New Action Group Launches Fund Drive

In response to a cry for more “direct action” and concern over involvement in the Civil Rights struggle to “re-valorization” of the Northern Student Movement chapter at Bard, the New Action Group Committee, initiated by the founders of the Bard Newsletter, has been formed. The Committee, which had its first meeting on March 25, is in the process of planning activities. The Committee is planning events which will take place on March 26 and March 27. The group will meet on March 30.

Proctors, Property

And Student Privacy

The searching of dormitories by proctors, especially in early hours, has provoked a number of student complaints. Resident Council members and others are often caught off guard by the untimely visits and are often forced to descend into the dormitories to recover stolen furniture or to study in peace. The proctors’ activities have prompted discussion of the propriety of searching dorm rooms as well as the need for student dormitory ownership.

WXBC Returns

WXBC, “Radio Free Bard,” will attempt a comeback in the fall and spring semesters under the guidance of Robert Weissberg, Station Manager. The station, which now is operated by a small group of students, will become a more active and creative force in the student body. Some new programs and features will be added to the line-up.

Dick Griffiths’ Issues Warning

In an incident at Bard College, students took to the streets to protest against the installation of a new security system. The student group, led by Dick Griffiths, demonstrated against the proposed installation of a new surveillance system. The demonstration was peaceful and no arrests were made.

Three Sisters in Rehearsal

Going into rehearsal this week is the Drama Department’s first major production of the spring semester. The play, “The Three Sisters,” directed by William Grace, is scheduled to open on May 3 at the Bard College Theatre. There will be three performances.

The Three Sisters, by Olga, Mo- do and Irama, will be played by Mary McDermott, Margaret Lord and Sandra Rosenthal, each of whom is appearing in the production for the first time. The sisters’ brother is to be Dixon Powell, and Margaret Eichenstein is his wife, Natasha. Charles Katsutaka is cast as Conchitaub, an old doctor who lives with them. David Johnson will appear as Visitkin, the commander of the army post in the small Russian town where the play takes place.

Sawkill River String Band

This past weekend, Mike Franz (mandolin, banjo), Dave Janowicz (guitar), Rick Smith (harmonica, barrelorgan) and Gary Winish (vocals, washboard) represented Bard College at the Northern Folk Festival at the University of Minnesota. The group was invited to perform at the festival after a successful appearance at the New York Stringband Festival.

The clock showed less than a minute after the clock ticked over.

(Continued on Page 7)
EDITORS

At least four Bard teachers will not be rehired next semester. Two are in the A.M.D.D. division, one in the science division, and one in the Social Studies division.

Last year two teachers in the Literature division were not rehired. Since we have received no statement from either faculty or Administration, it is at present impossible to verify these reports. Students, however, have brought to our attention that their advisors will not be back in the fall. They claim, as advisees, to have spoken to the particular teachers, in three of the four cases, and assure us that the releases are not merely rumor. A number of other students have come in with similar reports, and requests that the Observer print articles on the particular teachers.

Although we sympathize with students who feel an injustice has been done to their teachers, it would be wrong, and quite likely dangerous, for the Observer to take a stand in favor of any particular teacher against his division. First, it is impossible for us to determine the facts of any particular case, and if it were possible, it would be improper to print them since very personal matters are often involved.

Although the Administration has some influence, and student opinion is sometimes indirectly involved, it is the faculty of each division that determines which of its untenured members will be rehired. This is as it should be, since a faculty dependent upon popularity with others of the Administration or the students might be forced to sacrifice some of their academic freedom and integrity. Students, especially students with little college experience, are rarely equipped to make objective judgments of their teachers. College Administrations are likewise ill equipped, both because they have less personal contact with teachers than do the teachers' own colleges and because their decisions might tend to reflect considerations, other than academic.

Teacher evaluations in the past, conducted by the Educational Policies Committee (a student group) met with severe attacks from some members of the faculty. In November 1958, the members of the Literature division suggested to E.P.C. that it abandon all evaluations on the grounds that students are “incompetent to judge the quality of the instruction they receive, and if he teacher is familiar with the subject matter.” (The Bardian, Nov. 10, 1959). At that time E.P.C. voted, as a matter of principle, to continue evaluation of teachers, possibly with a revision in method. Since that time teacher evaluations have been largely abandoned, although there have been attempts to re-instate them nearly every semester.

