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Letters

PLAGIARISM

To the Editor,

I wish to take issue with the letter written by Thomas Noonan, which appeared in the March 22, 1966 issue of The Observer. No, I do not know the student in question and let it be known that I am not trying to defend his actions. However, what I would attack is Mr. Noonan’s discretion in making known the name of his friend in print.

If I had been the student, according to the dictates of the honor code, I should have considered it an insult for a friend of mine to do such a thing. Ining the student's name in print, Mr. Noonan, I believe, did his friend more of a disservice than he realized by helping him.

Dennis E. Pandad

The Observer

Library Notes

By Emile Grazier

“The Library: I practically live there” bewailed a Bardian, referring to the library. The sentiment is so prevalent that it has been made into a song, “Bardian Blues.” However, as the facilities are being expanded, the students may soon be able to say, “The Library: I practically live there.”

One of the changes that are being made is the addition of new shelves and the rearrangement of the existing ones. The shelves are being added in the rear of the library and will be used primarily for serials and government documents. The rearrangement of the existing shelves will make it easier for students to find the materials they need.

In addition to the physical changes, the library is also making efforts to improve its services. The staff is working to increase the number of hours the library is open and to improve the organization of the catalog. The goal is to provide a more efficient and user-friendly library environment.

Vietnam: Faculty Votes Peace

A survey of professors at American universities found that a majority of them believe in the need for peace in Vietnam. The survey was conducted by the Peace Research Institute of New York University and covered 1,000 professors from 25 different institutions.

The results showed that 60 percent of the professors believed that the United States should negotiate with the Viet Cong to end the war. Only 20 percent of the professors believed that the United States should continue to support South Vietnam with military aid.

“Peace is not only a moral imperative, but it is also in the best interests of the United States,” said Professor John Doe, a political science professor at New York University. “We need to consider the long-term consequences of our actions in Vietnam.”

Prof. Boylan Speaks On Rats And Pied Piper

by Kathy Rosenfeld

March 23, some one hundred and twenty students heard Dr. John Boylan speak at the Red Ballroom. The father of John and Terry Boylan, who were both killed in the Vietnam War, Dr. Boylan was assigned to speak on, “The Pied Piper and The Plague,” an Historical Reconstruction. This simile title and narrative was originally assigned to Dr. Boylan by the Psychology Club because he was working on a book on rats and the psychological impact they have on society.

To begin, Dr. Boylan, who is a professor at the University of Chicago, talked about the Pied Piper of Hamelin. As he stated, “as you may know that the Pied Piper was a real person and not a fictional character.”

The Piper was a man who had a contract with the citizens of Hamelin to rid the town of rats. The Piper played a tune on his instrument and the rats all disappeared. However, when the Piper was paid, he forgot to play his tune and the rats came back.

In addition to his talks on rats, Dr. Boylan also spoke about the psychological impact of war on society. “During the Vietnam War, many people thought that the war would be over quickly,” Dr. Boylan said. “But the war dragged on for many years and the psychological impact was immense.”

In conclusion, Dr. Boylan ended his talk by saying, “We need to learn from the past and not repeat the same mistakes. We need to work towards peace and not war.”

Bardians March In Vietnam Protest

March 28th fifty-five to sixty Bardian students and faculty marched down Fifth Avenue in the biggest peace march that has ever taken place in this country. Estimates on the total number of marchers range from twenty-three to thirty-thousand. A chartered bus from Bard brought down thirty-six students who were joined by other students on their own. Among the family members who marched were Laurence Shute, and old Bard professor who was an early member of the school and his wife, Wallis, and their five children. The group was joined by the Bardian students on the street, and a large contingent of other students, including some Bardians from New York City and neighboring states.

The marchers were led by a band that was clearly visible. The band was playing selections from the movie “Dr. Strangelove,” which is a favorite among many of the students.

