President Tells Future Plans For College At Monday Night Meeting

Yesterday Dr. Kline spoke to Community Council about the image of Bard and the college's public relations policies. The primary emphasis, he said, was upon introducing Bard to those who do not know it.

The issue arose two weeks ago in connection with the letter of the Committee for Episcopal Church Scholars appeared in the last Observer. Council members raised the questions of whether this committee was affiliated with the college and how much and how it handled the distribution of letters in the community.

A committee was organized to look into this matter, its members were Ralph Levine, Jack Blum, and Dean Hodgkinson. They inquired about the Episcopal Church Scholars Committee, examined the college's various publicity materials, and reported back to Council at the next meeting.

The committee said it was independent of the college, although it was using Bard's printing and mailing facilities. These facilities are available for any autonomous group working to help the college.

Blum, Levine, and the Dean produced pamphlets from the Public Relations Office pertaining to Bard's relationship with the Episcopal Church. This resulted in many questions about the direction of Bard's public relations program. To hear up these questions, Dr. Kline was invited to State's Council meeting.

He first stated, as in past years, that the history and traditions of the college were pointed out that the relationship with the Church originated with the charter and has been in force ever since. Thus, he said, the religious affiliation is a fundamental element in the image of Bard.

Dr. Kline also described the educational policies of President Bell and Dean Teubker. Their academic innovations were the forerunners of the present Bard tradition of personal commitment to learning. This, also, should be a part of the image of Bard, he added.

Dr. Kline then passed around some leaflets on various aspects of the college's curriculum. He said these were being distributed in at least as great a quantity as Bard College and Longing. The latter are sent to regulars, interested clergy, and Episcopal laymen, while the curricular material is used for high school guidance counselors.

The church-related literature is directed mainly toward the Northeast, where the Episcopal Church is mainly concentrated on the part of each individual's Creative Work at Bard College, Alternative Food and Languages at Bard, The Division of Art, Dance, Drama, and Dance, and The Sciences at Bard—go to 2,000 high schools across the nation, mostly in urban or suburban areas east of the Mississippi.

The Admissions Office concentrates on those schools which have produced successful Bard students. The catalog and the student handbook are still the primary introductory materials to the college.

Dr. Kline then spoke briefly of his admissions policy. He said that simply enough, the best applicants would be admitted. He has given Mr. Herria absolutely no directives of any kind about favoring any class of students. He said that he would like to see the number of number of Episcopal students at Bard, but that to admit unqualified students of their religious affiliation would be unhealthy and harmful to the college.

NoFreshman Dorm in Fall

Bard's only freshman dormitory, which will house students entering the college in the fall, will be ready for the opportunity to live in this academic year. Necessary repairs are currently being made and will continue throughout the following months. All women, except new students, may live in Schuyler House. Dean Hodgkinson strongly believes that a professional, residential atmosphere must be maintained on campus so that they be well oriented to the college environment more quickly.

There is room for approximately 20 women at Schuyler House. The rooms are equipped with a desk, mirror, and various other furnishings. There are about eight or ten singles available. A bus will provide frequent transportation to and from Bard College. There will be a faculty couple available to the home at any time of the day. Although no final decision has been made to move the couple to the new dormitory.

Faculty in the News

Eugene Greenberg, a member of the literature division faculty, will hold his last class at the end of the term. Beginning next fall, he will be associated with the English department at the University of Chicago.

Committee Chairman Answers Church Scholars Attack

As chairman of the Committee for Episcopal Church Scholars at Bard College, I feel that I must make some response to the editorial in the Bard Observer of March 1st.

First, I would like to quote from the headline "The Case for Bard" published Feb. 1 in the Observer. "Our problem is that the Church Scholar Program, which both serves the needs of the students and offers educational opportunity to students who, without financial help could not afford to attend college, is essential to the college. During the previous year the John Price Jones Company, Inc. in a general survey of the college reported to the Bard educational foundation that efforts should be made to procure scholarship help from the Church.

With these thoughts in mind, several alums of the college felt they could work toward procuring such assistance from the Episcopal Church. The alums included students from the alumni, from local churches, and from Church Foundations. Considering the historic roots of the colleges, it seemed natural to seek such funds within the Episcopal Church.

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Office Tells Plans For Reading Pd.

A reading period will be held near the end of the term, according to the schedule in the Observer, and is expected to begin the week of May 20 to run until June 2.

The reading period, which is not mandatory, is designed to make it possible for students to finish term papers and to have the opportunity to prepare for anticipated final examinations. The president of the college committee has included the plan of the week of May 20 to run until June 2.

