

Bard College
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OBSERVER

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TUESDAY, DECEMBER 5, 1967

ANNANDALE-ON-HUDSON, N. Y.

Dunkelbarger, Edmonds Vie for Senate President

Budgets Granted; Senate To Appeal Train Service Cut

By Sarah van Leer

Senate allocated the last of the Association budget for the second period club requests which totalled approximately \$6,700. Ways to prevent the New York Central from further decreasing the number of trains stopping at Rhinecliff were also discussed.

Treasurer Richard Naylor told the Senate that a deficit of \$199 existed. It was then necessary to consider the second-period budget of individual campus organizations. Requests were granted in full to Art Club, Dance, Ecclesia, Films, Forum, Lampter Muse, Lit. Club, Observer, Balloon and Senate.

History Journal Dropped

Phillip Dunkelbarger asked if the History Journal, to which \$600 had been allotted, was to publish this semester. If not, the money could be used elsewhere. A phone call to Dr. Crane confirmed that the printing of the Journal would be done over Field Period. Senate then voted to grant the Journal no funds whatsoever this semester.

Organizations which had been denied funds before were reconsidered. The Varsity Club, Entertainment Committee and Economics Club all received money from this new source.

Alvin Rosenbaum brought up the need for a new photo enlarger. He said that the cost

(Continued on Page Four)

Phillip Dunkelbarger will challenge Robert Edmonds for president of the Senate in Wednesday's election. The newly-elected Senate will have its first meeting on next Monday evening.

Dunkelbarger is a first semester sophomore drama major. He was elected to the Senate last May with 138 votes, which was fourth place. He was also chosen to be Student Association treasurer at that time, but resigned this post late in October. Dunkelbarger is the first lower college student to seek the leadership of the student government in at least five years.

Edmonds became Council Chairman in December 1966. No election was held because there were no other contestants for the position. In the election for Senate last May, Edmonds came

(Continued on Page Two)

Evaluation Form Simplified by EPC Will Appear Thurs.

Educational Policies Committee will issue the Fall 1967 Faculty/Course Evaluation this Thursday, December 7. The purpose of the evaluation is to gather student opinions about their professors, and to bring legitimate complaints to the professors' attention. All responses will be strictly confidential.

Large Response Sought

"We are trying to get as large a response from the community as possible," stated Allen Batteau, EPC chairman, "in order

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"Decline at Bard"

Experimentation as a Continuing Process

Allen Batteau

Bard is an experimental college.

This is an article of faith for the College catalog, a few professors, and a horde of new freshmen. Many more would agree that it should be an experimental college and that it once was an experimental college, which for a variety of reasons became very tradition-oriented. Few would say that there is no experimentation at Bard, and even fewer are sure what an experimental college is.

Some say it is a state of mind which permits anything for education; some say it is a flexible academic structure; some say that it is any college with unusual methods of instruction. All of these are in part true, and none of them apply fully to Bard.

Thirty Years Ago

An experimental college is one which systematically implements new forms of learning situations. Thirty years ago, for Bard, this was the high amount of individual contact with the faculty, and the Senior Project. Fifteen years ago it was the Common Course. These were, in part, foreign to American education tradition, and to the extent that they were, Bard then could be considered experimental.

These three programs, the conferences, the Common Course, and the project, are the best

(Continued on Page Four)

Stop The Draft Week Begins Across U. S. Whitehall Draft Center Is Focus of NY Resistance

By Hatti Heiman

After two days of peaceful pickets at the induction center at Whitehall street, New York city, Resistance groups will again converge on the center with a new "mobile tactic" aimed at obstructing the building but also avoiding arrest by police. The protest is part of a nation-wide Stop the Draft Week, supported by Resistance groups, and nearly all other anti-war organizations.

The New York office of Resistance emphasized, "that as an organization designed to affect the United States policy in Vietnam through civilian actions, Resistance groups should emphasize the principal intent of the week: The turning in of draft cards and letters of complicity."

The Stop the Draft Week began in New York with a picket around the induction center. This demonstration was matched by others across the country, including the one in Albany, where students attempted to turn in draft cards and complicity statements to a federal marshal.

Tactics Planned

At 5 a.m. every day this week, two movements will begin from their respective locations at Peter Minuett Square and West Battery Park. The Western group will progress north across the block, and proceed to Whitehall via Broadway.

