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OBSERVER

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Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 5, No. 6

ANNANDALE-ON-HUDSON, N. Y.

DECEMBER 17, 1962

Griffiths Sets Plans For Cleaning Rooms

by David Jacobowitz

In a recent interview, Dick Griffith, head of B & G, stated that he would like to see Council recommend to the administration his plan to have maids clean students' rooms. When asked if this service would be optional, Mr. Griffiths replied that he would only accept the plan if it involved all students in the school. He said that Council, as the democratic body of Bard, could impose its decision on the whole campus. A partial plan would be inefficient.

If this goes through Mr. Griffiths plans to add five maids to his staff as a cleaning squad to cleanse student rooms. Each room would be cleaned once or twice a week, he said.

When asked if he felt that a maid's entry into students rooms was an invasion of privacy, Mr. Griffiths said he didn't feel that it would be; the maids are expected to check for safety hazards. They are responsible for their dorms and that the rooms are necessarily within their authority.

On this topic the Observer asked whether Mr. Griffiths felt that his recent directive to the maids to collect Slater dishes and silver from the rooms was an infringement on the rights of the students. Mr. Griffiths accepted all the responsibility for the order and replied that only the people who normally worked in a given dorm went into its rooms. He added that Slatered was 15 dozen plates short and that they could not serve the Boars Head Dinner without the missing articles.

He revealed that "the maids collected nearly a truckload of silver and dishes." Mr. Griffiths also added that he had "the right to go into a student's room at any time — that includes faculty houses, too."

When asked whether he could transfer this power to the maids, Mr. Griffiths replied that he would not in the case of faculty, and only allow those maids who normally worked in a dorm to go into a room in that dorm. This brought up the problem of the "floating staff" going into all rooms on campus. Mr. Griffiths felt that this was not an infringement.

Mr. Griffiths did not know whether his entry power was written in any constitution or administration by-law, but he felt that his responsibility to the buildings and grounds of Bard College included the rooms. He felt that a student should not be permitted to live in a "pig pen" that was a fire and accident hazard.

In answer to some possible student protests, Mr. Griffiths said that maids would only clean the floors of rooms and dust, not touching papers on desks or any personal articles not on the floor. The conversation turned to the proper role of maids in reporting infractions of school rules. It was agreed that broken windows or other damage were in the realm of the maid's power, but social violations presented a problem. Mr. Griffiths said that only one maid he could think of even knew what a social regulation was. That a maid might inadvertently men-

lems involved in instituting mandatory room cleaning. To Mr. Griffiths, however, the alternative could only be no service at all (and not a compromise on the basis of optional choice by the student). His reason for this was that only school wide room cleaning would be efficient. It was pointed out that perhaps one maid could be assigned to each dorm (two if they were large and, instead of chasing between two or three dorms as now, one maid could do the halls, bathrooms, and rooms in one or two dorms depending on the size. The rooms could be cleaned on a rotation basis, three per day, for those who wanted them cleaned. This would eliminate the cost of five extra set-ups (cleaning kits) for the "floating staff." Mr. Griffiths disliked this arrangement, and envisioned a troupe of maids entering a dorm and efficiently whisking through the rooms.

The question of costs and payment came up. Mr. Griffiths felt that the money for room service need not come from increased tuition. He said that it could be taken from another project such as coat racks or a kitchenette for Sottery Hall. By the end of the interview, it was agreed that something must be given up to gain desired ends. Perhaps we will give up some freedom to achieve efficiency.

Lipchitz Talks on Art



Last Friday night Bard's Art Club presented Jacques Lipchitz, renowned sculptor and enthusiastic conversationalist. Mr. Lipchitz opened by saluting the students who lived such a long drive into the wilderness from New York City. He is a large, Slavic, burly, mason-like man in his seventies. Yet he spoke with the vigor of a man much younger.

When asked why he chose sculpture as his medium, Mr. Lipchitz replied that he found no difference between sculpture and painting—they were merely different instruments playing Life. "Why choose a violin instead of a piano? It's a matter of personal taste." He pictured the artist in the march of humanity, never ahead of his time: "Cezanne could be born only when Cezanne was born—Rembrandt also."

Man is marching forward but he walks backward always

WXBC Begins Trial Run Today To Test Reception

WXBC, the Bard radio station, is finally going to begin broadcasting today on a trial basis. Tomorrow it will be on the air in full power.

