

Bard College
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OBSERVER

Vol. 9 No. 20 May 2, 1967

Front Page	De Gre Recalls ‘Rise and Fall’ Of Community Govt. David Mydans
	Perry Among 29 Arrested at Navy Sit-In At SUNY Matthew Perlstein
	Prendergast Show Opens At Procter 61 Monotypes By Impressionist Are Gathered Here Linda Potter and Sandy Sammataro
	Art Review Up From Underground Dana Haussamen
	Gust Of Wind Monotype Maurice Prendergast
	Photograph Dratch
	Navy Recruiters Never Came, So Students Took Both Sides Matthew Perlstein
	May Day Brings “Red” Parade To Stone Row David Mydans
	Pass-Fail Grades Common Course Sought By EPC Eugene Kahn
Page 2	Free Speech From Both Sides Cartoon Feiffer
	Letters To The Editor Need For Collective Action Against War Ilene Hearn
	Campus Notes Uwe Johnson Robert Rivlin
Page 3	Bergman’s Virgin Spring Plays This Weekend Erica Brown
	Bard College Calendar
Page 4	Fredi Towbin Wins Post At Mademoiselle, Trip, Clothes Erica Brown



Bard OBSERVER

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ANNANDALE-ON-HUDSON, N. Y.

MAY 2, 1967

De Gre Recalls 'Rise and Fall' Of Community Govt.

By David Mydans

In a 45 minute presentation of the "Rise and Fall of Community government at Bard," Prof. Gerald DeGre told council that many of the proposed changes to the existing community government will meet with strong faculty resistance and that attempts should be made to work within the present structure.

He made one concrete proposal by recommending the addition of two student representatives to the Executive Committee.

Professor DeGre presented council with a history of his experiences with community government at Bard since he came

(Continued On Page Four)

Perry Among 29 Arrested at Navy Sit-In At SUNY

By Matthew Perstein

Diantha Perry, Bard sophomore, was among 29 students arrested following a sit-in demonstration in front of a U.S. Navy and Marine recruiting table in the New Paltz College Union, Thursday.

The students were protesting the use of their college campus for recruiting men for the war in Vietnam.

Would Be Arrested

The protest began on Monday, April 24, with a sit-in, blocking access to the recruiting table. The president of the college, James Frost, supported by sher-

(Continued on Page Three)