The reading period, which is not mandatory, is designed to make it possible for students to finish term papers and to have the opportunity to prepare for anticipated final examinations. The president of the college committee has included the plan of the week of May 20 to run until June 2.

I must take issue with the editorial statement that such an effort makes the "administrative attitude of discriminatory practices by admitting preferential treatment for members of particular religious institutions."
EDITORIAL

The editorial board of The Observer regrets an error in the publication of the last issue of the paper. Because of an accidental deletion in Observer's Spectator, the following sentence appeared with regard to decreasing faculty attendance at Adelphi: We believe the rumor that Mr. Kline discourages such practices. This was neither the intention of Spectator nor the editors of the Observer, who did not then and do not now believe that such is the case. The editors apologize for any embarrassment this error may have caused.

Observer's Spectator

(Editor's Note: Spectator is a person or persons whose anonymity will be preserved for the free exercise of their judgments of campus life. Spectator's opinions are not to be confused with the views of the College or the staff of the Observer. However, the Editor does assume all responsibility for the contents of the column.)

We were sitting at Mike's the other night when we heard someone say something which we thought was a joke, but no, it just wasn't. It came from a faculty member if we heard what was true. And it was. Mr. Goodheart is leaving Bard.

We do not intend to pry into the personal life of any faculty member (or any student or Administrator, for that matter), but this news started us thinking. Quite aside from the fact that Mr. Goodheart is both popular and respected and will be missed, it seems to us a man who will be happier with the Administration and with the Klime-Herdman kind of student. We have always prided our selves on not being part of the hysterical anti-Administration movement on campus.

Up until now we have been relatively unmoved by such things as the saturation of freshmen women, the new Social Regulations, we are not frightened by the supposedly wicked and hungry Episcopal Church. But now we're beginning to wonder. It is the whole plot of the case of the Administration of Traduction.

They know they can't really change Bard as long as people like our faculty are here, so are they trying to make a change by creating such a bad atmosphere, by putting such loads on the faculty, that one by one they'll resign to go elsewhere? Or is it just simply bad policy? Whatever, the effect could be the same.

We have not been privileged yet to meet Mr. Herfindahl man personally, but we hope it is not improper to ask him a few questions. Has he, we wonder, ever talked with the faculty about what he's trying to do in his administration? Or, better, has he ever asked the faculty to talk to him about what kind of students they'd like him to hunt for?

We know that Mr. Krummer understood the Bard spirit (he's gone, too, of course) and was a part of the intellectual life of the college. We have not seen Mr. Herfindahl yet at a single intellectual activity at Bard - - as any of the talks in psychology, literature, dance, Kalaidoscope, foreign films, or even social events (if he was here and we missed him, we'll know).

He has never (yes, we know he's busy, so are we) sat down for a bull session with some of the upper college students in the coffee-shop of the campus.

We made a private little poll last week. We asked two faculty members, representing every division, whether Mr. Herfindahl had gotten to know any of them. They all replied "No." For all practical purposes Mr. Herfindahl could have his own New York City, and not handle Bard like an advertising account.

This is not an attack on the Administration, of course. To be attacking which is impossible, that is, to get students for Bard without understanding fully the spirit and intellectual preferences of the teaching faculty.

Gospel Singers

Pictured above are five of the Gospel Singers who entertained Bardians at a recent entertainment committee fund-raising function.

Canzon Jones

(Continued from Page 1)

 Obviously movies given by clergy, churches, and foundations of the Episcopal Church through the efforts of an "outside committee" can properly be given to any student the committee selects providing the student is admissible to the college. If a committee made up of members of the Church of Jesus Christ of Latter Day Saints (Mormons) wishes to raise money to send a student who resides in Utah to Bard, it has a right to do so. Likewise, a committee of believers in Buddhism may do the same. Perhaps some group concerned with certain aspects of science might like to provide scholarship help for young people who meet specific standards determined by the group. Surely such a plan, if put into practice, should not brand the college's administration's policy as being "discriminatory." Faculty, trustees, administration members and students themselves have long hoped for a wide geographical distribution of numbers of the study body as possible. Since the Episcopal Church reaches into every corner of this country, it provides an existing channel for interesting young people from every State in the Union in Bard. This Episcopal Scholarship Committee is cognizant that this is one more reason why its efforts may be beneficial to Bard.

CLINTON R. JONES, JR.

Observer

This Bard Observer, the official publication of the Bard College Community, is printed every two weeks, except the winter issue. From January 1 to December 31. 1962, it is published weekly. Issued by the College, it is printed by the Waverly Printing Co., and is distributed by the campus Post Office.

