on this issue, held in Gainesville, which several students from New College attended.

In the tradition of last year's forums, Mr. Stevens hopes to conduct a bull session with students in which he can determine student feelings about their active concerns.

Expression and Effect Attract Student Actors

Ted Shoemaker at 18 has produced and co-authored three independent, full-length musical-parodies (on *Moby Dick*, a Wagnerian opera and *Oedipus Rex*); he has had major roles in three dramatic plays at New Trier High School, Winnetka, Illinois. Steve Hendricks, 18, has acted semi-professionally for two years, won the Oklahoma state dramatic contest in a high-school production of *Antigone*, and studied at Northwestern University Summer School of Drama. A few weeks ago they and twenty other New College students launched a theatrical organization under the sponsorship of Dr. Patricia Drabik. Guided by a nebulous structure of student-directors dubbed "the group," the organization will begin slowly with informal weekly readers' theater, the first of which will be held upstairs at the Barn Tuesday October 26 at 7 pm. Present plans are to submit a budget of \$650 to the Board of Trustees at their regular meeting in November.

Last week the two leaders of the movement informally discussed their respective approaches to the world of theatrics. Ted, the unofficial spokesman for the group, is a firm believer in the ancient Hollywood saw, "if you've got a message, call Western Union." He emphasizes the total effect of theatrics on an audience.

"I enjoy performing. The message is unimportant. It's the performance that I enjoy. I guess that's why I tend toward the production side of theatrics.... If the performance can stir the audience then it becomes a valid art form.

"I was in a performance of a musical last summer. It was a sad, sad script. The lines were trite. The orchestrations were ridiculous. It had a feeble plot and bad movements.... But the amazing thing was, when all this came together, we had a production which deeply entertained the audience for two hours."

Committed to the backstage world, Ted defends the view that drama is an organized movement of many factors into a well-integ-

rated production. "I tend to the view that effect on an audience is the ultimate goal of a production."

Steve, on the other hand, emphasizes drama's effect on an actor. He talks with awe of the mysterious lure of acting.

"When you can get up and drain yourself of emotion for two hours... when you come offstage almost believing you are the character you've portrayed... that's the thrill of acting. Of course no actor ever totally forgets he's on a stage or he'd be institutionalized. Bela Lugosi unfortunately thought he was Dracula for the last two years of his life. You've got to remember you're on a stage and yet create this illusion... no one has ever quite defined it.

"You've got to go out and find

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First Year 'M-P's Elected, New Visitation Hours Set

New hours for student intervisitation were announced and five members of the first class were elected to the Multi-Purpose Committee at a student meeting last Friday night.

The new curfew hours are 1:00 am weekdays and 3:am on weekends. They were set by student ballot.

John Cranor, Chairman of the Multi-Purpose Committee said that new committee members were being added in an effort to spread-out committee responsibilities, since the present committee members are tired of receiving all blame for enforcement and restraining duties, and want some help in performing these functions.

The new committee members are David Allen, Denby Barnett, Kenji Oda, Judy Segal and Gary Williams. Their term of office will probably be short because the committee will cease to function early in November if the new student

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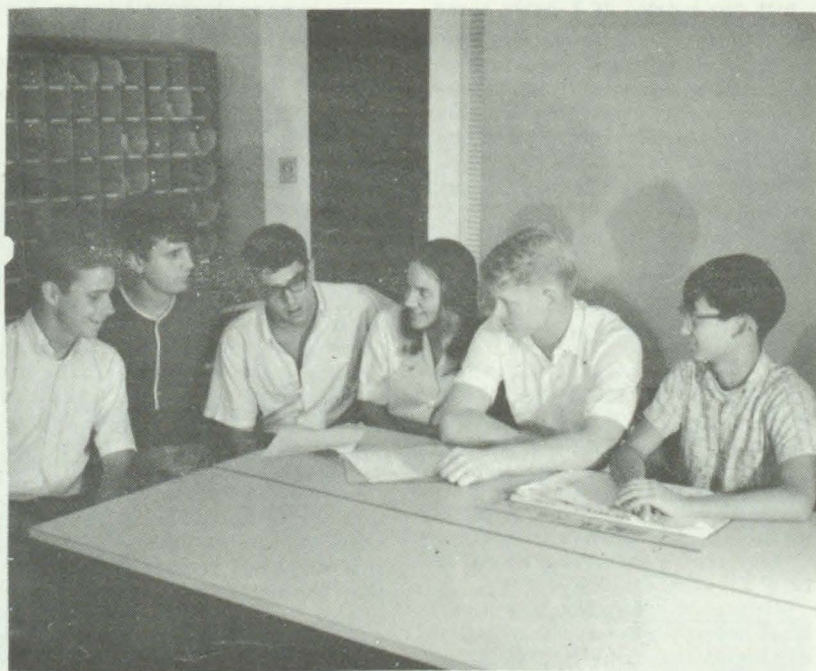
Experiment Succeeds

