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# OBSERVER

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# Bard OBSERVER

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ANNANDALE-ON-HUDSON, N. Y.

OCTOBER 18, 1966



THEATRE REVIEW of "EASTER" and "THE DOCK BRIEF" is on page two. Above is a scene from John Mortimer's "The Dock Brief".

## Bard Elects 3 Trustees

Wm. Evarts, a Lawyer; & Alumni Wm. Schmidt and Arnold Davis Start Five Year Terms

Three new trustees have recently been elected to the Bard College Board, Paul W. Williams, Chairman, announced today. Elected to five-year terms are William M. Evarts Jr., a New York City lawyer, and alumni William H. Schmidt '34 and Arnold J. Davis '44.

Benedict S. Seidman '40, who had been serving on the Board by appointment, was also elected to fill out the unexpired term of Joan Williams Brown '50 (resigned). Mr. Seidman is the president of the Metropolitan Refining Company, New York City.

### William Evarts

A graduate of Harvard College and Harvard Law School, William Evarts is a partner in the law firm of Winthrop, Stimson, Putnam & Roberts, 40 Wall Street. In addition to his association with Bard, Mr. Evarts is a director of the New York School for the Deaf and has served as a member of the Committee on Local Candidates of the Citizens Union, a non-partisan civic association promoting 'good government' in New York City. He is also a member of the Committee on Professional and Judicial Ethics of the New York City Bar Association and the junior warden and treasurer of the vestry of St. Philip's Church-in-the-Highlands, Garri son, N.Y.

William Schmidt, a resident of Chatham, N.J., is senior vice president of the Mutual Life Insurance Company of New York. A member of the Board of Governors of the Society of Actuaries and of the Chatham Board of Education, Mr. Schmidt last year headed Bard's Alumni Fund Drive.

### Mr. Davis

Arnold J. Davis, the College's new alumni trustee, is a New York city realtor. Mr. Davis, who was formerly head librarian at Juilliard School of Music and assistant professor of English at New Jersey State Teachers College, has been president of the Bard Alumni Association and chairman of the Alumni Fund. A resident of Scarsdale, N.Y., he is currently a member of the Scarsdale Recreation



ARNOLD J. DAVIS, newly elected Bard trustee at Blithewood Reception last year.

Council, the United Nations Association and the Bohemian Club of New York, an association of musicians.

## Bluegrass Bardians

Marion F. Towbin

Plaintive sounds of bluegrass music echoed through Sottery Hall last Wednesday evening, October 12, as the New Union String Band gave their first complete concert.

Although the group has only been playing together since September, each member has worked with a bluegrass group before, and individually each is very good. In the band are John Kornhauser of Kentucky, Virginia, and Rhode Island. He plays the dobro guitar, sings wonderfully, and seems to be the group's "spokesman." He

(Continued on Page Four)

## Council To Decide Fate Of Curfew After Open Talks

By Margaret Aulisio

An open discussion concerning curfews for senior girls will be held Thursday night, Community Council decided at last night's meeting. Members of the entire Bard Community will be given a chance to express their opinions.

The decision came about after Linda Boldt, president of House Presidents Committee, announced HPC's desire to "abolish curfews for senior women." Miss Boldt said that her communications with the administration suggested that the proposal would have no trouble being accepted by the Board of Trustees.

Council was to vote on the proposal at Monday's meeting but Councilman Dan Grady commented that "the community has not had a chance to express its desires." Mr. Grady proposed a mail poll. He felt that HPC's handling of the matter had been "undemocratic," particularly because the resolution regarding curfews had been drawn up by a subcommittee of HPC, and not everyone had been involved.

### "No Letters From Anyone"

Disagreeing with him, Harvey Fleetwood, Editor of the Bard "Observer", said that the drawing up of the resolution had been democratic because Linda had put anyone on the subcommittee who signed for it. Mr. Fleetwood felt that Bard students have had ample opportunity to express their opinion on curfews already.

