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June 6, 1968

A black and white photograph of a store interior. In the foreground, several wire mesh baskets are visible, some containing items. In the background, there are shelves and signs. One sign reads "CANDY" and another reads "COCA-COLA". A person is partially visible behind the baskets.

'Thirty-Point-Four' Plan Now Official Policy



Faculty Discusses Student Rights

Core Programs To Undergo Change

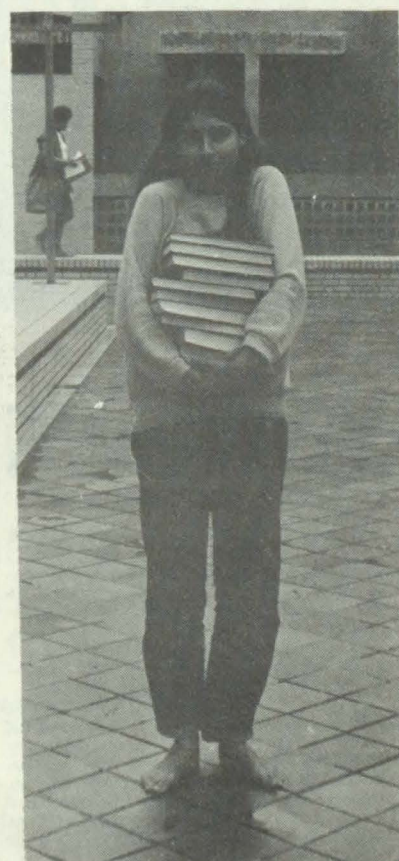
NC Students Work 1000 Hours For SUN

SEC ABROGATES PET GOVERNING

Welcome

ES

Comprehensives



First-year student Carola Heitmann faces the camera with her many books before facing comprehensives this coming week. Many of the class of '70 must take the Natural Science Comprehensive Monday. All first-year students are taking the Social Science Comp Saturday.

Editorials

KENNEDY SHOOTING

The tragic shooting of Senator Robert F. Kennedy yesterday morning shocked and stunned us, as it did most of the world.

This assassination, following so shortly upon the April murder of Dr. Martin Luther King, and only five years after the assassination of President John F. Kennedy, makes us wonder about the place of violence in our society today. Is lawlessness really condoned throughout the nation? Or is the problem rather that a large number of American people have found themselves incapable of dealing with the emotion-laden issues of today with any amount of rationality, and so resort to violence?

Violence can be an easy way if all other ways are blocked. But what has given people the idea that the other ways are blocked? Is it the general dissatisfaction with the administration of the nation?

We don't know. But President Johnson's call to law and order must be heeded by all Americans. Violence can breed more violence. Feelings that violence can be useful must be wiped out. A new faith in the American system is necessary.

CONGRATULATIONS

To the second charter class of New College, we offer our warmest congratulations.

With the departure of this class, New College will find its way into more graduate schools across the country, and we are sure that the class of '68 will do a great deal to increase the positive reputation of New College.

Those of us who are left behind, to return next year, are awaiting the possibilities for improvement that the fall term will bring. But those who will graduate next Saturday have done their job for the school while they were here.

Again, to them, congratulations and good luck in their post-college years.

Letter The Trial

To the Editor:
RE Graduation...

I gave orders for my horse to be brought round from the stable. The servant did not understand me. I myself went to the stable, saddled my horse and mounted. In the distance I heard a bugle call, I asked him what this meant. He knew nothing and heard nothing. At the gate he stopped me, asking: "Where are you riding to, master?" "I don't know," I said, "only away from here, away from here. Always away from here, only by doing so can I reach my destination." "And so you know your destination?" he asked. "Yes," I answered, "didn't I say so? Away-From-Here, that is my destination." "You have no provisions with you," he said. "I need none," I said, "the journey is so long that I must die of hunger if I don't get anything on the way. No provisions can save me. For it is, fortunately, a truly immense journey."