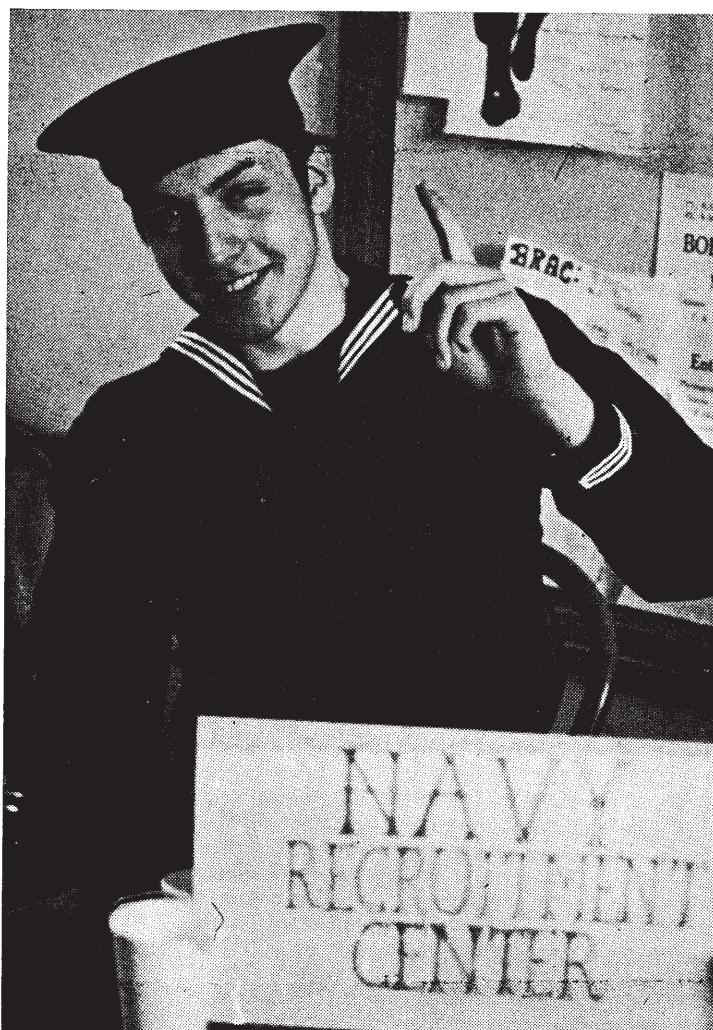


Photo by Dratch

JOIN THE NAVY AND SEE THE WORLD: Bard student Morgan Rieder fills in for missing Navy recruiter.

Navy Recruiters Never Came, So Students Took Both Sides

By Matthew Perstein

A group of Bard students, led by Ilene Hearn, Mark Winters, and Doug Kabat, prepared an anti-war display Thursday "to present an alternative" to

Navy information officers who were scheduled to visit the college.

The Navy men, however, never appeared at the table set

(Continued on Page 4)

May Day Brings "Red" Parade To Stone Row

By David Mydans

Between 50 and 100 Bard students gathered in front of Stone Row Sunday afternoon to celebrate the 49th anniversary of the "glorious" Bolshevik Revolution. Standing in front of pictures of Mao Tse Tung and Lenin, "Comrade" Andy Kreiger read excerpts from the Communist Manifesto and other non-descript works to the accompaniment of phonograph recordings of the "Internationale," various Soviet Marches, and readings from the Little Red Book of Chairman Mao Tse Tung.

Waving Red Bedspread

Following the celebration was an impromptu march to the library led by revolutionary librarian Martha Schwartz, who held aloft a valiantly waving red bedspread. Opposite the library, on the steps of President Kline's house, "Comrade" Kreiger delivered an address in Russian extolling the virtues of the "Great Proletariat Revolution" which was warmly received despite the fact that neither he nor the audience understand that Russian. For an encore, "Comrade" Kreiger read the great Russian folk tale of his own composition "Redlocks and the three Bears."

President Kline came out and joined the celebration noting that "It's a beautiful day for a Revolution."

Just Plain Camp

Asked to comment on the "spontaneous" demonstration of worker solidarity, Comrade Kreiger observed: "The May Day celebration was of course an exercise in satire. Communism today is in many ways similar to a Wagnerian opera. Parts of it can still stir the emotions, but a lot of it is just plain camp."

Pass-Fail Grades Common Course Sought By EPC

By Eugene Kahn

If the suggestions of Educational Policies Committee and Prof. Bertelsmann are followed by the administration, Common Course will soon be graded on a pass/fail basis. The Committee would also like to see the seminars conducted by qualified students, preferably seniors.

The Executive Committee must approve any changes recommended by EPC at its April 26th meeting.

Jeff Levy, representing the Natural sciences division, urged that there be competition in the choosing of seminar leaders. Prof. Bertelsmann, head of the Social Studies division, was said to favor this idea, and he suggested the leaders be chosen by a joint meeting between the faculty and EPC.

Dr. Bertelsmann is also said to favor exams for Common Course with two non-factual questions on each of the five phases.

Problems in AMDD

The committee also discussed problems resulting from lack of funds for more instructors in the AMDD division. Joan Kaye, an upper junior, told the group that while literature majors have trouble getting into acting studios, drama majors had no such difficulty getting into literature courses.

Miss Kaye said that because she was a literature major, she

(Continued on Page Four)

Prendergast Show Opens At Procter 61 Monotypes By Impressionist Are Gathered Here

By Linda Potter
and Sandy Sammartaro

An exhibition of rarely seen monotypes by the noted American artist Maurice Prendergast (1859-1924) opened yesterday at Bard's Procter Art Center. The exhibition will be open to the public from 10 to 5 daily, including Sundays, and will run through May 21.