At 6:00 p.m. tonight WXBC will appear on the dial at 630 kilocycles on the AM band. Only Albee, South Hall, and Stone Row will be able to receive tonight's programs, but tomorrow the station will broadcast to the whole campus.

This final week of broadcasting consummates an effort of almost the whole semester on the part of many students. The staff, led by Lane Sarasohn, Station Manager, Larry Yuridin, Program Director, and Jack Kennedy, Chief Engineer, has been hard at work, often on dead ends, but always with great energy.

The technical problems confronting Jack have been the main obstacle (WXBC originally planned to start broadcasting about three weeks ago), since the programming under Larry's direction has been ready since the month began. Lane's position in WXBC has been that of a spiritual father.

Last night at 1:45 occurred the historic moment when the first sounds were transmitted over the new radio station. Lane Sarasohn stood in the WXBC studio in the gym, holding a microphone and

smiling, surrounded by a Prime Listening Audience consisting of Peter Barney, Jim North, and Charles Hollander.

Jack Kennedy was holed in a corner behind mammoth transmitting machinery, while Larry Yuridin was outside on the gym floor with an old radio hollering back. "I can't hear anything. I can't hear anything."

Lane asked Jack whether the equipment would work: "Tell us, Jack, can these bones live? Thou knowest, Lord."

Peter Barney held a disconnected microphone and announced sadly, "Telstar doesn't read me." Then he went to get the beer.

Then Lane put Liszt's First Piano Concerto on the turntable and Jack twirled a few more dials in his corner. Larry began to shout and jump up and down: "I can hear you—you're coming in clearly!"

Then Lane said a few words into the mike. Larry came in and made a statement, and Charlie read his editorials over the air. All rejoiced. Peter

received the position of Art Director for his work in bringing the beer.

6:00—Masterworks from France
Marc-Antoine Charpentier: Te Deum.

6:30—The Un-Bard Hour
With Susan Mountrey. Things decidedly un-Bardian in nature.

7:30—Review of the British Weeklies

A comprehensive review of editorial opinion in British weekly publications.

7:45—Flashback in History

The opening of the Eiffel Tower.

8:00—Salzburg Festival Concert

William Steinberg conducts the Berlin Philharmonic Orchestra in Gottfried von Einem's Philadelphia Symphony, Brahms' First Piano Concerto, and Beethoven's Seventh Symphony. Rudolf Firkusny is soloist in the Brahms.

11:00—Voters for Peace

An interview with Harry Purvis, Long Island Peace Candidate for Congress on a Voters for Peace platform.

11:45—Netherlands Soloists

First in a series of thirteen half-hour programs from Radio Nederland.

12:15—French Press Review

A review of editorial opinions in the French press.

12:30—Harlow Shapley

An interview with our John Bard Science Lecturer of this semester. Mr. Charles Tremblay is the interviewer.

12:45—Panorama of the Lively Arts

1:15—Potter Five

The first in a series of tapes to be presented twice a week from Potter 5 (Lane Sarasohn, Victor Langer, Kenny Shapiro).

1:45—Steve Ward

3:30—The Investigator

Joe McCarthy in Heaven. This record has become a real collector's item since it was recorded in Canada at the height of the McCarthy period. A cast of celebrities, including John Milton, Tom Jefferson, Socrates, and Karl Marx, the Shoe Salesman.

BCMC Has Film

Last Thursday, the Community was treated to the last and only movie presented to the Bard College Motor Club this semester. The film was a free loan from the Kendall Oil Company and dealt with several forms of racing while using an enthusiastic 70 year old grandmother as its central image.

From the 40 people present there were boos and guffaws for the plot, but oohs and ahs of appreciation for the thrilling racing shots. One particularly fine shot was of a Porsche flipping and rolling after leaving the track. As the film pointed out, seat belts saved the driver's life.

Due to unexcusable slothfulness on the BCMC film committee, only one film was seen this semester. After threatened impeachment, the film chairman promised at least one film a month from next semester.

The Motor Club is deeply sorrowed at being compelled to announced that the final

Voters Pick New Council

Only about half of the students voted in the recent Community Council elections, a proportion well below the usual average of around 70%.

The elections resulted in one-year terms for Charles Hollander, Bill Tinker, Stuart Posner, and Richard Lorr, and a one-semester term on Council for David Moulton. There was no election for chairman, since Lane Sarasohn was the only Council member who sought the post.

The primary election took place from 9 a.m. to 5 p.m. in the Coffee Shop on Thursday, December 6. The winners were: Hollander—129; Tinker—102; Posner—93; Moulton—86; Ed Fischer—79; Lorr—71; Paul Mueller—67; Harold Donohue—64.