"Linda wrote a letter that was published in the "Observer", and no letter followed," explained Mr. Fleetwood.

(Continued on Page Three)

## The Ft. Hood Three

## Brother of Imprisoned War Resister Speaks to S. D. S.

By Molly Kigler

Darwin Johnson, brother of one of the Fort Hood Three," has charged that there are "many, many other GIs," who, like his brother, have been imprisoned in a stockade, because they have refused to go to Vietnam.

Johnson, a sophomore at Ionia College, made the accusation Tuesday night, when he was the featured speaker at a meeting sponsored by the SDS group of Bard College.

### Imprisonments Kept Secret

He told a group of over 40 students, who had assembled to hear him speak in the Albee Social Room, that, "Up to now, the army has tried to keep these imprisonments quiet, but my brother and his friends are determined that the public should know how they feel."

Johnson's brother, Pfc. James Johnson, a 20 year old native New Yorker, and his friends, Pfc. Dennis Mora, 25, also of New York, and Pfc. David Samas of Modesto, California have been imprisoned in a federal military prison in Maryland, following their court martial for refusing to obey orders to leave for Vietnam.

Darwin Johnson explained the "Fort Hood Three's" position, "My brother and his friends are not conscientious objectors. They are not against all war, and they are willing to fight for their country. But they have refused to fight in Vietnam, because they believe the war the U.S. is fighting there is both illegal and immoral. They want no part of it."

Mr. Johnson said that "the trouble began" when the men held a press conference to explain their position. Soon afterward, each of the men noticed that he was being followed by several plainclothesmen wherever he went.

### Orders Were Changed

On July 7th, the three men were walking along a street in New York City, when they were approached by a plainclothesman who asked to see their identification cards.

Two military police, out of uniform, then approached the group. They told the soldiers that their orders had been re-routed, and that they were to report to Fort Dix immediately, to board a plane for Vietnam.

The action that followed was one of the soldiers refused to board the waiting car, and two of the GIs did go to the airport, where one of the men refused to step out of the car and the other refused to board the plane.

Stanley Faulkner, who has been handling the defense of the three soldiers has maintained this arrest was illegal.

And the military court has agreed with Mr. Faulkner that the arrest was illegal. The mens' orders stated that they were to report to Oakland, California. Although the orders were not changed until June 14th, the arrest was made on June 7th.

### Sentenced to 5 Years

During the week of September 6th, a military court found the Fort Hood Three guilty of refusing to obey orders. Samas

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## Bard College Schedule

Activity	Place	Time
<b>TUESDAY, OCTOBER 18</b>		
House Presidents Committee	Albee	6:45
Vocational Office open for Field Period files and letters of introduction	Ludlow	6-9
<b>WEDNESDAY, OCTOBER 19</b>		
Soccer—Bard vs. New Paltz	Away	4:00
Senior Class meeting; GRE election of officers	Albee	6:30
Education Policies Committee	Aspinwall C	7:00
Meeting of the Kingston tutorial group	Albee	8:00
<b>THURSDAY, OCTOBER 20</b>		
Chamber Music Workshop	Bard Hall	8:30
Vocational Office open for Field Period files and letters of introduction	Ludlow	6-9
<b>FRIDAY, OCTOBER 21</b>		
Movie: "Nights of Cabiria" and Day of Wrath		8:00
<b>SATURDAY, OCTOBER 22</b>		
Soccer—Bard vs. Danbury State	Home	2:00
Informal Beer Dance	Gym	9:00
<b>SUNDAY, OCTOBER 23</b>		
The College Service	Chapel	11 a.m.
<b>MONDAY, OCTOBER 24</b>		
Community Council	Albee	7:15
Music Club presents Vivian Fine, pianist; a lecture and performance on twentieth century music	Bard Hall	8:45
<b>TUESDAY, OCTOBER 25</b>		
House Presidents Committee	Albee	6:45
<b>WEDNESDAY, OCTOBER 26</b>		
Educational Policies Committee	Aspinwall C	7:00
Literature Club presents Robert Greeley and John Wieners reading selections from their own poetry	Bard Hall	8:30



## Bard Observer

THE BARD OBSERVER, the official publication of the Bard College Community, is published weekly during the Fall and Spring Semesters.

