

Bard College
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OBSERVER

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Bard OBSERVER

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Vol. X, No. 6

TUESDAY, OCTOBER 31, 1967

ANNANDALE-ON-HUDSON, N. Y.

At The Pentagon

We Have Something To Say

By Linda Boldt

By Linda Boldt

There has been a lot of talk about the march: "the violence," the confusion, "the hippies," the disorder. I saw some of this in Washington, and I would like to explain why I feel the march was a "success".

The story of the march began for me at 4 a.m. on Saturday morning. Everyone on the bus was too tired to get excited about what we were doing, or even to feel any camaraderie. We slept in short spells, waking up at toll booths, and when the bus shifted sometimes. When we got to Washington, some seven hours later, we heard stories about how "rough" it might be. This was the waking up point, the time when we first felt some excitement, anticipation, and perhaps some anxiety—for everyone to have kidded themselves about what might happen seems to me impossible.

But then the waiting began. We waited on the mall of the Lincoln Memorial from about 11 to about 4. Most of the speeches weren't much, especially towards the end when they were just trying to keep us occupied before we got moving.

I walked all the way around the reflecting pool and saw the people; groups from colleges you wouldn't expect, grandmothers looking cheerful, businessmen with conservative suits and conservative signs, and a lot of people who looked like they might go to Bard (what the newspapers call "hippies"). I didn't take an official count but I thought I saw 100,000 people there.

The beginning of the march was delayed because the officials had erected a fence to keep us off the grass mall in front of the Pentagon—where our permit allowed us to go. So time was filled with speeches, news about negotiations with officials, waiting, watching, and trying to listen. Then finally the first groups began to move. It took another half hour before F section (Students and Youth) got started; the short

distance to the Pentagon took another half hour, what with the numbers and the bottle-necks on the route.

When we were just outside the Pentagon we heard that Mailer had been arrested and that there had been some violence (at the point where the fence had been erected). We went through the huge parking lot, and up to a stairway entrance to the side of the grass mall; it was blocked by MP's.

At this point I was separated from most of the rest of the Bard contingent—and didn't see them again until Sunday night back here.

We went through some bushes up a small hill; and there we were on the grass mall with some 50,000 others. Those who waited at the staircase were trying to gain direct access to the ramp leading up to the Pentagon itself. I ended up having a good view of this ramp and the story high plaza which leads to the main door of the building. This is when the action began, and this is what I saw.

A group, backed by thousands, being held back by a cordon of MP's pushing toward the ramp. The group breaks through; wild cheering from the crowd as it rushes up the ramp. After three or four such breaks (the cordon of MP's reforms everytime) there were thousands of kids up there. They lowered ropes over the wall of the plaza and more people gained access that way. It looked like the storming of the Bastille.

On the ramps some kids are beaten as they taunt the MP's themselves, or suffer from the taunts of some "rowdies" in the back lines. Or they are roughed-up trying to go through. This is where I saw a tear gas bomb explode. I was frightened for the people involved; but didn't want them to give up what they were trying to do.

Some of the people there had been marching for five years. And still the war goes on—this (Continued on Page Four)

Miss Hearn & Treasurer Quit Senate

By Allen Carpenter

Ilene Hearn resigned her post as secretary of Senate at last night's meeting. Treasurer Phil Dunkelbarger announced his intention of resigning, but will continue serving until a new person is trained to take over. He will retain his position as Senator.

Miss Hearn said the the Senate's action of deducting her pay \$10 for not being at the meeting last week was "unjustified" and "mindless". She also felt that Bruce Lieberman was taking out personal hostilities on people involved in activities in which he no longer takes part because of a change in his per-

sonal political commitments.

Offered The \$10

Miss Hearn reported that she had been offered \$10 which had been given to Bob Edmonds "from private sources" last Saturday. She declined at the time and asked why Senate had "gone through all that nonsense about cutting my salary?"

The former secretary was again offered the money after the Senate meeting Monday night. She took the \$10 from Edmonds and intends to use it to purchase books for the anti-war library.

Allocations Withheld

The greater part of the meeting was taken up with discussion

about amending the motion of last week about allotting money only to those clubs that had turned in requests for the second financial period.

The amendment was adopted so that the funds will be allotted to the three clubs that have turned in their requests and to no others unless an individual case is reviewed by the Senate and that club's books are presented for review.