The group from the square will cross them and move down Whitehall street. Moving in lines of six abreast, the groups will converge in successive waves at the induction center. The tactics include draft card and effigy burnings, speaking to inductees, and abandoning cars to block streets.

Specific prohibitions to certain demonstrators attempting to obstruct buildings and avoid contact with police by running away. The object, as one student said, is "not to get hurt."

(Continued on Page Three)

Bard 'Fast' Funds To Assist Nation's Poor People

By Randy Baier

The Fast for Freedom, established by the National Student Association to collect money for student social action projects across the nation, netted \$350 saved by the Slater Food Service for not serving dinner on Monday, November 20.

NSA will use the Bard contribution along with funds from other college fasts to support such programs as the Poor Peoples Corporation in Jackson, Mississippi, a program which promotes economic self-sufficiency among Negroes in Mississippi.

For people who did not support the fast, Senate granted an \$80 voucher for a meal in the coffee shop—yet only 32 requests for money were received. The obvious indication is that Bard starved for an evening—but said student president Robert Edmonds, "very few people actually observed the fast; instead they ate dinner with their own funds."

Resisters Meet at Vassar; Albany Fed. Refuses Cards



KEEPING A WATCHFUL EYE on the participants of the rally at Vassar College Chapel are F.B.I. agents above. Man on right with camera was photographing people entering Chapel, but turned away when camera was focused on him. photo by Tim Burke

The Bard Resistance took part in the opening of the Stop The Draft Week on Sunday night with a rally at Vassar College and will participate in demonstrations in front of the Army Induction Center on Whitehall street, New York city, all this week.

Resistance groups and all other anti-war and peace organizations in the country have coordinated anti-Vietnam war demonstrations aimed at military induction centers. Protests will range from traditional non-violent pickets to "mobile tactics", in which demonstrators attempting to obstruct buildings and avoid contact with police by running away. The object, as one student said, is "not to get hurt."

Albany Meeting

Early this morning Mark Rosenberg drove to Albany with Hatti Heiman and Ilene Rosen. At 6:30 a.m. the group, with support from other local Resistance units, distributed leaflets in front of the entrance to the Army induction center, Old Post Office Building. Inductees were scheduled to arrive at 6:30 a.m., but it appeared that they had been advised to use a side door, since the main entrance was ordered closed, due to the presence of the Resistance picket line.

The Resistance group met with a federal Marshall at 10 a.m. and attempted to turn in seven draft cards, and the complicity statements. The official refused to accept the cards on the grounds that they were the property of the registrants. He told Mark Rosenberg to send them directly to Washington, D.C. if he really wanted the government to receive them.

The statements of complicity, numbering 48 with the addition of several collected by other Re-

sistance groups, were taken by the Marshall.

Heavy Press Coverage

The meeting was said to be unprecedented in that the officials were not only extremely courteous, but allowed the protestors to state their case in the form of a moral argument. The entire morning's event was given very heavy coverage by the Albany press. There was no violence during the morning.

Dr. DeGré at Vassar

Dr. Gerald DeGré, professor of sociology, was the first speaker at the rally held in the Vassar College Chapel. He spoke to a gathering of about 250

(Continued on Page Three)

Proctor Exhibit Stresses Changes In Mid-60's Style

The final exhibition of the Fall semester at Bard's Proctor Art Center will be an "anthology" of paintings, prints and sculpture, mostly by New York artists, and will show cross-currents in the art of the mid-1960's. There will be representative work by all members of the Bard Art Department faculty.

Although no attempt has been made to include all of the styles in vogue, the work will reveal attitudes in painting which range from the clearly figurative to the wholly non-figurative, including semi-abstractions. All the artists have undergone stylistic changes. The exhibit seeks to discover in a modest way some of the artistic points of view typical of the exhibitors here and now, and at the same time reflect something of the

Write-In A Shake-Up

We regret that we cannot in good faith endorse either Robert Edmonds or Philip Dunkelbarger for president of the Senate. Senate has passed through a critical phase and the elections have brought in new people with contrary views but similar concern. Both Mr. Edmonds and Mr. Dunkelbarger have placed themselves before the public light this term, and in our view, both have failed to prove that their first interest is the welfare of the students here.