Victor Marrow and Gary Garbis, with 63 and 61 votes respectively, barely fell short of qualifying for the final elections.

The runoffs were held on Tuesday, December 9, and produced a very close finish. The first count showed a tie for the fifth position, so a recount was necessary. The final tabulation: Hollander—129; Tinker—128; Posner—104; Lorr—91; Moulton—89; Fischer—87; Mueller—86; Donohue—82.

Among the 39 students who signed up for the primaries, there were only two girls. No girl has placed in the runoff elections for Council since June of 1961, when Eve Odiorne and Penny Axelrod were elected.

Next year, the student members of Council will be Lane Sarasohn, Chairman, Spencer Layman, David Jacobowitz, Charles Hollander, Bill Tinker, David Moulton, Stuart Posner, and Richard Lorr. Dean Hodgkinson will continue to serve as the administration representative, and the faculty members of Council will be Hilton Weiss and Justus Rosenberg.

EDITORIAL

Radio Station

Tonight the radio station goes on the air. The Observer welcomes a worthy companion in WXBC. An incredible amount of work has gone into the production of the sounds you will hear tonight on your machines, and we only hope it is not in vain.

The big work projects are almost always unstable at this college; the radio station has been started several times over the past ten years, only to fall back into oblivion. This time there is a great deal more impetus behind it, and this is all the result of Mr. Larry Yurdin, whose heroic efforts for WXBC must be marveled at.

The program schedule appears to be infinitely rich, though somewhat unbalanced. Larry seems to be trying to put together a WBAI out of the scrapings of "stations all around the world," and the programs don't look as if they go well with each other.

But this is only a trial run, and every fault will be ironed out next semester as Larry and his men begin to see what works and what doesn't. We say again, Welcome to the radio station!

On Expressways

For this last issue at least, we thought we might concentrate on matters outside the college. The residents of New York (a city always close to us in spirit) have very recently shouted down a proposed expressway through lower Manhattan, we believe this to be an occasion for rejoicing. For many reasons, this expressway would have brought the city much grief.

Certainly all who have driven on the luxurious super-highways in the big cities have noticed how the road seems to cut a swathe through the jungle of buildings. Exactly: the modern expressway is like a good sharp knife. Those who are the most enthusiastic about the new roads probably admire more than anything else their surgical quality. An expressway through a city wounds the city—in New York especially, where relocation of dispossessed families is such a serious and tragic problem.

Surely the traffic problem of New York is a difficult one. But the lamentable tendency of the city planners to solve such problems by drawing bold lines across maps without regard to the people involved leads only to authoritarianism. Keep the cars out of the center of the city; that is the only answer to traffic bottlenecks. The city is for people, not machines.

Music Review

by David Moulton

Recently, the Bard Music Department presented three workshop - performances by Bard students currently studying music. There were two advertised highlights of the series, a performance of Schubert's "Trout" quintet, and Richard Perry's senior project.

"All told, fourteen performers presented fifteen pieces. These figures by themselves, indicate an impressive surge in musical activity at Bard; more impressive, however, was the consistently high standard of musicianship displayed at these concerts.

The first concert, in the chapel, consisted of works by Purcell, Gibbons and Clark for trumpet and organ, a flute sonata by Bach, and William Byrd's beautiful "The Earl of Salisbury: His Pavanne" for organ. Of the trumpet works, Purcell's Sonata in D Major scored the best, in my opinion. Mr. Perry played it vibrantly, with his characteristically warm tone resonating through the chapel, which is, incidentally, ideally suited for brass. The last movement of Gibbons' Suite in F Major was also above and beyond the call of duty.

Carol Edwards sounded a little hesitant in the opening bars of Bach's Sonata in E flat Major; however, she seemed to grow stronger as she got into the piece. There had been some unfortunate problems with the state of tune of the accompanying cambalo (harpsichord), and they didn't seem to have been fully resolved by the time of the concert. Miss Edwards played with a good sound and creditable technique, but she needs to develop a greater sense of freedom in expression: her interpretation was non-committal and with little convic-

tion, mainly with various chamber groups from Mr. Renart's chamber music classes. The opening piece, a Beethoven duet for viola and cello (played by Richard Foodim and Mr. Renart) was the finest piece of music produced in the whole series of concerts. There was present in the performance an empathy between performers that doesn't happen very often. This unity, combined with the formidable musicality of both performers, resulted in a piece of music that was thoroughly gratifying and memorable.