Editor-in-Chief: Harvey Fleetwood

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Peter Aaron, Photographer

## Editorial No More Grades

The S.D.S. letter passed by Council last week raised some interesting problems concerning the validity of grades at a College such as Bard.

The letter says that, "At Bard every student is part of a specific educational program which hardly lends itself to the conventional systems of grading and ranking."

If this statement is true—and we believe it is—it should be used to affect school policy as well as Selective Service policy.

Since 1962 other schools—Antioch College, Carleton College, Queens College and Princeton College—have been moving away from traditional grading systems and toward a system that Bard used more than a decade ago.

At Antioch there is no grading of freshmen whatsoever.

Carleton is currently experimenting with putting the entire college on a Pass-Fail-Honors system. Queens and Princeton colleges already allow Upper College students to take one course outside their major field on a Pass-Fail basis. The rationale behind this is that many students are unwilling to risk taking courses in unfamiliar fields for fear of hurting their averages. Allowing a student in the Upper College to take one course per semester on a Pass-Fail basis encourages students to experiment with courses they might not otherwise take.

There are many problems to adopting this system at Bard, but we think this is one area in which the faculty might take a little more initiative.

## Theatre Review

### Easter & The Dock Brief

By Marion Towbin

A generation weaned on Edward Albee and Tennessee Williams may find it difficult to accept the dramatic unfolding of August Strindberg's *Easter*, which was performed as the second part of a two-play program by the Bard Drama Dept. on October 8-11.

Strindberg, like Ibsen, was tormented by the problem of guilt and of "the sins of the father" being visited upon his children. This is the stuff of *Easter* and under the direction of Pamela Dendy as partial fulfillment of her Senior Project requirements I think it was handled very well. The one or two contrived stage "meetings" were upsetting, (in the final scene it was awkward to have all the characters reappear) but counteracted by some particularly sensitive direction.

#### 'Something Went Wrong'

Especially poignant was the scene wherein young Benjamin and Eleonora exchanged glances while under the pretence of reading, as Elis and his fiancée Kristina talk in the foreground. With its six characters, (only two of whom are old), and single set, the play should render itself applicable to student production. But something went wrong and, unfortunately, what went wrong was the center of the play.

Elis is the tormented, confused schoolmaster who is plagued by the "debts" of his father and is unable to "give himself" to the many individuals who need and love him. Like young Master Alving in Ibsen's *Ghosts*, he wants nothing more than to let the sun stream in. But too many forces are at work within his soul, and he cannot extricate himself and 'hus (in Lawrence's term) "come into being."

This is a difficult part for any actor, and Andrew Knapp tried to interpret it with the confusion and coolness it needed, but it just didn't come off. In his conversations with his fiancée he spoke unconvincingly of his torment and inner confusion. It was good that he spoke quickly—aiming at a kind of naturalism—but his words were garbled, and one had the feeling that he had said them all a thousand times before. Opposite him, in the role of his fiancée Kristina, Marilyn Salkin gave a fine performance. She spoke softly, lovingly, but knowingly. She understood his bur-

den, and she would help him, but she must also test him. Her performance was strong, sensitive, and understated. Quite possibly it was the best performance in the production.

#### 'Man Girl' Well Acted

It was Christine Miner, however, who brought the play to life. Like Gerd in Ibsen's early play *Brand*, Eleonora is the mad girl, the alien, the embodiment of everyone's sins who can also forgive all. Because of her alienation, she is free from the bonds of society (there is paradox here, for she is hunted by the police) and can speak meaningfully—if at times a bit cryptically—about Life. She is the sun, the light, the fresh air. (Elis is always opening the windows while his mother, for fear of a draft, is always closing them.) Eleonora is also that precocious, beautiful, eccentric young girl who has found her way into so many recent off-Broadway plays. The part could have been grating, but Christine Miner didn't let it. Her voice moved amid the oddest, but most pleasing, sound range. Her movements were, if a bit "stagey" at times, pleasing.