Last week's first printed issue of *The Catalyst* was an experiment to determine campus reaction to a printed newspaper. Comments from students, faculty and administration were highly favorable toward our new format. Advertisers were also satisfied, and on the basis of their positive reaction, the editors and advertising manager have decided to print *The Catalyst* on a weekly basis.

With its expanded coverage and format, *The Catalyst* needs the support of the campus community more than at any time in the past. The move toward expansion was a bold step for a fledgling publication, and was grounded on our belief that the New College community needs and wants a more attractive and comprehensive student publication.

More staff members are always needed by any college paper, and *The Catalyst* is no exception. Yet contributions

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BRIEFING SESSION FOR NEW MP's is run by Chairman of the first-year Multi-Purpose Committee John Cranor (3rd from left). Temporary leaders of the new class, left to right, are David Allen, Gary Williams, Judy Segal, Denby Barnett, and Kenji Oda.

November Ball Set

On November 6, "Le Bal de Lune" will be held in College Hall. This first dance of the year will feature The Tony Swain Quintet and vocalist. Mr. Swain is a member of the West Coast Symphony Orchestra.

The dance will begin at 9:00 pm and end at 1:00 am. Dress is formal if possible.

Tickets are fifty cents per person.

Members of the faculty and staff are invited to attend.

Further information may be obtained from the following people, who are organizing the dance: Linda Benua, Betsy Olsen, George Wargo or Mike Cassell.

EDITORIALY SPEAKING

There Is Really Only One Choice Monday

The proposal of the Student-Faculty Committee is now in final form. Over this week-end the students are to read it and make their decision to vote yes or no on Monday.

It is to be hoped that this decision will not be made without study and serious consideration. This structure, should we choose to adopt it, is capable of lasting many years. This is true because of the extreme thoroughness with which it has been prepared. If any structured form of student government is right for New College, then this is it.

This brings us to another point which we must consider in order to make a meaningful decision about the proposal. Is a structured system necessary or desirable for New College? If the history of student affairs does not prove beyond any doubt to everyone's satisfaction that the answer to this question is overwhelmingly yes, then no mere words we can write here will convince them. Therefore we shall not try. We can only hope that there is no one in the college community who is so blind that he does not realize the absurdity of continuing the pretense of a rational student body without a rational student government to manage student affairs.

However, just ratifying the plan and nominally installing the officers it prescribes will not be sufficient. When we finally do have an organized student government, whether now or later, it will be no more than useless unless it receives enthusiastic, wholehearted support from all members of the college community. If we fail in the area of student government, our failure will have implications on the overall ideal of New College and on the caliber of its student body.

As has been pointed out ad nauseam, we have an opportunity before us that has been granted to very, very few others. What conclusions would we be forced to draw about ourselves and our potential for maturity if we were to abuse this opportunity because of petty obstinance or unthinking self-interest?

The editors have had an opportunity to study the proposal and we earnestly believe that it should be adopted--in fact, that it must be adopted. The alternatives to adoption of this proposal are indeed grim. We hope that no one will allow a minor dissatisfaction with the plan to cause him to cast a no vote. There is provision and there will be opportunity to correct any minor flaw or any part which proves unworkable--although this latter situation is very unlikely to occur.

Everyone seriously and genuinely interested in progress for student activities at New College, will vote YES on Monday.

* * *

Whether the government proposal is accepted or rejected, the Student-Faculty Committee is nearing the end of its service to New College. If the plan is approved, the committee will serve until November 2. If it is not, they will resign Tuesday.

The student members of the committee -- Tim Dunsworth, Chuck Hamilton, Dan Jaacks, Anna Navarro and David Pini have devoted much time from leisure and from studies to participate in the proceedings of the committee.

The faculty members -- Dr. John French, Dean Arthur Borden and Dean Robert Norwine have similarly spent much time after hours.

