

Bard College
Student Newspaper Archive
(1895-1999)

All Rights Reserved. Copyright © 1999 by Bard College

OBSERVER

Vol. 5 No. 10 May 7, 1963

Front Page	Vosburgh Resigns Dr. Klein to Lecture on “Meno” Foss and the Future of Music Charles Hollander The Face Of Bard Photograph Foundation for Episcopal Colleges Spiegel to Talk Thurs. on GOP B&G Office Now in Barn Children’s Class To Exhibit Work
Page 2	Review of April 27 Drama Productions Good Work All Around Don Baier and Dixon Powell Wilder Poorly Done Leonard Leokum Misconceptions Bill Tinker Refregier to Speak
Page 3	The Face of Bard Photographs
Page 4	Council Lane Sarasohn, Chairman of Council
Page 5	The Arts Carol Davidson John Weisman Luis Garcia Renart Victorian Sonnet To P. L. Robert Kelly Robert Johnson and the Blues as Poetry Harold Donohue Shutter-Buggery John Weisman Carol Davidson
Page 6	SHOW: The Magazine of the Arts The Arts Carol Davidson John Weisman “Seeing is only seeing, not believing” M. C. S.
Page 7	Lipshitz Sculpture Photograph Editorial Transcripts
Page 8	Letter An open letter to my friends on the faculty and
Students	Kay Ham
Page 9	Leary Accepted At Writers’ Colony
Page 10	Notes on Friday’s Film John Rosenbaum Wimer Speaks

Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 5, No. 10

ANNANDALE-ON-HUDSON, N. Y.

MAY 7, 1963

Vosburgh Resigns

Miss Marion Vosburgh has resigned as librarian of Bard College, effective July 31, 1963, at which time she will complete ten years of service at Bard.

In accepting Miss Vosburgh's resignation with deep regret, President Kline wrote:

"I cannot let this letter go without recording here, and conveying to you, the appreciation of the whole Bard College Community for your ten years of devoted service to the College and its Library. Your love of books and of learning, and your high standards of professional integrity are qualities for which we shall long be most appreciative. I want at this time, both officially on behalf of the College, and also personally, to express to you our very real gratitude."

Miss Vosburgh had for some time been unhappy about the construction plans for the library, as reported in the April 8 *Observer*: "Miss Vosburgh complains that hundreds of books . . . were packed into boxes by B&G workers without her knowledge."

"She estimates that the new floor will provide only enough space for the books from the Science Library. The books and periodicals in the attic and basement of Blithewood will have to remain there for some years more."

"Miss Vosburgh has also expressed doubts about the architectural stability of the new floor . . ."

The administration had already planned to supersede some of her duties in the new position of Director of the Library. The Director, not yet appointed, will take over the administrative functions of the Librarian, who will continue largely in a clerical capacity. No successor has yet been announced for Miss Vosburgh as Librarian.

Foss and the Future of Music

by Charles Hollander

"I hope my thoughts on the future of music will not be merely idle opinions," Lukas Foss said in beginning his lecture on April 24.

"I know a great deal about the present, but I don't know much about the future. And I should not give you my opinions; a professional should have no opinions."

"The amateur, the listener, the music-lover—he has opinions. If he loves Mozart, it is at the expense of Beethoven; if he loves Bruckner, he looks down on Mahler."

"The professional has the duty to reconcile these views and to present what is real in his field; he presents not opinions but descriptions."

Mr. Foss appeared as the Art, Music, Drama and Dance Division's John Bard Lecturer for this semester. His compositions have won considerable praise, particularly his vocal piece, "Time Cycle", which also contains interludes featuring Mr. Foss's Improvisation Chamber Ensemble.

He appeared to enjoy both his audience and his message. His listeners gained new confidence in the new music not only from what he had to say, but also from the example of Lukas Foss, aged 41, with a long series of works behind him and with many more to come. Mr. Foss both discussed and exemplified the future of music.

He continued, "The artistic scene today is baffled by a number of striking contradictions. I will try to describe these, although I feel sure that each of you could add new ones that you have noticed."

"First, we're fond of music; every day we teach ourselves how not to listen to it. We use music to shut out silence, forgetting that the best music has an intimate relationship to silence; it is born out of silence. Note, for example, the eloquent silences in classical movements."

(At this point he was probably drawing on his own experience as well as on his knowledge of other music. His works make frequent use of silence, not only for contrast but for development.)

"There is so much background music in our time that a Goyaesque vision occurs to me of the background swallowing up the foreground, the center, everything."

"Second, our best art is addressed to the few and not to the many. Much recent music can only be appreciated by the specialist, the initiate. The classical concept of art as spirit—

(Continued on Page 8)

B&G Office Now in Barn

B & G has moved to new quarters on the other side of the new parking lot from the main campus. The barn which they now inhabit is fairly roomy; Dick Griffiths and Marg Beach now have separate offices. There is room to house a large shop as well as a coffee room for B & G men.

The other buildings nearby are used for storage of equipment, beds, plows, and caterpillars. The old B & G office has been taken over by the Bookstore.

Foundation for Episcopal Colleges

On Sunday, May 5, at 7:30 P. M. in Albee Social, Mr. I. Dwight Fickes, Executive Director of the Foundation for Episcopal Colleges, spoke to a small but sympathetic body of Bard students on the aims of the organization.

After being introduced to several students, Mr. Fickes presented in a clear and in-

formal manner, the position that it is of primary importance that the Church realizes that it has "eight fine colleges that it can be proud of" and that they deserve the support of its constituency.

Bard College, an Episcopal-related, although not affiliated school, is one of these Colleges and is a member of the newly formed foundation.

In answer to several questions, Mr. Fickes stressed that although Church interest in education was never higher, there is no attempt being made through the foundation, or anywhere else in the Church, to "indoctrinate, regiment, or form a ghetto of denomination." The Church, he said, does not wish to "curtail the educational qualities" of its related Colleges. It does not wish to be a "baby sitter."

On more positive ground, Mr. Fickes emphasized that "In the total educational picture there is a definite place for Church-related College, which should be second to none." He said that although the Church has been in the past a little remiss in supporting the social institutions which it founded, it was hoped that the publicity of the foundation would remedy the situation. The foundation itself, he said, "works with, but not under" the Church and attempts to bring religion and education together, without sacrificing the "strength or vitality" of either one.

After the question period, pamphlets and refreshments were distributed.

Spiegel to Talk Thurs. on GOP

This week, Forum, the Club of the Social Studies Division, will present a lecture which should be of interest to the Community in general and especially to those with a leaning towards Political Science.

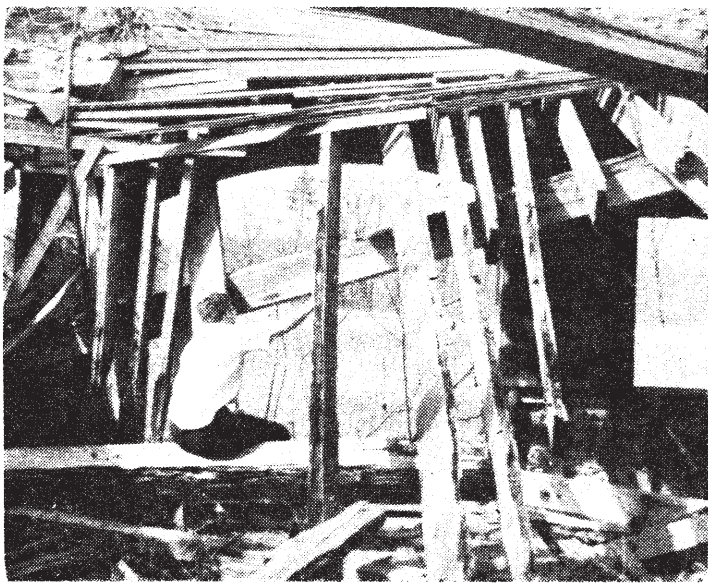
Thursday, 9, May, Mathias Lloyd Spiegel, Esq., will admonish us to "Accentuate the Positive: the Future of the Republican Party as a Political Force in the United States."