"We cannot forget Mr. Dunkelbarger's position, stated in a motion to the Senate on October 23, that all student salaries be eliminated because services should be performed voluntarily. His ambition of bringing 'the responsibilities of student government' into proportion with 'the participation of the whole community,' is a clear allusion to this. The Bard 'Community' became an antique when this college expanded to 600 students from 350 in 1962 and 250 in the mid-1950's.

On Senate, Mr. Dunkelbarger has demonstrated an attitude that can only be called "punitive" towards those who do not follow budget procedures. His mismanagement of the Association budget coupled with his request for a 50 per cent salary increase (which was denied) and topped by his resignation leave doubts about his dedication and persistence to community service.

Robert Edmonds has for the entire semester dealt more with the outside community than with the student community. He chose to handle too much business by means of memo or phone rather than making valid issues before Senate. The situation with campus telephones is an example: memos to the president cannot in themselves begin to alleviate this situation.

Mr. Edmonds, by dealing always with the administration, the Trustees, the "important people," is acting only in his capacity as bureaucrat, not a leader testing the strength of the support available to him from 600 students.

Under his leadership, and for whatever reasons, the community bus has been out of service for two months. In picking up students at the trains, or in using the bus for organization's activities, students have been affected—and essentially, ignored—when the bus is unavailable for so long.

He is not to be blamed for individual resignations or attitudes, but his continual stifling of issues or possibilities for them by over-concern with "procedure" and "channels" has resulted in a passivity and end of action before it ever began.

Mr. Edmonds wishes to improve the "mechanics" and "structure" of student government: yet they exist now and he should worry about using them. We have no reason to believe he would in the future.

We support neither candidate, but we advocate a write-in of any other Senate member. Even though a write-in cannot be counted in this election, it will have the double value of showing support for the Senate and that individual, and also to shake up the institution which Robert Edmonds created for himself and expects to retain.

Senate Race...

in first with 175 votes, Bruce Lieberman was second with 171. In the race for Senate president, Edmonds received 135 votes, to Lieberman's 110.

New Senators

Elected to Senate last week were: Charlie Clancey, 107; Gene Elliott, 99; Bradford Gunn, 129; Charles Johnson, 134; Mark Winters, 102; and Nancy Lovaglio, 145. Also on Senate will be Bob Edmonds, Dana Haussamen and Phil Dunkelbarger.

The following are statements by the two candidates:

Phil Dunkelbarger

Since I have been at Bard I have watched a process of rapid organization of student government; a highly structured extension of function and responsibility handing the students greater control over certain aspects of their experience here.

The ends towards which this process worked is, in many ways, healthy. However, it is, to me, a classic example of ends not justifying means. The responsibilities created have fallen to a smaller and smaller "elitist" group abstracted from the community and respected by few.

What is needed is a reassessment of function, responsibility, and control and a placing of student government into its proper relation to educational objectives (educational meaning the total experience).

I should like to press for such a reassessment and the gradual simplification of function and responsibility in the Student Senate. I should like to see the Senate bring the responsibilities of student government and the participation of the whole community into proportion. This may indeed eliminate certain "services" and responsibilities, but it would certainly encourage a situation where, either out of interest, concern, or necessity, the activity and participation of the entire community would be demanded.

It seems to me that our first job is to create, as nearly as possible, a community. I think it an accurate axiom: A highly structured and organized system of government and a small degree of interest and participation of the governed have never produced a community.

Philip Dunkelbarger

Robert C. Edmonds

A year ago, the Bard College Student Association was only an idea. The Community Government was proving itself to be

unrealistic and, in terms of its effectiveness, a farce. Few of the students respected its decisions, and the faculty and administration were wavering between skepticism and outright disavowal. The Community Council has become no more than a rather confusing money-allotment system. It was against this background that the new Student Association Constitution was approached. We wanted to prevent the dissolution of the community ideal at Bard by providing a workable mechanism within which it could function.

Now, after a full semester in operation, the Student Association has indeed proven itself to be viable. Given greater efficiency and the stability which comes only with longevity the Association will be a truly effective resource for all student problems and programs. Its place in the Community will become stronger as its sincerity and concern become more vocal and more action-oriented. The Community Constitution which was accepted this semester by the students, faculty and administration will assist in this process, and the ultimate effect will be closely-knit self-sufficient government.