We certainly speak for the entire college community when we express deepest gratitude for their efforts. We hope they can terminate their service with uncompromised success.

Selective Service: Part 1

What About the Draft?

This week anti-war and anti-draft demonstrators have made headlines all across the country. President Johnson has called them "the backwater of the slew of despair."

These groups are composed primarily of college students. Many have been arrested and some have been hurt. All of them are vitally concerned and emotionally involved with the issue of compulsory military service. Yet here at New College the question has only been mentioned. In an attempt to find out why, and to begin a series on the entire question of selective service and its effect on students, *The Catalyst's* Roving Reporter this week looks into some New College student views on the draft. The following are some of their answers:

Question: Do you feel an obligation, moral or otherwise, to serve in the Armed Forces?

Mike Cassell: No, I don't feel any obligation at all. The only obligation I feel is an obligation to mankind. If I can serve mankind and serve my country too, that's fine. I simply don't think that serving in the Armed Forces is serving mankind.

Bill Powell: Yes, I do. I think that any citizen of a nation who wishes to participate in the franchise of that nation should serve in

a branch of the service.

Leonard Lewis: I feel an obligation to the society. However, military service is not necessarily the most ideal means of fulfilling this responsibility.

Bill Chadwick: If I can't serve my country in any better way than being in the Armed Forces, such as teaching, working in an important industry or something like this, then I see no objection to my being drafted.

Chuck Hamilton: Yes, but it's my own obligation.

John Cranor: If jail weren't the alternative to the draft, I'd feel no compulsion to accept it, but since it is, I think I'd prefer the army to jail... wait a minute, I might even prefer jail....

Question: Do you feel there is moral basis for opposition to the draft?

Steve Hall: Certainly people have a right not to fight if they don't want to, as I can think of nothing more repulsive than going to war for a cause I don't believe in.

Michael Moore: No, any moral basis for opposition to the draft is of a highly emotional and blind nature. These opponents of the draft are unable to comprehend what the result of dissolving the draft would be. However, others oppose con-

script because they wish to see a world government with no nuclear arms and the Soviet Union in control.

Bill Powell: Yes, I think that anyone who does not wish to serve in the service does not have to, but he should not be allowed to participate in the operation of the government which he refuses to serve.

Bill Chadwick: Well, our country has always allowed people to be exempted from the draft if they had a viable basis for their objection to serving in the Armed Forces. I think with the pacifists it's more an intellectual rather than a spiritual opposition. This may be heartfelt opposition, but I don't think it can be used as an excuse for avoiding the draft. If intellectual opposition were a basis for not fulfilling one's responsibility to society, then one wouldn't have to pay taxes, go to school, or obey any law at all.

Sandi Stewart: Yes, I don't think that people should be forced to encourage actions from the hating side of their personalities rather than their loving. There's enough of this hating element in our actions without artificially introducing it.

John Cranor: Yes, as I said, the prospect of getting killed raises

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A Statement From the Student-Faculty Committee

The student community of New College is in a unique position with regard to student participation in its own affairs and the affairs of the college. Students are not merely fillers to be incorporated into an existing government structure, but rather are a major voice determining the extent of the privileges and responsibilities to be their own. From two months before the New College Charter Class first met at the Landmark Hotel, until this very day, the subject of student government has been the object of heated controversy. That, along with a rash of crises (self-imposed and otherwise) have provided a basis of realities, attitudes, and directions from which to work.

The present Student-Faculty Committee is but a small part of a process that has been evolving for the last year, and, hopefully, will continue to evolve. But the time has come, we feel, for the next step to be taken. The Multi-Purpose Committee just cannot handle the problems arising today because of their temporary status and informal organization. The President's statement to students was clearly an encouragement of student acceptance of responsibility, but time is fast running out for its display. Class meetings still

turn into picayune affairs which tend to destroy themselves. The question of intervisitation has still not been finally resolved. Problems continue to arise which must be solved in spite of student disorganization.

What the Student-Faculty Committee presents, it must be pointed out, holds not pat answers; it can not. It is meant to be only a basic structural outline. Nor is it the presentation of a particular group. It is rather the culmination of the involvement of every student, professor, and administrator of the College Community.