Although Mr. Spiegel speaks, not in his official capacity, but rather as a private citizen, Mr. Spiegel has had quite a bit of experience with the "negative accentuation" of the Republican Party. He is a New Yorker by birth and in a City which is traditionally "Democratic," he has held a number of posts in the Republican Party, including: Research Director for the Republican City Campaign Committee; Election District Captain; he has been on the New York County Committee, is a member of the Young Republican and National Republican Clubs; and he was a delegate to the Judicial District Conference. At present Mr. Spiegel is Special Assistant Attorney General of the State of New York and this, or any other public office, entails much involvement with politics.

Other aspects of Mr. Spiegel's professional career have also been of a somewhat political nature. He served as a law clerk to the Hon. Archie O. Dawson, United States

(Continued on Page 9)

THE FACE OF BARD: See Page 3



Dr. Klein to Lecture on "Meno"

How to read a Platonic dialogue, or more generally, how to read a book, will be discussed tonight by Dr. Jacob Klein of St. John's College, Annapolis, Maryland, at 8:30 in Sottery Hall. Dr. Klein will lecture on "The Meno: The Problem of Reading a Platonic Dialogue."

The Speakers Committee sponsors this lecture as the second of a series on scholarship and the liberal arts. Because the *Meno* is one of the earliest and most traditional studies of education, it is assumed by both Dr. Klein and the Committee that all who attend the lecture will be familiar with the text.

Meno's question, "Can virtue be taught?" initiates a discussion of virtue, education, mathematics, and the soul.

Opinion and knowledge are compared by Socrates, and the role of recognized ignorance is discussed:

"True opinions are a fine thing and do all sorts of good so long as they stay in their place, but they will not stay long. They run away from a man's mind, so they are not worth much until you tether them by working out the reason." (97e-98a)

"Observe, Meno, the stage he has reached on the path of recollection. At the beginning he did not know the side of the square of eight feet. Nor indeed does he know it now, but then he thought he knew it and answered boldly, as was appropriate—he felt no perplexity. Now however he does feel perplexed. Not only does he not know the answer; he doesn't even think he knows

Isn't he in a better position now in relation to what he didn't know?" (84a-b)

By undertaking an analysis of this particular dialogue, Dr. Klein asks not only the specific question, "What does Plato say in the *Meno*?" but also the more general question, "How does one determine what Plato says in the *Meno*?" In other words, what training or education leads a man to reason and to a cultivation of the intellect?

To this question Dr. Klein brings his knowledge of the Great Books, which form the St. John's curriculum; his study of Greek mathematics, on which he has written a book; his practical knowledge gained as a professor of undergraduates at St. John's for twenty-five years; and his practice of lecturing to students of the liberal arts.

Children's Class To Exhibit Work

An exhibit of work done in the children's painting class will open in South Hall on Friday, May 10. Martha Anderson, teacher of the class, which meets on Saturday morning at 10:00, announced that there will be a party for the children Friday evening at 7 p. m. to which the community is invited. Chocolate milk and cookies will be served.

Reviews of April 27 Drama Productions

Good Work All Around

by Don Baier and Dixon Powell

Although the various productions in the Drama Department's recent Triple Bill ranged from good to excellent, they could not quite mask certain weaknesses in the plays themselves. As a result the evening was not a complete success.

The first play, *Rosemary*, was well acted, but the characters' violent changes of mood revealed the script's inherent defects. Molly Kazan, who wrote the play, failed to provide the actors with sufficient reasons for their rapid shifts from anger to tenderness, and back to anger; the play strikes one as an amateurish effort which betrays the authoress's imperfect grasp of the craft of playwriting. But *Rosemary's* chief flaw is its attempt to be both serious and comic, and despite the effectiveness of its broad humor, the pseudo-Freudian implications of Teddy and Flo Varney's relationships with their parents eventually drowned the comedy. The script reduces itself to a soggy cliché.

Kenny Reiss and Margaret Ladd, who played the husband and wife vaudeville team of Teddy & Flo, gave performances which at times dried out the script and made it sparkle with life. Margaret was appropriately childlike petulant and completely winning in turn, but we thought she brought out Flo's childishness too early in the play. Kenny seemed a bit ill at ease on opening night; his first lines did not convey Teddy's pose of self-assurance. By Monday night, however, he had become comfortable in the part and did a much better job. When his voice broke on the line "I'm the man," he deservedly got one of the biggest laughs in the show.

David Johnson and Susan Veit provided most of the play's humor. David's movements were a little stiff for the middle-aged Mr. Kittel, but his portrayal of the German who thinks women should be kept in their place provided a welcome antidote of acid to the Varneys' juvenility. Susan was uproariously funny as the women's suffrage advocate; her facial expressions were fascinating, especially in the earlier sequences of the play, when she was eavesdropping on the Varneys' conversation.

Abby Rirsch, who directed *Rosemary* as a part of her Senior Project, did not exercise enough control over her actors but managed to bring out the play's comic element. On opening night the transitions between the sequences were far too abrupt, but Monday's performance was much smoother and better developed. Stuart Whyte's sets, which added a colorful background to the action, received a well-deserved burst of applause when the curtain went up on Saturday.

The *Happy Journey* to Trenton and Camden was considerably better. Blythe Danner was delightful as the little girl; she capered and cavorted about the stage in a variety of captivating poses and expressions. Danna McC-

orkle performed the mother's role with the strength and force necessary to a successful characterization of that dominating woman. Her amusing self-righteous delivery of the line "God's done a lot of things for me and I won't have him talked about that way" reduced the deity to her own level.

Harold Stessel was perfectly cast as the ten-year-old boy and Charles Kakatsakis played the father well, though he assumed the part only a few days before the first performance. Ernie Kohlmetz was adequate in the small part of the Stage Manager. Maggie Eckstein seemed to lack conviction in the play's final episode, but earlier she held beautifully the difficult line "Are you glad I'm still alive, Pop?"

Here *The Happy Journey* could easily have become "The Sentimental Journey"; that it never descended to that level was due not only to the performers but also to Mr. Kakatsakis, whose energetic directing gave the production spirit and polish. The chief criticism we have is of Wilder's play. Although the playwright had an accurate ear for the dialogue which characterizes certain types in American family life, his characters failed to evoke in us the sympathy for which some lines and situations were obviously intended. We laughed at the people, but we could not bring ourselves to like them much, perhaps because our values and attitudes are so different.

The final play of the evening, Eugene Ionesco's *The Chairs*, was a magnificent tour de force for David Johnson, Tee Chernuchin, and the director, William Driver. This example of the theatre of the absurd requires that the actors create a crowd of invisible people, and the difficulty of implying their actions and responses makes a successful performance an awesome task. David and Tee performed brilliantly in the episodes in the episodes in which the invisible crowd battered and buffeted them around the room.

From the play's opening, David held command of the stage. His awkward shuffle, his cracked sing-song voice, and his fatuous expressions expertly established the Old Man's pathetic senility. As he talked to the Old Woman and greeted his imaginary guests, he gradually became less human—more and more like a puppet being yanked about by invisible strings. His final speech, a compendium of rhetorical clichés delivered as a parody of Churchillian eloquence, was both comic and touching.