The interests of the students are the basis of the college. That these interests should be recognized and acted upon is the basis of any student government. My aim in the past was to set up the system which would be most responsive to those goals. During the next semester my aim will be to solidify the new system, making changes in some areas and adding structure to others. I hope to leave Bard with the knowledge that the mechanics of student government are at a zenith, and that whatever programs Bard students have in the future will not be hindered by a faulty organization.

Robert C. Edmonds

Proctor Exhibit

(Continued from Page One)

character of American art during these shifting times.

The following artists will be represented: Leeland Bell, Nell Blaine, James and Nevas Billmeyer, Natalie Charkow, Harvey Fite, William Freed, James Gahagan, Pat de Gogorza, Sonia Geshtoff, Hank Jensen, James Kelly, Al Fresch, Charlie Marks, Louise Mattiasdottir, Lilian Orlovsky, Matt Phillips, Edith Posel, Murray Reich, Harry Sefarbi, Hyde Solomon, Jim Sullivan and some others.

The show is running now and will continue through December 20.

Drama Review

Sjt. Musgrave's Dance

dir. by David Crabbs

by Peter Minichiello

The Bard Theatre production of John Arden's "Serjeant Musgrave's Dance" left me with two predominant impressions: first, the play isn't the masterpiece I once thought it was; second, there is enough new, and if not new, mature talent to turn out a different kind of production, one with a distinctive look.

About the play, it's my feeling that Arden gives himself away in the unnecessary and confusing introduction to his play. There's no need for his explaining why his play has no date, nor why it isn't a naturalistic nor symbolist play. Worse are his glib descriptions of the play's characters, all of which could be given in the dramatis personae.

"This is not a nihilistic play," he writes. "This is not (except perhaps unconsciously) a symbolist play." Then he tells us that "...if this play appears to avoid it (pacifism) with perhaps some timidity, it is probably because I am a naturally timid man—and also because I know that if I am hit I very easily hit back; and I do not care to preach too confidently what I am not sure I can practice." Without doubt.

The Play's Conflict

In that remark lies much of the play's conflict, the way in which it is at odds with itself. About matters of anarchy, violence for the deliverance of truth, the play just isn't sure. We're asked to believe that an implicit moral statement will be found in examination of Attercliffe and the women. Yet these characters are not completely realized. Attercliffe is a counterpoint to Musgrave; but the play belongs to Musgrave, not Attercliffe.

Arden's work bears a relation to the dramas of Georg Buchner. I think a play like "Danton's Death" has just the synthesis of an heroic personal vision and absolute surety of technique and construction that "Serjeant Musgrave's Dance" falls short on. Buchner works brilliantly in a symbolist mode; Arden doesn't want to admit that his play is a confused "symbolist" work.

Yet the fine irony is that this philosophic indecision and the author's grappling with so many ideas makes a good dramatic style: his insistence that there be no unnecessary furniture or materials on the stage means that the look of the play will be uncluttered and vague; the emphasis will be on the characters' appearances and emotions. The play's whole movement suggests a ballad.

Production Values

David Crabbs' production captured this beauty of the play at the very beginning with his choice of music, with the blue lights, with the entrance of three soldiers wearing their bright red uniforms and bearing candles in the dark. It was

(Continued on Page Four)

The Bard Observer

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Executive Editor: Peter Minichiello

Business Manager: Richard Naylor

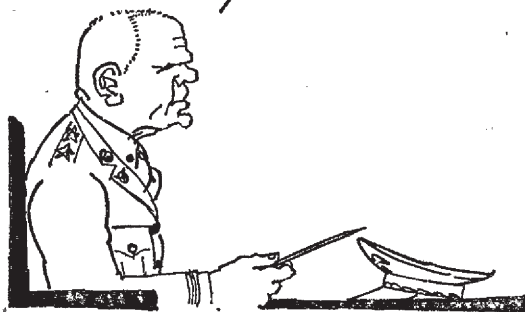
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IF PUBLIC OPINION FORCES US
TO CHANGE OUR VIETNAM POLICY...



IT IS ONLY A MATTER OF TIME
BEFORE IT FORCES US TO CHANGE
OUR CHINA POLICY.



AND IF OUR CHINA POLICY IS
ALLOWED TO FALL, OUR AFRICAN
POLICY WILL GO NEXT.



AND IF OUR AFRICAN POLICY
FALLS, OUR LATIN-AMERICAN
POLICY WILL
GO NEXT.



AND THE ENEMY WILL BE
ON OUR SHORES.