We, of the Student-Faculty Committee ask that the structure proposal be thought of as one of many steps in a creative process. Further, it must be remembered that creation is not a static and finalized embodiment of dry words, but rather that the dry words result from and depend on the thoughts and actions of the creators. Or, as the Dean of Students of Haverford College said in a letter to the Student-Faculty Committee: "What seems to be important in matters such as community government is not so much the formal structure but rather more the attitude, ease of communication, and the ease of accessibility that prevail of a given campus. The feeling that everybody, students, faculty, administration, alumni, and board members, have a stake in the success of a given college is the key ingredient in any community form of government. Where this attitude prevails there is usually a great willingness to work cooperatively. To create this atmosphere and attitude would, in my estimation, be your most pressing task."

That task is not ours alone.

The Catalyst

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Letters to the Editors

Letters from readers are welcome. All are subject to condensation. We accept no responsibility for statements made. Letters received after Tuesday at 6:00 p.m. will be printed the following week.

Why I am not writing a letter to the editors of *The Catalyst*:

I comply with the current code of consideration, although somewhat sulkily. I have been aware of night noises, but they have not much disturbed my study or my sleep. "They," the powerful people whose identity is somewhat ambiguous, have evidently decided that the noises (caused, "they" believe, by excessive intervisitation and liquor) do bother many people and must cease. "They" say "they" will make and enforce rules to control the situation if the students fail to do so.

So I must either spend a lot of time enforcing regulations to which I feel no particular commitment, or see curtailed a freedom which is very valuable to me.

It would be foolish to ask the noisy students to play the game by the rules or to beg "them" not to umpire quite so fiercely. Nobody listens....

Isn't it fun to watch the old shiny might-have-been New College liquify like warmed-over Jell-o and slowly slide away?

Rachael Findley

To the someone up there who likes us:

For the first time in all the months that I've been matriculating at New College, which is longer than I care to remember, I had the very great surprise and pleasure the other day of drinking milk out of a glass that was actually clean and shiny. Needless to say, this great shock left me utterly senseless, even so far as to renew my hope against hope (hope springs eternal etc.) that perhaps, maybe the food would also improve. I was rather rudely brought back to reality soon afterward, however, when we were served homemade chicken-noodle soup... without the water added.

Oh, well, thanks for the clean glasses anyway.

Daniel Jaacks



I have seen relatively few films and am not acquainted with many great directors, yet I am certain that Satyajit Ray and his films rank very near the top in both categories. *Aparajito*, this Sunday's film, is the best film we will see this term. It is the second film Ray directed and the second in the trilogy of films about the Indian boy Apu.

It is best, however, not to look at the film in this context. One should not merely try to follow the story of Apu, for this is not Ray's primary concern. He is not showing us actors telling a story, but people, living and reacting in a world uniquely Indian and yet completely universal in its meaning. Thus, those who complain that Ray's films are often too slow moving fail to see that they move on a different level, his people live not in events, but in themselves. Indeed, when seen in this light, the first half of *Aparajito* and all of *Pather Panchali* are the story not of Apu, but of his mother. It is her suffering we feel at the loss of her daughter and husband, her weariness in the unending drudgery of her life, and her profound and moving loneliness when her son finally leaves her. Only when he is old enough to enter college, can Apu share our interest as a personality.

Yet Ray's simplicity and fresh perspective should not be confused with lack of sophistication. His exquisite camera work and his fascination with motion and lighting, notably trains and water, show an experienced understanding of the capabilities of the cinema. His use of music is unequalled. The stunning and subtle accompaniment of Indian music is perfectly coordinated to the film and essential to the way he so exquisitely conveys emotion. Its shrill juxtaposition with the graceful rise of the pigeons at the death of Apu's father takes us to a height seldom reached in films, for to attain it, one must first reach that complete lack of pretention which few directors other than Ray have achieved.

Fernand Leger was also interested in motion. He produced "Ballet Mecanique." "Ballet Mecanique" is nothing but motion. Swings, swing. Bottles dance. "Ballet Mecanique" was a "masterpiece of surrealism." Masterpieces must withstand the test of time. Some pass. Some don't. It didn't. Fortunately it is shown at 6:45. "Zombies of the Stratosphere" is shown at 6:30. Even dancing bottles look good after that.

A preliminary list of films has been drawn up for next term and includes works by Fellini, Bergman, Bunuel, Ray, Antonioni,

Welles, and Coteau. I should like to thank all those who returned questionnaires; several of the films suggested were adopted. The committee which selects the films is the same group which writes the program notes each week, and consists of Karle Prendergast, Bobbie Luther, Bruce Guild, John Cranor, Ted Schumaker, and myself.