The Music Club received \$200 for the Amsterdam University String Quartet and Forum was given \$125 for a speaker and a film. The String Quartet will perform Tuesday night.

(continued on page three)

Disobedience Is Defined for NAC By Oppenheimer

By Kenneth Vermes

Martin Oppenheimer, professor of sociology at Vassar College and author of "A Manual for Direct Action," spoke in Sottery Hall Tuesday, October 17, on "Civil Disobedience." The talk was sponsored by the New Action Committee.

In the first part of his presentation, Mr. Oppenheimer discussed what has become the "classic" view of non-violent civil disobedience which he defined as an active form of non-violent direct action. He spoke of the conditions under which civil disobedience has the best chances for success: (a) when the disobedience is ideologically on the offence; (b) when the ob-

ject of disobedience is a minor tactical reform rather than a revolution; and (c) when the beliefs of the disobedient are being communicated well through discipline and good democratic leadership.

Mr. Oppenheimer then focused on the Washington Mobilization to which many in the audience would be going. Describing what he thought would take place in Washington and what he had observed at similar affairs as generally meaningless, Oppenheimer criticized these "happenings" on three points.

No Political Clarity

He said that there was (a) no political clarity at the peace demonstrations because of the

use of many slogans and the political coalition participating; (b) the demonstrations do nothing to raise the political consciousness of the masses because of that lack of clarity; and (c) that the participants were not involved in decision making for the marches.

Mr. Oppenheimer concluded that since each individual can present his opinions at the demonstrations, those with coherent positions and a measure of discipline should participate and attempt to influence as many people as possible. Prof. Oppenheimer opposed the hippie-like happening atmosphere of many contemporary peace demonstrations.

Eisenstein's Film 'Ten Days' Sun.; 'Boudu' Fri., Sat.

To celebrate the fiftieth anniversary of the Bolshevik Revolution, Eisenstein's film "Ten Days That Shook The World" will be shown this Sunday night, November 5.

The film was originally titled "October," for it was commissioned on the tenth anniversary of the October Revolutions in 1917. It was first shown in 1928. "The subject matter is not treated as history," writes the Museum of Modern Art, whose print of the film is the one to be shown.

"There are obvious omissions and distortions; instead, the manner is that of a political cartoon. The fact that events were re-enacted in the actual setting, with crowds who may well have participated in them ten years before, gives the picture a force which the impact of

its deliberate construction greatly enhances. The raising of the bridge, one of the most famous sequences in film history, is certainly the one in which the dimension of time is most stretched."

"Ten Days" will be shown at 8 p.m. in Sottery.

"Boudu"

"Boudu Saved From Drowning" is a 1932 movie of Jean Renoir which will, with two shorts, be shown at Bard this Friday and Saturday.

Deep-Focus Photos

Michel Simon is starred as a tramp who, after an unsuccessful suicide attempt, is taken in by a family; he then creates anarchy in that household.

The implications of the film are clear, the shots of Paris in 1932 are valuable and the film is notable for some sophisticated work with deep-focus photography.

The shorts are Alain Resnais' "Guernica" which is a brief study of the Picasso mural and Charlie Chaplin's "The Immigrant."

"One Term Enough"

Linda Boldt, a history major, stressed what she had observed to be a flagging interest of many students in the Projects; due to the fact that they are given two semesters to work on them. Miss Boldt commented, "I think that it is only necessary to allot one semester for work on Projects. Most students don't even begin to do any thing tangible on their topics until after Field Period. One semester is quite enough time to allot to completing a

senior thesis."

In conducting a survey, however, of conditions under which students are completing their Projects, several factors emerged, which may indirectly contribute to giving a student less of a "cumulative educational experience" than he has been promised.

Faculty Turnover Rate

It is critical that in order for a student to have mature and stimulating direction during the time he is completing

(Continued on Page Four)

Library To Create Audio-vis. Center With Fed. Grant

by Sara van Leer

The Bard Library has recently received a grant from a fund provided for by the National Education Act of 1965, totaling \$1,572, is to be used to buy library equipment.

The grant is to be used to start an Audio - Visual Center at Bard. Tape recorders, slide and movie projectors, record players and accessories will be bought and made available to the students and faculty for lecturing and other uses. Instructors will be provided to teach the use of these machines and Mr. Fessler hopes that ultimately the entire faculty and a large part of the student body will become skilled in the operation of the new equipment.

