LETTERS

The Moh The night they turned the projector
On the Editor

There are times when limitations of feeling cause strange incidents to occur. Times when these happenings point an accusing finger at the party involved. It seems that such an incident occurred on Halloween night in front of Shone Hall. (Continued On Page Three)

We Shall Overcome

The Mississippi Freedom Democratic Party

by Peter Furs

A mail worker who works in Miss Anna's house for $2.00 a day, a hired hand who picks and chops cotton for $3.00 a day, an unemployed man, a woman with seven children, a 52-year-old "boy" who works in Mr. Charlie's drug store, and a lot of other common folk make up the Mississippi Freedom Democratic Party (MFDP). MFDP is a party that really represents the people. It runs its program on a philosophy of equality which is in one sense more radical than the American democratic party because of the MFDP's outspoken opposition not only by any symbols such as wealth and education but even by any standards of social and economic status.

MFDP meetings usually begin and end with freedom songs and often a prayer. These are more than songs. They have a history of being slave work songs, and some were sung as gospels in the churches. Joining arms and singing "We Shall Overcome" in the MFDP party is an experience which can make even the cynic somehow believe that in spite of all the obstacles we shall overcome. MFDP is more than a political party; it's a song; it's suffering; it's soul--it's the fervent hope that one day soon in Mississippi there where black people, poor people, all people, and "are not a man and your brother"--MFDP was formed in April 1964. It was formed because black men had been excluded from the political process in the state of Mississippi for over 50 years. Negroes throughout the South during legislation were fully engaged in politics; they voted, run for office, and were elected judges, sheriffs, and even senators. MFDP knows that the lack man has been down too long. So they created political party that parallels the organization of the democratic Party and MFDP is integrated, though the vast majority are Negroes.

The aim of the party is to run its own candidates for all political offices in Mississippi, from local councilmen to U.S. Congressmen. MFDP wants to put up candidates whom the people have chosen and those who will represent them in office. If this is done, it will mean that the black people and the poor people will finally have a voice in determining their own political, social, and economic welfare. With the real political power, they will be able to get the programs and legislation that they want. This is their reason for action. These are state minimum wage and hour laws, better medical facilities, minimum standards of qualifications for police officers, and it means that those who have not been repre- sented in the past can now have a say about roads being paved, lights being put up, books used in schools, surplus food programs, fair hiring procedures, and so on. MFDP has no formalized platforms; it wants what those representatives want. MFDP is vitally con- nected with the people. It must be a party of the people and, more importantly, discussing how MFDP can help to make the people's dreams have always wanted. MFDP is run on the assumption that the Negroes and poor whites can handle their own affairs; they know better than anyone else what's best for them.

All this is only a dream, almost an impossible dream in the existing conditions of peace and neighborhood. America's political system would be greatly changed if unrepresented Negroes organized and achieved genuine political status. But things, as usual, the best state of the South. The distinction between the South and Mississippi seems almost nonexistent. (Continued in Next Issue)
Three Plays - DRAMA REVIEW

by Peter Minichello

Tennessee Williams is a pro-
blic writer and the finest dramatic
stylist this country has. What is
frightening is that instead of producing
these masterful plays, and a couple
notable one-acters, he has written
murder that is endlessly uninter-
ting, even trashy. "Hello From Berths" and "Moon's Kid's Cry" are two such in play-
ners, and more unfortunately, the Drama
Department produced them.

"Hello From Bertha" deserves
little comment. vulgar and puerile,
and I am not sure if the charac-
ter in a play or character study,
exists. It was an uninteresting
production. Roberta Rosenfield
and Alexandra Shenkel coped vali-
antly with their roles, but the ab-
originality of the writing was too much for
with and us. There were no sub-
notations of speech or action in the
production, only an unexciting at-
tempt to tell the audience that
"this is a terrible situation. Why
not tell us?" Instead, they show us,
genuinely and honestly.

"Moon's Kid's Cry" is 20
years old and seems obsolete.
It is the story of the laborer who
wants and deserves more from
his life. In a way, the play is a cer-
amic need for "The Glass Menage-
ur." It is a notable for the role
Don Goldberg played Moon with
courage, but was maladroit and
poorly directed. Marilyn Ball,
as the "Little One" was appropri-
ately weary and showed fine control in a
different type of role. The great fault
in this production was that the
director failed to use the play's
themes to make visible the
paradox of the characters, simple
truths of these beings would have
been all brought into focus. But
the production was so poorly
directed, not sure if we should be
laughing at all. As a whole,
the play remained dis-
appointingly undeveloped and
clumsy as a very rainy day.

