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OBSERVER

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Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 5, No. 2

ANNANDALE-ON-HUDSON, N. Y.

OCTOBER 8, 1962

EPC Meets Tonight in Open Forum

The Educational Policies Committee, elected at the end of last semester by students of the four divisions, is planning to hold its first meeting tonight in Aspinwall after the Council meeting.

According to Fred Feldman, last semester's chairman, EPC has not met because for the first two weeks there was no Council representative, and after that play rehearsals prevented a full attendance, necessary to elect the chairman.

The members are Lane Sarsohn and Remy Hall, Languages and Literature, Dick Foodim and Fred Feldman, Social Studies, Peter Barney and Margie Ladd, Art, Music, Drama and Dance, Dave Lieberman and Marc Lipsius, Natural Sciences, and Charles Hollander, Community Council representative.

In the past two years EPC has been one of the most active and controversial student organizations on campus. At the first open meeting of the 1961 fall semester, EPC described its functions: "EPC acts as a sounding board for student opinion. Its closed meeting will be held to discuss individual problems; it will meet with faculty and administration to work out solutions to the problems raised by the students. EPC will also act as a source of information for the students."

Mr. Feldman added, "EPC is all out for positive action. We don't condemn, we advise. EPC has always been an idealistic body, with certain ideas on what Bard College should be."

Its activities have covered all aspects of the college's academic policies. Last year it was particularly concerned with book thefts from the library (to illustrate their assertion that the check-out system needed radical changes, EPC members stole 100 books from the library), the dismissal of Max Spivak, Professor of Art, the possibility of a student-teacher program, course offerings, inter-library loans, the reading period, the book store, the Moderation, registration procedure, faculty evaluations, tutorials, criteria sheets, and many other important matters.

Its meeting tonight will first elect a chairman and will then deal with some of the various problems that have arisen from the 6-point program. EPC not only welcomes but desperately needs a large attendance of interested and concerned students. More than any other student organization, EPC depends on a basis of student concern for the college's goals. Its members are always open to any student suggestions.

Krapp and Tape Recorder



Robert Bauer as Krapp leans forward in wonder and horror to hear his own voice of thirty years before. Samuel Beckett's monodrama, *Krapp's Last Tape*, shows the old man engrossed solely in the tapes of his youth. Rob appeared in fulfillment of his Senior Project requirement, under the direction of William Driver. Drama review appears on page 2.

Dance Concert to Use Scene in Ovid

The Dance Department has scheduled its first program this semester for November 10, at 8:30 in the theatre. The program will feature the choreography of an episode from Ovid's *Metamorphosis*, conceived by Ana Itelman, Professor of Dance, as well as original compositions by Ellen Kennedy and Margery Apsey.

Jove and Io

The episode from the *Metamorphosis* concerns the toments of Io, whom Jove has seduced and then, at the insistence of Juno, driven away. Io has been transformed into a heifer and is harassed by an animal parasite, which is in her imagination a demon cattle-driver, Argus, appointed to goad her away from Zeus's embraces.

Ellen Kennedy has the part of Io, and Margie Apsey has the part of Argus. Alfredo Porras will play Jove, while Charlotte Loewenherz will be Juno. The composition will use music of Lukas Foss and Edgar Vares; Stuart Whyte will design the sets.

Figurehead

Margery's composition will be entitled *Figurehead*, meaning the wooden figure at the bow of a ship.

Ellen Kennedy is also presenting an original composition; she has not yet decided what her piece will be. Other works may also be presented in the concert.

Overcrowded Kitchens Endanger Food Services

Overcrowding in the Dining Commons, long a difficult situation, has now become, in the words of President Kline, "one of our worst problems."

Originally built to serve sixty students, the building has been enlarged over the years to cope with larger numbers of students, but has failed to keep pace in recent years. However, new and better furniture has been obtained, and the cafeteria system has replaced the former method of having food brought directly to the tables.

Still, one frequently has to stand in line ten minutes before being served. When finally served, sitting with friends is sometimes impossible because of inadequate seating.

Moreover, crowding within the kitchen area itself prevents the thirteen to fifteen employees from working as quickly and efficiently as they might. Since

most of them are normally working in the serving area, things become cramped from two sides.

A student union building, housing a new Commons, as well as a new coffee shop and recreational facilities, is the simplest solution. Such a plan has been proposed many times and seems now to be a certainty. Business Manager William Asip states, "The only thing that stands in the way is money."

However, even if work began immediately, it would not be completed until Fall, 1964. Obviously present facilities must be used until a new building is constructed. If things become too strained, the seating problem can be relieved by opening the faculty dining area to students.

This still does not relieve congestion in the kitchen and in the line. One solution

(Continued on Page 4)

B&G Begins Parking Lot Near Barns

Buildings and Grounds Department has begun work on a new parking lot between South Barracks and the barns. The lot will hold 200 cars.

The work will continue through this semester and field period; the lot should be done by the beginning of the spring term. This project will not interfere with the planned third floor for the library. It is scheduled for completion at the same time but will be done by outside contractors.

Bard has developed in recent years a very difficult parking problem. Not only is the road in front of Stone Row inadequate for parking, it is becoming increasingly unsightly as the public face of the college.