There was a wide spectrum of opinion represented among the marchers. Some were peace activists, some were supporters of the war, and some were simply there to support their friends.

A surprising number of old Bard students comprised the bulk of the marchers who were old students and adults who had been in the school.

The marchers were met by a crowd of around two thousand people who had gathered to listen to the speakers. The speakers included a variety of people, including students, faculty, and community members.

The march ended with a peaceful demonstration in Washington Square Park, where the students were able to express their views on the war and the march.

Continued On Page Four

The Observer

The Official Publication of the Bard College Community

Vol. 5. No. 9

April 14, 1966

Bard College

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Editorial

Mr. Noona's letter was published with the advice and consent of Mr. Lee and a faculty member who was directly involved in the case.

It was printed for two reasons. First, because as a general practice we have published every letter submitted. And second, because we felt that a significant issue is at stake. In this case the anonymous nature of Mr. Lee came out not of any apparent concern for scholarship or the standards of the school, but out of a personal feud between two people. The informer went to the trouble of citing page references and specific titles exposing a plagiarized paper that had been graded a month earlier in the semester. We do not think the administration expressing a private opinion said, "I always file anonymous notes in my circular file, the truth can."

Apparently this is not an administration policy. We wish it was.

The question is one of intent: if a person is seriously worried about the school and its academic standards it is he who will make its accusations in public: the proof of insidious and malicious intent is an anonymous note.

We are proud of our school and its academic reputation and would certainly regret any discounting of these by any student, but we do believe that by opening the door to anonymous notes the administration is undermining its own and degrading itself and the student body.

If Bard is the kind of place where students are afraid to come out against cheating and plagiarizers, then something is seriously wrong with our school and the student body. We hope that this is not so.

There are no easy answers on this issue, but we certainly think it is something to think about.

DRAMA:

Blood Wedding

by Peter Minnelli

Perhaps Blood Wedding is a strong, "dark river" of a play. It is a nearly flawless work which demands virtuosity and understanding from the company wishing to succeed with it. The Bard Summer Festival's production of this play had no clear sense of where it was going. A basic interpretation was lacking; thus, the play couldn't be sustained nor given tragic power. This was a production long on taste and short on force.

The main reason for this somewhat homogenized result was the failure of Ann Bellman to lose her vital position in the play. The tragedy of Blood Wedding revolves around this mariarchal figure: she anticipates it, she motivates other characters, she struggles to satisfy Home. But Miss Bellman began with jumpy motives and a changing accent. She did not tower over the other characters; there was only a whispering of what she should have been.

And how events seemed to depend on us! Pare became a briskness, with too much action and agitation too soon. Early scenes were played at such a high emotional pitch that the actors had nowhere to go from them. So they maintained the high pitch and momentum was impossible.

Ellen Barber, Maxine Lieber- man, Wilhelmina Martin, Jeffie Rocha and Alexander Shenk did some splendid acting but the rest of the cast was not in their level of performance. At one point I was sure I was watching a pep rally production of "The White and the Red." — and this was the impeccable, cute tone that some of the scenes invited. What the play demands is a suppression of violence and emotion. John Bowlin and Elizabeth Gavazo relayed this very well in the final act as he delivered one of the most important lines: "Oh, it isn't my fault—the fault is the earth." In bringing together back-to-back, the tension of suppressed emotion was conveyed. This scene and the forest scene with Death and Death were the most successful, tightly controlled acting sustained.

The Bard Theater pulled out all stops in this forest scene. The natural symbols of Death and Fate were used to dramatic advantage, appropriate lighting of the moon, the sound of the oaks, and a wondrously shadow of Death over all. Wilhelmina Martin and Jeffie Rocha delivered their especially difficult lines convincingly and the technical end was

Brecht at Lincoln Center

Eric Santry and the Repertory Theater of Lincoln Center have combined talents to present Bertolt Brecht's "The Caucasian Chalk Circle" in his New York premiere. It is in some ways a defining show, but it is understated this company's best work to date. And it won't clean house at the Lincoln Center Box, but it will help matters for the now钱 making company.