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Ergo Ego

By David Frederickson

The dance concert the other evening was, as I remember, thoroughly enjoyable, but by no means memorable. The technique of the dancers was good, in some cases it seemed to me to be a conception of the contour of a whole dance, and never did a dance indicate clearly beyond itself to be a conception of the contour of a whole dance, and never did a dance indicate clearly beyond itself. Each set of dancers seemed to choose itself a limited realm, explore it— in some cases half-heartedly — and discard the idea before reaching any real conclusion.

Empty words perhaps; and possibly also the grumblings of a first-nighter, who, seeing the concert as a later date, would not have the same illusion. For a dancer to lie on her back and, using simply her arms and legs, to hold an audience's attention is in itself a feat. Palates and minds are not as much intentional as unintentional—, tension: all were there, and the audience enjoyed them. But I would not have wanted more in the way of development.

The idea of development came in another of her dances, L'Elisir. Miss Kennedy's dancing of the teacher was assured and well-formed, but Miss Sayes' dancing was in her desire to imitate and to learn. But the dance? Again, where did it go? It was a small story, beautiful, but not more.

Two group dances — Miss Giffen's Tocanotta and Miss Kennedy's Theme and Variations — moved from one extension of the same line of thought: the former, as an effort, the latter as an effort. The music was as such, for the choreography seemed to have been done only to accommodate the music, and was of an overall development. The dancing in these two by Miss Anna Mosser—and then Professor Hirsch, as well as the three chorographers— was both accurate and well-understood, even dramatic. And to use her, the music was both accurate and vividly understood. Each chorographer was as vivid as possible — the swing of an arm or leg back and forth— did not appear at all integrated with the rest of the movement.

David Moulton's interesting and rather inventive Distractions provided the basis for the following dance. The music was both original and sprightly — I kept thinking of a ghost story told by Thankfulness, Moors—and even dramatic. The movement was exploratory and sprightly, but never seemed to realize the full dramatic potential of the music.

Of the pieces new in this presentations — which excluded Giffen and Concerto for Three Women, both deservedly repeated from last year — to be the most significant: 

realized potential. This does not in any way minimize the excellence of the performance. I felt it for the girls as dancers and potential chorographers; it simply explains the over-all disappointment with the material presented.
Dear Dr. Riessman,

In reference to your letter to the editor in the Bard Observer of March 26, 1962, Observer, I feel that it is possible to look at the situation at Bard in a much more positive light. Granted that Bardians spend much time usurping social regulations and ultimately sex. Granted that the “peace movement” is a noble and necessary cause and must be explored by each student. Granted the great “cure” for the “frustrated” student is to give him a superordinate goal. By all means let us all submerge these foundations of personality are there to hold the frills. That is to say encourage the student to think beyond himself—making sure the self has matured to a sufficient degree so that this stretching, this extension of the self is beneficial and not deforming.

I submit to you that Bardians, by focusing problems near at hand are overlooking the basic problems to world peace. That is, they are considering only their own minds as well as in their primary groups, considering such things as 1. the place of the individual in the community, 2. the place of morality in the life of the individual and in the life of the community, 3. the economic and political aspects of the “protest” so that the students can control those who go against the decisions of those in positions of leadership, 4. the conditions for such control in the community, 5. the concern of personal rights as social “obligations.” These questions must be faced by each individual sometime during his life. I feel Bardians are considering these terms which have the most for the individual.

I think you will agree with me that this issue of the conflict with national and political problems is not secondary but rather the main issue in our society. People are fighting to end the war in Vietnam, against the Nazis in Europe, the Russians in Cuba, the French in Algeria, the British in Cyprus, the French in Tonkin, etc. Each of these “isms” which deal with a generalized society are festively interesting and motivating. Men who have dedicated their lives to trying to define them. Men like S. I. Hayakawa have warned us of the futility of their efforts to define them.

On the other hand, taking the suggestion of S. I. Hayakawa, by sticking to terms close at hand the probability of ambiguity being the central issue of the discussion is greatly reduced. That is, the probability of the basic problems of freedom mentioned above (1 thru 5, and there are more) is greater when they are discussed intelligently at the level of the Bard College community as opposed to the World or National community. Certainly there are not enough bluntly 1. the presence of evidence of an individual’s sense of what is right and wrong, 2. threats to the individual’s identity made by demands of the society, 3. the need to know the decisions of the board of state, if not to heed them, to cope with them and avoid the penalties for not following them. Unfortunately many students waste their college life trying to solve other issues rather than considering them intelligently. This is an individualism I do not care to see the full picture on both sides of the issue. Thus in suggesting that the Bardian begin focusing on the basic problems, you have in effect threatened to rob him of the possibility of solving the very questions basic to the problem of world peace. You have done this by suggesting that he shift his focus from problems near at hand (and all more obvious) to those far away (and more elusive and ambiguous). I am not suggesting that we forget the world. I suggest that we keep it in proper perspective. Certainly if we know our own problems we will be better prepared to go further. This is our primary task. If we have not even sounded something along the order of: take the timber from your own eyes before attempting to take the sissors from the eyes of others. This is tough to live up to, at times almost impossible.