The new parking lot will both relieve this pressure and make it possible to close the front road to cars. According to President Kline, the administration is considering the possibility of removing that whole road and reseeding the area with grass.

In this case the college would need another exit, which might be paved from the gym to the Annandale Road along the newly-laid pipeline from Ward Manor.

Dr. Kline emphasized that the administration has not reached any decision on this matter.

The parking lot project is not necessarily higher in priority than other projects; lighting for the Annandale road, for example, is all set and will be started once the approval of town authorities is given.

The parking lot will have a gravel surface at first; it will be paved in September. The gravel has to have time to settle, as with the Blithewood road surface, which will get another coat in the spring.

The parking lot will be the third sizeable building project to be completed without outside help, after Sottery Hall

(Continued on Page 4)

Head of Hauser Cast in Bronze

Last Monday night Community Council appropriated \$100 for the casting of a bronze head of Emil Hauser, former professor of Music. The administration had already promised the other half of the necessary \$200.

The head was sculpted last semester by Michael Lawrence in plaster. It has begun to crack somewhat, so that it has to be cast immediately.

Mike took the head to a foundry in Long Island this weekend, and the cast will be ready in a few weeks. It will probably be placed in Bard Hall.

EDITORIAL

The considerable controversy which arose over John Bragin's request for the Film Committee's budget adds importance to the question of the quality of the movies he brings up here. Many people have objected to the overbalance of foreign films in John's repertoire this semester and last; others argue that he shows too few representatives of what is commonly termed the New Cinema.

These contentions to the contrary, it is the feeling in this department that Mr. Bragin is doing highly laudable work. That he puts on some losers is to be overlooked; he should be judged not on movies like *Brief Encounter*, but on movies like *M* and *Sous les Toits de Paris*.

The program a week ago was highly interesting in that it combined one of the best movies I have ever seen with one of the worst. *Brief Encounter* was sloppy, soggy, fairly dripping with all the wrong sentiments. It seemed to be trying to reach a frightening emotion of which it was totally incapable. The use of flashback was as trite as the word is. More is certainly to be expected of Noel Coward than this.

On the same program was *M*, a German film of some time ago featuring Peter Lorre as the psychopathic killer. This was an excellent movie; its particular felicity was in the manipulation of personages to produce all sorts of strange effects. The characters of very small roles would emerge in sharp contrast: an example is the table of good quaffing German burghers at the brauhaus. There are moments in *M* that are the equal of any in Bergman, Resnais, or anywhere else. Chief among these is the moment when the Syndicate has finally broken into the broom closet and is entering into the darker part—the brilliant beam of their searchlights strike Peter Lorre's transfigured face among the boxes and rubbish—blackout.

Aside from *Brief Encounter*, the only other film this year which casts discredit upon Mr. Bragin is *Intolerance*. The small part of the movie which I saw (two reels or so) suggested that the whole thing was a joke or something. Could that fantastic flame-thrower emerging from the gates of Nineveh have possibly been meant seriously? And those names—*Mountain Flower*, *Pure One* (I can't remember them at all, but the preceding are close enough)—like the things you get in the *Wicked Landlord*—*Virtuous Maiden*—*Heroic Youth* flicks. But again, I may be way off; the whole movie may have possessed a unity of design and thought of which I was and will ever remain unaware.

In any case, *Intolerance* does occasion the thought that Mr. Bragin should choose films not with regard to the history of cinematography but with regard to the quality or appeal of the film itself. This isn't as much of a difference as some excited viewers have contended, by the way. Planned movies include *Richard III*, *Breathless*, and *Hiroshima Mon Amour*, which can both indicate film history (i.e. what is happening now) and be good movies. But the history is too complicated and not important enough to become the sole criterion for the selection of movies. The Film Committee is welcoming any suggestions for movies to be shown this semester or next; we might take this opportunity to suggest one or two W. C. Fields movies, a couple of not-so-vintage American films (like *African Queen* or *A Place in the Sun*), and a few of the items that come out of Cinema 16 in New York.

Dance Teacher Works For Argentine Concerts

Ana Itelman, Professor of Dance, spent the past five months in Argentina, her home country, engaged in the production of various concert works for dance.

She arrived there in April and immediately began work choreographing two plays, *The Boy Friend* and *The Fantasticks*, which were translated into Spanish for the performance. The choreography which she used for the former play was essentially the same as that which appeared on the Bard stage two years ago in a production by William Driver.

Miss Itelman next began three months of work for one-hour television shows and for a series of dance concerts. The concerts featured members of the company she worked with before she came to this country six years ago.