Tee, in the role of the Old Woman, shone only a little less brightly than David. Her performance was more limited in range and variety of expression, but her vocal inflections communicated well the tediousness of the Old Woman's existence. She was particularly effective when carrying in the chairs for the guests and selling programs for the Orator's speech. Charles Kakatsakis, as the el-

egantly-clad Orator, stunned the audience when, at the close of the play, they realized he could produce nothing but gasps and inarticulate grunts.

Mr. Driver's adept directing showed strong control over his actors and good understanding of the script's dramatic possibilities. Although the play moved somewhat slowly on opening night, Monday's performance ran swiftly and smoothly; it also was more successful in bringing out the play's numerous qualities. On both nights, however, the audience seemed reluctant to laugh at the grim comedy impact in much of the script.

Ionesco himself has given us an explanation of his intentions. We quote it here in the hope that it will shed some light on a play many have found baffling. "The subject of the play, 'Ionesco wrote to its original director, 'is not the message, nor the failures of life, nor the moral disaster of the two old people, but the chairs themselves; that is to say, the absence of people, the absence of the emperor, the absence of God, the absence of matter, the unreality of the world, metaphysical emptiness. The theme of the play is nothingness—the invisible elements must be more and more clearly present, more and more real, to give unreality to reality one must give reality to the unreal until the point is reached—inadmissible, unacceptable to the reasoning mind—when the unreal elements speak and move—and nothingness can be heard, is made concrete . . ."

Stuart Whyte is to be congratulated on his ingenious set. The screen in front of the Orator made an important visual contribution to the impact of the play's conclusion. There were a few technical mistakes involving the opening of the doors and the sound effects, but these could not truly mar an otherwise fine performance.

Misconceptions

by Bill Tinker

If the theatre, by its very nature, is to deal with that which is public, then it is certainly the job of everyone involved within it to preserve that aspect of its public truth in all of its initial integrity. At the same time, it is also their job to fulfill that vehicle of expression with all of their own integrity.

When one saw the production here last week, one could not but be aware of three different hands at work. If the disparity of the plays was alarming, so were the plays themselves, although only *The Chairs* seemed purposely so. The others seemed to lack any kind of inter-action between director and the play itself. I might add that I even wondered at the initial choice of both *Rosemary* and *The Happy Journey* . . .

If one were searching for a positive value in Molly Kazan's play (Miss Hirsch's), it might be that quality of tenderness which does underlie and point up the best lines and attitudes of the play. This statement of sentiment then is that which contains the most "public" truth. Then why (unless you wish to create an anti-cathartic play) was every attempt made to subvert that statement and give, instead, a flashy, insensitive, and overly loud performance of the play? Certainly the fault is not entirely within the acting, although one could grow very tired of the emotional straining of Mr. Reiss, and especially so of the meaningless cavorting of David Johnson. Then we must look to the direction for the fault. Certainly all that heaviness and tomfoolery is not inherent in the script. It is one thing to have two levels of action as well as of truth at work in the play, but it is another to create two unswerving directions with the play attempting to follow both and go neither effectively. I might say that only Miss Ladd's and Miss Veit's own comic abilities man-

aged to lift them above the archaic pathos prevalent in the play.

Ionesco created quite a play in *The Chairs*. But certainly not one without faults. One of those faults is that it would need the very best directing and acting to not make a tedious play rather than an arresting one. What we saw was the very best direction, but somewhat less exacting acting. Perhaps the most severe flaws were in Mrs. Chernuchin's constant pitch of twittering excitement. Without any leup, it grew exasperating in its false intensity. Mr. Johnson was guilty of the same fault but to a much lesser degree. In the whole play there seemed to be a remoteness and lack of timing that held back on the plays own insistent drive. I honestly do not believe that this was called for in the direction, but was rather the drawback of actors unfamiliar with the media and the elements of the theatre of the absurd.

Refregier to Speak

Anton Refregier will speak at Bard on Wednesday, May 18, at 8:30 in Sottery Hall. He will show and discuss his work through a series of color slides and films. These include one of the recently completed murals for the Medical Science Building at the University of Kentucky and others of the 29 panels in the San Francisco Post Office. A national controversy involving Congress developed around these murals, culminating in a public fury.

Dining Commons Show

Since Tuesday, April 30, there has been a program of changing exhibitions in the alcove of Dining Commons. This is a group of original linoleum engravings by the artists of the world-renowned Taller de Grafica Popular of Mexico, now celebrating its 25th anniversary.

Wilder Poorly Done

by Leonard Leokum

Thornton Wilder holds no place of importance in the America theatre if it is not in giving new life to America's oldest and most time-worn customs. If we give him credit for fresh approaches to these clichés, we must at the same time be aware of the subtleties of his art. The April 27 production of *The Happy Journey to Trenton and Camden* took the wrong road. Wilder's play, despite its coating of burlesque and slapstick, has at its center a deep and moving message on humanity and its power to endure. We may not agree with Wilder's pious American philosophy, but we must not pretend it is not his play that we are working with.

The Bard Theatre production ignored the basis of the play and wallowed in its superficialities. The fine work of Danna McCorkle as the mother was all but destroyed by the facile and uncalled-for cavorting of the rest of the cast. We cannot entirely blame Harold Stessel as the son, or Blythe Danner as the daughter, for they were at the mercy of Charles Kakatsakis as director and actor. If Mr. Kakatsakis missed the point of the play as a director, he illustrated that same fact as an actor. In true vaudeville fashion he hammed his way through the finer moments of the evening and allowed the shenanigans to override the sense of the lines. Mr. Kakat-

sakis may be correct in assuming that theatre must be interesting to convey its message and keep the audience engaged, but he is wrong in assuming that one must infuse life into theatre no matter how it clashes with the sense of the play.