UNLESS WE TAKE IMMEDIATE STEPS TO
CONTAIN PUBLIC OPINION, BY NEXT
YEAR IT WILL SWEEP THE COUNTRY.



Vassar Rally

(Continued from Page One)

Dr. DeGré noted that the resistance does not stop with the present war. He put it in a broader perspective as "just one thing," among many other areas of U.S. involvement, now and in the future. He referred to our little known but growing presence in Guatemala.

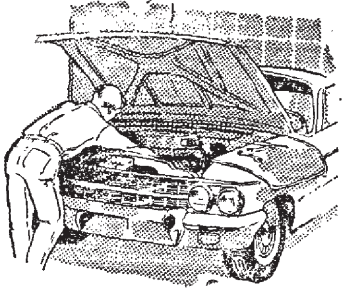
7 Cards Surrendered

During the course of the 3-hour rally, seven men handed their draft cards to Mark Rosenberg, who submitted them to Federal officials on Monday, in Albany.

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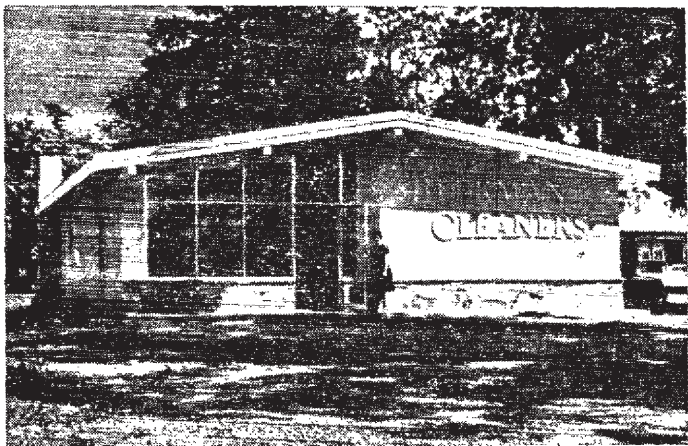
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The first to submit a card was an Episcopal minister from Ellenville, N. Y. The sight of the young reverend publicly giving up his 4-D deferment had a deep effect on the gathering. As Tim Burke said, "It broke the ice."

The minister received a standing ovation. In addition to the draft cards, statements of complicity to "knowingly aid, counsel and abet any young man to refuse or evade registration or service" in the U.S. military, were given to Mr. Rosenberg to be submitted to the government.

Ten members of the Bard faculty were present, most of them members of the Faculty Committee Against the War.

F.B.I. Was There

According to Mark Rosenberg, F.B.I. agents were outside the chapel taking photographs of the participants.

Irene Hearn, Charlie Johnson and Roger Kessler also spoke at the rally.

Three students from New Paltz College handed in their draft cards, two of them said they were veterans of Vietnam. Another student was from Dutchess Community College.

Early this morning, Mark Rosenberg and Hattie Heiman left for Albany to demonstrate at the induction center there, and to distribute anti-war literature.

Later in the day, they met with an official of the Selective Service System, and turned in seven draft cards and 37 statements of complicity.

About The Formal

The Winter Dance of the Entertainment Committee will be given this Saturday night at 9:00 p.m. in the Gymnasium. Champagne will be served, with the usual liquors and food. The "Bagatelles" will perform. Linda Boldt, chairman of the committee, says "I haven't heard them, but Murph says they're good and that's good enough for me."

Curfew will be extended Saturday evening until 3 a.m.