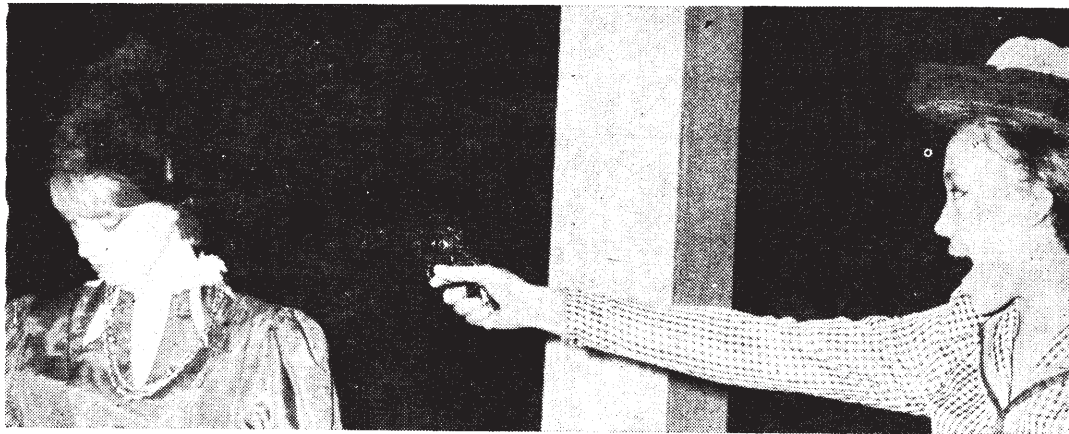
One of the pieces that appeared in concert in Argentina

was her composition *House of Joors*, adapted from Federico Garcia Lorca's play, *Bernarda Alba*. She originally created it for a performance in New York; it has appeared twice since then at Bard—last year and four years ago.

Upon arriving she found her country in a considerable state of ferment. Different factions of the army were disputing with newly-installed President Jose Maria Guido over the proper treatment of the supporters of Peron. Throughout the summer extremists of all sides took to the streets; in particular, there were many violent outbreaks of anti-Semitism.

Miss Itelman will return to Argentina next June, under the sponsorship of the Argentine government. She will be working on the production of a 40-minute ballet to be adapted from a play by Bourges, a contemporary Argentine writer.

Tension in Strindberg Drama



Abigail Rosen, as Mrs. Y., points a toy pistol at Margaret Eckstein, playing the part of Miss X and shouts BANG! Action takes place near the beginning of August Strindberg's one-act drama, *The Stronger*.

DRAMA REVIEW

by Lane Sarasohn

Strindberg is a master playwright, but all his works need not be masterpieces. "The Stronger" is an exercise in character development. The conflict producing development exists outside of the play, but the crisis revealing such development is related through monologue. It is a difficult monologue to bring off because it is heavy, metaphorical, at times rhetorical. Abigail Rosen did not triumph in bringing the character to life, she merely succeeded. In spite of the burden placed upon her, Abby was not self-conscious. She sustained interest, and by emotional identification reflected the intended development of the script. At times she was delightful, at times, because of bad writing (or bad translating) she was not (delightful). A great actress could have done a great job; Abigail's performance was good and is appreciated. Margaret Eckstein who supported the entire monologue did a fine job. Though her part was not as demanding she preserved an integrity in her performance that contributed the tension necessary to sustain life in "The Stronger."

"This Property is Condemned" was beautiful. It was so good I can hardly more adequately describe it. It was as lovely and delightful as the character Willie. Casting was perfect, and acting superb. The direction was masterful and is a tremendous credit to Abigail Rosen. When one is awed and his talents limited, his praises seem little better than hack writing. I would be willing to write with so little sophistication many times over if only I could be repeatedly enchanted, enchanted as I was by this performance. I bow in admiration to Miss Ladd, Mr. Powell and Mrs. Rosen. To praise them individually would be to sprinkle compliment upon compliment. The play achieved its effect by a unity of excellence, a near-flawless consistency. May I only ask that Margaret sing "You're the only star . . ." a few more times when I can hear, that Dixon answer me "sure is" when I greet him, and that Abigail direct a few more shows with as deft a hand as sensitive an eye.

The change of tempo between "This Property is Condemned" and "Krapp's Last Tape" was so tremendous that I was restless and somehow insensitive the first night I saw the third play of the trilogy. I enjoyed it and admired it but could not accept the character, the old man Krapp. He was so far from Willie and Tom that he could only remain a symbol and not come alive. But three nights later when I saw it again I was amazed at the vividness of the man's reality. In a daemonic fashion, Beckett has contributed a figure to the world of literature. Krapp is not just a living human, he is an essential quality of human life; he is not just an eccentric individual, he is a factor of human nature, egocentric, sensual, repulsively nostalgic, tragically mortal. Portrayal was difficult, for the character is at the same time so alien and so human. The dichotomy produced an irregular performance in Mr. Bauer who was at times brilliant and at times dissatisfying. The nervous laughter from the audience was proper response to the excellent banana sequence. Properly balancing the repulsiveness and the rude comedy of the situation without ever

losing control of timing or characterization is a tribute to Rob's skill. But his movements throughout were too heavy and at times his voiced played too much to the audience. And then again there were his marvelous mugging, fine laughs, grunts and sighs, reveling indulgences with words. It only missed in a few places being a very, very fine performance. Krapp was his best and most difficult role so far and we tip our hat to Mr. Bauer's performance.

I must now comment on the technical work which backed up these three plays. As usual Stuart Whyte's sets were original and excellent. The audience's appreciation for the setting of "This Property is Condemned" was justly deserved. Eve Lyon's lighting for the last play created a mood giving added credibility to the bizarre man and his world. Mary McDougald must be complimented on a flawless and professional handling of the complex sound mechanics in "Krapp's Last Tape."