The scenes opposite the young student Benjamin (who was, in a way, her "counterpart") were beautiful. As the student, Philip Terry combined the perfect amount of love, innocence, and bewilderment. The scene where he tries to hand Elis the fateful newspaper was memorable. Catherine Mary Tiele, as the mother, played with adequate coldness, although she was less convincing in the scene where she speaks of her late husband. Although I feel that Spencer Mosse relies a bit too heavily on his voice and is a little too much the "same" in all his parts, he was very good as the old Lindkvist. It was unfortunate that his make-up made him look a mixture of a Dicken's character and Mr. Philip Bluster.

#### "The Dock Brief"

The other play on the program (and it was unfortunate that these works had to be performed in the same evening) was John Mortimer's *The Dock Brief*, directed by Kevin Fitzpatrick (also as partial fulfillment for Senior Project requirements). It was much too long—I thought it should have ended with the first of the two acts—but successfully directed and very well acted.

Continued on Page Three)

## Talking With Robert Coover

By Sharon Barcan

"The spirit is made manifest by signs," murmured Robert Coover, words separated as they squeezed past his clenched teeth single file. New on campus, Mr. Coover impresses his mark at Bard on his Quixote and Spanish novel classes as teacher of literature and Spanish; on the Coffee Shop sitters through discussion; and on faculty and students who have read his recent novel "The Origin of the Brunists", (the book-store is sold out). He has also inspired critics with the vitality of his work, for they turn to exalted words in praise:

David McCullough claims spirit is "rare in modern American fiction." Richard Stern and Gwyn Griffin agree.

"By creating a mounting, dynamic tension and a fascinating story, Robert Coover involves the reader in the Brunist movement to such a high degree that he feels himself coming close to belief." (G.P. Putnam's Sons.)

"This is fiction as it should be, the product of high emotion and dedicated talent; real, hot with life in conflict, filled with the bizarre and the commonplace; drawing the reader in, it instructs him in the ways of a world, leaving him with a sense of having lived more deeply than before." (William Mathes, "Book Week").

Life his plentiful words which fill 450 pages, "Mr. Coover's characterizations are sharply wrought and remarkably multi-dimensional; and although characters abound, each is distinct from the others." (William Mathes). Where do these animated words move? They propel humanly fictional characters to the top of a West Condon mountain to await their salvation in the destruction of the world by God Domiron.

#### The Role of Prophet

"West Condon was going stale; it needed a spectacle," explained Mr. Coover, when interviewed. The sign of stagnancy is the cave-in of mine Number 9, which kills 97 men—all but Giovanni Bruno, whose exception denotes his role of prophet . . . prophet, even though his words are illusive, Bruno appears ungrounded in West Condon reality, until Eleanor Norton interprets that mystical symbolism.

We live in a bable of visions and revisions; some can turn to LSD an dother drugs, to psychoanalysis, to the cybernetic revolution, to poetry, to advertising. (Mathes)

Mr. Coover interrelates spirit and sign by creating "The Origin of the Brunists" as a parable, just as the major character, journalist Tiger Miller, creates the Brunists as a story for his newspaper readers. Miller is crucified and resurrected. Perhaps Mr. Coover finds meaning in all the ups and downs of life: words, actions, and, as Mathes suggests, demons. Perhaps it is those demons which make us human: even though they lead the Common Sense Group to beat up Brunists, demons lead Miller to love Marcella, despite the printer's ink on his hands. Marcella on the stretcher, towards the end of the novel, still ignites warmth in Miller, though he has her sock in his pocket, though her body is blue with death. Demons of spiritual change define existence—"Time is not, yet a time must end." The epigraphs before each chapter, the structural pattern of ascent and descent, the meaning of Domiron and the coming of light—all are symbols of experience in the mind.