Maurice B. Prendergast, who combined characteristic American temperament with contemporary European esthetic, spent most of his painting life in this country, except for two formative trips abroad, one to France in 1892 and the second to Venice in 1898.

He was influential in awakening in turn-of-the-century America an interest in European Post-Impressionistic painting, in the hope of rejuvenating American art.

From the Impressionists, he learned the technique of broken pure color, sketching scenes

Art Review Up From Underground

By Dana Haussamen

Who is Prendergast anyway? What does he say and where do I put him? Don't look to history—it lumped him in with the "Ashcan" school. As Hilton Kramer so aptly put it, Prendergast was "a minor master... but a master nonetheless."

One could point out that his monotypes are not terribly significant to his work as a whole. The monotypes are small; the scenes depicted are old-fashioned and happy — enough to make many shrug their shoulders and head back to the Velvet Underground.

But for those willing to slow down and look, the Prendergast monotypes now at Procter are beautiful, just beautiful. It's a lovely little world, joyful and

sensuous. It is a lyrical, rhythmic world suffused in a gentle light. A child jumps rope; two women promenade. But there is nothing weak or hesitant in these delicate scenes. They are executed with vitality and assurance.

Nor does one find repetition, for the multiplicity of effects in rhythm and general technique are found in endless variation from one to the next.

In a frenetic world where all art is getting bigger and bolder, you've got to consciously slacken the pace in order to even see a Prendergast monotype. But if you can step out of the "who, where and why," and experience these works with a personal openness, you will find this exhibition more than satisfying.

from life, and exposure of the white paper background to endow his prints with a sparkle in much the same manner as the

Impressionists had treated the white canvas.

He was especially interested

Continued on Page 3



Maurice Prendergast: GUST OF WIND, monotype
Lent by Knoedler Gallery
circa 1897-1900

Bard Observer

THE BARD OBSERVER, the official publication of the Bard Student Body, is published weekly during the Fall and Spring Semesters. Letters may be sent to Box 76, Campus Mail.

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Copy Board: Robert Rivlin, Anita Schnee, Marion Towbin, Erica Brown, Glenn Bristow, Nick Hilton, Linda Potter, David Mydans, Matthew Perlstein, Pat Lambert, Robert Judd, Kenneth Vermes, Douglas Kabat.

Letters from readers are welcome. All are subject to condensation. We assume no responsibility for statements made. Send to Box 76, Campus Mail.

FREE SPEECH FROM BOTH SIDES

Liberal and radical movements in the United States have long been associated with the quest for freedom of expression. Since the early part of this century, it has been the Left in American politics that has been responsible for bringing before the Supreme Court many cases concerning free speech. These cases have resulted in decisions guaranteeing the right of every citizen to speak out on issues that concern and affect him, no matter how unpopular his opinions may be.

This is not to say that the battle is over. Even today, liberal and radical organizations, from the American Civil Liberties Union to the Students for a Democratic Society, continue to fight for the rights guaranteed in the First Amendment.

Preventing someone, anyone—even a Navy Recruiter—from presenting his side of the argument, is a violation of free speech, and hence an implicit denial of the liberality of any liberal movement.

The protesters at New Paltz fell into this trap, and many of the would-be protesters here at Bard registered a similar anti-democratic sentiment, albeit unwittingly, in their petition, reading in part,

"We . . . oppose the use of our campus for the recruitment of students to kill and be killed . . ."

It would be a shame if the American radical movement, which has fought so long to win for itself the right of free speech, should now try to deny it to others, no matter how much they disagree. This is especially sad when it happens on the college campus, supposedly the citadel of freedom of expression.

There are some who think that this kind of action is an omen of an era of "reverse McCarthyism." We doubt it: but we should like to recall to those involved the final lines from Orwell's "Animal Farm":

"The creatures outside looked from pig to man, and from man to pig, and from pig to man again; but already it was impossible to say which was which."

In the past, we have always supported the American Left. But we cannot in good faith support a movement that in its zeal denies free speech to its opponents.