This was followed by a selection entitled "Fantasy Pieces" by Robert Schumann, played by Mr. Renart and Barbara Bass (piano). I never quite understood what went on in this piece. It seemed to start in *medias res* (perfectly acceptable, except that it caught me by surprise), was very romantic, with beautiful cello lines, and then suddenly stopped. I gathered afterwards that this was an excerpt, but somehow it seemed a little unclear even for an excerpt. There wasn't really much time to evaluate the capabilities of Miss Bass; she seems capable and musical, if a little perfunctory.

Clarinetist Bonnie Badenoch (accompanied by Maja Schmid) then played two movements from a Brahms sonata. Aside from the technical problems she has — a general improvement of sound, especially in the low register, and steadier intonation — she needed more time to develop the inner details of the music. She exhibited a strong sense of the overall form and size of the music she was playing, and had a strong sense of rhythmic drive.

The second half of the con-

"The Beggar's Opera"

by Charles Hollander

"The Beggar's Opera" is the most extravagant and ambitious play to come from the Bard Drama Department in quite a long time. There are several dances and at least fifty songs; more important, the performance seeks to communicate not only the play but its era as well.

For these and many other reasons "The Beggar's Opera" is not immediately comprehensible. It is difficult to see the point of all these goings-on in the first viewing. The newcomer will revel in the visual and aural delights of the performance, but he cannot at first penetrate to the heart of the performance.

For this reason, the Drama Department was wise in scheduling the play for six consecutive nights, to enable everyone to see "The Beggar's Opera" more than once. The cast can expect Thursday night's audience to be the most congenial, since it should have the largest proportion of people seeing the play for the second time.

I urge everyone to take advantage of this opportunity to see it four nights more, because William Driver's "The Beggar's Opera" is a splendid production—certainly the best theatre I've seen at Bard, and probably the best here in several years.

John Gay wrote the play in 1728 to satirize the Italian operatic conventions of his day—artificial, flimsy plots, overly stylized characterizations, ridiculous manners and meaningless ornament. He took scenes from the seedy life of London and added the customary operatic ornaments. The result might be called a play within a play within an age.

Consequently, the Bard "Beggar's Opera" was faced with the problem of presenting several levels at once. The characters had to be caricatures, but not quite—at once ornamental and alive. The ludicrous *Mendiculus ex machina* ending had to seem justified and unjustified at the same time.

Mr. Driver has succeeded wondrously, with the help of an excellent cast and fine technical assistance. The rendition of such complex theatre into something palpable and coherent is a major achievement for our dramatic forces. The remarkable degree of control in every movement, gesture, and expression only becomes apparent in the second or third viewing.

Mr. Driver's direction was as beautifully transparent and functional as it was decorative and symmetrical. His treatment of the beggars as a synthetic audience added the necessary extra dimension to the play and set it properly in its period.

Leonard Rosen in the lead role of Macheath is giving us his final performance on the Bard stage, and he is giving us his very best. I have seen him in four other roles: George Tesman, Luka, Shu Fu, and Eddie Carbone. Macheath is a far more difficult part, and it shows how much Lennie can do.

He is always strong (he always has been), always in perfect control of his work. He is the leader of the ensemble, just as he is at the center of twenty proto-spouses in the play. The force and the art of his characterization are the central element in the basic design: the dirty hero in clean costume.

Macheath is perfectly clear and is a resounding success. The manners, gestures, and expressions are consistently and uproariously in tune with the play's satiric intentions. Only a few times does Lennie become too strong—more precisely, too heavy—for the part.

Lennie's singing is also a cause for joy. He has a rich voice with fine range, and he does equally well on harsh, sweet, and merry songs.

David Johnson's Peachum is a wonderful character, perfectly consistent. There really should be some way of preserving this portrait, because it shouldn't just vanish away. The gestures and intonations he has at his command are amazingly facile and appropriate. Exquisite details like David's devices are what make the second and third viewings imperative. David's singing was rough but effective; his accent was excellent.

Tee Sacknoff, also in her senior project, presents a lovely Polly Peachum. Polly came across a bit too naturally, though; Tee has to remember that her predicament, like the whole play, isn't quite real.

Tee's singing is the weakest of the major characters—her enunciation is unclear, and sometimes she seems a little off key. But she has a fine sweet tone. Her songs seem to be the most difficult ones in the play.

Blythe Danner's Lucy lacks range of character. She changes little from one scene to the next. Her singing, though, was clear and lovely.