Bard College Calendar

Activity	Place	Time
TUESDAY, DECEMBER 5		
House Presidents Committee	Albee Social	6:30 p.m.
Student Senate presents Henry Kashouty, attorney, speaking on "Who Is Meher Baba?"	Sottery	8:00 p.m.
Sociology-Anthropology Club presents Marvin Bressler, from Princeton	Red Balloon	8:00 p.m.
WEDNESDAY, DECEMBER 6		
Guest Evening at the President's House: Russell Lynes, editor at Harper's Magazine, speaking on taste, taste-makers, and social class.	President's House	8:30 p.m.
Educational Policies Committee	Albee 101	6:30 p.m.
ELECTIONS for President of Student Senate	Coffee Shop	8:30-4:30 p.m.
FRIDAY, DECEMBER 8		
Movies: "Before the Revolution," an Italian film made by Bernardo Bertolucci at the age of 22. Stars Adriana Asti and is based on Stendhal's "The Charterhouse of Parma." Also, Jan Lenica's "A." (This program shown Friday only.)	Sottery	8:00 p.m.
SATURDAY, DECEMBER 9		
Entertainment Committee presents the Winter Formal Opening Night for Brecht-Weill "The Threepenny Opera". Continues for six nights.	Gym	9:00 p.m.
	Theatre	8:40 p.m.
SUNDAY, DECEMBER 10		
College Service	Chapel	11:00 a.m.
"The Threepenny Opera," with second cast	Theatre	8:40 p.m.
TUESDAY, DECEMBER 12		
House Presidents Committee	Albee	6:30 p.m.
"The Threepenny Opera"	Theatre	8:40 p.m.
Senior Project Show, Douglas Stearns in painting.	South Hall	6:30 p.m.
WEDNESDAY, DECEMBER 13		
Faculty Meeting	Sottery	4:00 p.m.
Art Club presents Clement Greenberg, art critic, writer for Partisan Review, other periodicals.	Proctor	8:30 p.m.
E. P. C.	Albee Social	6:30 p.m.
Literature Club presents a poetry reading by Robert Bly	Bard Hall	8:30 p.m.
"The Threepenny Opera"	Theatre	8:40 p.m.

Klines' Guest To Discuss Formation of Taste in U.S.

Russell Lynes, senior editor of what the tastemakers "have done,—with the rise of suburbs, of Harper's Magazine, will be the guest of President and Mrs. Kline tomorrow night at 8:30. Mr. Lynes has written various books and articles on the formation of American taste and its relationship to the development of social patterns.

"Who today are the architects," asks Mr. Lynes, "designers, messiahs, merchants and artists who try to shape out taste? How do they go about it?"

Among Mr. Lynes' books are "Highbrow, Lowbrow, Middlebrow," "Nobs," "Guests, the Tastemakers," and "The Domesticated Americans."

The author poses the question

Whitehall Draft Center Is Focus of NY Resistance

(Continued from Page One)

tain forms of protest will be enforced by Resistance members themselves. Individuals upsetting police horses, throwing projectiles, baiting police or individuals opposed to the Resistance will be ejected by marshalls from the group.

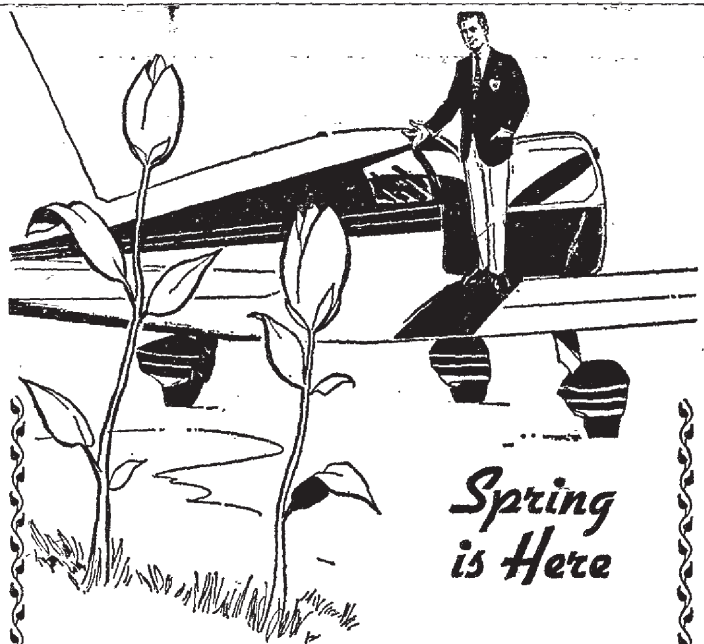
Numerical and tactical superiority will insure the success of "mobile tactics." The group will "split" and reform later rather than be rounded-up by police and arrested.

The New York Resistance reported that the police had been advised by Mayor Lindsay not to curb the demonstration if it remained only in Whitehall street.

The activities of Stop the Draft Week, it is hoped, will obstruct the proceedings at Whitehall street. According to an informed source, the Induction Center will be closed beginning on Wednesday, allegedly for "repairs." The Resistance is determined to continue the protest regardless of this. They feel, in fact, that this sudden closing is really proof of their success.

movies, automobiles and corporations, to make us the taste consumers we are?"