E.P.C. has never been officially told to stop evaluations, and therefore presumably still has the right to make them. This would be a good time to begin.

What Can Students Do?

Students interested in helping a teacher whom they would like to see rehired, should first speak to him to see if he desires to return. Then, with his permission, the students should attend E.P.C. meetings, request an E.P.C. evaluation, and present their case.

Although it is clear that student opinion should count and cannot be the determining factor in re-hiring policy, it is clear that it should be taken into consideration before any final decision is made.

LATE NEWS FLASH:

Tonight Forum, at 8:30 in Albee Social, the club of the Social Studies Division, presented a discussion entitled “Geopolitical Grendel and Robert Kubrick entitled “Eco-".

It has been reported that the Dean's car was lost in a pot hole on the road through campus.

From McVair: Once again the “dads” on the stairs are arched with various doors in the building. B.G.G has been unable to determine the cause of damage. Last time the College filled the parents of all residents.

The Bard delegation to The March On Albany never even got to Hudson. The Sports Car broke down.

The old game of MONOPOLY has come back into style here. If you are interested in joining the team, sign your name to the various “Constitutional”... if you win you get to collect $200 every time you pass go.

Observer

THE BARD OBSERVER, the official publication of the Bard College Community, is issued every two weeks during the academic year.

Editor: Steve Chalmers
Associate Editors: Don Baier, Charles Hollander
Feature Editors: Jon Rosenbaum, David Johnson
Jaceestoner: Dixon Powell

"Doctor Kubrick": or How I Stopped Worrying And Learned To Love The Movie

By JON ROSENBAUM

The story is from Peter Bogdanovich's Red Alert... A Soviet American-sized squad of nuclear bomb- ers has flown to a first strike at Russia; after frantic efforts to stop the bombers by American Presi- dent, to recall, or have destroyed by the Rus- sians all but one; this goes through and drops its bomb, which triggers off a nuclear war; death bell of the Russians has secretly controlled; the picture ends with the world due to the bombing shortly.

—from a review of Dr. Strangelove

Somebody has got to tell the people about Dr. Stran- gellove is a comedy. Stanley Krus- brick, the film's director, has made a few statements to ad- vance this belief, the press has been so enthusiastic about us with reassuring testimonials to the facts; and indeed, after having seen the film, I find it difficult to conceive of any one sitting through it without laughing. Nevertheless, I feel that the notion that the term "comedy"—"dealing with trivialities, defy reality and everything from which the serious man is excluded"— applies to the Three Stooges...has become so re- sults of meaning that it seems unfounded. This is why Kubrick's work in with all the others that have ever engaged the label. Whatever one can tell me is not another "comedy"—"the idea is to laugh at human foibles"—one of those Biltmore Estate comedies, in One, Two, Three, which en- joyed all the fine qualities of elegance, humor, wit, etc. all the while it will likely end up with us all, but who he is who is not able to make a laugh and that's really a good joke but about men. The Bomb itself is relatively harmless; when it happens its existence and fear is like a sort ofmnemonic device; it is something we have all had to be made up of our total collection of memories, but the thing has its value as a way of making us think and be made aware of what is happening to the world in a serious matter—i.e., nuclear destruction. If the real thing happened, of course, it wouldn't be much of a laughing matter, but as long as the idea is retained conjec- tural, that's still no room enough for man to keep his Inner Sense of Humor—which it is, after all, what makes him Mu- man—and laugh at his own Petty Follies."

If this is what Kubrick's blurb sounds like, then Kubrick is generally speaking in the right way. The film was anywhere evident in Dr. Strangelove, it would probably be a very satisfying movie. And able to get by with a lot less than that, and much, much less than that, or much, much less than that, it is narrating our sense of humor in the present catastrophic situation. We are still laughing at the end of the movie, this is not, I think, because we are still amused; rather it is be- cause Kubrick has succeeded in making us aware of the impossibility of any "comedy"—"dealing with trivialities, defy reality and everything from which the serious man is excluded" above all, what makes him Mu- man—and laugh at his own Petty Follies."