(signed)
Franz Kafka



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Proposal Becomes Reality : NCSMS

By PHIL SHENK

The following document is the finally accepted form of the New College Student Management System (NCSMS), and represents the culmination of an inquiry initiated by the Student Executive Committee. The NCSMS has been designed as a means of centralizing and organizing the student labor force at New College. The implementation of this system will result in increased efficiency and effectiveness and in decreased confusion and injustice in the entire student employment situation. Having been fully endorsed and authorized by both the administration of New College and the Student Executive Committee, the responsibility and power for successfully implementing the program now lies with the Student Personnel Board and the Student Supervisors. The successful functioning of the NCSMS will be of benefit to the entire college community.

Note: It is especially important for students to follow the instructions in the final two paragraphs of this document!

NEW COLLEGE STUDENT MANAGEMENT SYSTEM

POLICY: Students who are on the Student Personnel Board or working as supervisors must plan to be in academic residence for the entire year.

It is the carefully considered opinion of the Student Personnel Board that students are at New College primarily for academic purposes; therefore, the Student Personnel Board hereby establishes a policy that it would not be in the best interest of a student to be employed more than 15 hours per week. However, any petition by a student who wishes to work more than that amount of time will be considered by the Student Personnel Board.

STUDENT PERSONNEL BOARD

- 1) Draws up job descriptions and finds people to fill them.
- 2) Works with personnel office on job hours and pay scales.
- 3) Establishes priorities for job selection.
- 4) Provides general supervision of all work.
- 5) Accepts responsibility for effectiveness of all workers.

- 6) Serves as a mediation board for all disputes and difficulties that cannot be handled by the supervisors.
- 7) Maintains files of off-campus jobs available, of people working off campus, and of post-graduate job opportunities.
- 8) Shall be composed of one senior member (3rd or 4th year student) and one junior member (2nd year student).
- 9) Members shall serve for a minimum of one full year; the senior member, however, except in unusual circumstances, shall have served already for one full year on the SPB.
- 10) The junior member shall be selected by the SEC from a slate of candidates presented to it by the rising senior member.
- 11) Shall consider the New College Business Office to be its administrative advisory office.
- 12) SPB has the power to adjudicate the decision to revoke work authorizations under the student employee agreement.

STUDENT SUPERVISORS (the SS)

- 1) Accept responsibility for efficiency and dependability of all workers in their sections.
- 2) Are responsible to the SPB for their own work.
- 3) Follow through on SPB recommendations and make recommendations to SPB about their sections.
- 4) Work with employers whenever and wherever necessary.

STUDENT EMPLOYEES

All student employees will be required to sign the following agreement whether or not they have work authorization:

"I (Name) hereby agree to work at (Job Description) for one term with the understanding that if I quit or am fired, except in unusual circumstances arbitrated through the Student Personnel Board, I will lose the remainder of my work authorization, where applicable, and will be unable to obtain another job for the remainder of the present academic year; and, in addition, my total student aid situation for the next academic year will be reviewed with the possibility that the result will be a reduction of my total financial aid.

(Worker's Signature)

CAMPUS EMPLOYERS:

All campus employers of student help will be required to sign the following agreement if the NCSMS is approved:

"I (Name) hereby agree that I will support the New College Student Management System (NCSMS) by submitting to the Student Personnel Board (SPB) requisitions for student employees with the understanding that the SPB will work with me to obtain the students whom I especially prefer and/or who are especially qualified to fill the job positions that I have available.

(Employer's Signature)

PRIORITIES:

A system for job selection shall be established so that students will be given the opportunity to choose jobs. The system shall be similar to the current room selection system: those people who have work authorizations and do not apply for a specific job will be assigned to remaining jobs; it will be the responsibility of the SPB to fill any jobs that may remain after all persons with work authorizations and all others that requested work have been assigned jobs.

Order of priority: 1) 3rd yr. with work authorization (w/w.a.), 2) 2nd yr. w/w.a., 3) 1st yr. w/w.a. 4) other 3rd yr., 5) other 2nd yr. 6) other 1st yr.

SPB for the academic year 1968-69: Senior Member, Phil Shenk; Junior Member, Steve Nohlgren.