Record Drama Productions

At the present the college has no visual equipment and very little tape recording equipment. Mr. Fessler hopes that in the near future a video-tape unit may be purchased so that the productions of the Drama Department, in addition to other important functions on campus, may be taped and saved for future reference.

He also said that he hoped to "enable the Bard campus to be as wired for sound as it can possibly afford to be."

In closing, Mr. Fessler said that he hoped that all the students would avail themselves of the new materials provided by the grant. He welcomed any suggestions from the student body and the faculty.

The Senior Project

Limitations Of Resource Material And Advisers Felt By Seniors

By Molly Kigler

The Bard College Bulletin describes one of the school's best-known academic institutions, the Senior Project, in attractive and inducing terms.

The Senior Project is set out as the area where a Bard student achieves the "cumulative experience of his academic career." And to illustrate the intellectual excitement which the Project can generate, the Bulletin gives several descriptions of highly original work that can be undertaken under the guidance of a student's advisor. To extend its description, the Bard Bulletin promises that the topic and work expended upon the Project are the personal responsibilities of an individual student.

For many seniors at Bard, it appears that the Senior Project is one of the few academic institutions which has provided the academic experiences they have been promised in the catalogue.

Most of those interviewed found their work to be exciting and important. Only one was willing to offer any specific suggestion of how she felt the conditions under which the student completed work on his project might be altered.

MONDAY NIGHT BLUES

In the past weeks it has become increasingly difficult for me to remain very long at Senate meetings. Last week I felt compelled to walk out even before the vote was taken to cut Ilene Hearn's salary. This week my executive editor experienced a similar revulsion after an hour's discussion over penalizing clubs who had not sent in the non-existent budget request forms.

As Editor of this newspaper, I am frankly getting tired of criticizing Senate every Monday night, and then seeing the same pompous farce the next week. There are other things in this world that merit the attention of this column. The following is a summing up of my personal criticisms of Senate.

Politically, their naivete is alarming. This constant need for referenda indicates to me that the Senate refuses to take on the responsibilities of representing the people who elected them. I've said that several times. Each referendum progressively weakens Senate's stature by returning their decision-making power to the electorate, who in most cases are less interested and less informed. This implies that Senate is MORE informed and MORE interested.

If people on Senate fear that they are working in a vacuum, that is because they personally cannot agree on doing something that will benefit, not anger, the community. In the past three weeks Senate has taken on a definitely belligerent attitude toward what we can only call the Outside World. "If they don't care about us, then to hell with them."

This brings us to the money mess. The purpose of all the fiscal bureaucracy, as I understood it, was to keep a tighter control on unspent money so that—I assume—it could be given to other clubs rather than go unused. The budget reviews three times a semester I thought were to consider the spending of each club and see if there were a surplus before granting any more.

I wanted to be on the five-member committee hoping I would be able to prevent more conservative members from denying funds to innovative or controversial ventures. But Budget Committee never met to decide upon second period allocations because budget requests were never received because Budget request forms were never mailed out. The lesson is: When you start a bureaucracy you have to keep it going, and Phil Dunkelbarger found that the kind of paper work and headaches were just too much.

Now there is a situation where club leaders must come before Senate and go through the same trial as the first budget committee meeting. Because of the failure of the bookkeeping system, the clubs are being penalized, and justly so, according to Senate. The argument that: "If they care enough they'll come," assumes that club leaders have some kind of ego involvement in getting money from Senate. Sometimes they are just people interested and qualified to coordinate campus functions, but are not ready to make a personal fight for it. "If they don't care, then they don't need it." But in the end, everyone is deprived.

Senate's critical problem and I fear an unsolvable one, is its leadership.

About this, and all of the above problems, I am coming to realize that there isn't much more I can do but complain. At times, I have dashed out of Senate meetings in search of people to drag in to speak against some idiocy that was about to be voted on.

All that I can say now, is that the level and accomplishments of a Senate meeting always reflect the people who are present—all of them.

E. M. K.

The Bard Observer

The OBSERVER is the official publication of the Bard College student body, and is published weekly during the fall and spring semesters. Letters may be sent to Box 76, Bard College, Annandale-on-Hudson, New York 12504. Telephone: Editorial, (914) 758-3665; Business, 759-3582.