—From a review of Dr. Strangelove

"Doctor Kubrick": or How I Stopped Worrying And Learned To Love The Movie is a comic (Continued on Page 8)
Commentary and Dissent

An Open Forum for the Bard College Community

Student Barely Escapes Beating

From Allen J. Politis, a member of the Sawkill River String Band, (an organization created for participation in the Northeastern Folk Music Conference) comes this story: "It's still hard for me to talk about this without a shudder. I mean it's been so soon and all. After our premiere at Hamilton (I play a fine wash board that I made by hand from stuff in the basement. Some people think that craftsman ship is dead, but if you apply yourself here for a bit of ingenuity, you can succeed.) we were told there were par ties at the fraternity houses and they would have been set on fire if we were musicians welcome, etc. I arbitrarily chose Alpha Delta something (the third letter slips me at the moment) and walked in. There was a uniformed man with a gun at the door and I showed him my visitors' pass, so he let me in. After a moment it seemed something fishy about the place, so I meandered out and then I left the house in shaking heavily. Therein I saw things happening. I mean it was dark and there were corpses, you know read their things about sex on the campus, but until you actually see the decapitation yourself, you don't think it really happens.

The young men approached me, excusing, 'Hey you guys, for crissake look at this!' I was rather taken aback, to say the least. They seemed to be interested in my rimless glasses or my washboard (he was carrying). They carried them away about 2/2, wore their handkerchiefs and moron's hat an apparent suit to the place, and went through the walls of the place. The night air didn't seem to mean anything. "Where...do you come from?" I said, rather impromptu and inhabitually remarkable, I replied, "They were in the night.

"Hey Saul- I Gotcha Pigeon!"

Politics and Bard: A Partisan Analysis

The political history of Bard is varied and confused, but the battle lines are drawn and the chips are down in, "nothing much really happens with any regularity.

A few years ago the "Bard Council for Political Action" decided to be replaced by "Project" which lasted for a few successively anemic terms to be (sort of) supplanted by the N.S.A. and the N.S.M. (North ern Student Movement). Two names figure majority in this cycle of death and rebirth, Richard Lorr and Paul Meville, there are other names, but this is superfluous to the present question. The N.S.M. now provides a structure (and funds) for the final realization of a type of meaningful and varied political action group of the type which has been on most university and "liberal" college campuses in the country since the slow dissipation of the Sixties. Ever since 1969, the core of the "Organized American Community College" has been various, but fade slowly—aging closer to the Eastern ideal where the name "student" is synonymous with struggle and change, and has, for this reason, been accorded the respect it deserves. The most a single student can do is to have that place on American campuses, up until very recently has been the periodic "revolt raids," and even they have been losing their vitality.

Bard Becomes Night School

Once upon a time there was a small very liberal arts college situated on a lovely riv er. The students arose every morning to greet the sun and then spent the rest of the day engaged in no serious or significant pursuit. The professors were the maiden's classes in the glowing rays of day. She arose when the sun was beginning to set and was carried to bed by the light of morning. Her skin turned white and she became evil and ugly. When she went out during the day she had to wear dark glasses as she could no longer bear the sunshine. I heard that one day she turned into a mole.
Dr. Kubrick

(Continued from Page 2) technique which produces an
xiety in the audience as well as
in the actors, and it finds no fuller or more frightening
image than in the figure of
Dr. Strangevue, who is
brought into full play only at
the film's conclusion.

The character of Strangevue
is central to the film's theme and
final impact, but this is
mainly due to the prolifera-
tion of scenes and characters
that precede his appearance.

Up to the point when the bomb is
dropped, we are treated to a
rapid succession of factual
events: General Jack D. Rip-
per, who has been convinced
of a Communist plot to take
over the world through flexi-
dation (responsible for the
piloting of our "precious bodily
fluids"), launches a nuclear at-
tack on Russia; the President
calls for a joint meeting of his
ride in the War Room, in an
attempt to discover some
method for recalling the bomb-
ners. The ensuing events are
all treated satirically, and the
targets are all easily dismis-
sable: the latter, as shown as vu-
tions of their own bureaucracy
and incompetence, and the
imminence of the bomb in-
creses as the camera contin-
ually crosses from every gen-
eral in War Room to bomb-
er and back again. As the
pace accelerates, the film
moves toward a vision of total
madness, but it is not until
the actual dropping of the
bomb that it completely re-
lays the ultimate target of its
energies—again, it is not the
Bomb, it is not the bureau-
cracy, it is not the incom-
petence nor the insanity. It is
the source from which all of
these aberrations spread
mankind itself.