With so fine a beginning this year's series of performances is anticipated with sanguine delight. Good use of the taste and talent in the department will do honor to us all.

Letters To The Editor

To the Editor of the Observer:

The Bard Observer has been contaminated by a fecal lack of imaginative reportage. Rather than condemn its faithful editor, Charles Hollander (known for his miraculous weekend stays in Saugerties when we all know damn well he doesn't own a car let alone drive), we should make every effort to add the literary manifestations of our perceptions of events to the columnade of Mr. Hollander's mackerel-wrapper.

Article writing, far from being a lost art, as so many arts have become, is nearing the culmination of journalistic endeavor on the precious pulps of Bard's Observer. As can be seen by this article, journalistic style need not be dull; indeed, it can be overwrought and overwritten, hung high on the scaffold of inconsistent imagery or dragged to the depths of witty punnery (just below purgatory).

The Observer could well use more contributions to its columns.

—DAVID JACOBOWITZ

Observer

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EPC States Bard's Goals and Ideals

(Editor's note: The statement below was prepared by Fred Feldman for EPC last June. It has not received the attention it deserves so much.)

INTRODUCTION

Freedom, said Robert Frost, is the ability to work easy in harness. Bard College, by means of constant educational experiment, has always tried to bring its students to an awareness of the meaning of this concept. Throughout its history, Bard has existed because we all believed that this ideal could be realized.

PART ONE—BASIC BELIEFS

The basic concepts whose pursuit generates all academic activity at Bard are freedom and integrity. These concepts can only be understood in connection with each other. Freedom is the condition under which a person can make decisions without damaging his integrity. Integrity is a personal quality of wholeness that is essential for responsible free choice. On the basis of these ideals, the successful Bard student will be capable of unashamed and considered action.

Since we are attempting to grow into free and integral persons, it is necessary that we criticize all our actions. We work under the assumption that we can realize our ideals. This realization can take place only by means of constant critical evaluation. This attitude makes Bard unique and in some ways superior to the average college.

The practical result of these ideals is the establishment of a community with no fixed boundaries. Meetings, classes, and lectures are open to criticism from any responsible source. Class distinctions are minimal, and every public action invites considered criticism.

PART TWO—REGISTRATION

Even in the system of class registration, the ideal of the school are apparent. We are given freedom of choice within only the most liberal boundaries. The registration advisor acts as a participant in the registration conference, which can be compared in some ways to a dialogue. The advisor does not tell the student what courses he must take, but helps the student to understand what courses he wants to study. He does this by clarifying the student's individual position. This should prepare the student to make these choices without any assistance.

By means of living in an academic community, the student gains an awareness of his own needs and develops the responsibility

to choose his classes accordingly. This may result in a narrow or a broad selection of courses—but either way, the selection will be based on the freedom of individual choice, and will be consistent with the students' integrity.

This system will fail if the dialogue between the advisor and the advisee breaks down. This can happen if the advisor demands that the student take required courses, or if the student fails to choose responsibly.

PART THREE—CLASSES

Classes will also demonstrate the ideals of freedom and integrity. It is inconsistent with these ideals to enforce any formal system on all classes. The seminar system does not apply to many class situations. The form of the class should be limited by these considerations alone:

1. it should be suited to the instructor;
2. it should be suited to the students;
3. it should be effective, as judged by the participants;
4. it should conform to state laws.

Thus the lecture system may be chosen by any class, but it cannot be forced upon that class if they feel that it will be less effective than another system.

It will probably be found that the student will gain an awareness of the ideals of education if he is allowed to participate actively in the class. Critical discussions lead to integrity and are in keeping with the goals of this school.

If at any time the students or the teachers allow anyone to determine the form of their class, they have acknowledged their lack of freedom and integrity. The class will necessarily be a failure in the context of a Bard education.

PART FOUR— LOWER COLLEGE CONFERENCES

The lower college conference is designed to educate the student in the method of the dialogue. This is not accomplished by forcing him to read the dialogue, it is accomplished by allowing him to participate in a dialogue.

The topic of the lower college conference is to be determined by the student and his advisor. If either refuses to acknowledge his responsibility the dialogue will break down. Even if the student learns factually, the fact that he has not learned to operate with the teacher in a conference has rendered the conference a failure.

PART FIVE—MODERATIONS

Moderations are designed to determine a student's ability to work in the upper college. If they do not accomplish this, they have failed entirely. Therefore it is incumbent upon the students as well as the teachers to evaluate lower college work critically and carefully.

Self-evaluation is a cornerstone of integrity. The necessity for external criticism is, of course, basic to all responsible freedom.

The moderation is one of the most formal moments in the Bard education. If the moderation fails, Bard fails. By allowing weak students to pass moderations, or by allowing good students to pass moderations without sufficient criticism and evaluation the faculty is destroying the ideals of the school.

It is necessary that the student look to the past for his evaluation, and to the future with plans for the upper college. His projection of the future must be as well-considered as his criticism of the past.

PART SIX—MAJOR CONFERENCES

The major conference shows the development of the student. Whereas before the moderation, the teacher directed the conference and the student gave his critical consent, now the student is in control. The teacher is responsible to the student in that he must criticize and suggest alterations in the student's work. But the student must demonstrate the ability to plan and execute assignments, decide on topics, and structure the conference.