Letters to the Editor

Need For Collective Action Against War

To The Editor:

When half a million people march, who sees them?

When half a million people say, "stop the bombing" who hears them?

When half a million people plead "Stop the war" who can make their wish a reality?

No one.

And should they stop marching, and talking and pleading?

No.

But they should understand that the time has come when words must be met with actions . . . when promises must be fulfilled.

Now the time has come when "Stop the war" must become "Bring the peace," because stopping this war in itself will still leave many people of the world under direct military or economic control of the United States government. It will still mean that men will be drafted and international law will be defied. It will still imply that any attempt by "developing nations" to raise the standards of living for their people, whether by land reform or nationalization of industry, will meet with all the sanctions that the power of our government can muster.

And it is our government. We can't deny that. We pay taxes, we live on its land, we go to school here. Those who deny that they are part of this colossal whole deny their own physical being.

It is true that we can from time to time remove ourselves spiritually from that which surrounds us, but we must always come back to what we are.

We Can Change

We can change what we are. But it will take work, and thinking, and talking and reading. It will mean that for a short time many people must give up very personal gratifications to strive for the interests of the collectivity. It will mean that responsibilities must be met to the group. Eventually, it will mean that one man need never fear or be submitted to the arbitrary power of another, for all men will see a mirror of themselves in their fellow-men. Then the individual will be truly free.

How can we change what we are? We can seriously work to solve the immediate problems of our time—war and poverty. We can search to discover why

these problems exist. We can look at the political, economic and social interests which have become powerful enough to control the world. We can offer alternatives to these. We can plan together for a different kind of future. We can talk about ways of achieving it. As students we have the responsibility to do this. As students we find it necessary to initiate social change so that when we walk into the "real" world we will not be faced with the alternatives of destroying or of being destroyed.

Do we march?

Do we talk?

Do we write, and sing, and draw, and dance?

Do we organize ourselves politically so that the intensity of our thoughts be understood?

Or do we do all of these things . . . together.

Ilene Hearn

April 17, 1967

Campus Notes

VOLUNTEER DAY CAMP

*A Philadelphia Church has asked the President's Office if any Bard students (men or women) would like to volunteer for service in an interracial slum-area day-camp July 4 to August 10. Housing could be provided and a token stipend (\$10 or \$20 weekly). The children are 4 to 13 years old. Students with special skill in art, music or sports are especially needed, as well as those with experience or interest in social action programs. Contact President's Office.

JOHN BARD LECTURER

*Richard Ellmann, Professor of English at Northwestern University, and winner of the National Book Award for his book on Joyce will be the John Bard Lecturer this year for the Literature Division (May 10).

BOOK BY IRMA BRANDEIS

*Professor of English Irma Brandeis is working on a book on Pirandello. She spoke at Vassar two weeks ago about Dante's "Purgatory."

*Dean Hodgkinson will speak April 26 at Shimer College on "The Administration and Educational Climate." This is part of a conference of the Union of Research and Experimentation in Higher Education, of which Bard is a member.

Uwe Johnson

By Robert Rivlin

The novelist writing of the present times must inevitably face the decision of what part the life of the times is to play in his novel; what the attitude of his characters towards it is to be.

The issue becomes particularly important today when it is virtually impossible to live outside the bounds of society. The problem is magnified one-hundredfold for the novelists of post-war Germany. Not only is their nation's past to be dealt with, but the situation in Germany today with the division of Berlin makes it impossible to deny politics.

For a writer to ignore the situation would be an error of omission; so it is not whether to affirm or deny political situations that confronts the German writer, but how best to deal with the situation. The ultimate solution which Uwe Johnson reaches is for the conflict of Germany to be expressed in the aesthetic form of the novel. Or, to use an oft-quoted statement nowadays, when the medium becomes the message.

Mr. Johnson read from his newly translated novel "The Third Book About Achim," (A Helen and Kurt Wolff Book, Harcourt, Brace & World) the other night at Bard. Jakob Karsch, a West German writer, goes to East Germany where he undertakes to write a history of Achim, a bicycle rider who is the pride of the state.