Observer

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

Editor: Charles Hollander

Associate Editor: David Jacobowitz

Business Manager: Alexander Lindsay

Feature Editor: Allan Zola Kronzek

Copy Editor: Dick Cross

Copy Board: Dave Johnson,

Steve Chalmers, Dixon Powell

Photographers: Dixon Powell, David Jacobowitz, Charles Hollander, Steve Dane

"The Arts" Section: Carol Davidson, John Weisman

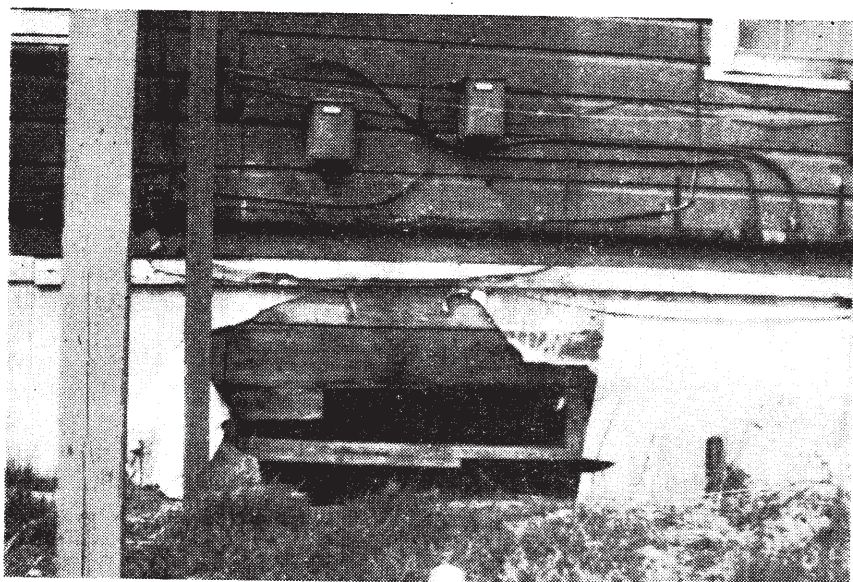
Continuity: Lane Sarasohn

Staff: Anne Schneider, Pat Johnson, Jim

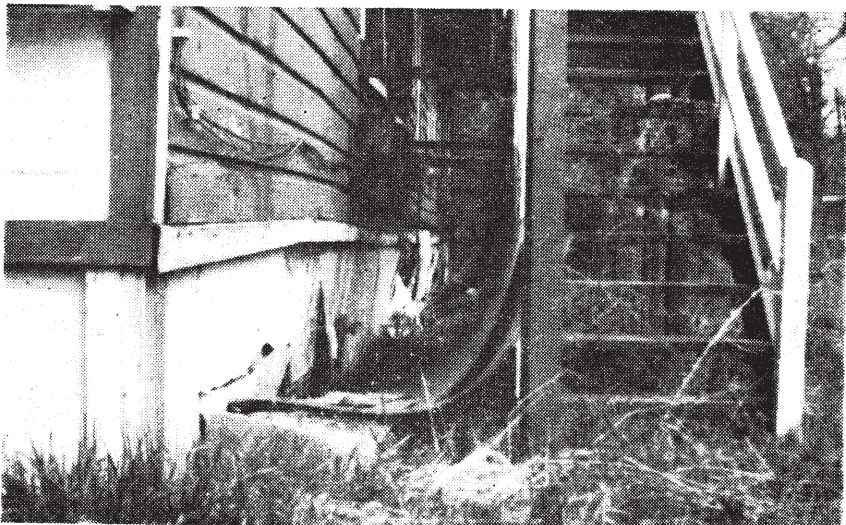
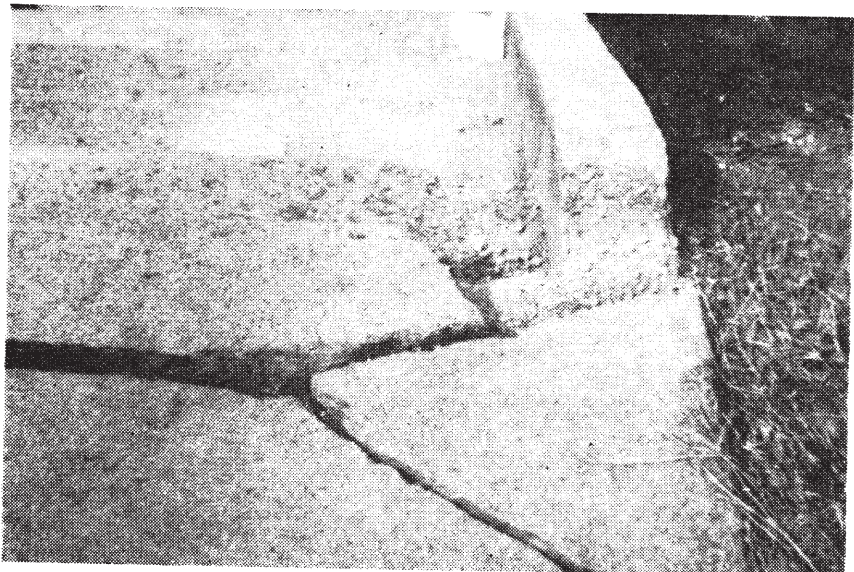
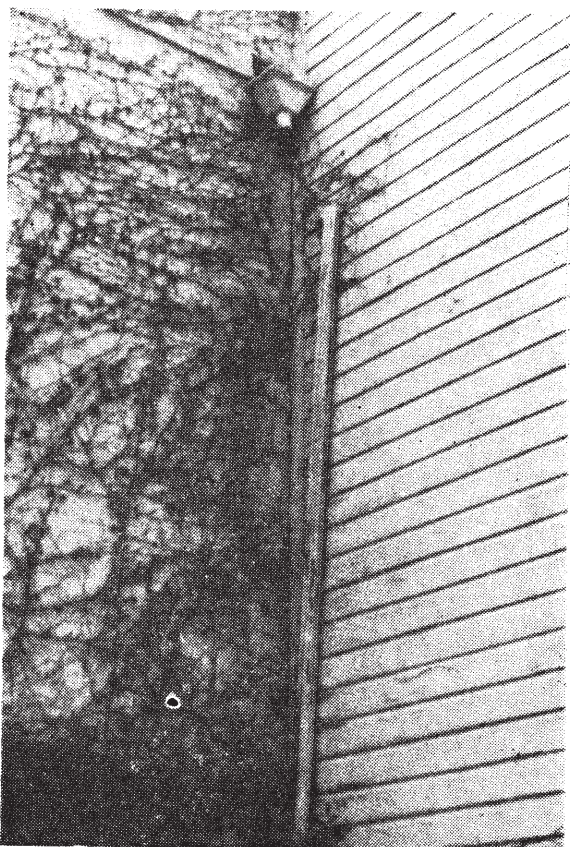
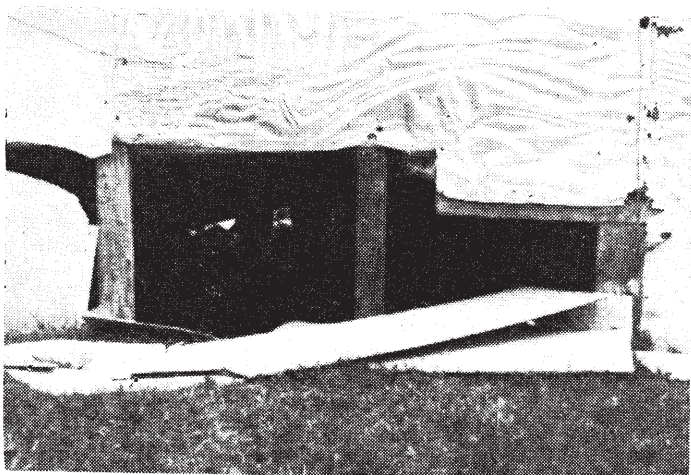
Banker, Ed Fischer, Mark Kennedy,

Kathy Stein, Don Baier, Ellen

Kennedy



The Face of Bard



Council

We have just passed the half-way mark in the semester and I begin to wonder how much I have been able to do as Chairman of Council. For some reason this semester has been remarkable for its lack of crises. There haven't been many petitions brought to Council. The administration has been very cooperative. Committees are functioning well, even if at times with some confusion. The members of Council seem to be getting along. Indeed, we're beginning to get a little complacent; it's gotten to the point where we find it difficult to direct our energies in a worthwhile direction. I would be very pleased if more people brought gripes to our meetings; I'm having trouble putting together an agenda.

And yet I feel that there are problems which must be dealt with, but I can't put my finger on them. Our Admissions Committee is just starting a program of evaluations which will be of great use to future Councils: it will help us to understand the problems in that most important area. The EPC has begun to investigate the question of field period and winter college and this will be brought to the community in the next week or two. The six-point program has been to work itself into the Bard system and has not incited any protests loud enough to be heard. Growing pains seem to be milder this semester. But what I do miss is an intellectual atmosphere. Did it ever exist? I don't know. But once I thought it existed. I'm not sure ideas have not been replaced by events and people. If such is the case what can Council do? Certainly it can't touch every soul in the community. No institution or committee can generate real interest. What is the reason for this change, if there has been a change? Perhaps the terms and names I heard as a freshman have lost their mystery; perhaps because they are now familiar they are no longer exotic. Perhaps all I miss is my innocence when Bard was seen through a golden haze of half-understood

conversations. And this is what I ask you: does the illusion still exist? Does the cause for the illusion still exist? I would very much like to have a meeting of Council where in we would discuss what Bard is now like.