Supervisors for the academic year 1968-69: Kitchen and snack bar supervisor (paid by Servomation Mathias), Rye Weber; East Campus offices supervisor (paid by Business Office), Doug Kess; West Campus offices supervisor (paid by Business Office), Doug Freeman; Athletic and vehicle supervisor (paid by Office of Student Policy), Dave Kolar; Maintenance supervisor (paid out of maintenance budget), slate to be nominated by maintenance workers and supervisors selected by SPB from that slate.

Students wishing to work at given jobs should either request that job from the SPB during orientation week 1968; or (especially in the case of 2nd year students becoming 3rd year, and 1st year students becoming 2nd year), students not planning to be on campus for orientation week should write to Phil

Shenk, 869 Park Hill Drive, Mannheim, Pennsylvania 17545 if they desire a specific job. If this is not done, students will lose their priority and be placed at the end of the list to be assigned jobs after everyone who has requested specific jobs has been employed.

Employers should follow the same procedure to request specific students to work in their areas, and to specify, if they desire, the number of students they will employ.

200 Wilson Fellows Sign Anti-Draft Pledge

Two hundred Woodrow Wilson Fellowship recipients have signed a statement pledging resistance to the draft for the duration of the Vietnam conflict. Woodrow Wilson designates from over ninety colleges and universities have pledged to refuse induction if drafted, or in the case of those ineligible for induction have pledged that they would refuse induction if they were eligible.

The pledge was initiated by Woodrow Wilson designates at Reed College in Portland, Oregon. The signers include 106 males and 94 females.

Fourteen thousand graduating seniors who plan to enter public service or the academic profession were recommended by their professors for Woodrow Wilson Fellowships. Of these, 1100 were named designates.

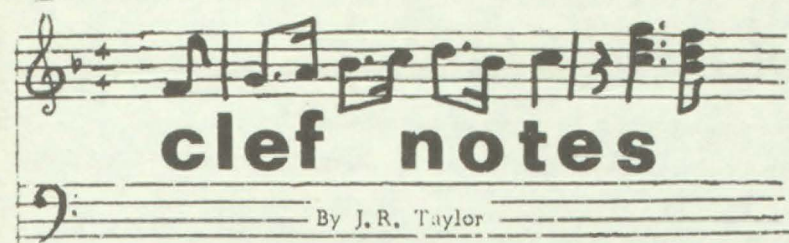
Of the five Woodrow Wilson Fellows from New College, only Allan Jaworski signed the pledge.

'68 Yearbook Arrive June 8

The second New College yearbook should arrive on campus for distribution on Saturday, June 8, according to editor Sam Parsons. Those students who will have left campus by then should sign a list in the snack bar giving their address and give Sam 25¢ to cover mailing costs.

Students who are interested in planning a yearbook for 1969 may contact Sam now. In September, Rye Weber will have the necessary information about the details of yearbook collating.





clef notes

By J. R. Taylor

New & Improved

For about three decades after the end of World War I, big bands undertook the task of popularizing more or less diluted forms of jazz. In the early 'twenties, Paul Whiteman's dance orchestra sold the notion of "jazz" to millions who had never heard the real article. In the mid-thirties, Benny Goodman (among others) celebrated the heritage of Louis Armstrong before a public that knew Armstrong as a genial singer-comedian. And in the late 'forties, Dizzy Gillespie ran a line of uncompromising modern jazz behind a flying wedge of scat singing and unusual haberdashery.

Since the demise of the big band as a major commercial entity, few jazz-oriented big bands have pursued as lucrative a course as the groups mentioned above; contemporary bandleaders are satisfied to dispense with most of the gimmickry and "sweet" music that was de rigueur thirty years ago. This is only logical; given the present climate, these bands could not achieve great popularity anyway; they are wise to make as strong a play as they can for the jazz-oriented audience they have.