Letters To The Editor

Miss Hearn Speaks For The Resistance

To The Editor:

Since the march and the sit-in, I have had a few disturbing thoughts which I think ought to be aired before I can honestly continue to assume any sort of position on political issues on this campus.

I have only been in the "Movement" for about four years, and those years have been very uneven in relationship to means and ends of commitment. For me, there have been moments of pacifism, times of real revolutionary fervor, involvement in community organizing and retreats into the library of political theory. Whatever I have committed myself to, I have met with frustration, because I have never seen any long-range changes take place in my life or in the lives of the people with whom I have worked.

Meaningless Brief Victories

Brief victories of stopping an eviction or of receiving a permit to hold a vigil are almost meaningless when placed against the pervasive mechanistic atmosphere of inhumanity in our culture.

I grew up believing in an ideal—that in this country, men could be free and happy if only they worked hard enough and were good to one another. And now that ideal has been totally betrayed—not because men have not worked hard enough to achieve peace and brotherhood—but because men have not been good to one another.

The person who at this time in history sits in his room and says "that's the other guy's problem" is just as guilty of inhumane conduct as the one who orders the bomb to drop on that "other guy." Disregarding the insanity of our reality will never change that reality.

However, I do believe that each man must find his own channel to effectively confront man's destruction of his own civilization. The important point is that we must confront—each other—the military, the bureaucracy and the society.

Marches Purge Guilt

The marches and the sit-in attempted to do this, but they failed, for marches and sit-ins do not, under any circumstances, mobilize those who are ready to put themselves on the line to work with their brothers. These tactics are only a means by which each individual purges

himself of a yearly accumulation of guilt. What must happen now is that we must decide to work full-time to effect the changes necessary in this society so that there will be no more war, no more inequality, no more inhumanity.

The control of our country must be arrested from those whose sons never die in combat and taken by those whose sons always die in combat. With this change, we can perhaps begin to rectify all the other insanities of our time.

When I came to Bard last February, the sole political activity centered around SDS's rather feeble attempt to demand clean silverware in Dining Commons. With the inception of the Anti-War Committee and its evolution into the New Action Committee, significant political discussion has been reopened.

The Resistance For Action

Now, a number of students, mostly those who participated in the frustration of the march and the civil disobedience, wish to further commit themselves to the Resistance, a group which daily confronts the war-machine by dedicating itself to the disruption of the draft system. We wish to turn from discussion to action.

We are living in a sick society and the war is not the disease, only a symptom of it. But through this direct confrontation with one of the most putrid elements of the illness, we will begin to cure the disease. The Resistance is this type of confrontation... it is important... it is necessary.

There are those who wish to keep NAC alive—well and good. Although I believe it would be best to channel all our efforts into the most effective witness against the war, I think that those who at this point wish to involve themselves in the kind of activities with which NAC is concerned ought to do so.

But I would also hope that those who criticize the members of the Resistance for splitting the already small political movement on this campus will try to understand the frustration of our own impotence. We can not prostrate ourselves any more before the altar of protest; we must resist.

Confrontation With U.S.

There are those who disagree with everything we have done or will do. There are those, like the student who phoned Wash-

(continued on page three)

Art Review

Herman Rose

By Stephanie Turner

"My work always looks to me... like an ugly imitation." This statement by Herman Rose, unfortunately seems to sum up most of the paintings now on exhibit at Proctor Art Center. His paintings consist of still-lives, landscapes and various structural views of New York city. On viewing his paintings, one is inclined to think—these could be good, but they just don't make it. In small, rather myopic canvasses, Herman Rose has virtually stripped all of the life and vitality out of his subjects. He does this mainly with a palette which looks like all the colours have gone bad. The most disturbing aspect of his paintings, is their marked resemblance to the Paint-by-Number object d'art.

Colors Obscure Paintings

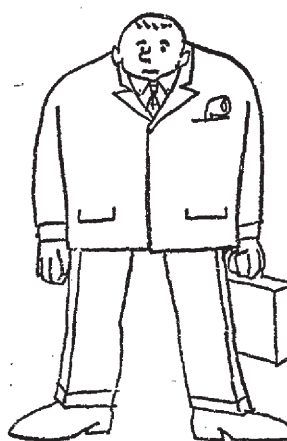
When you see his watercolours, it becomes evident that there is a grasp of composition. His pencil can grasp the situation completely and effectively with what looks like little effort or flourish, but then he obscures his drawing with those repetitive, muddy colours. He leaves part of the sketch showing through the anemic wash of paint, which instead of adding any casual vitality to the work, only seems to confuse the final effect. "Barrow Street" is probably the most effective water color in the show, being half a sketch and half water color on either side of the picture.