There is one other matter which I would like you to give some thought to. In the past two years the functions of the various student committees and clubs have become more important. Strangely though, they are still run by only a few people each. Turnouts at meetings are small, the actual work done by a handful. I believe it necessary that as students we make a commitment to our school. Without actual involvement it cannot possibly maintain its integrity. In the first of these articles I spoke of the need for a tradition to be carried on by each incoming class. I repeat that demand now. Every student must reconsider his obligation to the community. It is not a problem of apathy, it is a lack of particular involvement. We are more than a democracy here, we are something of a forum. But unless there are more than ten or twenty people contributing to that forum, it can perform no real and meaningful function.

LANE SARASOHN
Chairman of Council



Spending This Summer In Europe?

INQUIRE ABOUT
STUDENT
TOURS

Barbara Lee
TRAVEL SERVICE
Rhinebeck TR 6-3966

DRINK REFRESHING

Chester Club Soda

Chester Club Beverage Co.

18 PERSHING AVENUE

POUGHKEEPSIE, N. Y.

Telephone: GL 2-0830

POST Bros.

Auto Parts

Rt. 9W So. Catskill, N. Y.

USED PARTS FOR ALL
DOMESTIC & FOREIGN
CARS & TRUCKS
AT REASONABLE PRICES.

Quality

BODY & PAINT SHOP

First Class Work
at

Reasonable Prices

AT

BOYCE CHEVROLET, INC.

Red Hook, N. Y.

App. Tel. Ray Gatti Service

PL 8-2271



BEEKMAN ARMS

AMERICA'S OLDEST HOTEL

Casual

Country Dining

RHINEBECK, N. Y.

TR 6-3380



TAKING PRIDE IN PRECISION

Pride of craftsmanship inspires every one of our mechanics to proceed with precision on every job of auto repair. Their skill makes a big difference . . . in your favor!

SMITH MOTORS Inc.

Phone PL 8-1500
Route 9, Red Hook, N. Y.

AMERLING VOLKSWAGON

Sales & Service

PORT EWEN, 9W

KINGSTON FE 1-1412

Ethan A. Coon & Co.

"The Florist With Ideas"

Mother's Day Flowers and Plants

opp. Race Track

Rhinebeck, New York

TR 6-3092

DELIVERY ANYWHERE

Names In the News!

LEE

HUSH-PUPPIES

LEVI

SHIP N' SHORE

ARROW

HEALTH-TEX

VEN HEUSEN

HAYNES

— RED HOOK MENS SHOP — — RED HOOK DEPT. STORE —

OPEN 8 A.M. - 5 P.M. . . . SATURDAY 'TILL 1 P.M.

BUILDING SOMETHING?

With plywood and an Easi-Bild Pattern, a Handyman Plan, or a Plywood Plan even an amateur can make anything from a demountable music wall to a shelf door wardrobe in a short time . . . for a little price.

FOR COMPLETE SUPPLIES FROM CEMENT BLOCKS TO PLYWOOD, VISIT . . .

Scheffler Lumber Company

RED HOOK, N. Y.

PHONE PL 8-2222

NORGE

COIN - OPERATED

LAUNDRY & DRY CLEANING VILLAGE

Operated By

J. J. & A. Colburn, Inc.

106 SOUTH BROADWAY

RED HOOK, N. Y.

SAVE 75%

On Your Dry Cleaning

DRY CLEAN—8 lbs.	\$1.50
9 DRESSES	1.50
10 SLIPOVER SWEATERS	1.50
4 MEDIUM WEIGHT MEN'S SUITS	1.50
WASH—10 lbs.25
25 lbs.50
DRYERS—50 lbs.	10 Min. .10

Shutter - Buggery

(Continued from Page 5)

lass who, fluttering her eyes photogenically, snapped her chewing gum and handed us a program. Fren then on we were on our own.

We stopped for a minute to glance at our guide, and saw that it had been prepared by Show magazine, "Ah-hah," we thought, "a finger in every pot." Inside the front cover was a message from the managing director of the Fair, which said, in gist that photography is a Good Thing and that everybody should enjoy it. We also noticed that his grammar was faulty. A sudden crowd of lens-hounds came whipping by, on the tail of some models who made their wriggling way towards a platform in the middle of the area. Pushed aside, we found refuge in an armchair, thoughtfully provided by the Bolex Camera people.

Sitting, we pandered the program again, looking at ads for a while, then, as if a flash-bulb had just gone off, we saw an article by Henry Wolf, the Art Director at Show, who in his off-beat way is as good a man as one finds in the magazine field. Without trying to sound like a literary critic, we found Mr. Wolf's piece delicious. It was slick, but not too slick, and it made up for the hardtack writing in the rest of the program. In pat, he had this to say: "The little box freezes instants of your life faster and better than a diary. It also provides a socially acceptable excuse for voyeurism: if you should look a girl up and down through your sunglasses while sitting on a cafe terrace, you are a lecher, but if you do the same thing through a telefoto lens (which acts as a binocular), you are not a Pipping Tom, but a Recorder of the Passing Scene." Having been struck by a new idea, we got up, anxious to wander about to see what the Recorders of the Passing Scene were doing.

Wes ambled down the aisles, watching the one-eyed machines clicking for their brief (1/25 at f8) oogle at a model dressed as Cleopatra, or, too often, a harem slave. In our ambles, we happened to press too close to a both and a young man pressed a movie camera into our hand. "Hi," he said, "I'm Jack, and this is our newest camera." We looked up and saw that he belonged to the DeJur Amsco Corporation, who make eight millimeter motion picture cameras. Jack explained with the elegance of a used-car salesman that the camera had more electric features than a Cadillac, but was much cheaper to own or operate than one. We nodded and he flashed his Ipana smile. "Wanna see something funny?" he asked, at which point he pressed a gadget into our hands. "Press the button," he requested, and we did, at which a projector across the booth began to flicker Tom and Jerry backwards on a four by six inch screen. "Great, huh?" he queried. But before we could answer we were whisked away by a great crowd and were somehow left off at the Yashica booth.

At once our eyes lit up—they were giving away balloons! We requested an orange one, receiving it with a polite bow from a demonstrator, we picked up a single-lens reflex that was sitting on the top of the counter. Noting its clean lines, we asked about it, and were told that it was called the "Penta J," a medium-priced camera which has as some of its features an automatic 50mm lens, a focal plane shutter which goes from 1/2 to 1/500 of a second, and a good-looking case. We thanked the young man for his attention, and, tying the balloon onto our buttnhole, we wandered on.

We paused again in front of a booth that was filled with still more 35mm ware. This was the Nikon booth, and the cameras and lenses were most intriguing. There was an underwater camera, and a 1000mm lens that must have been more than eighteen inches long. In addition, there was a display of a new Nikon camera, the Nikkorex-F, with all its accessories. Some of these included a microscope or ascillograph attachment and a battery of lenses alone that it would have taken two porters to carry. We stood and were impressed.

While on our up and down aisle- jaunts, we noticed that the back wall was covered with photographs. We sauntered over to the display, and looked for some of the type of photos that appeared a few years back in "The Family of Man." We were to be disappointed, however, because quality was sorely lacking in most of the pictures. They seemed ordinary and everyday, better than we might

be able to take, but not stirring or thought-provoking, as photographs ought to and can be.