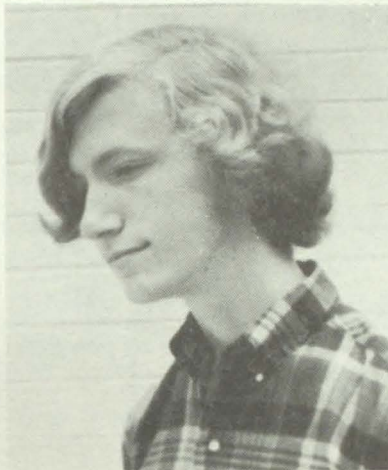
Now, however, the twenty-year exile of jazz from popular favor may be at a partial end. One of the most significant signs of this return to favor is the increased commercialism of trumpeter Don Ellis' band. Ellis, who originally made his reputation as an "avant-garde" musician, is in fact nothing of the sort; rather, he is a fairly conventional modern trumpeter with an apparently irresistible impulse to be fashionable. His affection for the new led him first into groups headed by then-advanced composers Charlie Mingus and George Russell. Although not particularly outstanding, his work in this context far surpassed his next productions; a series of "happenings" in which music ran a poor third behind the theatric and galloping pretension. Ellis then moved to the west coast, where he heard the call of Indian music and formed the Hindustani Jazz Sextet, a group that specialized in playing in odd time signatures, such as 5/4, 11/8, and 19/4. Disappointed with the possibilities of the sextet, Ellis dissolved it and formed a big band. To overcome the difficulties presented by the new time signatures, he used three bassists and three drummers, in addition to a conventional five trumpets-three trombones-five woodwinds-piano set-up.

Although the band's first recordings suggested that the group was not quite at home in the new meters, there was no doubt that Ellis had achieved something considerable. His new recording, *Electric Bath*, (Columbia CS9585-CL2785), shows that he has not chosen to work to improve the band's weaknesses; instead, he has loaded on more of the New and Different, to the detriment of the band.

Most of these spurious innovations have been made in the band's instrumentation. The piano, for example, has been largely replaced by a battery of electronic keyboards, which sound like guitars, organs, and door chimes. Another innovation is the amplified electronic reed section, which trails an annoying echo along behind it. There is also a sitar (played by one of the bassists), which is neither dynamically nor idiomatically consistent with eight brasses. Finally, on *Open Beauty*, Ellis plays his trumpet into a loop echo chamber, which enables him to play exact imitations all by himself; the limitation of the device is that it cannot be used to play anything else.

Nothing (except the technical problems mentioned above) is wrong with most of these instruments, except that the composers who work with the band can't seem to find

anything particularly musical to do with them. Turkish Bath, for example, is a gold mine of comical Orientalia. The unaccompanied sitar introduction is followed by a son-of-an-elf-thing theme statement by amplified saxes; it might sound appropriate on the late show, but it doesn't here.



Taylor

Instead of dreaming up new difficulties for his band to tackle, Ellis might do well to solve some of the problems which have plagued the band since its inception. Chief among these is a complete lack of good soloists. Ellis himself is the group's best soloist, but even he is at best uneven. At fast tempos (as in *Indian Lady* and parts of *New Horizons*), he spews out virtuosic but lifeless scales and arpeggios, seasons with the rhythmic variety of a well-trained traffic light. At medium tempos, he affects a "squeezed" tone and a coating of unnecessary blue notes that remind me of the dark side of Lee Morgan. His best work is done at slow tempos (*Alone* and portions of *New Horizons*), where he recalls some of the wonderfully controlled passion displayed by Miles Davis in his collaborations with Gil Evans.

Trombonist Ron Myers and pianist Mike Lang also contribute fair work, but Lang is hampered by his various trick keyboards, which force him to play every way except pianistically, fortunately, he gets a crack at a real piano on *New Horizons*. Tenor saxophonist Ron Starr and soprano saxophonist Joe Roccisano prove that 4/4 clichés sound no better when transposed to 5/4 or 7/4. I realize that learning to improvise in new time signatures is by no means easy, but there is no reason for the Ellis band to have no soloists of repute; Paul Desmond, for example, isn't working for anyone at the moment.