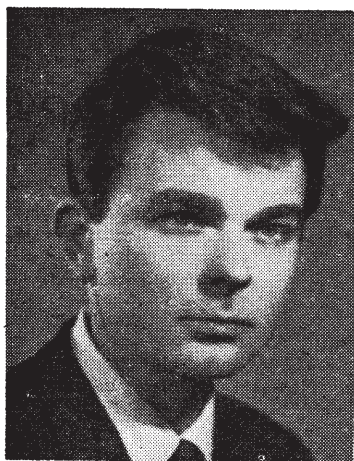
#### First Draft in One Month

When Mr. Coover sat down to write "The Origin of the Brunists" four years ago, he turned out three hundred and seventy pages in the first month from September 14 to October 15, 1962. This first draft included everything true to his "motivating mythos." Rewriting followed for ten months afterwards for forty hours per week. Changes included removal of a Protestant minister, the other protagonist with Tiger Miller.

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### Talking With Robert Coover

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"Eventually, he will have his book," Mr. Coover smiles. G. P. Putnam's Sons is working to publish his next novel, "The Universal Baseball Association, J. Henry Waugh, Prop." Robert Coover keeps his imagination coursing through five or six books at a time until one of them catches. Another sign of Mr. Coover's spirit is his family life with his wife from Tarragona, Spain and two daughters. (He writes when the children are most likely to be asleep.) Mr. Coover was born in Charles City, Iowa in 1932, received his BA from Indiana University and his Masters from the University of Chicago.

#### Envisions the Experimental

Robert Coover writes of a charismatic event and how it affects the world. Perhaps Bard may become the microcosm of Mr. Coover's novel approach. He envisions experimental writing through literary guilds, works which would place the writer's personality in context. The content would not necessarily be superior, just larger in scope. Mr. Coover sees a

twentieth century tendency "to romanticize individual perspective on experience." Group writing could lead to group chaos, but it could also erode the ego block. With four to six people collaborating on such a project, Mr. Coover suggests a code to find images and to colate scattered ideas. Individual material would be exchanged within the group in parts. If the writing did not organize itself, then a collage would be compiled.

These are the signs Mr. Robert Coover leaves, for the reader or student or observer to intuit in the end.

### The Dock Brief

(Continued from Page Two)

As Morgenhall, the old unsuccessful barrister, James Rosenbaum spooke movingly, comically, and ironically, about his education and about all "the years of learning the Roman laws relating to the ownership of chariots." His final longing now was "for it to be all over... to be all alone in my little room in the darkness." His mannerisms were fine, especially the way he moved his hands. His voice tended to be a monotone, but was redeemed by his faraway "ah, hum's."

#### The Perfect Hangdog

Rufus Botzow played Fowle, Morgenhall's "first dock brief" with the perfect hangdog expression. This was especially effective when he spoke about his canaries, and when he told the barrister about his wife who "laughed at every little thing," until he finally killed her. The subtle way in which the barrister and criminal charge places was well-done. Although the play's tempo picked up at the end of the second act, I was tempted to agree with the barristers comment to Fowle: "If this antedote has any point, be a good chap, reach it."

## Council

(Continued from Page One)

"There was an article about it in the 'Observer' and still no letters from anyone in the Bard community followed. If anyone has anything to say, they're not making any effort to say it."

Council will vote on the matter at next Monday's meeting following the open session this Thursday.

Also discussed was the allocation of funds to the Bard "Observer." The newspaper requested \$1,125 for eight issues. Editor Harvey Fleetwood offered to "make up the difference of \$100 of out my own pocket." He added that the Administration was willing to pay any extra amount for more issues of the "Observer" so that it can publish on a weekly basis.

#### Opposed to Subsidy

Dean Hodgkinson said that the participation of the Administration is not yet definite, and noted that, "The Administration is going to consider this matter further after council discusses it."

"I have never been in favor of having the Administration totally subsidize the 'Observer.'" If such were the case, added the Dean, "The Administration might be tempted to take over the quality of paper used, the subject matter of articles, and the selection of the editorship."