Sincerely,
Andrew McPherson

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Delights and Sorrows

By John Richard Parrack

Friday, April 1, was the opening night of a Dance Concert presented by the Bard College Dance Department. The central attraction, as listed in the program was Michael Giffen's Senior Project, Part Two. With all due respect to Miss Giffen's work, however, the evening could not have been counted a success without the three dances choreographed by Margery Apsy.

The opening number was Tennis by Henry Cowell, choreographed by Michael Giffen, and executed by Miss Apsy, Penny Axelson, and Ellen Kennedy. It was a difficult work with which to begin. A noticeable lack of continuity, between parts and among the members of the ensemble, prevailed. The dancers' preoccupation with problems of balance precluded the possibility of their relating to one another. Miss Axelson's solo was the high spot.

The second work was a repeat performance of A Grandfather Clock by Maurice Ravel, choreographed and executed by Miss Apsy. It was presented first in the fall concert. The piece formed a much needed contrast setting the audience at liberty to enjoy the delicious dance movements of Johnny of Bertold Brecht and Kurt Weill. This piece, which was choreographed and danced by Michael Giffen to the voice of Lotte Lenya, was a far better example of the first Giffen number. With the exception of certain pendulum-like, moving out of place in their almost comical nature, the dance was good. The interpretation of the last verse was especially so.

Theme and Variations by Lukas Foss was the final number before the first intermission. Choreographed by Ellen Kennedy and executed by Miss Giffen, Linda Grassfeld, and Cynthia Hinch, it formed a fitting ending for the first part of the concert—it suffered somewhat in choreography and execution, but was on the whole not bad.

To begin the second half came No Name by Edgar Varee, choreography and dance by Miss Apsy, costume by Ana Itzulik. The only word for this selection is magnificent. Pulsing that which is universal, it was a virtuoso rendering of joyous potential.

Miss Itzulik designed sets, costumes, and choreography for the second work of this evening, Concerto for Three Women by Igor Stravinsky, performed by Misses Ayepay, Giffen, and Kennedy. The professional quality of the choreography showed why Miss Itzulik is Professor of Dance; the dancers were good.

To close the evening, Benjamin Britten opened the last part of the concert. The choreography was by Miss Apsy, execution of perplexity or disillusionment.

Because of this selection of subject matter perhaps the concert would not have succeeded without the efforts of Miss Apsy. In her work Miss Apsy chooses to deal more with that which pertains to joy, even comic, vitality. For this reason her work balanced the other presentations and contributed to the overall success.

It might also be noted that the lighting for this concert was some of the finest seen in the Bard Theatre in a long time. It is hoped that Stuart White can continue on this level of performance. Other than the excellence of the lighting and dance, however, it is worthy of comment that in accordance with an old Bard custom, the curtain opened a half hour late. The performance was worth waiting for, but one wonders if the wait was a necessity.

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 Socialist to Speak Here

Norman Thomas, many-time candidate for the presidency of the United States, has accepted an invitation from Project to speak at Bard in May.

Thomas began his career as a pastor of an East Harlem church. In 1917 he became active in the socialist movement and from 1928 until 1944 he

Student Versus

(Continued from Page 3) that there are similar ideas here, (I hope there are not.) In the following article in the WUB drive, the following paragraph appears: The World University Service has helped universities to pick up shattered fragments in times of crisis and out of these experiences of mutual assistance now responds to the revolution or rising expectation among the new nations of the world. Where is the editorial staff? The same comment must be directed to the dean’s remarks. The editor forgot to read and edit them. However the outstandingly low quality of the March 26 issue was highlighted by almost a full page of pure bull. This obvious attempt to sensationalize and controversy resulted in a whistling so of unnecessary and uninspired conflict. I feel that you have better stories to publish, and that you can find ways of presenting them in a more professional manner. However, it seems that you are either too busy or too uninterested to apply yourself to the task you have accepted.

—Fred Feldman

Drama Dept. Names
Spring Play Choice

The Bard Drama department has chosen for its spring production, Arthur Miller's A View From the Bridge. Five performances will be given, May 15-18.

Charles Katakakis will direct the production and Mary McDougall will serve as stage manager. Sets and lighting will be by Stuart Whyte. Bauer’s end Rosen’s roles will be in partial fulfillment of their senior projects.

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