It's a good thing that these rather haphazard soloists are held together by several very good compositions. Especially noteworthy are Ellis' long *New Horizons* and *Batimorean*. Hank Levy's *Alone*. Ellis' *Indian Lady* is good, too, but lacks *Alone's* (Continued on p. 4, column one.)

Waring Evaluates College

Editor's note: Walter Waring was Scholar in Residence at New College for the first two terms of the 1967-68 academic year. After his departure, he wrote to Dr. Arthur R. Borden Jr., Chairman of the Humanities Division, about his experience at New College. Perhaps some of Dr. Waring's criticisms of the college are incorrect, but many of his comments we feel to be most worthwhile. When a scholar, experienced in contacts with various college communities, makes first-hand remarks about New College, those of us who are part of the community would do well to heed him. Below, Dr. Waring's letter is printed in full.

The following observations are by no means intended as a measure of the pleasure that I have had in my brief association with your fine college and wonderful students. As a matter of fact, I shall ever be grateful to you for the opportunity to spend six months at New College. They have been among the happiest of my career. I hope that you will accept my thanks and convey my thanks to your president, the students, Mr. Minter, and all others who have helped to make my visit here a delightful experience.

The Library

1. My observations about the library are, no doubt, familiar complaints. In the area of English literature, I find most of the major figures and a good selection of pre-eminent criticism and literary history. Recent work on major figures is very spotty. Often an important writer is represented by one book only. This is unnecessarily true of modern writers who can be obtained in paper backs. For example, I can find only one book by Malamud, John Barth, Behan, and others; two by Golding, Salinger and Bellow; three or four by Joyce Cary. I do not believe that the library contains a single work by Walker Percy or Gass. The same observation can be made of criticism, drama, and, especially, poetry. I think that students are often drawn to scholarship through an interest in contemporary literature (at least I was). Thus, I believe that a good current selection is an absolute necessity.

2. Because I spent most of my time on campus in the library, I became painfully aware of the fact that students simply do not use it. Of, perhaps, three-hundred books that I read or used during my six months here, 90 percent had never been checked out. I judge that of the remaining 10 percent very few had been checked out more than once. Classroom discussion seems to support this observation. Your



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students are not well read. I could get little response from upperclassmen that might indicate that they had read Spenser, Milton, Pope, Dryden, Coleridge, Wordsworth, etc. Less obvious authors drew a perfect blank.

3. Shelving is chaotic, and cataloguing frequently separates the works of an author.

Suggestion

A collection of current paper back books shelved together in a reading room or seminar might encourage the student to sample contemporary literature. The current magazines should be moved, too. The present location discourages serious reading.

Curriculum

The core program strikes me as being excellent in most respects, though I suspect that a re-evaluation of some of the required readings might result in different or more recent selections. My limited (too limited to make this comment with any authority) with the students leads me to believe that the core courses do not carry over to the seminars. When I attempted to draw students into discussions of core material, I found attitudinal responses, rather than information on basic relationships. Most responses came in terms of New Criticism, Freudianism, Neo-Humanism, or solipsisms. I found no student who ventured into contemporary aestheticism or even the implications modern philosophy has for literary students.

2. Students seem to be unable to focus their concern for tests. They certainly see few relationships between course work and examinations.

3. Students do not write enough to write easily. Few find writing a pleasure.

Suggestion

1. I think that seminar "prelims" that relate seminars to core material should be required, read, evaluated, and discussed with the students, but not recorded.

or

That students should make full written reports on the significance of their seminars. These statements might include a list of completed readings.

2. I believe that you need a tutor in writing for students who have difficulties.

3. A series of divisional seminars attended by the division in which students report (or read portions of) their ISP's might give more point to that project. I can find very little "feed forward" resulting from the ISP's.

Faculty and Students

1. Students fail to distinguish between opinion and scholarly analysis. Very few that I talked with really believed that the professors' opinions are based on any expert or detailed investigation of literature. I do not believe that students feel themselves colleagues of the faculty in academic effort.