Two books have been written about Achim before, but this is to be the finest, the third book about Achim in which the real truth of Achim's life is told. He interviews the now middle-aged man, but runs into problems immediately.

Achim tells him the story of how he, when a child, snuck into the West in order to procure a part for his bicycle. He did not have the faith that his nation would ever be able to get it for him. He remembers that the West reminded him of Sundays.

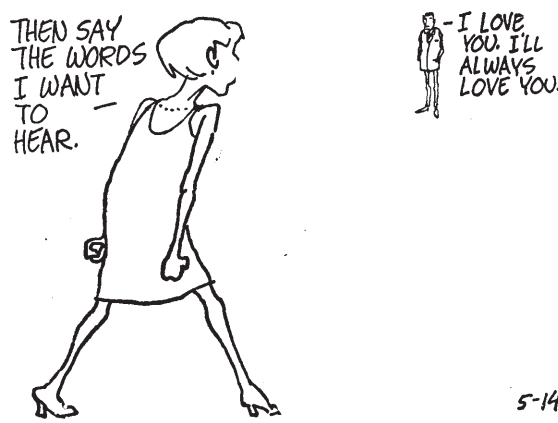
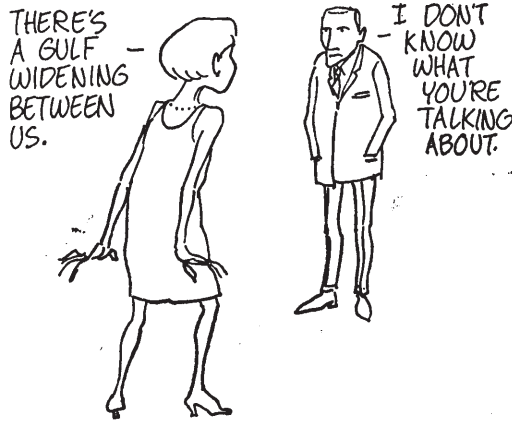
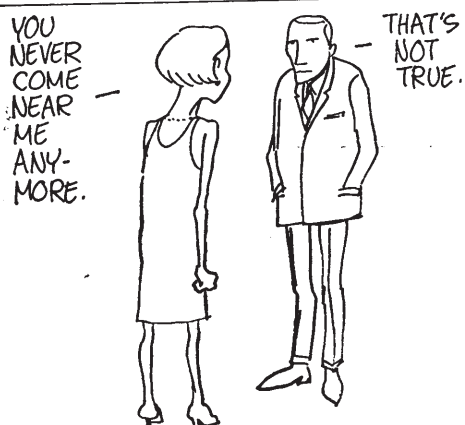
Jakob, who seems above all to desire objectivity at all costs, is obviously not satisfied with this "impression." He must discover exactly what it was that caused this memory in Achim. He interviews the bicycle rider. Was it the people he saw? Was it the streets? Was it the appearance of the shops? But Achim cannot give him more information other than that it reminded him of Sunday. So Jakob must go where Achim went, must try and duplicate exactly the situation which confronted Achim in order to arrive at the truth.

But even with the truth in his mind, he may not use the story. Achim feels that the idea that he abandoned his homeland because he thought it would not get for him what he wanted, and that he was so favorably impressed with the West, will cast his own country into bad light.

Achim had been a Hitler Youth; now he is a shining example of one willing to do all for his country. It is not that the story will make him seem evil, but that it will make the East seem unattractive. For Achim, the error he made as a child must be forgotten just as the activities of his country during the war.

So from the beginning, the objectivity of the West German Jakob is contrasted with this "impressionistic" Achim, and in this is the statement of political conflict. It is not a denial of political reality, for it is plain that it is Achim's "East German-ness" which makes him the way he is. But it is sufficiently hidden to assure the listener and reader that Uwe Johnson's primary concern is with his characters and not with political reality per se. His characters embody the ideals of society, but are not, as he insisted, symbols of it.