DRAFT

(continued from page two)

some interesting moral questions. **Question:** How should self-admitted draft-dodgers and people who destroy their draft cards be dealt with?

Michael Moore: Were I to be drafted and sent into battle, I would want no ersatz soldier who is nursing a "conscript syndrome" to cover me. I would prefer one who is willing to fight. Therefore, I believe that no penalty of induction should be imposed upon the so-called draft-dodgers, but rather, they be fined or imprisoned or both.

Steve Hall: These are no doubt the best people to put into the administrative tasks in the Armed Forces. Many positions in the Armed Forces are not fighting positions and can be well served by these people. In other words, these people should be apprehended and put into the service, but not in combat positions, as they wouldn't make good fighters anyway!

Steve Hendricks: Well, there's a difference between conscientiously objecting on moral grounds and draft-dodging in disregard of the law. The law makes provision for conscientious objectors. If a person intentionally defies the law, he should expect punishment. The people who are burning their draft cards as a form of protest do so knowing they'll have to be arrested. If they're not, the whole system breaks down.

Chuck Hamilton: The people who destroy their draft cards—I think they should be drafted. I respect their moral obligations to themselves, but I also respect the law. I suppose it's still an open question whether law or personal morality should win out.

Sandi Stewart: Well, they've broken a law; they should be penalized for it. It's a legal and not a moral question.

Mike Cassell: If they burn their draft cards, give them another one. If they burn it, you can keep on giving him draft cards until you realize that you have no business asking him to fight in an army.

Question: Do you have any suggestions for changing the present draft system? Should it be abolished?

Bruce Guild: Well, it's apparent that the draft will never be abolished as long as we're in a position of having to have an army ready to defend our interests. If there were a way to solve world problems without fighting, then we wouldn't need an army and we wouldn't need a draft.

Bill Chadwick: No, I don't think the draft should be abolished. I

think it could be used less but not abolished. I do think the age they draft people should be lowered. Unless people have a reason not to be drafted, they should be inducted just after high school, before they have a chance to become settled.

Leonard Lewis: No, it should not be abolished, for very obvious reasons. However, some changes should be made: (1) accepting the proposition of a draft, it should be universal, including both men and women; (2) the older eligibles of any draft group should be commandeered first; and (3) as much as it may hurt, I feel that the position of student deferment should be thoroughly re-evaluated.

Mike Cassell: Yes, it should be abolished. The maintenance of defence in peacetime should be the responsibility of a professions force. Therefore, I think pay scales ought to be raised in order to induce people both to enlist and to re-enlist in the Armed Forces. The cost of training new men for the more specialized jobs in the service could be saved by simply making it economically feasible for the already trained people to remain.

NEXT WEEK: Part II, How military service has affected those who have experienced it.

Suggestions Taken

At Gov't Meeting

Students made suggestions concerning the proposed organization of the New College Council and Student Executive Committee at a poorly-attended meeting called by the Student-Faculty Committee, Tuesday night in the Music Room. The two committees set up under the permanent government plan will replace the Multi-Purpose Committee.

The meeting's purpose was to give the S-F Committee suggestions which could be incorporated into the proposal to be voted on Monday. Ballots will be distributed to students via their mail boxes.

Student-Faculty Committee Chairman Chuck Hamilton explained the purpose of the College Council as a group which will be able to mediate difficulties between any members of the communities. The Council authority is entirely determined by the President and will probably depend on him for its prestige. The President has agreed that the Council shall handle expulsion.

STAFF MEETINGS

There will be two meetings for all members of The Catalyst staff. The one tonight will be in the South Room at 6:15. The other will be in the barn Monday afternoon at 4:15. All current members or those interested in joining the staff please attend both meetings.

clef notes

By Kenji Oda

JAZZ POLLS

Miles or Diz? Paul Desmond or Cannonball Adderley? John Coltrane or Stan Getz? Each year at about this time *Down Beat* magazine, "the bible of the jazz industry," conducts its Readers' Poll to determine who are the most popular in jazz. This year readers are asked to vote in as many as 25 categories, three more than last year. ("Jazzman of the Year" and "Record of the Year" are new categories; in addition, arrangers and composers are now given individual categories, whereas in previous years they were combined.) The deadline for ballots is October 31.