After a talk, Mr. Lynes will engage in discussion and a reception will follow.



Spring is Here

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Evaluation Form Simplified by EPC Will Appear Thurs.

to have a statistically significant evaluation. Without a large response, the student's comments will be practically meaningless."

The evaluation is the student's greatest opportunity to express his desire for changes in Bard's academic program. Any student who has anything to say about his professors is urged by EPC to complete the evaluation.

The student filling out the questionnaire will remain completely anonymous. At no time will faculty members see more than a summary of the responses.

The procedure for the evaluation, as developed last semester, is to send out and collect the questionnaires through the campus mail. The questionnaires are then sorted by course and instructor, and the responses are tabulated and summarized. Copies of the summaries are sent to the individual professor and the joint committees, and a copy of the summary is kept in a closed file with the questionnaires.

Action Can Result

If in several evaluations the same criticisms of a professor are found to be recurrent, the EPC then decides on positive action toward correcting the problem. The completed questionnaires will be processed a couple of days before the spring semester begins by members of EPC.

Spring Poll Not Ready

The Evaluation that was conducted by EPC last semester is still to be processed. "It's a slow and tedious job," Batteau said, and predicted that if work continues during Field Period the evaluation should be ready by next semester. The present evaluation is much simpler than the previous one. There are 19 questions, 16 of which require only a yes or no answer. All but two questions concern the performance of the instructor.

"With a large response, this evaluation will be the student's safest and most effective means of implementing his criticisms of Bard's academic program."

Senate - - -

(Continued from page one)

would run between \$350 and \$400. This was granted by the Senate.

Letters May Keep Trains

Robert Edmonds told the Senate that the New York Central now has fewer trains between Rhinecliff and New York than ever before. One way to prevent further cuts in service and to increase the number of trains stopping at Rhinecliff is to write to the Public Service Commission in Albany. Letters from citizens in the area are influential in the scheduling of trains.

Senate decided to set up a table at Wednesday's registration at which students could sign a letter requesting more train service. These letters will be sent to Albany by the Senate.

Bard Bus Returns

Nancy Lovallo announced that the community vehicle "will be tested on Tuesday" and should be ready for service on Friday.

Students will have a chance to give their Field Period addresses to Mr. Edmonds, so that he may contact the local Bard alumni group in that area. If possible, that group will then invite the local Bard students to attend a meeting and speak about the College.

"Serjeant Musgrave"

a tremendous way to start, giving the audience exactly the tone of mysteriousness and visual effect that are so important.

This is not to say that the director wasn't conscious of the play's ideas. It was mainly through Musgrave that these were approached. Serjeant Musgrave (played by Raymond Stato) was frequently speaking in a fierce, deliberately monotonic voice. This worked well when Stato could summon enough energy to deliver a monologue in this specific and grueling way. At other times, the thoughts were lost. But Stato always had Musgrave's obsession in his voice and his waking in a dream to express the "end of the world" was a stunning moment. Buchner has his Danton express a similar extremity of vision, just before he goes to the guillotine:

The stars are scattered through the night

like glistening teardrops;

What a terrible grief must be behind the eyes that dropped them.

Crabbs was sensitive to the entire modulation of the play as it moves from tentativeness to mystery to suspense to violence to reflection. He paced his actors well and the blocking was always highly logical.

What I question is whether it was necessary in the third act to break the play into the audience. Such a technique, if we're to believe Artaud, means an involvement on the actors' part that is complete and wholly intent on capturing that audience. Arden and his use of the Gatling gun pointed at the audience makes the point clearly enough. Enough people told me they were "nervous" with Attercliffe aiming that gun directly at them—so, the Colliers in the audience didn't seem that vital a force.

Acting in the production was uneven as always, but the sense of feeling for the play on everyone's part was obvious. Performances by Steven Brick as Sparky, Charles Boyle as Hurst, Stato as Musgrave were especially exciting and it augur well for the future. Will Rogers gets better in every production and Charles Kakatsakis I found affecting as Attercliffe, though the relationship to Musgrave could have been more accentuated.

Collette Barry was slow in the first act but moved the audience more than anyone in her scenes with Sparky and her sight of the skeleton in Act III. Glenn Bristow was fine in every scene and as Mrs. Hitchcock maintained an attitude toward soldiers and activity she never understands. Again, everything was in the "look": Miss Bristow peering out from behind her bar suggested a lot about the entire town's attitude. And the fact that the bar was on a slant made all the difference. One feels the production would have been profoundly different had the angles on stage been just vertical and horizontal.