(Continued on Page 3)



Bergman's Virgin Spring Plays This Weekend

By Erica Brown

One of Ingmar Bergman's most celebrated films will be presented by the Bard film committee this Friday and Saturday. What Time magazine called a "violently beautiful miracle play," "The Virgin Spring" stars Gunnel Lindblom and Max Von Sydow of the recent film, "Hawaii."

Produced in 1962, "Virgin Spring" was filmed in Sweden by Sven Nykvist, one of Bergman's most successful photographers. The film is based upon a medieval folk-song known as "The Daughter of Tore of Vange." It is romantic in origin, but it was in Scandinavia where it gained the character of a legend and where it is now connected with a specific spring and church.

The film's background lends itself directly to Bergman's media. It is a potentially dramatic and religious movie.

Appearing with "The Virgin Spring" will be a 1917 Theda Bara movie, "A Fool There Was."

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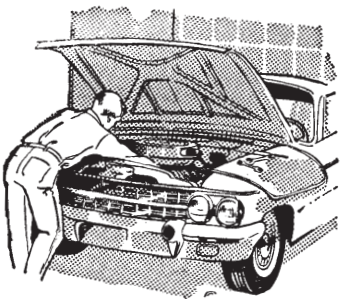
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Uwe Johnson . . . Prendergast -

(Continued from Page Two)

The questions and answers which followed Mr. Johnson's reading could well have misled the audience into thinking that his concern was political. Mr. Johnson proved an astute observer of the tension between East and West and the ramifications of the wall. But his reading did not say this. If anything, the political conflict was reduced to a state of flux which characterizes the style of the novel. In response to a question about his influences, Mr. Johnson replied that he had read Edmund Dujardin (initiator of the stream-of-consciousness movement), but that Dujardin had taken that form as far as it could be extended. Nevertheless, one feels the influence of writers as Joyce played a large hand in the development of Johnson's style. In this style things come and go, snatches of conversation and images flash through seemingly irrelevantly. It is a style which the New York Times characterized as "a studied confusion." It is in this manner that the conflict between the two Germanies is expressed, and plainly reveals that Johnson, is, above all, a novelist confronted with an undeniable problem, but who has made that problem part, but not by any means the whole of his work.

New Paltz Sit-in

(Continued from Page One)

Cliff's deputies, informed the protestors that if they attempted to block the table again on Tuesday, they would be arrested.

In response to this threat, seven Bard students joined the protest Tuesday morning. A compromise was reached by which the students were allowed to continue their demonstration as long as they did not block the Navy recruiter's table.

The compromise did not last, however, as protestors and the deputies could not agree on what constituted open access. According to Miss Perry, the sheriff's deputies were "harassing" the students. A New Paltz student, Mark Sonneshine, however, did not agree with this.

Faculty Post Bail

At 2 p.m. the protestors decided to risk being sent to jail and 35 students sat down in front of the Navy men. Twenty-nine of them were arrested, including Miss Perry, and were charged with disorderly conduct.

Bail was set at \$100 per student, and was posted by a group of New Paltz faculty members.

One teacher is reported to have given \$1,100; several teachers gave \$100.

(Continued from Page One)

In Cezanne's structural brush stroke, but where Cezanne built up volume with his strokes, Prendergast wove a two-dimensional tapestry-like mesh, as in number 42.

Similar To Nabi Group

Some of the later monotypes show a similarity to the Post-Impressionist Nabi group, especially Pierre Bonnard and K. X. Roussel. Some of the street scenes are reminiscent of Bonnard's lithographs of Paris (No. 12, 20, 45-8) and with Roussel he shared an interest in the pastoral subject executed in patches and blobs of rhythmic color on a single flat plane (No. 35-8, 60).

In Italy, he acquainted himself directly with 15th and 16th century Venetian painting, and was especially taken with Carpaccio, with whom he shared a love of fanciful parade, and in whom he saw color shapes defined by outline.

The latter technique may be seen in a number of the monotypes (No. 12). He also breaks up form with brushstroke and defines it with outline (No. 5). Both of these techniques were developed more fully in later watercolors and oils. Carpaccio's linear treatment of space as receding strips of color is reflected in Prendergast's monotype (No. 4).