Somewhat more popularly-oriented than the *Down Beat* poll is that of *Playboy*, the voting for which was completed October 15. In the *Playboy* poll, readers vote to place musicians on the "Playboy All-Star Jazz Band." Thus, one is allowed to vote for four trumpeters, four trombonists, two each of alto and tenor sax, etc., as opposed to the one-vote-per-category system of the *Down Beat* poll.

There are as many music polls as there are music magazines, but the two mentioned are the major ones in the jazz field.

Polls of any kind hold a peculiar fascination for the uninitiated, or, more accurately, the somewhat-initiated. I still remember how in the first few weeks after I had become interested in jazz I would listen attentively to the radio, comparing and evaluating, enthusiastically pursuing the problem of "Who is best?" My opinions were, of course, in a constant state of flux, as I continually became acquainted with new musicians.

Still, one takes pleasure in the role of the sophisticate. I would anxiously seek out other semi-informed jazz fans and proudly state my opinions. Since the whole thing was a matter of opinion, and since we had a very shallow knowledge of the music form, there was no basis for intelligent argument. In the final analysis, we were simply taking part in some esoteric name-dropping.

Once I had learned there was such

a thing as *Down Beat* magazine and, consequently, the *Down Beat* Readers' Poll, however, opportunities and name-dropping increased many times over. Here I could compare opinions with thousands of other jazz fans, the great majority of whom were more familiar with the subject than I was. (For example, I'd say to a friend, "Boy, did you see where 279 people voted for Myron Schumuck as his favorite organist? Gosharootie, are they out of it!")

However, I soon became disillusioned with readers' polls. The taste of the general public seemed too unsophisticated to me, as I had quickly attached myself to the avant garde of jazz. I therefore looked for something better and I found it—the *Down Beat* International Jazz Critics' Poll, which, as the title suggests, is a poll taken among established jazz critics. Because the number of ballots received is much smaller than that of a readers' poll, it became feasible to institute a much fairer and more comprehensive voting system. This system included the use of two general classes, one for established musicians, the other for "those deserving of wider recognition." In addition, the critics are not limited to one vote per category, but they have three, with their first choices worth three points, second choices two, and their third choices one.

At any rate, the Critics' Poll is an attempt to balance the "who is most popular" of the Readers' Poll with the question "who is best," although in actuality all it really does is establish who the critics' favorites are. Still, the need for a more knowledgeable and objective evaluation of jazz talent than has been provided by the general public was felt elsewhere. *Playboy* also has a second jazz poll, only this one is conducted not among critics but among the musicians themselves.

But the question remains—why? Of what practical use is a poll of this type. Other than to satisfy man's natural curiosity and ego, I can think of no really worthwhile reason for conducting a music poll.

How can one really sit down and compare Coltrane with Getz and say which is the better jazz tenor saxophonist. Their styles are so different; what they're saying is so different. Thus, the only valid judgment would have to be a subjective one—of, by, and for each individual.

Depending on the way one looks at it, then, either the public polls or the professional polls can be considered the more "accurate." However, neither can be said to be totally worthless. I said that perhaps the only worthwhile purpose for a music poll I could think of was to satisfy man's curiosity and ego; I think that's reason enough.

NEXT WEEK: My personal likes and dislikes in jazz.

BENTON W. POWELL
HEADS PALMER BANK

In last week's edition The Catalyst erroneously identified New College Foundation Board Chairman Benton W. Powell as President of General Telephone Company. The story should have identified Mr. Powell as President of Palmer National Bank.

Mr. Fred Learey, Vice Chairman of the Foundation, is President of General Telephone.

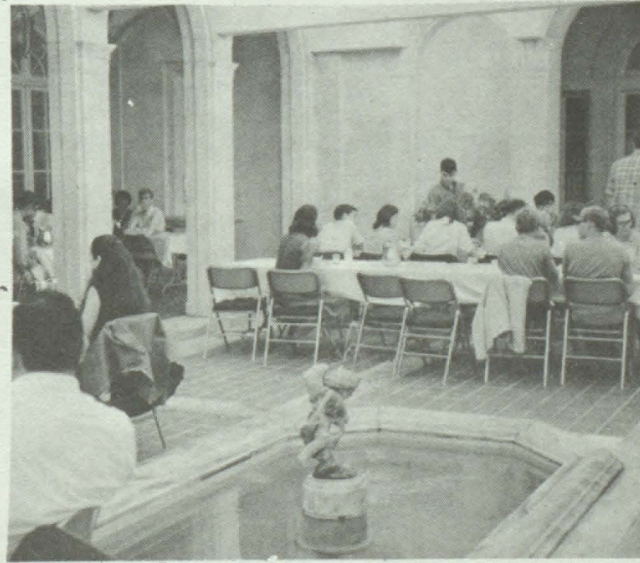
New Addition to Dining Facilities Completed

After one and a half months of work, the new dining room in College Hall is complete. It will be used as the main reading room in the library when Hamilton Court is completed next August.