Sandy Rosenthal as Mrs. Peachum is presenting her best work to date. She adds greatly to the spirit of ensemble, and her florid approach goes well with Peachum. Occasionally, however, she overdoes it and carries the satiric excess of the play a little beyond satire. Hers is an uneven yet well-conceived character.

Alfredo Porras as Lockit was strong and effective. Prudence Brundick is polished and redolent, perhaps a bit too much so, in the role of Mrs. Trapes.

Filch, played by Charles Kakatsakis, is one of the delights of the performance. Marvelously active, accurately youthful, he added much lustre to the play. He sang well in a bright tenor voice.

The rest of Macheath's gang was somewhat lacking in energy as well as in polish. These four actors could have done better in presenting thieves. They just looked like a bunch of college boys to me.

The various women—wenches is a more accurate term—were closer to the mark. Individual performances shone forth — Charli Loewenherz as a wonderfully saucy Molly Brazen, Sally Rogers as Betty Doxy, a shrill and swaying drunken lady, and Margie Ladd as Suky Tawdry throwing lines over her shoulder. I did not like Maggie Eckstein as Jenny Diver, though the character she gave was attractive—it seemed to me a little too angular, not rounded enough.

The Beggar, the author of the play, directs the play from his seat on the side, was played by Robert Rockman. His was, of course, quite a different character from those written into "his" play—he is real, they are not. Most of the time he had little to do in his seat but watch, but his part is an important one.

Mr. Rockman was a fine Beggar, a real Cockney. His missing teeth helped the image. His solid characterization was a real necessity to the performance.

All this would not have been possible without the music. Luis Garcia Renart and Maja Schmid were the music directors, and the songs as well as the inspired instrumental work are largely to their credit.

The small orchestra consisted of Margery Apsey, violin; Richard Foodim, viola; Mr. Garcia Renart, cello; Maja Schmid, harpsichord; Richard Perry, trumpet. It produced consistently fine music; the best of it came from the lower strings, most notably in the prison scene, when Messrs. Foodim and Garcia Renart came on especially strongly.

The dances by Ana Itelman, were well conceived and executed, with the exception of the prisoners' dance on the first night, quite a sluggish and pointless activity. It has since been cut.

Eve Lyon designed the sets as part of her senior project. They were quite successful; the ornate 18th century theatre served as a sharp contrast to the beggars who inhabited it. Sometimes I wasn't able to understand the significance of the flats at the back of the stage, but all of them were illustrative and decorative.

"The Beggar's Opera" is a feast, with all sorts of rare and exotic dishes. If these are unfamiliar to our audiences, further acquaintance should make the play perfectly clear and thoroughly enjoyable. It is on the boards for four more nights, and by that time we should all know it well. By Thursday night, we should all be able to appreciate "The Beggar's Opera" as fully as the beggars do.

Observer

THE BARD OBSERVER, the official publication of the Bard College Community, is issued every two weeks during the Fall and Spring Semesters.

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CORRECTION

The last issue of the Observer ran an article on Paul Gomme's art exhibit which stated: "At one point, Paul's instructor told him that his creations might hamper his passing moderation." None of Paul's teachers have ever made any such remark. We apologize to Paul and to the Art De-

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KINGSTON

Review of Concerts

(Continued from Page 2)

mance of Schubert's "Trout" quintet for strings and piano. This was the most ambitious performance of the concerts; it is a large work (typical of Schubert), which requires a high degree of musicianship throughout. I, for one, was very pleased with the results. The work stayed together and alive, seldom losing its energy. The ensemble played quite well as an ensemble, and there weren't any really serious goofs, aside from an exciting moment in the first movement where Miss Sadie Shapiro apparently dropped a beat and there was a resultant mad scramble. I liked the second movement best; I thought it was the most musical of the movements and the best executed (perhaps because of the comparative lack of technical problems). The scherzo started very well, but lost energy and incisiveness as it went. The final variations were good, and I had the feeling that Marilyn Hollander first began to really open up here. Her playing had been a little cautious and restrained in the opening movements. All in all, it was a very rewarding performance, and it bodes extremely well for the future.

The third and final concert was devoted to piano music and the remainder of Mr. Perry's Project performance. Diane Sisson opened the concert with a movement from a Beethoven piano sonata. She played with composure, and a clear concept of form, but lacked vigor and conviction. Gloria Creagh played Debussy Arabesque well enough, but with some rhythmic uncertainty.