The bomb is released,
and the commander of the plant,
Major Kong (a Texan, played
by tim Pickens), wearing a
cowboy suit and yelling ec-
statically, rides the bomb
down like a stallion. The cam-
era takes a sudden down-
ward plunge to dash after him
rushes toward the ground,
and for a split-second, the screen
turns completely white; there
is a breath-stopping pause;
and then the scene is switched
back to the War Room, where
Dr. Strangevue makes his
final speech.

The doctor (played by Peter
Sellers, who also handles two
other roles) is a German sci-
entist, presumably the con-
summate American bomb-
port, wrapped in a wheelchair
and sporting a nervous smile;
physically, he is little more
than an accumulation of ner-
vous twitches. As he begins to
relate to the President his
plans for creating an under-
ground society, nervous laughs
constantly interrupt his voice
as often as his twists, and his
artificial hand begins to
spring up involuntarily to
make a Nazi salute. At this
point it becomes clear that
competence (or "expert-
ness") is as much an evil
Man as his lack of it; the
view of Man that is con-
centrated in Strangevue is horri-
fying enough to make the
Bomb look like a blessing
rather than a threat. As he
continues to talk, his hand
keeps springing up until he
is able to direct all of his at-
tention to keeping it down.
Eventually it moves toward
his throat and begins to stran-
gle him; like mankind, he is
a machine that has gone ba-
ckward. When, shortly after-
wards, he springs out of his
wheelchair with a cry of ex-
termination ("Mein Fuhrer! I
can walk"), we are offered
some horrible insight into the
"only kind of victory that Kub-
brick believes man can
achieve.

An argument can be made
—and indeed, has been made
in several reviews—that a
comedy of this sort is sick
and tasteless. This seems a
confusion of disease with di-
gnosis; certainly the film is
bound with sickness and an
acute lack of taste, but we
do not call a doctor "sick" or
"tasteless" if he makes out a
report that his patient has
syphilis. It can also be argued
that the film fails because it
lacks an alternative to the
madness it portrays (i.e.,
even Swift and Rabelais main-
tained some concept of the
ideal). Since Dr. Strangevue
is miles away from suggest-
ing any ideals, I find this un-
answerable, although it can be
stated that it asks a sane
mind to understand and feel
many misadventures. Basically,
I believe that the movie is hateful
as far as it is successful, and un-
answerable as far as it is
likeable; for its success de-
mands the strength of its vision
and its ability to move us, and
I doubt seriously whether any of
us are immune to take it as an
experience, however, none of
us is likely to forget it.

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B.R.A.C.

(Continued from Page 1)

Georgia, S.N.C.C. has been the leading student voice in the national civil rights movement. "S.N.C.C. plays a major part in providing the manpower and the know-how needed to make sit-ins, freedom rides and voter registration drives successful," she said. "From the S.N.C.C. workshops will come the new leaders needed in the South. From students in the North must come the money to keep S.N.C.C. in operation."

At the first meeting, B.R.A.C.'s plans for the semester were tentatively mapped out. Elizabeth Dougherty, one of B.R.A.C.'s founders, discussed a list of possible projects for the group, but emphasized that it was best to "concentrate on a specific area" instead of trying to remake the world all at once. There is work to be done in Hudson, Kingston, Rhine- wood, Beacon, and Poughkeepsie. Kingston's NACAC is virtually non-operative and needs help. Their welfare services also need help.

The only town with an active organization is Poughkeepsie. BRAC could help them by investigating better housing and job opportunities for a stagnant and depressed area. BRAC could also help the teachers get an idea of how to become organized and useful. Another idea is to hold a legal migrant worker conference. BRAC could write the New York legislature to press for aid to protect migrant workers.

Meanwhile, BRAC could help fight for pay increases and improved living conditions and work on a particular problem for migrant workers: since part of the year is spent in the south and northern schools will rarely enroll students for short periods of time. It was decided at the meeting that the organization would become unwieldy unless a steering committee was elected.

The committee would choose from its ranks a chairman for the organization as a whole and would direct the activities of the group. Major questions of policy would still be brought to a group vote at weekly meetings. The five members of the Committee have all had extensive experience in civil rights action. They are: Elizabeth Dougherty, Craig Livingston, Ruth Lythcott, Emile Kohlmets and Jayne Mayers.