His best works are his etchings. They appear rather crisp, clean and well-done in comparison with the paintings. "The Old Warehouse" is one of the best things in the show. Instead of smothering his subject with the smallness of his work area, in this particular etching, the small size compliments simple quality of the drawing. Here he does not obliterate with fussy splotches of colour. He simply portrayed what he saw with honesty and simplicity, which made this print stand out like a little sore thumb in the show.

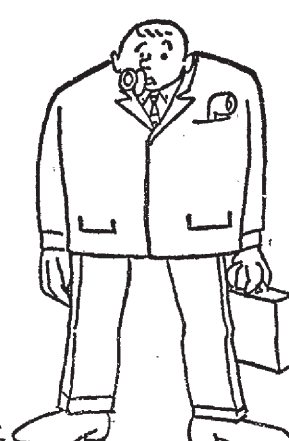
Merely A Painter

It is unreasonable to condemn the artist for something which it appears he cannot see. It seems that he tries to reproduce and at times compliment nature, but he never lets it inspire him. The subjects he chooses have a neutral vitality to them, wherein all of their intricate parts make one vital, energetic, living whole. But Herman Rose has somehow removed the life from his subjects, and complicated them with unnatural and unbecoming colours. Instead of being an artist in the truest sense of the word, by creating life from life, and transmitting his own "excitement in seeing" onto the canvass for others to experience, he has emerged as merely a painter. In his etchings though, he has captured a certain vitality through simple contrasts with black and white.

The blurb in Proctor says that certain artists in this country hope to restore a particular tradition by following the example of Herman Rose. I can not help thinking what a pity this would be. Whatever that "particular tradition" was, it is or should be dead now in a period when imagination and an eye for life is trying to emerge. Already Herman Rose's paintings are something of the past and lack some special magic that could keep them alive today.

I
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A KID-BEING
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BY
PEOPLE-RESENTING
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DICKED UP
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THAN
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MY HEART
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BUT ME
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SWEARING
THAT THE
DAY I
GREW UP
TO BE
A MAN-I'D NEVER
LET
ANYBODY
SHOVE ME
AROUND
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(Continued from page 2)

ington from New York and said while we were sitting in front of the Pentagon watching our brothers be beaten, "If I were the cops I'd use tear gas too," who are ambiguous in their belief and will leave us when the time gets rough. And it will, for the Resistance is a direct confrontation with the United States government.

Therefore, I do not consider this split as harmful in any way to political commitment on the campus. In fact, I think that it will, for the first time, cause people to seriously examine "where they're at" and to cast their lot accordingly.

The Resistance is not a sacrifice. It is, instead, a way of rejecting the sacrifice of selling our souls to meaningless activity. It is a commitment which I personally must make in order to live with myself. It is a commitment which we ask others to make too.

Yours for peace and freedom,
Ilene Hearn
Oct. 27, 1967

This man is:

- A. Juggling
B. Throwing pizzas
C. Discussing Venezuelan architecture
D. None of these



C is correct. Pictured here, Associate Professor Peter Van Deursen Haven discusses Venezuelan architecture at Central University in Caracas with students enrolled in World Campus Afloat-Chapman College during the Spring 1967 semester at sea.

This group was one of many to fan-out over Caracas for various course-related field experiences during the several days the s.s. RYNDAM, campus and dormitory for the traveling students and faculty, was docked in the South American port.


Professor Haven now teaches art courses at the University of Miami, Florida. His students have transferred credits earned aboard the floating campus to their home campuses and have resumed regular classes. One is from South Dakota, majoring in Sociology at Tabor College in

Hillsboro, Kansas; another is a junior in Political Science at San Francisco State College; a third is a sophomore in Latin American Studies at Indiana University and still another a business student at Santa Monica City College in California.

As you read this, more than 500 students, representing 200 colleges and universities throughout the country, accompanied by a distinguished faculty, already have embarked from New York for the Fall 1967 semester which will take them to ports in Europe, Africa and Asia, returning to Los Angeles via Honolulu.