Earlier this year Sarasota architect Edward J. Siebert was hired to design a room in keeping with the basic design of College Hall. The total cost was \$28,000. The federal government provided one-third as an educational grant and New College put up the remaining funds. The federal grant stipulates that the room be used for the library.

The colonnade of French doors separating the area from the main lobby is to remain, but will be open at all times. Seating capacity is one hundred.

Originally the fountain was to be removed, but at the request of the class of '67 it was retained.



RENOVATION COMPLETED, new dining room opens its doors to hungry students.

Memorial Scholarship Established For Held

A memorial scholarship fund is being established in honor of Ted Held.

Last year Ted hitch-hiked to New College from his home in Salt Lake City, Utah, to ask to be admitted to the Charter Class. He had been denied admission here because of lack of space, but after his arrival here, he was admitted as the 101st member of the Charter Class.

Ted was killed September 18 as he was returning to New College when the car he was driving collided with a school bus in Oklahoma.

Students wishing to contribute to the memorial fund should see Mrs. Hall in the Admissions Building.

MP's Elected

(continued from page one)

government proposal is approved. Quiet hours have been established to begin at 11:00 pm weeknights and 1:00 am on weekends. This, Cranor explained, is not a rule but a consideration request for those who want to sleep or study.

Cranor further suggested that a Student Activities Fund Committee be instituted to direct the spending of the \$15 fee charged all students for this purpose. A Social Activities Committee was defeated by voice vote.

A question was raised concerning the moratorium petition. Dan Haggarty, speaking for the petitioners, said that they would wait until the new student government was formed before taking further action.

President John Elmendorf and Dean Robert Norwine have been concerned about certain disturbances. Cranor suggested that if students didn't assume responsibility, someone else who might not be so flexible would assume it for us. "Wild parties," said Cranor, "will have to stop. Discretion is a nice word. Discretion and responsibility--because it's either us or them."

Nominations for the new class representatives were accepted from the floor. After ten names, the nominations were closed, only to be reopened by general consent. Five more names were accepted. By show of hands, each person voted five times to cut the list to ten: David Allen, Denby Barnett, Steve Hall, Frank Lary, Leonard Lewis, Kenji Oda, Laurie Paulson, Vicki Pearthree, Judy Segal, and Gary Williams. The new class let all members of the old class present vote, to avoid artificial class distinctions.

On the second ballot, each person voted twice. Oda was the favorite, receiving 40 votes. He was followed by Allen with 35, Barnett 31, Segal 26, and Williams 24.

EXPERIMENT SUCCEEDS

may be made in other ways also. Letters expressing opinions on campus or non-campus issues have been extremely scarce in the past, but are necessary if the newspaper is to reflect the totality of student opinion.

The paper's advertising response has been quite encouraging, thus the success or failure of this publication rests mainly on the college community. We encourage you to react to the new Catalyst.

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ON CAMPUS

With Lawrence Paulson

There are a lot of letters I should write. There are a lot of people waiting to hear from me, but it may be a long wait. Because they want to hear my impressions of an educational experiment, my opinions of New College, want me to distill for them the essence of this place, and I really don't think I can.

How do I tell the people from my staidly suburban town about the excitement? About being on your own and having to work just the same, of making choices and plans and schemes and seeing what works best, and hoping you have time for some things and knowing you must for others. How do I describe the fear and elation of engaging in fields of study whose existence you had only dimly perceived before? Of attempting to scale vast mountains of scholarship, and only seeing the mountain enlarge as you ascend. Of the imagined horror of not being able to comprehend, and the delight of seeing something become instantly, beautifully clear. How can I say all this?

How do I tell my friends at Harvard about fountains and courtyards and trees, water birds and Spanish moss, and a single palm tree against a perfectly blue sky? How can I relate to someone from an institution covered with tradition, that is itself a tradition, about starting from the beginning, creating things that should be there, perhaps seeing traditions spring from your own efforts. To a world of monuments erected by past alumni associations, can I delineate a new foundation? Can I even describe the bulletin boards?