Disagreement to the Dean was voiced by Linda Bolt. "I can't see what the importance is of discussing what the Administration said," she commented, "and I can't see any reason for not wanting to support the 'Observer.'" After all, it is the school newspaper. We can give the 'Observer' enough money for eight issues. If they want to put out more than that, they can negotiate themselves with the Administration or with the advertisers."

Because Council has at present only \$1,258 in its treasury, and requests for funds from other organizations are pending, it was agreed that, as last year, the Council would give the newspaper \$960 now, and add \$160 to that amount as soon as money had been returned to Council by other organizations. The motion passed 8-0-0.

By a vote of 7-0-1, the Anthropology Club was allotted \$200 of the \$400 requested for four speakers. The usual provision was made to provide the Anthropology Club more money later when returns come in.

#### Sheperd Money Postponed

Postponed until the next meeting was John Boylon's request for \$400 for a solid-state sound system, and the request by Don Michaels, head the Entertainment Committee, for \$125 to bring Jean Sheperd to the college as a guest speaker. Mr. Sheperd is a popular radio commentator who appears at the Limelight Cafe, in Greenwich Village.

## 3 New Trustees



WILLIAM M. EVARTS Jr.

printings of these films have tended to increase the poor sound quality. Because of the prices we pay for films, we are often sent later printings. Furthermore, the films suffer from frequent splices which cause the film to jump and displace the sound loops, resulting in a lag between image and sound. The fault is not with the projector which was overhauled over the summer.

The breakdowns spoken of in the letter are relatively minor burned-out bulbs, broken drive

belts, film slippage because of splices, ect. Again, the projector is not at fault.

#### Proposal Not Practical

The proposal for continuous showings is, to say the least, highly impractical. There is no one at Bard, to my knowledge, who possesses the ability to show films this way. It is a highly complicated and intricate process. Professional projectionists who receive 8 dollars an hour must be trained to be capable of continuous showings. In order to accomodate the two projectors, extensive renovation of the projection booth would be necessary. Furthermore, the breaks between reels (which hardly ever exceed seven minutes) gives people a chance to enter and leave Sottery without disturbing the film or interrupting others.

As to the need for a ventilation system in Sottery, it goes without saying that this project should be first on B & G's priority list. The projection booth which is unbearable because of the heat of both the boiler next to the door and the projector must be ventilated immediately.

Robert Rivlin,  
Projectionist of Saturday Night Films

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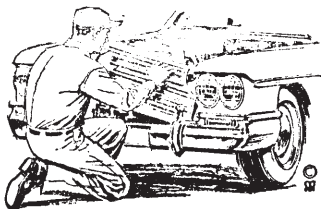
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## Letters

#### Projectionist Answers Complaints

To The Editor:

The writer of the letter quoted in last week's editorial, on the projection of films is suffering under several misapprehensions. The Bogen sound system in the front of Sottery has nothing to do with projection of films; the projector has its own self-contained amplifier which seems at the present time to be functioning well. There are several causes of the "garbled dialogue" of which the letter speaks. Many of the films which are shown are quite old and the sound systems with which they were recorded were primitive. Further



Bluegrass Bardians

(Continued from Page One)

spent most of the time between numbers looking in his pockets for a flatpick—which only added to his appeal.

Brian Nielsen is on mandolin and guitar, and he hails from Oklahoma, hence: "The Oklahoma Kid". Chris Guest, the one with the muttonchop sideburns is from West Virginia, Arkansas, Tennessee, and New York, and plays the guitar. "Fiddlin' Phil Terry" is from Albee.

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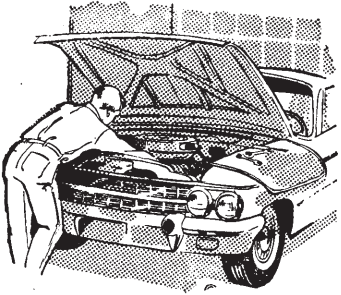
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The most memorable numbers were "Reuben," "Sweetheart You've Done Me Wrong," "Banks of the Ohio," "Blue-ridge Mountain Blues," and my favorite which, they played at the beginning and at the end of the program, "Somebody Loves You Darling."