A Broadway (flop) production some years ago of Whiting's "The Devils" had a ludicrous set which seemed too big, too vast for the trivial play onstage. When I saw Eve Lyon's set for this show, however, it reminded me of what the other set had tried to achieve. Here the abstractions of the play were suggested in a setting of ample dimensions, of special texture, in a rear drop well used with lighting. "Serjeant Musgrave's Dance" was distinctive just because its director, actors and designer imbued it with an internal consistency (almost masking the play's deficiencies) and, above all, style.

It strikes me as the best production that the Theatre has done since Pinter's "The Birthday Party" directed by Mr. Driver in the Fall of 1965.

"Decline at Bard"

Experimentation as a Continuing Process

Allen Batteau

examples of Bard's experimentation. Oddly enough, they are also considered among the best part of Bard's program. Since their implementation, there have been further changes, offered under the aegis of experimentation. The Junior Seminar, and the Six-Point Program, were introduced as bold new educational experiments, which conveniently adapted themselves to the changes in the college's student enrollment. One might even suspect that the label of "experiment" was used only to justify programs already decided on.

The difference between these "experiments" and actual educational experimentation (some of which is going on at Bard) is twofold: These "experiments" contained nothing new—nothing whose results couldn't have been predicted from other college's experience with similar programs. And second, these programs were initiated primarily to handle large numbers of students, and not of any desire to create new learning situations. Educational experimentation consists of the testing of new forms of learning for the sake of learning.

The Value Of Experiment

This obviously raises the difficulty of defining

learning, and consequently the evaluation of the experiment as a learning experience. When two learning situations are compared, who is to say which benefitted the student more? Not the faculty, and not a series of standardized tests. Neither can fully say what the student learned. And the student can often be quite shortsighted about the intellectual value of the courses he is taking. There is no simple answer, except to say that the students and faculty should both be cautious in discrediting any learning situation.

This however has not prevented many Bard professors from a limited form of experimentation, although it is with their own courses. One professor has tried pass/fail grading. Another tries a combination of conferences and seminars for his students. A few have implemented a program of interdisciplinary work; American Studies. And one professor is experimenting with combining seminars and field work for his Juniors. All of these are worthwhile projects, that preserve some sense of innovative education at Bard, even though it is no longer on a college-wide level.

If the premise is accepted that substantial educational improvement comes only with the implementation of better learning situations, then it follows that such new learning situations should be encouraged, and should be evaluated carefully before being discarded. If Bard remains a progressive, innovative college, it will have to remain tolerant of individual students and professors who experiment with new academic programs. It might even mean the improvement of education.

C. J. Stockenberg

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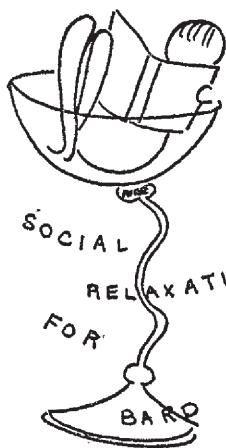
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Rep Resnick Says 'Peace Dems' Are Misleading Public

Congressman Joseph Y. Resnick has accused "so-called peace people of the Democratic Party of deliberately attempting to mislead the public by implying that their position of 'negotiate now' is acceptable to North Vietnam when in actual fact Hanoi has flatly rejected all attempts at negotiation."

Mr. Resnick has announced his intentions of seeking the Democratic nomination for U. S. Senate next year against the incumbent Jacob Javits, a Republican. Resnick is the Representative from the 28th Congressional District, which includes Dutchess county.

Congressman Resnick's office released the text of a sharply worded letter to Congressman William F. Ryan, as a leader of the "Peace Democrats" in New York. Resnick left yesterday on a five week tour of Vietnam and eight other Southeast Asian countries.

"I challenge you and your supporters to produce not only a candidate, but a program that is acceptable to all sides in the conflict—Ho Chi Minh and the Viet Cong, and the American people—by the time I return," Resnick said.

"Because, with all the draft

card burning and street mobs, Ho Chi Minh has still not wavered from the unequivocal stand that he will consider nothing short of a unilateral surrender of military initiative by the United States as satisfactory."

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