After our look at the prize-winning pictures, we decided that it might be well to be gone, so we started down the aisle towards the door. About a third of the way there, a familiar gleam of teeth told us that our old friend Jack was smiling at us. We waved at him and he waved back as we disappeared into the crowd of people thronging to see the top girls from the Grace Downs Airlines Stewardess School go through their famous "Coffee, Tea or Milk" routine.

One in the elevator we straightened our slightly rumpled self and inhaled deeply of the smoke-filtered air. It was good to get outside and of course we went posthaste to a good movie.

J. W.
C. D.

Lipchitz Sculpture



EDITORIAL Transcripts

Compared to other colleges Bard has one of the highest percentages of its senior class going on to graduate schools. We would expect that our administration would get used to sending off transcripts and our faculty accustomed to writing recommendations. But this doesn't seem to be the case.

Several graduates of this past December have been thwarted in applying to grad schools or in social work for the lack of transcripts of their credits and standing from the registrar. Something as important as records should not be allowed to sit around on somebody's desk or in the Post Office over Field Period.

How can a school boast of its academic excellence if it hinders its graduates, who become the proof of its educational policies, by failing to accomplish the rudimentary tasks of filling out forms and licking stamps? We call for a little consideration for our graduates. And now that the faculty requires that we attend Bard for four full years, perhaps we deserve having verifications sent out in time.

Show Magazine

(Continued from Page 6)

azine has made good, consider that as reputable and long-established a magazine as "Esquire" already considers the young upstart **Show** a threat to its readership. If The Magazine of The Arts has anywhere near the future success it expects, it may well, within a few years, become a major spokesman for American cultural mores.

Show both praises and derides the subjects chosen for treatment, and as a result, receives much praise and derision. The commendations are accepted with thanks, the vilipendency with pride for, as Alan Delynn, vice president of Hartford Publications, told us, "When a magazine receives its first angry subscription can-

cellation, you know it has arrived. When articles can elicit such vehement reactions, we know we're printing good material."

But while **Show** is trying to be generous to young artists and their ideas, it is also trying to correct the prevailing erroneous notion that art and artists should be treated oversoliciously. "We believe in handling the arts with respect, but we know, too, that art rarely grows without criticism, comment and hard controversy."

We who are concerned with and about the arts must praise **Show** Magazine for attempting to give the arts something more valuable than criticism; that is, dignity.

Catskill Book & Record Shop, Inc.

Artists Supplies

Phone OR 9-2251

Woodstock, N. Y.

Whaleback Inn

Route 9G - Red Hook, N. Y.

TEL. PLateau 8-5741

ALDO & MARIE PEZZULICH

ROLAND A. BRIAL Liquor Store

7 NORTH BROADWAY

RED HOOK, N. Y.

Fine Wines

and

Liquors

First National Bank of Red Hook

Checking Accounts

Savings Accounts

Traveler's Checks

Christmas Club



Member Federal Deposit Insurance

Foss and the New Music

(Continued from Page 1)
it is elation and higher entertainment is now dead."

The third contradiction described by Mr. Foss concerned the burgeoning ranks of artists and critics. More creative fellowships were given out in this past year than were awarded in all the 19th century. "The supply far exceeds the demand," he said, "enough so to create quite a social problem."

"Fourth, if modern music is for the few, the masses like it that way. The great amounts of publicity in television, radio, newspapers, and magazines about music produce not understanding but awe toward the processes of modern composition."

"The artist likes it that way also. He has gotten used to being poorly understood, and he now insists on it as a prerequisite for his art."

The fifth anomaly, he said, is the maze of criticism and commentary that accompanies each new work. Many composers are writing to provoke comment; this new approach might be described as "Art for the Symposium."

Mr. Foss recalled a recent composition which directs the performers to discuss the piece as they play it. This remarkable shortcut illustrates the relative importance of musical commentary in modern music.

"For the first time," he said, "the avant-garde has succeeded in its demands that all art must be new, original, and immediate. The ease of this success is perhaps unhealthy. The age is right in resisting new forms: this allows new art to crystallize and to age like good wine."

At the end of the last century music had reached a dead end. The concepts of creation prevalent since the Renaissance had been stretched to a breaking point. As at other moments in the history of music, a new art was necessary: "Suddenly a door opens, a vis-

ion, and there is a breakthrough."

At such moments the artist is faced with the problem of how to reconcile the new art with the old. But 50 years ago, atonality simply could not be reconciled with the musical past. Arnold Schoenberg tried all his life to effect this union, but he failed.

Mr. Foss cited Astronomer Fred Hoyle in this respect; Hoyle said of Einstein that he had tried to reconcile his new physical concepts with Newtonian physics but had never succeeded.

"Perhaps this is the inventor's fate," said Mr. Foss, "to be always alienated from his past."

At the turn of the present century, outside of tonality there was only noise. The limits gave the artist a solidity upon which he could depend—in other words, many of his decisions had already been made for him.

In contrast, the modern composer faces a labyrinth of choices. He learns easily that anything can make sense, even nonsense. The whole universe is open to him, yet each of his works must find its own limits.

This makes an unbearably difficult and exciting. "The creator must re-invent art each time. We have to go back to school every day."

In such an atmosphere, composers have to seek in various directions for new limits. Mr. Foss described two movements in modern music, chance and serial music. Chance music, he said, derives from Romantic notions of the Natural and from the idea that the artist should efface himself completely and let the work write itself.

Serial music, on the other hand, creates an intricate system which accounts for most of the elements in the composition.

Mr. Foss noted that chance music and serial music were similar in that the compositional ingenuity in both cases goes into the pre-compositional stage.

"Has the artist sold out to technique?" Mr. Foss asked. "That's the wrong way to look at it. Pierre Boulez was giving a lecture on composition once, and he spoke entirely on mathematics, electronics, and technique."

"At the end he was asked, 'Is that all there is to music, then—technique?' Boulez pondered for a moment and then said, 'Yes, in the final analysis, that's all there is to music.'"

"I can imagine Richard Wagner giving a lecture on composition in which he speaks of emotion and inspiration almost

exclusively. If he were asked 'But Herr Wagner, is that all there is to music—emotion?' he would be certain to answer, 'Yes, in the final analysis.'"

"All this only goes to show that one age has a different approach from another's, but that all ages face the same problems."

Mr. Foss then set forth a few postulates for the future of music. "The audience for the new music will remain small; the audience will be the confidants of the composer. The musical event will resemble the seance more than the evening of entertainment."

"The 100-year-old feud between the composer and the performer is ended. The composer now works more closely with the musicians than ever before. The performers participate in the process of composition, and the new music requires more than anything else the small groups of devoted musicians who can work together intimately."

"As a consequence, the large orchestra will lose importance in new music. The old dream of music by the many for the many died out with the monster-symphonies of Mahler."

"The classics will be studied, yes, and they will be heard. But the new music will not be able to look back for some time now."

Mr. Foss predicted that the current interest in electronic music would not last long. "The electronic innovations have been immeasurably valuable. They have shaken us out of our lethargy. But what has to be done now requires live performance. I might put it this way: we like our electronic music live now."

"It's possible that we are now in the midst of a great new renaissance in art. I do know that the achievement of art in this century is glorious. I am proud to be a part of it, part of the foolishness, part of the struggle."

Mr. Foss was then asked whether the essential purpose of the artist had changed. He replied that the old terms which defined this purpose had never quite worked—edification, elation, exaltation, entertainment—but that as far as any real comparison could be managed, there wasn't that much of a change.

He added that entertainment was much less the purpose of the artist, probably because it is now far more difficult. A work such as "Don Giovanni," combining consummate artistry and exquisite entertainment, does not seem possible any longer. The purpose of the modern artist he said, is much closer to Beethoven's last quartets.