"This Property is Condemned" was a
lurid and tangling expose of a
loving play. Maxine Lieberhan
was less than excellent, but
Fritz Patrick obviously knew
that his part was subordinate
to his role. Both competent and
memorable in the role. The com-
ization was used here and the
producer was much greater
than when they first played. When
all the elements fuse to well, the
director will have a hard

Despite the triviality and in-
adequacy, the first very serious essence of Williams
was present in the writing. As is
a common case, the essence
excluded us on the stage.

Goodman and Day - AT REVIEW

byiseum Hassamer

A two-man show of paintings,
colors and drawings by Larry
Day and Sidney Goodman is cur-
rently on exhibit at Proctor
through November 17. Mr. Goodman
is a former student of Mr. Day.

The works Goodman and Day
show a great deal of rigorous and
classified training. In Day espe-
cially we see a marked classical
attitude of detailed studies lead-
ing up to the final painting. Day
draws with the right hand and
drawing with the left hand are
freedom and ease of tremendous
assurance and delivery. His oils
are undoubtedly well painted
and composed with much skill. Yet,
there is a stiffness, a sim-
Pletedness not so much in the appli-
cation as in the over-all
impression. The people look
stuffed, and the still lifes though
better are extremely calculated.
It is not proposing that one
should fling the paint about in
a highly emotional state. Such a
technique would perhaps be a
helpful exercise for Mr. Day. But
all the planning and arranging of
a painting should not nullify it
just for a bluster of itself.

In other words, the paintings
should have the freshness
of the first sketch. This sim-
plicity is also present in his sub-
jects. Day has explored every
aspect of limited scope. This is
very admirable. But there must be
eexpansion and growth, an explo-
ration.

Goodman with all the train-
ing of Mr. Day, has added bold-
stroke. His paintings are un-
pretentiously weird. In all there is
a fine time, people caught at
an instant, in places that are famil-
ial but a little strange too. There
is more than one person, but the
painting becomes one. You find yourself waiting for a

sentence, a word, or a sound. You
wonder what it is all about, and
never slumbering your interest.

But Mr. Goodman's work does
exist in one example. Ona
cool, clear afternoon, we find the very delicate
watercolors of mud and oil on
oil. Almost an anatomical
study of the drawing of a woman
who
knows. The greatest skills in

the teeth of a vacuum cleaner
sinking out of a dark room. Mr.
Goodman you feel a man who
is touching each and every
person Mr. Day unfortunately

This is the most interesting ex-
perience show has had. with a
mizing student and teacher together
lighting only enlightenment and

Lus. Mrs. Lee Harvey Oswald said in the interview that the
Owosky family was "just a

typical American family.

Paul Goodman

What is the meaning of the word "Youth" when they say, "Youth movement" or "Youth politics"? The word refers to people of a certain age group, but not necessarily young. Some car manufacturers refer to it as a "Youth" car, and some organizations refer to it as a "Youth" organization. Some young people are growing up farmers by 18 or 20. In the old system, children were put to work at 8, to teach them work habits; they were certainly not "Youth" anything by 18. In labor factories, after the child-labor laws, 18-year-olds were young working people, not youth. In school or labor demonstra-
tions and strikes these young people would naturally be involved, and especially when for their cour-
age and daring, like military soldiers, who were also 17-20. It depends on the reference tradition than ours, e.g., Latin countries of Japan, it is assumed that people are young when they are 16 to 18, so these people, be in the forefront of political conflicts. In 1960, when only six years of the 17 and 18-year-olds graduated from high school, the rest, who from 14 on had to work, and at 16 in a competitive market, were surely partly obsessed by 18. And in moral matters, there would surely be no one to try to control the sex life, social life, or vices of these people, 18 to 23.