In the upper college conference the student gets his first major chance to act in complete freedom. He also, of course, must demonstrate that he has developed integrity.

The success of the major conference is based on several delicate questions. Who has been the designer of the conference, student or teacher? Have they continually evaluated their decisions? Have they worked together to develop a true mastery of the intended subject? Has the dialogue been a success?

PART SEVEN—SENIOR PROJECTS

The senior project is the great proof of our ability to live in freedom with integrity. Any attempt to force the student to do anything he does not feel he should do will destroy the meaning of the project.

The work should be defended in public to demonstrate proficiency and self-evaluation. The project should be the manifestation of the student's belief in, and commitment to, the ideals of freedom and integrity.

Drama Department Schedules Auditions for Beggar's Opera

William Driver, Associate Professor of Drama, announced in a recent interview with the Observer that the auditions for the next drama production, *The Beggar's Opera* by John Gay, would take place on October 16 and 17. The show is scheduled for the last week of the semester.

At present the Drama Department is planning to keep the role of Macheath for the second half of Lennie Rosen's Senior Project. The other roles are open for audition to all members of the community.

The origins of Gay's play are interesting. Around 1720, Jonathan Swift wrote to Gay that he ought to write a play satirizing the posturing and unreality in contemporary drama (e.g. Addison's *Cato*, a sentimental tragedy), and that it might best be done as a pastoral set in Nugent Gardens.

Gay did not act immediately on Swift's suggestion, but in 1728 he was moved to write a play satirizing almost everything. *The Beggar's Opera* is

a satire of 18th century musical tastes—the Italian opera—as well as of the theatre of the time. It also lampoons the government, headed at that time by Walpole and Townsend, and the ways of society in general.

According to Mr. Driver, *The Beggar's Opera* is the first real musical, the ancestor of Gilbert and Sullivan, *Oklahoma*, etc. It was the first musical to be produced in New York, as a company put it on there in 1750, and it was George Washington's favorite musical drama. *The Beggar's Opera* met with immediate success upon its opening in 1728. It ran for 62 performances in the Theatre Royal at Lincoln's-in-Fields, or three times longer than the usual run of successful productions.

It was reproduced every season after that until 1866. It reappeared again in London in 1920 for three years of continuous performances, after which the show moved to New York. A new London *Beggar's Opera*

was produced in 1940. There is a movie of the play, with Laurence Olivier as Macheath.

The Beggar's Opera has 69 songs; according to Mr. Driver, the college production will use 50 to 55 of these. All the music was chosen by John Gay himself from the popular airs of the time; a few of the tunes are taken directly from Handel's operas. Gay wrote the raucous texts for all of these lovely airs.

Everyone in the cast will sing. Mr. Driver is contemplating installing a "juke box" in the coffee snop which could reproduce some of the play's best numbers.

The Bard *Beggar's Opera* will have a small orchestra, under the direction of Luis Garcia Renart, Assistant Professor of Music. The orchestra will consist of flute, string quartet, and harpichord; Mr. Garcia Renart will be playing the cello.

Sets will be designed by Stuart Whyte; William Driver will direct.

Art Club Plans Show, Starts Drawing Class

At the first meeting of the Art Club this semester the new officers were chosen: Manus Pinkwater, president; Cynthia Hirsch, secretary; Michael Lawrence, model master. The life drawing classes have already met with unprecedented success, and the club has undertaken other new projects for a more active representation of the department in the community.

This year there are five hours of drawing offered a week, Sunday from 3 to 5 p.m. and Tuesday from 7:30 to 10:30 p.m. A great deal of the success of these classes is due to Mr. Lawrence, whose job it is to find and hire the models, to pose them, to time these poses, and generally to keep both the studio and the class in order.

South Hall, before the only gallery of any sort on campus, has now acquired a new hanging molding which will facilitate the showing of paintings and reduce the number of un-

sightly holes in the wall. From now on, it will be used primarily as a show place for projects, moderations and one man shows.

This is due to the fact that the Dining Commons will receive facilities for permanent rotating group shows of student work. This will consist of facilities to show 5 to 8 paintings in the main room together with cases for drawings and prints in the alcove. The paintings and prints will be rotated every two weeks and will be chosen from the whole body of student work being done at the time.

Plans are also being made for a series of films of special interest to art majors to be shown throughout the semester. Also it is planned at this point to obtain at least three lectures on various aspects of the contemporary art scene. The first of these will be Aristidimos Kaldos, a painter of the New York school, who will be speaking later this month.

Ryan Seeks Baton Skill Scholarship

Fortune Peter Ryan, literature major, has applied to the University of Mississippi for a baton-twirling scholarship. In a letter sent last Wednesday, he asked for preliminary application and scholarship forms.

He said his gym teacher had informed him of scholarships for qualified baton twirlers at the University of Mississippi. "If you have one," the letter reads, "I would be very interested in one since I have been twirling the Baton for nine years. I started twirling when I was eight years old."