Mr. Foss was asked about his plans for the Buffalo Philharmonic, since he was recent-

ly appointed conductor and musical director of this orchestra (Josef Krips, the previous conductor, has taken over the San Francisco Philharmonic).

He answered that he had just finished planning out the programs for the coming season. He felt that a concert program should leave the listener with a single impression, not with several. Many concerts have pieces that cancel each other out, so to speak, like Richard Strauss and Mozart.

He outlined one of his programs with the Buffalo Philharmonic: the Prelude to Tristan und Isolde, Schubert's 8th Symphony, several short pieces by Alban Berg, and finally the Liebestod at the end of Tristan.

This program, he said, presents a basically German and Romantic fare. The concert is unified in a way by the first and last pieces, which are usually presented together. He added, however, that when he showed this program to Antal Dorati, the Hungarian conductor said it was a terrible program.

Following the lecture, there was a reception at President Kline's house, at which several Bard composers had a chance to discuss problems of composition with Mr. Foss.

David Moulton expressed his satisfaction with the current musical notation. Mr. Foss agreed but pointed out that there wasn't any other way to write music. He described a few devices he used for expanding the systems of notation.

Just before he left the reception to return to New York, Lukas Foss asked the students what they did on evenings when there were no lectures. There was a brief period of silence, and then a student tried to explain about the Coffee Shop and the Annandale Hotel. After a few halting sentences, he gave up the effort. Evidently Mr. Foss could tell us more than he could learn from us.

Letter

An open letter to my friends on the faculty and Students
May 2, 1963

Dear Friends:

After seven years of association with Bard College it is with deep regret that I inform you of my resignation as a member of the Building and Grounds Staff.

Due to the extra heavy work load and present working conditions I found it impossible to carry out my assignment with any degree of satisfaction.

To my friends on the faculty may I extend my best wishes for your continued success and may you always enjoy good health in order to carry on the excellent work you are doing.

To the students may I say that I will miss you all very much. Your kindness and courteousness to me will never be forgotten. I sincerely wish each of you success in your future endeavors.

If at any time I can be of help to you don't hesitate to call on me. I will be happy to see you.

Sincerely,
KAY HAM

Serving Bard

for Many Years

Shaker,

Travis & Quinn Inc.

PLUMBING
HEATING
APPLIANCES
CONTRACTORS

★
POUGHKEEPSIE, N. Y.

WAPPINGERS FALLS, N. Y.

PRINTING

Complete Printing Service

Including

ART WORK

PLATES

PRINTING and BINDING

Lansing-Broas

234 Main Street

Poughkeepsie, N. Y.

GR 1-0210

The Handy Shop

5 E. Market St. Red Hook

Greeting Cards

Contemporary & Everyday

GIFTS NOTIONS

KNITTING WORSTEDS

and SUPPLIES

CENTRAL AUTO SALES

NEW &

USED



FORD
DEALER

31 N. BROADWAY

Phone PL 8-2351

RED HOOK, N. Y.

Community Garage

OF RHINEBECK, Inc.

Your Dependable Dodge Dealer For

Compact Sized Medium Sized Standard Sized
DART CUSTOM 880 DODGE

Dependable Fully Reconditioned
DODGE TRUCKS USED CARS

65 EAST MARKET

RHINEBECK, N. Y.

TR 6-4027

Spiegel

(Continued from Page 1)

District Judge, Southern District of New York; and was Assistant United States Attorney for the Southern District of New York.

Mr. Spiegel is a most effective speaker; part of this may be due to his active involvement in college debating.

Even though his main pre-occupation at the moment is not connected with Mr. Spiegel's lecture, it is noteworthy. He is representing the State of New York and the New York Thruway Authority in the 1800 Electrical Anti-trust Suits which are pending in 35 federal districts of the United States against General Electric and other companies. These constitute the biggest anti-trust action ever brought in the United States; hundreds of millions of dollars are involved in them. Mr. Spiegel is doing an amazing and thorough job on these suits; the bulk of the material he must peruse is enormous. Although he has, of course, his L.B. (from New York University) and a Master's degree in Economics (from the University of Vermont) he works with an Economist in his own office and with many lawyers who are co-operating throughout the country to effectively and efficiently handle these cases. Mr. Spiegel has stated he would be more than glad to answer questions concerning these suits while he is at Bard.

March 30 marked the closing of the Cedar Street Tavern, Bard's downtown campus.

ELSTON SPORTS SHOP

"It Pays To Play"

All Winter Sports Items . . .
SKIS — POLES
BOOTS — SKATES

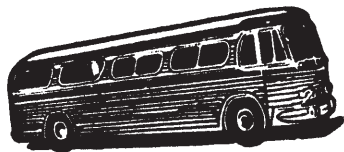
GOLF, TENNIS, BASEBALL,
BASKETBALL, BOWLING

HUNTING — FISHING
EQUIPMENT
Guns and Ammunition

Record Dept.

260 Fair St. Kingston
FE 1-0321

ADIRONDACK TRAILWAYS



Thruway Express

2 Hours

KINGSTON

to

NEW YORK CITY

For Information

TELEPHONE

FE 1-0744

495 Broadway, Kingston, N. Y.

Leary Accepted At Writers' Colony

The poet and novelist Paris Leary has been elected, at Saul Bellow's nomination, to be a member of Yaddo this summer. Yaddo is the writer's and artist's colony near Saratoga Springs. Invitations for summer residence are granted only to published authors and are considered an award for distinction in a particular field, according to Elizabeth Ames, Executive Secretary.

John Hall Wheelock, writing in "Poets Of Today," describes Leary as "already one of the mature talents of our time." On a recent Third Programme of the BBC, where Leary's work was read by Sir Ralph Richardson and other actors, the critic J.R.S. Brett described Leary's work as combining "the Horatian melancholy of a Tennyson with the metaphysical passion of a Donne."

Carlo Izzo, the famous translator of American poetry and editor of the standard anthology of American poetry used in Italian universities, has recently included translations of some of Leary's work in his anthology. Leary's novel, *The Innocent Curate*, to be published by Doubleday in October of this year, will appear also in a British edition and in a German translation in West Germany.

Leary has also been nominated as Fellow of the Bread Loaf Writer's Conference at Middlebury College in Vermont, the conference made famous by the presence there for nearly twelve years of the late Robert Frost. John Ciardi, an editor of *The Saturday Review*, is its present director.

John Allyn, writing in "Poets In The Groves", published in England, has said, "We know nothing in this country of Bard College, a small liberal arts college in New York State, but as it has been chosen as residence by that startling poet Paris Leary, it must have some significance."

Some of Leary's new poems will appear in a forthcoming issue of *The Quarterly Review of Literature*, *The New Yorker*, *Antioch Review*, *The Humanist*, and various other literary journals.

In cooperation with Council's austerity program, this issue of the "Observer" is being printed on rice paper with special vegetable dye, so that it can be eaten after being read.

One of the professors at Bard has 291 ties, 225 fancy silk handkerchiefs, and 70 expensive sport shirts. Watch for him.



Harold's Snack Bar

ANNANDALE-ON-HUDSON



Liquors
and Beer

DAVID AND ANNA SACKS, Proprietors

(Closed Tuesday)

SWIM WITH BABSS

Div. of Kennedy Pump & Supply, Inc.