I think there are two chief causes for the use of the word at present. The first is in technical developments, there is a need for the direct productive use of the young talent to use it all for the purpose of society and the young people, rather than the young people being used for it. The second is that the young people, who are much more energetic and more quickly respond to change, are used as a source of new ideas and new concepts. In this way, the young people are being used to create new ideas and new concepts.
Letters To The Editor

Continued from Page One

Most of you are familiar with the story. On Sunday night all the lights on the main campus went out. This caused students in gather-
er outside the dorms and in some cases prompted a bonfire to be construc-
ted. As the flames kept high, shadows formed on the hur-
ren walls a flashlight peruse found around the corner. Someone yelled proctor and for a moment all ac-
tion ceased.

Suddenly the gathering turned into a mob and began to act as every mob does. This time it was the proctor who received the brunt of the memes. Yes, his badge was stolen and so was his cap but he was also sprayed with a fire extinguisher and received verbal assaults.

It fun wasn't it? Did you see the expansion on his face? By what a glorious sight. We just

laughed and laughed. But suddenly-
y the fire stopped and people be-

gan to apologize. Oh no, it wasn't
we just stood on the side un-

watched. My bet women are all in-

people walking that night.

But what was really funny was

that the proctor and all his stu-

dents eventually have the bus-

side. Unlike the students, he
doesn't have a spotlight. When

come you talking about the pop-

cooking system? By now

some positive qualities, too bad this
didn't happen, yes, it too bad isn't it?

The point of this letter is that the proctoring system is other-

wise -- bad. Rather it concerns

the students whose actions un-

intentionally speak louder than

their words. Invisibility does not

mean an honor system, it means:

'Why must we teach the

hard way?" Better little children,

yes indeed.

Mark Pavas

Student Teachers?

To The Editor:

The students in a sophomore

Literature class have recently

found out that the only basis for

their midterm mark has been de-

termined by a student.

The teacher, a long-termed

member of his department, gave

his class of 30 pages from this class in one of his advisories for grading and com-

ments. The objections centered

not on the student grader, who

impossibly did not have contact in

the course... but on the very

number of giving papers to a

student.

One cannot excuse the prac-

tice or escape the title of his

class. It is precisely the same sit-

uation that last year's all un-

advised grading was based on.

If a professor is not interested or willing enough to spend the time

to grade papers, the students should be blamed for saying

that their grading system is none, for saying in the words of the

author, his students are not treated as equals. Can students

be blamed if they feel they are

saying to the entire class and pro-

tecting student opinion?

It is the responsibility of both the Faculty and the Administra-
tion to investigate this case and to take steps so that student mark-

ing will not be used without the subjective of the material in

question.

Tony Mariani

Why Saroyan?

To The Editor:

On page two of the October 13th issue of Bard Observer column three bears the title "Literary View". I hope you will allow me to say in the pages of your next issue that this title magnificently misleads. They are, rather, I should say, a prolonged, repetitive, increas-

ingly nasty warble against the whole nature of poets printed in the Quarterly Review of Literature, vol. XIII, number 1—making an ex-

ception only for Denise Deverest who, by the way, qualified as an art-

ist who had been "a formally excited more" and the writer of "The Poet and the Widow" as described as "nice, clear, funny and

good".

I, the writer of all the rest of the

poetry in that issue thirty or so

of them, included Weiss and Hoit and Harrell and Finkel and Co-ly and Dickey— and, I sup-

pose, even Holofink have "never,

never really, written exciting poems"

Soon, since the article says war-

ning about poets,anity or the

Quarterly Review, but rather de-

cides itself to charging that "young

poets" are by bad intent omitted from the magazine which is flatly untrue, and that Mr. Weiss is dis-

qualified as an editor by his failure

to agree that re-arrangement of

the line-structure of a poet's

verse to birth a brand-new poem

which is certainly remarkable, and

since Mr. Battie's prose delivers

those staggering lines with the in-

fluence of a feather, we can

and must turn away from his

teachings as quickly as the eye

can move. But I cannot equally rapidly or happily turn away from the decision of Bard editors to publish such

stuff. What is their meaning?

Do they wish to block the publi-

cation of the Quarterly poets? And if so, on what basis? Do they know

how many of the poets of the attacked work? Have they developed any view at all of these "North Divine"? None of them have any intelligent reason for choosing his Saroyan as their

pick. These are serious questions. If the editors have such views and no such purposes, they have opened themselves to the charge of mindless vandalism.

Irene B. Marcus

Miss Brandeis is a Professor at

Bard College.

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