(Continued on p. 4, column 3.)



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Two participants in the New College Music Festival practice in the dining room. Concerts by distinguished musicians and class sessions are features of the annual event, which continues through June 15. Besides a concert on the Festival's closing day, public performances will be given June 7, 8 and 14.

J. R.

(Continued from page 3)

depth of Horizons' pacing. Ron Myers' *Turkish Bath* is spoiled by the opening mentioned above. Ellis' tape-loop trumpet feature, *Open Beauty*, suffers from a serious lack of unity. The general aura of Ellis' charts is reminiscent of Stan Kenton--liberal use of dissonance, lots of brass, latin percussion (Steve Bohannon is the only jazz drummer on this record, and he does an excellent job), and a predilection for multiples of f. Nevertheless, they are quite listenable, largely because of his skill with orchestral colors.

Perhaps I've been too hard on Ellis' that his band exists at all is a credit to the talent and persistence of him and his sidemen. I certainly can't blame him for seeking commercial success, especially when his musical standards are as high as they are. But he must not forget that improvisation is at least as important as composition to the vitality of any jazz group; that a new instrument is not necessarily a good instrument; that a bad idea like *Open Beauty* is not redeemed by a 3&1/2/4 time signature.

But all things considered, I think Ellis has a good thing, and I wish him luck with it. Anyway, it'd be fun to watch people dancing in 15/8.

Summer ISP's Must Be Prompt

The faculty will follow a "nonsense" policy in regard to summer Independent Study Projects, according to President John Elmendorf.

Elmendorf said all students who must undertake a summer ISP should have the project completed and judged satisfactory by the beginning of school in September.

Most summer ISP's are due before September, and students will be notified if their projects are not acceptable.

Waring Letter(cont.)

2. I fear that professors at New College work in more isolation than I think good. I encountered very few informal discussions about their own work or about literature in general.

Suggestion

I think that something like faculty-student study groups might become a profitable feature of your program. Faculty members could present portions of their current research before interested colleagues and students. Students who have worked out presentable studies could participate in such a venture.

General

Students are much too concerned with social and administrative problems and far too little concerned with their own studies. Perhaps you intend this, but I think you will

Reid Selected For Pre-Med Program

Second-year student Elizabeth Reid has been chosen as one of 20 students selected nationally as participants in a Predoctoral Cardiovascular Training Program.

The program, held at the Hahnemann Medical College and Hospital of Philadelphia, lasts from June 24 to August 1, and is sponsored by the National Heart Institute.

The program consists of lectures, laboratory work, seminars, critiques and clinical work. A \$600 stipend is awarded to each of the 10 undergraduate and 10 postgraduate students involved in the program.

ultimately regret it. For example, few students asked about my own research, but many questioned me about social conditions on my own campus, etc. Even literary students sound like sociologists.

Suggestion

I think visiting speakers might include research scholars. Such people are not costly, and they usually take their visit seriously. They should be distinguished from speakers on significant topics and famous-name speakers.

Students need to be shown how their studies are necessary avenues to informed opinion. I do not believe that your program accomplishes this task.

Conclusion

I fear that far too much student energy is spent on issues and attitudes and far too little on content. Although your students are bright, they are not informed. I am not certain that the college has made good its promise to show how scholarly application can result in enlightened values and relevant decisions. The students, far too often, are clever apologists who base their responses on feelings rather than on fact.

Now that I have recorded some of my impressions, I must add what you know very well: I have had far too little contact with either your program or your students to support my observations.

Suggestion

Several years ago when I became uncertainly aware of weaknesses in our program, I invited students from neighboring schools to our campus for a week. Their job was to attend equivalent classes on our campus and whatever else interested them. After a week, they wrote a group report on all they had observed. They were very frank, and we learned much that we did not suspect. Some such project is often helpful.

Thank you again for a very pleasant winter.

(signed)
Walter Waring

(Dr. Waring is chairman of the English Department of Kalamazoo College, Kalamazoo, Michigan.)

To the Class of '68
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