Students are now enrolling for the Spring 1968 semester and will depart from Los Angeles to engage in shipboard study supplemented by visits to ports in Peru, Chile, Argentina, Uruguay, Brazil, Senegal, Morocco, Spain, Greece, Turkey, Yugoslavia, Italy, Portugal, The Netherlands and Great Britain, terminating in May in New York.

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Bard College Calendar

ACTIVITY	PLACE	TIME
TUESDAY, OCTOBER 31		
House Presidents' Committee	Albee	6:30 p.m.
Music Club presents the Amsterdam University String Quartet	Bard Hall	8:30 p.m.
Red Balloon		8:30 - 12:00 p.m.
WEDNESDAY, NOVEMBER 1		
Literature Club presents Robert Kelly reading from his own work	Sottery	8:00 p.m.
All Saints' Day Mass	Chapel	10:00 p.m.
THURSDAY, NOVEMBER 2		
Literature Club presents an Open Reading	Albee Social	7:00 p.m.
New Action Committee meeting	Albee	7:30 p.m.
Red Balloon		8:30 - 12:00 p.m.
All Souls' Day Requiem	Chapel	5:30 p.m.
FRIDAY, NOVEMBER 3		
Movies: "Boudu Saved From Drowning", a 1932 Jean Renoir film with Michel Simon. Shorts: Alain Resnais' "Guernica" and Chaplin's "The Immigrant"	Sottery	8:00 p.m.
SATURDAY, NOVEMBER 4		
MAKEUP CLASSES FOR NOVEMBER 23	Sottery	8:00 p.m.
Movies: "Boudu Saved From Drowning" plus shorts		
AMDD presents Theatre: "Serjeant Musgrave's Dance" by John Arden; directed by David Crabbs	Theatre	8:30 p.m.
Red Balloon		12:30 - 5:00 p.m.
SUNDAY, NOVEMBER 5		
The COLLEGE SERVICE	Chapel	11:00 p.m.
Movies—Special Sunday Showing: to commemorate the 50th Anniversary of the Bolshevik Revolution, a showing of Eisenstein's "Ten Days That Shook The World"	Sottery	8:00 p.m.
Theatre: "Serjeant Musgrave's Dance"	Theatre	8:30 p.m.
Red Balloon		11:00 - 4:30 p.m.
MONDAY, NOVEMBER 6		
Student Senate	Albee	7:00 p.m.
Theatre: "Serjeant Musgrave's Dance"	Theatre	8:30 p.m.
TUESDAY, NOVEMBER 7		
House Presidents' Committee	Albee	6:30 p.m.
Government Department presents Haren Mossis, member of the Liberian delegation to the U.N., chairman of 5th Committee of the General Assembly	Albee	8:30 p.m.
Theatre: "Serjeant Musgrave's Dance"	Theatre	8:30 p.m.
WEDNESDAY, NOVEMBER 8		
Air Force Information Officer	Outside Coffee Shop	10 a.m.

Field Period Files and letters of introduction	Dean's Office	
Monday - Friday 9:00 - 5:00		
Wednesday evening 6:30 - 8:30 p.m.		

The Senior Project

(Continued from Page One)

work on his Project, he should have a satisfactory academic rapport with his adviser. Unfortunately, Bard's excessive faculty turnover rate has deprived many students of the opportunity to develop and maintain the continuity of this relationship with their advisors.



Student Trips

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Indeed, this year for the first time, the Art department has deprived painting students of that opportunity altogether, by imposing the condition that students spend one semester working on their Project with Mr. Sullivan, and the other with Mr. Phillips.

Originality Hampered

Moreover, there can be a discrepancy between the anticipated original research of a senior thesis, and the amount of originality that the student is able to produce, due to the availability of reference materials. The Bard Library, as part of a small liberal arts college, does not have works on many topics of a specialized nature.

It is true that the Library is able to order books from other colleges, but, according to its director, Aaron Fessler, this

will sometimes take "as long as two months, especially if the material is from Harvard."

For many students, the lack of source material has posed a problem, because the only way to attain the source material is by directly visiting the specialized library of another school; and other schools are not always hospitable to Bard students. It seems that if a college has a special honors program for students who wish to do original research, then it should make some provision for their gaining access to a variety of specialized libraries.

It is surprising that the Bulletin promises that selection of a Project topic is the student's own. Very often, students are unable to reach accord with a professor in order to gain permission to work out a certain thesis.