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February 1964

BARD OBSERVER

PAGE SEVEN

College Bowl

(Continued from Page 1)

Bard narrowed the margin to minute left in the game when 100-145. Both teams missed the next two questions and the second hand went past zero. When the whistle didn't blow, it was assumed there is one minute left. Bardians in the gym sat in quiet anxiety as both teams missed two questions in a row. Then Bard took the lead with a ten-pointer and a twenty-point bonus. A mistake by Ham- den-Lyndeborg gave Bard the next question. Bard answered correctly for 10 points. Before Bard answered the Bonus, the whistle blew. The score was 105-106.

The following week, March 12, Bard faced a team from Ohio Western. Overpowered in two of the preliminaries and soundly beaten in the game, Bard College's television career was, at least temporarily, over.

During the time in N.Y.C. the team saw a number of shows, including The Deputy and stayed at the Savoy Hotel. From the venture, Bard received grants totaling $3,500. The money from this venture will be discussed at the next meeting of the Bard College Television Committee. The school received free publicity through a movie showing the campus and explaining our educational ideas and through interviews of the team members during half-time.

Lit Club Hears

Modern Poetry

The Literature Club met Tuesday, March 12, at Ward Manor to hear modern poets reading their own works. Amy Wohlwich, president of the club, introduced the speakers, Mr. Kelly, Mr. Dew- nap, and Mr. Wasinger.

Mr. Kelly played a record- ing of Yeats' "The Lake Isle of Innisfree" to demonstrate a decorative, incantatory style of reading a regular,metrical poem. By contrast, recordings of Pound, teaching Movers ten- emporal, Casto I and Can- to LXIV, and of William Carlos Williams, reading "For Eleanor and Bill Mealham," showed poetry in which the musical phrase, inherent in the poet's structure, directs his oral version.

Next Mr. Dewnap played "recordings of T.S. Eliot's "The Love Song of J. Alfred Prufrock" and of W. H. Auden's "In Memory of W.B. Yeats." He explained some of the poet's reasons for writing the poems and their recurrent themes.

Mr. Wasinger played Edith Sitwell's reading of "Pandros" accompanied by the musical voice of William Walton. This recording, made in 1934, was an experiment in increasing the loverly moods of poetry with musical accompaniment (or perhaps a rendition as auditor used the same device 714 years ago.)

Refreshments were served by the Campus Women's Club.

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Letter

Such ominous parts of Troskye's life as Haliago and U. Conn. students on the make, a missing piano, conviving convocation machines, mis-placed proctors, and self-uprooted carpets might conceivably make a b-lather fool out of the college, but for some 90 girls it is unfortunately necessary to reside there.

This involves daily walks through ankle-deep mud, across the moat, and then over B & G's bridge, which results in an overwhelming awareness that the sewage system of the "new" dorms is apparently a hundred years regression from that of the "old" dorms.

Why do we have to begin and end our otherwise twenty-first century days inhaling odors more common to a Brazilian shanty than to Bard? If I'm not mistaken this was planned to have been, and should be by now, a sewage improvement enterprise.

Has B & G forgotten something? Won't SOMEBODY tell them?

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Swarthmore College Singers
Appear At Bard

Bard College was host to the Swarthmore College Singers, conducted by Peter G r a m King, on March 14, 1964. The theater was filled with "standing room only" crowd. Four motets by Byrd, Orff, Pachelbel, and Mozart opened the program. The choir handled these unaccompanied polyphonic works effectively. With an excellent display of phrasing, timing and pitch in all four voice parts, the singers proved contrapuntal music to be their forte.

We were all happy to hear that water makes us silent and shine wine loses our tongues in the jolly words of Haydn's "Meinem Gemahl."

"Here we first noticed the exceptional projection and volume of the twenty-six member chorus. The Haydn piece covers many moods and was sung with great emotion, which overshadowed the choir's errors in pitch.

The choir was apparently used to singing contrapuntal music and evidenced many of the technical problems of singing Braille. Even the parts with which the girls sang were sung with the weak tenor solo and some unequal voices.

In response to an enthusiastic audience, the choir sang another song by Haydn. Although we would have liked to have seen some contemporary music included on the program, we had a musically satisfying evening.

—Susan Crane
Ann Weisser