At Yale, I shall ask, is there a dining patio to eat and watch the evening sun over waters, and a fountain in the midst? Is the adoption of printing by a school newspaper a momentous event, and a football game a rarity? And people at Amherst don't stand on their own balconies amid green plants and watch, and suppose, and contemplate a direction no one is completely sure of, but all look to with hope. So would they know, if I told them?

There are other things that go into the making of New College--

impressions, perhaps, but vital, and since we see them together, inseparable. People in the courtyards, small groups on a weekday evening, quietly talking. The brilliant Florida sun in mid-morning, a slight breeze from the bay, a warm eternal summer. The stairway to the library, marble steps and a feeling of significance. The Music Room, dark, a little cold, but an appropriate room, and its gargoyles on the fireplace representing a borrowed tradition, because we need a little, to give ourselves place. Reminders that this was a house, once: an empty swimming pool, urns and statues, and the parts of the retaining walls in the water that the crabs crawl over. The road to the airport, broader than it needs to be, and the barracks that surround the dorms. A cool, rainy morning, with men fishing in the bay. And the people who know you, and the people who one day will know you. Things which are even harder to express.

So on a Sunday night with stars and books and brief designs, and soft lights, perfections and gross imperfections, I saluted my friends and relatives, those waiting to hear and conceive. I had things to do, and obligations of my own. People shouted and there was distant music and I smiled. I'll send *The Catalyst*, write postcards, mail quotations from the catalogue, give you my courses, the names of my instructors, the cost of the books, the temperature, my health, my financial status. I'll tell you all these things, and hope you are content. But if you should want to know more, to plunge deeply and draw forth the spirit, if, in short, you want to know what New College is, I'm sorry. If I knew, if I even thought I knew and thought I could express it. I would turn away with my knowledge toward the October afternoon and keep it for myself.

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College Concert

(continued from page one)

Symphony, which is under the direction of Mr. Wolfe.

His initial work as conductor was with the New Chamber Music Society in New York. He was concert master and assistant conductor with The United States Air Force Symphony Orchestra, then he conducted the Bronx Symphony Orchestra, the Young Men's Symphony Orchestra, and the New York Mandolin Symphony Orchestra.

In 1963 Mr. Wolfe was one of ten conductors chosen from a group of one hundred by Dr. Steinberg to work with the Pittsburgh Orchestra at the Major Symphony Orchestra Workshop. He has appeared as guest artist with the Budapest String Quartet and is first violinist of the Silvermine String Quartet in New Canaan, Connecticut.

Mr. Abram was chosen by famous British composer Benjamin Britten to present his "First Piano Concerto"; he also gave the American premiere of another British piano concerto, "Concerto Quasi una Fantasia for Piano and Orchestra," by Arthur Benjamin. He introduced "Rhapsody in Blue" and the "Concerto in F" to Holland.

Mr. Abram premiered the brilliant Britten work with the Utah State Symphony in Salt Lake City and performed it as guest soloist with some of the most important sym-

phony orchestras, including the New York Philharmonic, the San Francisco Symphony, the Los Angeles Philharmonic, and the Portland and Houston Symphony Orchestras.

Mr. Abram is now professor of piano at the University of South Florida in Tampa.

Student Actors

(continued from page one)

other people's emotions. Good actors have a compulsion to experience things that others experience. They're constantly observing people. In fact, I think psych majors make the best actors...."

An artist himself, Steve is quietly aware of the pressures of an actor's emotions. "Artists are generally unstable. They've got this tremendous drive to express themselves. If they don't get the chance, they get packed away in asylums.... It takes dedication to be an actor. It takes someone who is willing to let go of everything else on earth." He spoke feelingly of the personal defeat an actor feels when a show folds or his part goes unrecognized.

But just as the pains of acting are intensely personal, so are the glories. To Actor Hendricks the charisma of acting can be stated in simple terms. "You feel," he says with a touch of awe, "that you've expressed yourself."

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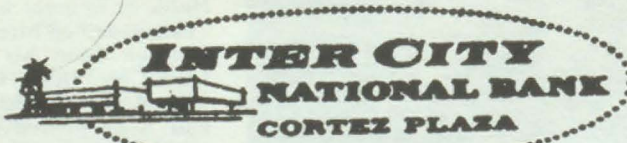
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