FOR ALL YOUR SWIMMING POOL SUPPLIES

• MYERS PUMPS

• WATER CONDITIONING EQUIPMENT

Violet Ave. - 9G

452-4480



Announcing - - -

SILHOUETTE STYLES

27 West Market St.

Red Hook

GET-ACQUAINTED OFFER —

THIS AD WORTH
ON ANY SERVICE AT OUR SALON \$1.00
(Offer Good thru April 30)

Salon Hours:

Tuesday & Thursday 9 to 9 Wednesday, Friday & Saturday 9 to 6
CALL NOW FOR APPOINTMENT

Tel. PL 8-8282

If No Answer, PL 8-0971



- Now Open -

9G LANES

Dutchess County's Newest and Most Modern
Bowling Center

COCKTAIL LOUNGE AND
RESTAURANT NOW OPEN

Open Bowling At All Times —
Open Daily from 10:00 A.M. to ? ?

RT. 9G

Telephone TR6-6300

1500 Ft. North of Kingston-Rhinecliff Bridge Approach

COIN-OPERATED

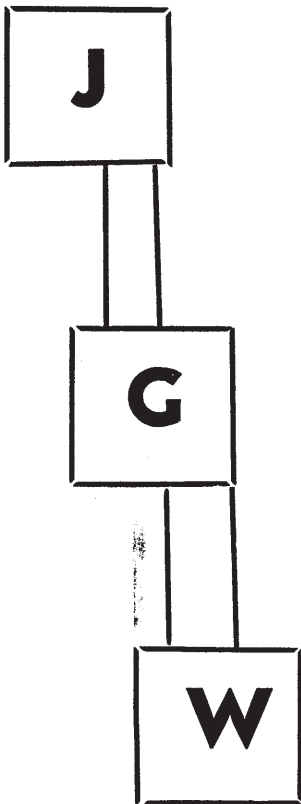
LAUNDROMAT

AND

DRY CLEANING

WASH 20c — DRY 10c

DRY CLEAN 8 lbs. only \$1.50



LOCATED ON RT. 199

RED HOOK

1/2 Mile East of Traffic Light

Notes on Friday's Film

by Jon Rosenbaum

It is very easy to laugh at a film made in 1927, easier still to believe that by doing so one is giving it ample definition, just as it will be easy enough to laugh at the contemporary traits of today's films thirty-six years from now. The remarkable thing about Murnau's *Sunrise* is that aside from a few mannered conventions, it is very much a modern film: like *Citizen Kane*, it speaks with too original and personal a voice to resemble a period piece, or an example of what movies used to be like; and consequently, almost anything one finds "laughable" in *Sunrise* is only as relevant to the film itself as a wineglass is to the liquid it holds.

It is, to be sure, a Hollywood movie—as is, for that matter, *Birth of a Nation*, *The Gold Rush* and *Citizen Kane*—yet its director was anything but a Hollywood prototype. Along with Joseph von Sternberg (who directed *The Blue Angel*) and Fritz Lang, Fred Murnau was one of the several German directors who wound up in Hollywood in the 20's and 30's; he had already directed a number of notable German films (among them, *The Last Laugh* and *Nosferatu*) which had gained him a considerable reputation.

Dorothy B. Jones, in her excellent essay on *Sunrise* in *Introduction to the Art of Movies* (Noonday, 1960), speaks a great deal of the film's simplicity, "which has the universal appeal of a fable." Above all, one is struck by the lyricism Murnau achieves through the use of a constantly moving camera—unlike many other directors, his use of motion is usually employed to dissipate tension rather than provoke it, and his scenes move with a gentle flux that is refreshing in its freedom.

The reputation of Murnau, has grown steadily over the years, especially in France, where he is now virtually deified in some quarters. The international film critics' poll conducted by *Sight and Sound* in 1961 listed *Sunrise* in thirteenth place—it received only two votes less than *Hiroshima, Mon Amour*—and Joseph Franklin, an expert on the silent film, has gone even so far as to call it one of the five greatest American films. Surely it is an impressive film, and it is hoped that its showing at Bard this Friday will serve as some antidote to the lack of attention it has usually received in this country.

RED HOOK DELICATESSEN

IMPORTED CHEESES • COLD CUTS
SALADS • DELICACIES
COLD BEVERAGES, ETC. and PIZZA



29 W. Market Street

(Opposite the Bank)



SAWDUST TRAIL

STEAKS and SEA FOODS

Tel. Rhinebeck TR 6-8189

Route 9 Between Rhinebeck and Red Hook

To Be SURE, come to us for

AUTO REPAIRS

24-HOUR TOWING
Phone:
PL 8-5673 Days
PL 9-3681 Nights



LUBRICATION
TIRES
BATTERIES

Smith's Service Station

Routes 9G & 199, Barrytown, N. Y.

Norbert Quenzer, Prop.

Wimer Speaks

The reason why an individual behaves the way he does has long been a source of dispute. Some theorize that a man is solely a product of his environment. Should an individual turn out to be a criminal, then society alone is to blame. There are others who feel that a man is determined by his heredity.

In a lecture to the Science Club, Dr. Richard Wimer pointed out that such extreme views are opposite ends of a continuum. A more realistic view takes all these factors into consideration in determining the behavior of an individual.

Insurance - - -

- AUTO
- FIRE
- LIFE
- HOSPITALIZATION
- HOME OWNERS

Eugene E. Budd
&
Eleanor Sipperley

RED HOOK, N. Y.
PL 8-9800, 8-0711

LYCEUM

THEATRE • RED HOOK

TUES. thru MON. —

May 7 to 13
ACADEMY AWARD
WINNER!

Best Foreign Film of the Year!

"SUNDAYS
and
CYBELE"

2 Shows Nitely, 7 and 9 P.M.

C. J. STOCKENBERG

— Hardware —

Red Hook

Phone PL 8-2791

PAINTS — LIGHT BULBS
ELECTRICAL SUPPLIES
TOOLS
BATTERIES
FLASHLIGHTS

EGGLESTON

Office Equipment
Co., Inc.

Typewriters
SALES & SERVICE

Desks - Files - Safes
Stationery

41 NEW MARKET STREET

POUGHKEEPSIE — GL 2-9430

Puppet Threepenny Opera To Be Shown This Week

On Saturday, May 11, and on Monday, May 13, students in Mr. Rosenberg's German classes will present an adaptation of *The Threepenny Opera* in German.

The play is a musical written by Bertolt Brecht and Kurt Weill and is based on *The Beggar's Opera* by John Gay. The complete reversal of social values in Gay's work attracted Brecht and Weill, and their version, although set in different circumstances, retains the carefree and insolent qualities of the original.

In the upcoming performance the character will be puppets created by Marjorie Eckman and manipulated by Marjorie and Carolyn House. The stage has been built by John Weisman with sets by pop artist Bill Tinker. The students singing behind the scenes are David Haber as Macheath, David Johnson as

Peachum, Prudence Brundick as Polly Peachum, and Ellen Rogovin as Jenny Diver.

"The Friendly Drug Store"

RED HOOK
DRUG STORE

RED HOOK, N. Y.

PLateau 8-5591

Free Delivery

Prescription Specialists

Complete

Cosmetic Line

Fanny Farmer Candy

ROWE'S feature these

FAMOUS BRANDS

- AIR STEP
- LIFE STRIDE
- SELBY ARCH PRESERVER
- FOOTSAVER
- BUSTER BROWN
- ROBLEE
- PEDWIN
- NESTLETON
- KEDS
- DANIEL GREEN

When You Want the Best Shop

34 JOHN STREET

KINGSTON, N. Y.

ROWE'S For Shoes

Adolf's

Annandale Hotel

Good

Liquor

Food

Beer



OPEN NIGHTLY

Nonprofit Org.
U. S. POSTAGE
PAID
Permit No. 1
Annandale-on-Hudson, N.Y.