Adviser Limitation

The reasons may be either the professor does not feel his own background would be able to adequately guide the student with the topic, or simply because he does not agree with the student's selection. Consequently, what should have been the individual academic exploration of a student in his fourth year of college, has on occasion, turned into the carrying through of one intended personal research topic of one individual instructor!

Dorothy Greenough

Dresses
and
Accessories

32 E. Market Rhinebeck

Senate - - -

(Continued from Page One)
Food Suggestions

Mr. Edmonds gave a report about the meeting held last week concerning the food situation. He said that copies of suggestions that came up that evening had been sent to the President, the Amspackers, and Mrs. Sugatt.

This list included such suggestions as open competitive bidding for the food service at Bard and an investigation of the Coffee Shop prices. It also included recommendations for the service and preparation of food and for improving the atmosphere in Dining Commons.

The Handy Shop

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KNITTING WORSTEDS
NOTIONS AND GIFTS

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PL 8-9344
Route 9, Red Hook
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TIME

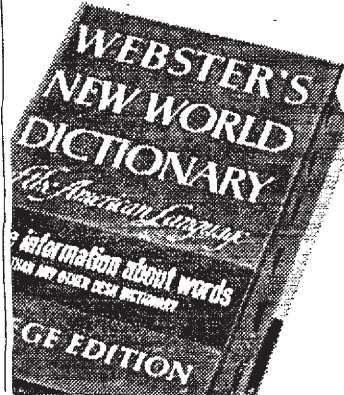
The longest word in the language?

By letter count, the longest word may be *pneumonoultramicroscopicsilicovolcanoconiosis*, a rare lung disease. You won't find it in *Webster's New World Dictionary, College Edition*. But you will find more useful information about words than in any other desk dictionary.

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Linda Boldt..

(Continued from Page One)

time they took direct action to defy the law of the warmakers (in a loose sense) and demonstrate their feelings. The most tragic thing was that once they got on to the Pentagon, they were leaderless. Every irresponsible and unthinking peace marcher could get in his private licks without the general (more orderly) crowd having any effective way of censuring him.

"The violence" was either perpetrated by irresponsible members of the march (and of 100,000 people, I'd say 100 losers wasn't a bad average) or by the federal marshalls — who were (I hear) brutal and unreasonable.

People are saying "No one wanted the march to be violent." Sure I wanted it to be violent, if that means storming the Pentagon so that the MP's feel that they have a push with clubs and use tear gas to control the crowds. Why should we keep on acting like well-behaved school children—we have something to say, and we said it louder than ever before.

James Reston, Monday, N.Y. Times: "The leading officials of the government were troubled by the spectacle of so tumultuous a protest against their policy in Vietnam and by the repercussions of this demonstration on their relations abroad."

For me, that thought made all "the violence" worth something toward ending the war. I am sorry now that I didn't "get involved"—next time I will.

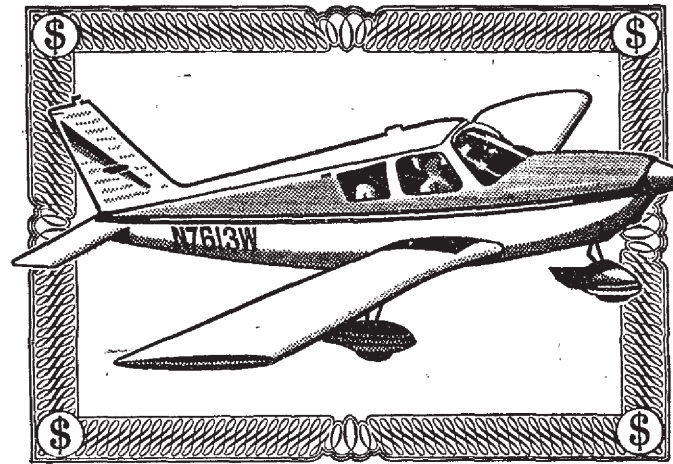
Strange Plant Discovered In Chancellor's Garden

Berkeley, Calif. (CPS)—The official residence of the chancellor of the University of California at Berkeley is one of those super-stately mansions set on a little hill and surrounded by meticulously manicured shrubbery.

The unique feature of the house is an outdoor clock that lies in the middle of a beautiful garden area. Various flowers make up the face of the clock.

On Monday a new flower was discovered in the garden, a flower called "cannabis sativa", occasionally known as marijuana.

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