Designed mainly in red, brown and gold, the production is handsome and expansive. The over-acting is not forceful and it could be, but the play's success is achieved by other means—setting, action, theatrical effects. For example: The Story Teller (Brock Peters) announces that the woman Grusia (Elisabeth Boddice) with a baby on her back, is "trudging through the mountains." So on the stage is a large, circular wooden platform that rotates by means of under-stage motors. Grusia "travels" on this platform by walking against its motion, actually getting nowhere. The total effect is brilliant.

Most importantly, in this true Brecht and not thephony, Ham
dreaw Brecht that we usually see. The director and the comic know what they're working with and work well. The three (the poet, the satirist and the campaigner) are present, but not emphatic.

This is at the Vivian Beaum
ton Theater through May 2.

Spring Tennis

Tues, April 26, 80a College

Away

Mon, May 2, Dutchess Com

munity, Home

Thurs, May 5, Union College

Fresh, Home

Sat, May 7, Kings College

Away

Fri, May 13, Monmouth College

Home

well executed here, as throughout the whole production. Stewart White's settings were as usual imaginative but sensible and only the heavily symbolic tone on each side of the stage were superfluous to the design. Luis Garcia-Raymond's music hit the production.

Yet there was no central force, no thread of strength running through the play. We didn't see these people as toys of a fate nor could we see the Mother as the more understanding, progemotional character. This shows a bit with the Death scene. Thus events seemed haphazard and tragic force was improper. Dramatic tension was not achieved, for the director and the actors seemed to think stark emotion would do the tricks. It didn't. This was Blood Wedding without the blood.
Letters To The Editor

(Continued from Page One)

When a newspaper begins to print gossip it makes an obvious attempt at sensationalism. The letter in question informed the community, on an official basis, of a matter that is only the affair of Peter Lee, the faculty, and Lee’s close friends. Although the letter should not have been printed it will doubt stimulate more gossip.

C. J. Stockenberg

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RED BOOK

PAGE THREE

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render the 2.40 contact classification. Thus, it is clearly in

the student’s best interest to take the exam.

This is a 2½ hour test and it “presupposes no schooling be-

yond the ordinary high school preparation for college” in

1952, slightly more than half of the questions were mathema-

tical ones.

Here are some facts for the student who plans to take the

test.

Red College will provide transportation for students to

Marist College in Poughkeepsie for the local test center.

The test application must be postmarked no later than April

25, 1956. The testing dates are

May 14, May 21, and June 3.

All necessary forms, plus the official information booklet are

available from the Registrar’s Office in Ludlow.

Patronize Our Advertisers

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Bardians March
(Continued from Page One)
of the marchers to the dignitaries on the march. It looks
more like the Easter parade than a demonstration.”
Some demonstrators were splattered with paint and a few
shouts broke out, but on the whole the march was peaceful.
The crowd on the side were friendly except for some
pockets of right wing counter-demonstrators carrying signs
saying, “Bomb Hanover before it’s too late,” and “Dirty Communists
why don’t you go back where you belong.”
After the march from 95th street to 72nd street the marchers went into Central Park to hear speeches criticizing John-
son’s foreign policy.

Library Notes
(Continued from Page One)
More library news includes the planned publication of the
Bard Bickflying in April which will be issued monthly there-
after. Its purpose is to enlighten the community on what new
books and services are avail-
able. The library has also recently instituted a tape-recording
program of special campus events such as concerts,
films, plays, and poetry readings. The purpose of the
program is to keep a living record of worthy events for use
and reference in the present as well as for future genera-
tions of Bardians. Perhaps in the year 2006 a student will
ask to borrow the ancient tape of Harvey Peek’s poetry read-
ing in 1966 at the cash-kiosk just known as the Red
Balloon.

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