Prendergast conceived his monotypes not as mere sketches but as integral works in their own right, and exhibited them as such. Executed from 1891-1905, they cover the transition from his interest in Impressionism to the fanciful vision Carpaccio awakened.

Techniques Were Modern

We can see him catching life in motion in the Bonnard-like figure reproduced, but we also find many examples of the dream world he was to concern himself with in his oil paintings from 1905 to his death. He is in many instances extremely modern, for his brushwork and clever wipings have many abstract elements and are often highly suggestive. (See for example the background in No. 52 and the poorer No. 49.)

Prendergast was an important figure in his contemporary artistic scene. As he received his artistic education abroad, he was one of the first Americans to recognize the importance of Cezanne and to introduce him to the United States. He participated in several formative exhibitions, notably that of the Eight and the famous Armory show of 1913, and was therefore partly responsible for molding American art of that decade.

During his lifetime he was recognized only by close friends,

notably Dr. Albert Barnes and the painter William Glackens. Since his death there has been a steady growth of his recognition.

The Bard show, including over 60 Prendergast monotypes, is the most comprehensive exhibit of the artist's work in monotype to date. Many of the works have never been seen publicly before, but have been lent by private collectors from Fort Worth, Texas, to New York City. A number of museums and galleries have also contributed to the show.

Because it is the largest and most comprehensive display of his monotypes ever to have been

hung, the May 1-21 show at Procter Art Center is an historical landmark in this growth of recognition.

BARD COLLEGE CALENDAR

Tuesday, May 2		
Huose Presidents Committee	Albee	6:45 p.m.
Music Club presents: Bedford Madgrigal Choir, Margherita Hastings, conductor.	Bard Hall	8:30 p.m.
Wednesday, May 3		
Tennis: Bard vs. Sienna College.	Home	2:00 p.m.
American Studies Program presents a Symposium, "A Middle-aged Look at Utopian Luth"—Profs. Walter, Pierce and Kohlitz. Moderator Dean Hodgkinson.	Albee	8:00 p.m.
Gov. Dept. presents a Film: "The Island"	Procter	8 & 10
Music Dept. presents a Moderation Recital by Barbara Slovinsky.	Bard Hall	8:30 p.m.
Moderation Papers due in Mrs. Quinn's office		
Thursday, May 4		
Tennis—Women—Bard vs. Vassar	Vassar	4:00 p.m.
Friday, May 5		
Tennis—Men—Bard vs Union College	Union	2:30 p.m.
Films: "A Fool There Was" and "The Virgin Spring"	Sottery	8:00 p.m.
Saturday, May 6		
Films: "A Fool There Was" and "The Virgin Spring"	Home	1:30 p.m.
	Sottery	8:00 p.m.
Sunday, May 7		
The College Service	Chapel	11:00 a.m.
AMDD presents "The Entertainer"; by John Osborne, directed by William Driver. (Also 8th, 9th and 10th).	Theatre	8:30 p.m.
Monday, May 8		
Community Council	Albee	7:00 p.m.
AMDD production of "The Entertainer"	Theatre	8:30 p.m.
Tuesday, May 9		
House Presidents Committee	Albee	6:45 p.m.
AMDD production of "The Entertainer"	Theatre	8:30 p.m.
Wednesday, May 10		
Tennis—Men—Bard vs Marist College	Home	3:00 p.m.
Literature Division John Bard Lecture by Richard Ellmann, Franklin Bliss Snyder Prof. of English, Northwestern University; National Book Award 1960 for his "James Joyce". He is also the author of "Yeats, The Man and the Masks" and "The Identity of Yeats."	Bard Hall	8:30 p.m.
AMDD production of "The Entertainer"	Theatre	8:30 p.m.

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Fredi Towbin Wins Post At Mademoiselle, Trip, Clothes

By Erica Brown

On May 31st, Fredi Towbin will hand in her senior project and immediately depart for New York City as one of Mademoiselle Magazine's new guest editors for 1967. Miss Towbin entered the Mademoiselle College Board Competition last November and received a telegram last month announcing that she was one of twenty winners.