Fortune's query originated from a story in the Wall Street Journal, in which mention of such scholarships occurred. An Ole Miss professor said in an interview, "At any other college a baton-twirling scholarship would be a joke, but here it's taken seriously." Fortune plans to follow up the matter as far as possible.

Overcrowded

(Continued from Page 1)

would be to have a buffet near the back door, where a second line would form. It is likely, though, that food served there would not stay warm long. Another proposal would have off-campus students eat some meals at home. Such a step would show only limited advantages. Other suggestions have been ruled out because they seem impractical. In viewing the situation, President Kline states, "If anyone has a plan that is realistic, it will be considered."

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Psychology Club Outlines Activities For Year

by Dick Cross

The Bard Psychology Club is a departmental organization which sponsors activities open to the entire community. Its functions can be divided into four categories: (1) Speakers; (2) Films; (3) Professional guidance; and (4) Bard Psychology Journal. While the latter two categories are limited primarily to psychology majors, the former are of more general interest and shall therefore be considered first.

According to Bonnie Markham, secretary, the club has invited the following speakers: Dr. Kenneth Clark, a major figure in the 1954 Supreme Court desegregation decision, to speak on Race Relations; Dr. Joseph Greenbaum, Chairman of the Psychology Department at the New School for Social Research and author of the book *The Younger American Scholar*, on Culture and Personality; Professor Arthur Stein, of Queens College, on *A New Approach to Psychoanalysis*; Dr. John Volkmann, of Mount Holyoke College, on Psychophysics; and Dr. John Christie, of Columbia University, on Social Psychology.

Two half-hour films, to be shown to the Community late in October, will concern Sigmund Freud. One will be an interview in which the noted psychologist and contemporary of Freud, Carl Jung, will discuss the "founder of psychoanalysis." The other film will be a commentary on Freud's life by his biographer, Dr. Ernest Jones. Additional films will be announced.

Regarding the professional guidance activities, the Psychology Club has in the past made arrangements for student work experience with mental patients at the Hudson River State

Hospital and plans to continue this service. Files for field period and possibly summer jobs, undergraduate research grants, and graduate school scholarships will be available for reference. A meeting to discuss the requirements of various graduate schools will also be held.

Psychological conventions are another area in which the Club offers prospective psychologists an opportunity to explore the vocational aspects of their chosen field. Bard has been, and will continue to be represented at many of the major psychological symposia like the American Psychological Association and the New York State Psychological Association.

The Bard Psychology Journal, a publication of student papers, is tentatively scheduled for publication in June, 1963. The journal is accepting manuscripts of original articles and will continue to do until May 15, 1963. Interested authors are asked to consult the required style sheets, obtainable from the Psychology Journal, in which the literary form for articles is specified.

B.C.M.C. Urges Auto Seat Belts

Bard College Motor Club, in conjunction with the Dean's office is interested in supplying safety belts to interested students. It is possible, through quantity order, to obtain approved belts at a discount. The Motor Club has posted a sign-up sheet for students interested so that the possibility of quantity installations can be looked into.

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(Closed Tuesday)

W. Wilson Fellowships To Be Awarded

Faculty nominations for applicants for the Woodrow Wilson Fellowships are now being solicited, and are due in the Dean's Office by October 15. Seniors who are thinking about graduate work and careers in college teaching should consult their advisors about these fellowships, which pay all tuition and other fees for the winners plus \$1,500 a year. There are also awards for graduate study given through New York State for residents of that state. Applicants for most of these awards must have taken the Graduate Record Examinations, information about which is available in the Dean's Office. If a student really plans to do graduate work the following fall, he should begin right now.

Parking Lot

(Continued from Page 1)
and the Ward Manor pipeline. Since the arrival of Richard

Griffiths, B & G Director, the administration has been working on plans to make the college at least partially self-sufficient in the area of new construction.

When he was Director of Buildings and Grounds at Hamilton College, Mr. Griffiths worked under a similar setup.

According to Dr. Kline, the new parking lot will not affect the present regulations prohibiting freshmen from having cars.

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UP THE ROAD

Orange County Tromps Soccer Squad, 9 - 0

The Bard College soccer team came out on the short end of a 9-0 score against Orange County Community College on September 29. The home team took 67 shots on

goal, while the Bardians got close enough to shoot only three times.

The team managed to eke out a 1-1 tie against the Orange County JV at Bard last year; on Saturday it was unable to cope with the spirited shooting and well-co-ordinated passing of the Orangemen.

Orange County scored in every one of the 22-minute periods: twice in the first quarter, twice in the second, once in the third, and four times in the fourth. The Middletown newspaper noted, "In the fourth period the Orangemen pumped four goals past the tired and somewhat disilluoned goalie, Charles Hollender (sic)."

The Bardians were seldom able to start a concerted attack, but good soccer was exhibited by Chet Denton and Ray Hilton, co-captains, and Tony Olmer and Doug McDonald. The team's next game is at Rockland County Community College next Friday.



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Margaret Ladd in Tennessee Williams' *This Property Is Condemned*. Abigail Rosen directed; this play, along with her acting in *The Stronger*, served as fulfillment of her Senior Project requirement. Margie was accompanied in the cast by Dixon Powell.