Brian Nielson did a fine solo of "Life is Like a Mountain Railway" and David Gates joined in for "Purple Heart" and "Willy Roy the Cripple Boy." Appreciation from outside Sottery came in the form of a trumpet playing Taps. As John Kornhauser said to the audience at the end of the performance, "We hope to be seeing you at the Red Balloon." I hope so too.

Ft. Hood Three

(Continued from Page One)

and Johnson were sentenced to five years imprisonment, and Mora received three years.

All the men will receive dishonorable discharge, forfeiture of pay, and reduction to the lowest enlisted grade.

Darwin Johnson said that all three of the men had been draftees.

Johnson confided that the men are still being approached with offers to have their sentences waived, if they will reverse their stands and go to Vietnam.

Nuremberg Recalled

He said that the whole defense is being conducted around the principle of international law, which the United States attested to at the Nuremberg trials.

That is, the Nuremberg court found individual Nazis guilty of the murder of European Jews. The court maintained that the men could not plead they "had been following orders," because "every man must judge his own morality."

Dilman Johnson said that the Ft. Hood's Three's defense is, "just trying to get the American government to recognize, at home, the principle of law which they agreed to on the international level, at Nuremberg."

The case is still being appealed to high military courts, and may eventually reach the Supreme Court.

"After all," insisted Johnson, as he looked around at his audience, "a soldier should not be asked to leave his conscience at home."

Soccer

(Continued from Page One)

Heart spirits rose a bit, however, when one of their halfbacks made a perfect shot on a direct kick just outside the penalty area.

The rest of the game separated the men from the boys. Since Wednesday the team had been polishing up its defensive structure, and Saturday we were all impressed at how much better the defense was. Larry Simons made some fine plays as

right fullback, and the halfbacks always had their men covered. It was pure bliss for goal-keeper Bernstein, who did not have to play the spectacular game we have been demanding recently.

Although their team perhaps had the better passing, especially between the halfbacks and line, Bard kept running, and foiled all their attempts to tie the score. The final quarter saw Sacred Heart defense lose their cool. Ned often had three of their men bunched up on him. Two Bard penalty kicks by Grseften made a win decisive, with the final score 4-1.

BARD LOSES TO HARTWICK 5-4

Wednesday Oct 12:

Playing without the services of four starting defensive men in Peyton, Rochlis, Dunkelbarger, and Weiner, the Bard soccer team lost its second game of the season by the score of 5-4 against one win. And therefore the game was understandably marked with sloppy defense. However, there were a couple of bright spots in the play of Eggert and Griffen. Hartwick moved out in front 1-0 in the first quarter and never lost their lead, although Bard did manage to tie the game in the second and third quarters on goals by Chase. Although each team scored three goals in the final half, Bard's goals came on free penalty kicks. It was Hartwick then, with a stronger bench, who dominated second-half play by simply outthrusting the injury plagued Bard team.

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This is Russ Kennedy of Balboa Island, California, on an in-port field trip as a student aboard Chapman College's floating campus.

The note he paused to make as fellow students went ahead to inspect Hatshepsut's Tomb in the Valley of the Kings near Luxor, he used to complete an assignment for his Comparative World Cultures professor.

Russ transferred the 12 units earned during the study-travel semester at sea to his record at the University of California at Irvine where he continues studies toward a teaching career in life sciences.

As you read this, 450 other students have begun the fall semester voyage of discovery with Chapman aboard the s.s. RYNDAM, for which Holland-America Line acts as General Passenger Agents.

In February still another 450 will embark from Los Angeles for the spring 1967 semester, this time bound for the Panama Canal, Venezuela, Brazil, Argentina, Nigeria, Senegal, Morocco, Spain, Portugal, The Netherlands, Denmark, Great Britain and New York.

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