Winner of the first prize in the competition, Miss Towbin's editorship includes a month in New York working on the August College issue of Mademoiselle; a week's trip to Lima, Peru; a new wardrobe; a visit to Elizabeth Arden and parties and interviews with writers and photographers, all compliments of Mademoiselle.

Miss Towbin won the contest with a portfolio of her art work including a pop interpretation of a stamp book-calendar which she calls "Campy Stamp Calendar." The entries are judged by Mademoiselle editors for their originality, artistic talent and professional interpretation.

Miss Towbin will join the oth-



FREDI TOWBIN

er 19 winners in Peru for a special promotion from the magazine. Along with their regular departmental assignments, they will be photographed and featured in the August issue of Mademoiselle.

Council...

(Continued from Page One)

here in 1946. His talk was a record of his eight years of service in council since the post-war period.

20 Elected to Committee

Council elected 20 students to serve on the Orientation Committee, and allocated \$75 to the Bard Racial Action Committee (BRAC), for a speaker, Clinton Hicks, from the Free School of New York. Harvey Fleetwood was chosen community moderator to replace Jeffrey Rochlis who resigned from Council in March.

Dr DeGre expressed support

for the present community system, and noted that under it those who made the regulations were the ones who enforced them.

According to Dr. DeGre, the decline began when former Dean Gilard sent a group of students to other colleges to learn the mechanics of student government. He then instituted radical changes based upon the group's recommendation.

Need For Continuity

Mr. DeGre had not supported these changes because he felt there was need for continuity and tradition in college community government. His prediction bore fruit when the new council proved to be less efficient than the former, and be-

came irresponsible. House presidents were no longer members, and the Council had passed legislations impossible to enforce.

Orientation Members

Elections for the orientation committee were also held. Those elected were: Mark Winters, Conni Morris, Philip Denkelbarger, Gene Elliot, Michael Leibovic, Mark Favus, Doug Kabat, Sherrie Ruben, Nancy Lovollo, Bruce Holvenstat, Allan Batteau, Ramon Pena, Henry Korzennik, Alvin Rosenbaum, Ward Feurt, Jane Foreman, Geoff Roseman, Jim Fine, and Linda Boldt.

EPC Meeting

(Continued from Page One)

had been denied admission to an acting course. President Kline had told her that more acting instructors would be needed if non-majors were to be accommodated, and that this raised the question of priorities of available funds. Miss Kaye contended that this amounted to making a "value judgment", of the matter.

Chairman Bruce Lieberman asked that the committee get a clarification from the president on the priorities for funds and an explanation of his position.

Art History Major

The second problem coming out of AMDD division was the lack of any curriculum for art history majors. According to Ellen Barber, there were several faculty members qualified to teach art history.

EPC decided to hold a public hearing within two weeks for those interested in majoring in art history.

The group prepared a trial faculty evaluation questionnaire subject to final approval next week. Any evaluation program will be publicized in advance before it is conducted.

Navy Never Came

(Continued from Page One)

aside for them outside the coffee shop in Hegeman. Mrs. Sugatt said that the Dean's

office had not heard from them explaining their absence.

The Navy did not go completely unrepresented, however. Morgan Reader, Bard freshman, put on a Navy uniform shirt and a pre-revolutionary Russian sailor's cap, and set up his own "Navy Recruitment Center." He was joined by Richard Lieberman who played "Anchors Away," on his guitar.

Literature Offered

The anti-war display, which was surrounded by large political cartoons and pictures of burned Vietnamese children, offered books and leaflets opposing the Administration position in Vietnam, and explaining the rights of conscientious objectors.

Most of the literature was prepared and supplied by the American Friends Service Committee, S.D.S., and the Catholic Worker.

Miss Hearn said that the committee sponsoring the display was an outgrowth of the ad hoc committee from Bard which went to the April 15 Mobilization rally in New York City.

"Fascist Marches"

The group had prepared a

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