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Night Letter Sent To U. of Miss. Concerning Riots

Community Council voted last Monday to send a night letter to the student body of the University of Mississippi, in view of the recent riots against the admission of James Meredith, first acknowledged Negro to enter an integrated public school in Mississippi.

Council members Spencer Layman, Warren Strauss, Hilton Weiss, and Charles Hollander decided on the phrasing of the letter. The text follows:

To: The Students of the University of Mississippi (in care of the president of the student body)
The University of Mississippi
Oxford, Miss.

We students ask you to affirm our convictions that such actions of prejudice as occurred within your state and within your school were unjust, undemocratic, and the result of a political juggernaut in violation of your sentiments, as students, for moral decency, and to uphold the Constitution of the United States.

From: The Student Body
Bard College
Annandale-on-Hudson, N. Y.

Committee Plans Entertainment For Semester

Plans for this semester's weekend activities as tentatively set up shall include a wide range of entertainment. Below is a listing of these plans which shall be adhered to as closely as possible. Along with this calendar, posters announcing activities individually will be placed in Hegeman and Dining Commons early in the week of each event.

Oct. 20—Semi-Formal Dance
27—Satire Night
Nov. 3—Student Talent Night
10—Sadie Hawkins Dance
17—Gospel Singers
Dec. 1—Formal Dance
8—House Parties
15—Folk Singers

The committee, consisting of Jack Kennedy, chairman, David Allen, secretary, Ted Berry, Steve Foote, Ray Hilton, Judy Weiss, Mike Berman, Andy McPherson, Tad Rutter, Joe Clifford, John MacDonald, Stuart Posner, Vic Marrow, Katya Kohn, Lane Sarasohn, and Sherri Hennessey, plans to provide entertainment from both student and professional sources.

Influenza Vaccine to Arrive Soon

The Infirmary will soon receive influenza vaccine and will inoculate anyone who wishes to be immunized. Sign-up sheets have been posted in all dormitories and in the Hegeman lobby.

A renewal of the recent epidemic of Asiatic flu is expected, and Dr. Thompson, the College Physician, has recom-

mended that the Bard Community receive the vaccine. It will achieve maximum effectiveness only if all the student body, faculty, and staff are given the shots.

The cost of the vaccine will be one dollar per injection, payable at the time of vaccination. There will be two injections, the second, two months after the first.

Bardians See Drivers Vie for Grand Prix

by Dave Jacobowitz

After three days of practice in drizzle and rain, which held back few spectators, the Formula I cars of the world's best drivers lined up for the Grand Prix of the United States. The Watkins Glen course is famous as an early road racing center and for its magnificent scenery. Lake Seneca and the Glen itself (a water gorge in the mountains) afford racing enthusiasts a tempting diversion from vehicles.

The town of Watkins Glen takes on a festive summer air for this event. High school kids peddle programs in high-pitched voices, college students in loud cars roar up and down the streets between the impromptu hot dog stands and automotive displays, ethnic groups squeal on bagpipes, and serious campers battle the elements at the course or in the Watkins Glen State Park.

Among this latter group one finds the "aficionados" from Bard. David "Morgan" McMoulton and Marco Kinnetti set up their camp by the exciting uphill turn to watch the drivers such as Graham Hill, Jack Brabham, Jim Clark,

and Innes Ireland compete in this crucial next-to-last event of the drivers' championship.

Phil Hill of California won this title last year in a Ferrari, but many felt he would be unable to hold onto it against the onslaught of tight, well-driven British cars, such as the BRM of Graham Hill (now leading in championship points).

Jim Clark in a Lotus came off with first place in a close finish over Hill. Clark set a course lap record of 111.6 m.p.h.; he drove the last 50 laps with a clutch, shifting through six forward gears. His victory keeps alive his chances of overtaking Hill in championship points.

Bruce McLaren took third place in a Cooper; Jack Brabham finished fourth in his Brabham Special. Dan Gurney's Porsche came in fifth.

After the fall Glen event comes the Grand Prix of South Africa. Bard students return to campus to content themselves with SCCA regionals at Lime Rock, but they will remember the tension and festivity of the World's Championship that they saw at Watkins Glen.

Visit With Dick Bard

by Steven Chalmers and David Johnson

Heading toward the campus for the first time, new students are bound to encounter a sign labelled, "Richard E. Bard Gun Shop." They will again hear the name at their first dorm meetings when the house rules are explained.

Mr. Bard is the college's ubiquitous proctor.

His job, a controversial one, is widely discussed, and yet little is known about him personally. Most student encounters with him have involved an ill-timed knock at the door.

Returning the favor, we recently called on him. Entering his gun shop directly behind his house, we caught him in the act of converting a gun for moose hunting. We asked him if he would care to tell us something about his work.

"You must be new around here," he said.

We sat down. "Are you related to the famous John Bard?" we asked.

"No, I'm not," he said, "not that I know of."

"Well," we said, somewhat dampened, "have you lived in the area all your life?"

"Yes," he said. "I went to school in the grey building, near Kappa House, where Professor Weiss now lives. I've lived in Sands House for the last twenty-three years."

We asked him when he started working for the college.

"I was a caretaker on the Zabriskie estate. When it was turned over to the college I came along with it. That was in 1952."