After the intermission, Prudence Brundick and Mrs. Shapiro joined to play an Andante and Variations for two pianos by Robert Schumann. This was a disappointing piece, probably more due to Schumann than to the efforts of Miss Brundick and Mrs. Shapiro. The piece had more variations than were either necessary or meaningful, and the theme itself didn't strike me to begin with. I found it hard to judge the performance because of this: how much can be blamed on Schumann as opposed to the performers? I thought the performance was competent but dull, and lacking in either excitement or in-

spiration.

Dick Perry came into his own, and established unequivocally that he is a first-rate performing musician with his performance of a Mindemuthian Sonata for Trumpet and Piano by Kent Kennan with Schmid on piano. I had had serious reservations about this performance beforehand, because, due to a rather unfortunate incident, Miss Schmid had been under considerable stress and strain during the previous day, and all of Mr. Perry's music had been lost and had to be replaced at the last minute. In spite of these external pressures and concerns, Mr. Perry played brilliantly, with more force and sensitivity than I have ever heard him display before. Miss Schmid also rose to the occasion nobly with an extremely sympathetic accompaniment.

The toll of the previous hours made itself known as Mr. Perry played the Haydn Trumpet Concerto. It is a virtuosic piece, and Mr. Perry seemed a little too tired to play it as such.

All things considered, the concerts demonstrated very well the capabilities of Mr. Garcia Renart as a teacher. That these concerts were so rich and varied can, I think, be attributed mainly to him. Miss Schmidt also had been in part responsible with her superb and sometimes brilliant accompaniment. I'm looking forward to seeing what will be done next semester.

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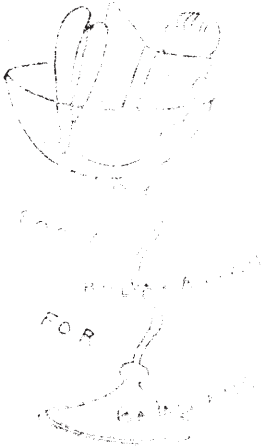
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Senior Class Presents Boar's Head Tomorrow

The Boar's Head Dinner, a traditional pre-vacation feast, will be held in the Gym tomorrow at 5:30.

Mr. Robert Rockman will read the Boar's Head Ballad. Entertainment will be provided, and dinner will be cooked and served by the Slater System.

A Senior Class-sponsored event, the dinner will, according to Lane Sarasohn, president of the Senior Class, combine pagan ceremony with the Christmas Spirit.

LETTER

To the Editor:

Fred Feldman says Bard people are indifferent. He also says they don't talk enough. Fred talks. Fred talks a lot. I think we need a better analyst than Fred. People talk too much. Isn't it nice when they don't talk at all? Especially when they don't know anything. Let's rebel. Let's not talk any more. Let's get the whole world to shut up. As for Fred—anyone for a complete works?

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Alumni Excel In N. Y. Drama

Bard alumni are hard at work making names for themselves in the New York drama world. Several have recently received important parts in two plays now in performance.

Paula Scholachman, '62, has the female lead in "The Wide-Open Cage" at the Washington Square Theatre, 145 Bleeker Street. She is billed as Paula Shaw.

The play opened very recently, and no reviews have yet been published because of the newspaper strike.

Susan Goodman has a role in the York Nativity Plays at the Poets' Theatre. Abigail Rosen is an assistant director, and Darryl Clegg designed the set.

Lipchitz Talks

(Continued from Page 1)

is as stubborn as he is. He also touched on the government's function in art. He disliked our government's capitalistic notion that a work of art belongs to the person who bought it. In France art is protected. A person could not legally cut a Rembrandt to fit his living room as would be allowed here. He told another story about a legal action in France against a dealer who cut up a Toulouse-Lautrec booth front to gain a greater profit. Some of his other stories were about Italy and Yale students at his studio.

Mr. Lipchitz felt that our students were nice enough but too timid. He had expected to be "squeezed dry" by our questions but found himself at the end of the evening "still juicy."

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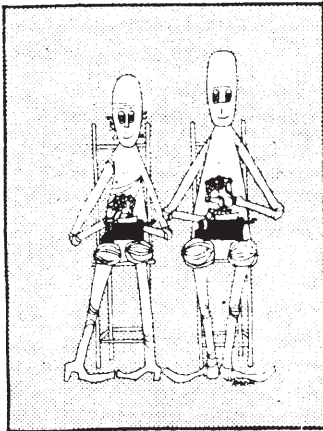
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