Before we could ask anything further, the interview was interrupted by noises at the opposite end of the shop. Someone was trying to contact Mr. Bard on his two-way radio. The attempt was unsuccessful, and he returned to answer our questions. He told us that although the citizens' band which he uses is only legal for twenty-five to thirty miles' two-way use, there are days when messages bounced off the ionosphere may be heard from as far away as California. His wife has collected over two hundred records from people in Canada and various parts of the United States who had picked up their broadcasts. Besides his shop radio, Mr. Bard has sets in his house and car and said he was planning to get a walkie-talkie for hunting.

Mr. Bard stated that he spends as much time as he can hunting and fishing. Although he is particularly fond of duck hunting, he has also hunted deer, rabbit, squirrel, raccoon, and pheasant.

We asked him about his duties as a proctor.

Primarily, he said, they involve seeing that students obey the social regulations and don't destroy college property. "I also watch the night watchmen," he said, "and I'm around in case of emergency." He told us that he is called in when town boys come on campus looking for a fight or for a girl. "We try to discourage them from coming at all. Last year there was some trouble at Adolph's, and we were worried for a while that nonstudents would be coming on campus, but they didn't show up."

When asked about his nightly inspection tour, and whether he had encountered any difficulties this year, he replied that it takes about an hour to go around and that he had not met with any serious trouble this semester. "I think it's getting better because they're getting better students. Of course there are always three or four," he added. "Certain people get no charge out of life unless they can be breaking regulations. The most trouble comes from drinking."

We asked him if he knew many Bard students.

"About fifty," he said. "I see a lot of strange faces around during the daytime." Continuing on the subject, he told us that he thought that the main cause of trouble last semester was the attempt to change the social regulations before the start of the semester. "The students didn't know where they stood," he said, "and they claimed that President Kline went back on his promises."

About this time a man entered the shop to pick up his coon gun. Mr. Bard discussed hunting and wildlife with him for a while and reported that he had seen a woodchuck feeding near Schuyler House at 1:00 a.m. several nights before.

After the man left we mentioned to Mr. Bard that we heard he was one of the best gunsmiths in the area. I'm the only one," he said, "between Hudson and Hyde Park on this side of the river. I get a lot of business in the fall when I'm busy but not much in the summer when I have spare time."

He told us that he had been interested in guns all his life and had worked on the ranges when he was in the army. He first started fixing guns for his three brothers who were in the service. Since then he has collected guns, fixed guns, and sold guns. We asked him if he ever sold any to Bard students. He said that he had, and that he keeps a few guns at his shop for students who own them since they cannot have firearms in their rooms.

Mr. Bard is a member of the Dutchess County Sheriff's pistol team and has been to matches in New Jersey and New York State. He set a range record once in Secaucus, N. J.

We asked him what sort of pistol he would recommend. He said that the best target pistol is made by Smith and Weston. Although he does a lot of shooting, Mr. Bard said that the competition in the Master Class, to which he belongs, is very stiff. He pointed out that working at night is bad for the eyes and hurts his pistol shooting.

We wondered if in working as a proctor for ten years he had noticed anything about the student body that he felt ought to be changed. He said that in general he had no complaints about the student body but thought poorly of the excessive littering. "Even though there are ash trays all around, every time you go into the gym you find butts all over the floor by the pool table . . . Some of them have left permanent marks," he added.

We asked if there had ever been any major fires at Bard.

"There were three or four suspicious fires here three years ago," Mr. Bard said. "We had some Pinkerton detectives in who questioned some people and wrote up a report that read like a mystery novel, but we never found out who, if anyone, set them . . . The boiler room is situated where Orient Hall used to be, before it burned down."

We also learned that Mr. Bard's son Bob, who is a freshman here, is majoring in biology and expects to go into conservation work. According to Mr. Bard, his son likes the college.

Thanking Mr. Bard for his time, we were about to leave when he stopped us and asked us to emphasize in our article that the fire phone is meant only for emergencies. Whenever people telephone the fire number in the middle of the night, he extension phone at his house wakes up Mrs. Bard. Recently two girls called at 2 a.m. for permission to go out and get something to eat. Calls of this sort should be made to the B. & G. night number instead.

We thanked Mr. Bard again, patted his dog on the head and walked back toward the campus satisfied at last that we had met the real "Richard E. Bard, Gunsmith."

C.O.R.E. Given Financial Aid

By Convocation

Convocation contributed \$50 to the Congress of Racial Equality Monday night. The contribution was directed to cover the legal expenses of the Moore case in Baton Rouge, La.

Mr. Moore, a Negro, tried to enter a lunch counter to buy a cup of coffee and was met by the Baton Rouge police, armed with tear gas and shotguns. The success of the recent sit-in movements throughout the South had not yet effected the desegregation of Baton Rouge lunch counters.

Moore has been charged with criminal anarchy and sedition; bail has been set at \$12,000. He is pleading not guilty, and CORE is working to defray the cost of his trial. He is free on bail at present; the trial will begin soon.

Richard Lorr brought the matter to Council's attention last Monday, and that body voted the contribution unanimously. It was also suggested that private contributions would also be needed; anyone wishing to help CORE should see Richard Lorr or Paul Mueller.

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