

Bard College
Student Newspaper Archive
(1895-1999)

All Rights Reserved. Copyright © 1999 by Bard College

OBSERVER

Vol. 10 No. 13 May 1, 1968

| | |
|------------|---|
| Cover Page | Lightning Does Strike Twice!! [Photograph] Peter Aaron |
| Page 2 | Coming Back (for Nancy) Stehpen Kessler Student Power Abroad: Demonstrations in Germany Hatti Heimann with Irman Limsky Liberation News Service Yippee! Yippee! Hurrah! Hurrah! A Yippee Conception Festival of Life Warm-ups Internal Division Will It Work? Hatti Heimann |
| Page 3 | Rady Exhibition at Proctor Stephanie Crabbs Wine-Tasting Jean-Claude Bare Student Live Committee Linda Boldt |
| Page 4 | [News Clipping About a Young Man's Drug-related Suicide] UPI [Note from Richard Griffiths] [News Clipping About Cannibalism] NBC News The Curriculum |
| Page 5 | Committee Report Calendar |
| Page 6 | Wedding Anita McClellan [Cartoon] Pfeiffer Editorial: [“ <i>The Observer</i> applauds the Senate motion for investigation of Buildings and Grounds.”] |
| Page 7 | Senate... Sarah van Leer [Untitled Photograph] [Untitled Cartoon] R. Cobb Enslin At Bard Rita Krause Menus Film: Minichiello on Greenspun Peter Minichiello |

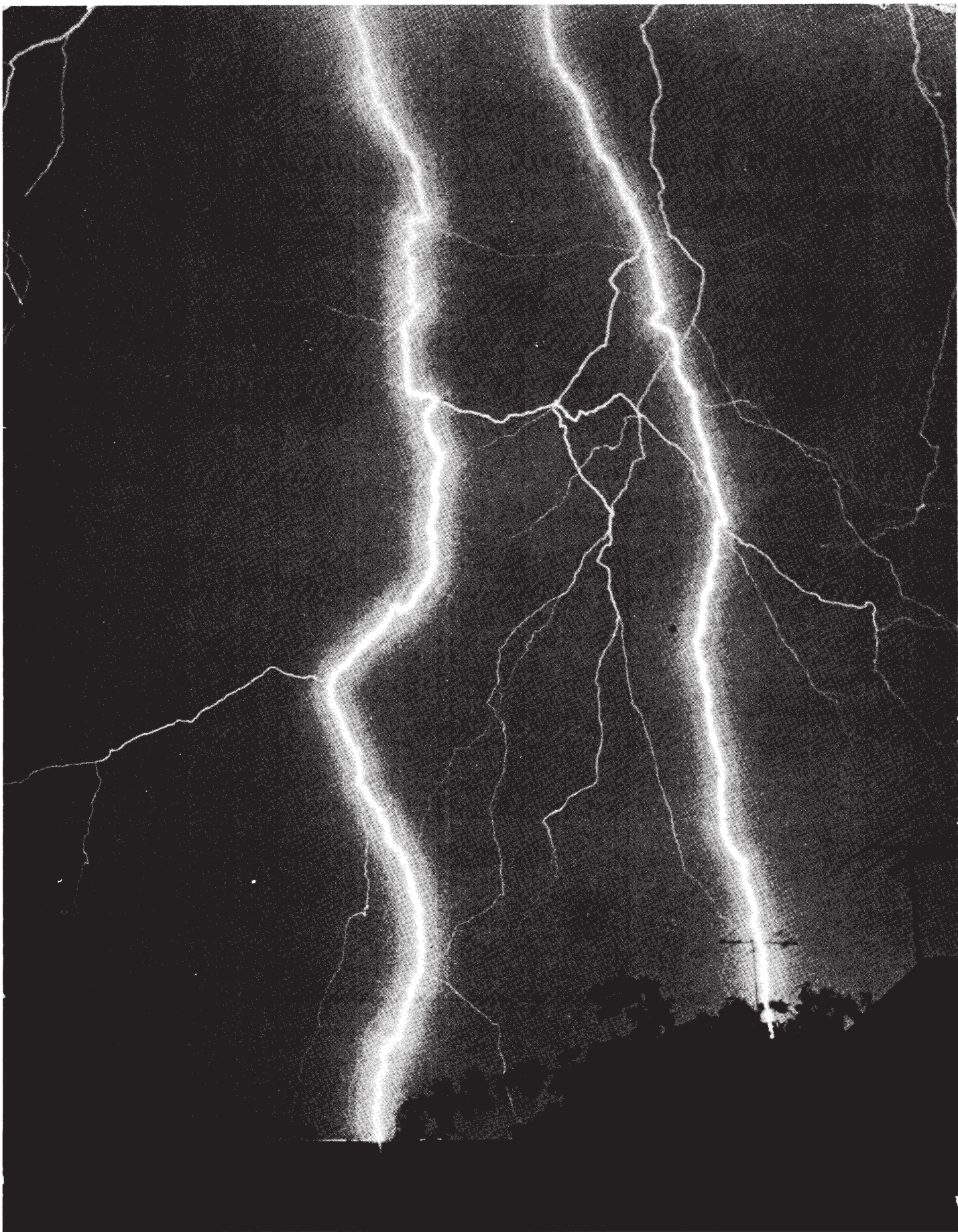
1968

OBSERVER

MAY 1

VOL.^x NO.¹³

Non-Profit Org.
U. S. POSTAGE
PAID
Annandale-on-
Hudson, N.Y.
PERMIT NO. 1



LIGHTNING DOES STRIKE TWICE !!

COMING BACK

(for Nancy)

Rain locked the house
from outside
Unread news -
papers, still rolled
in delivery string, played
makeshift firewood
and burned better than a ghetto.

Parts of the world went up in smoke.

(Under such circumstances,
children have been known

to race outdoors like
current events;
coming back
covered with soot is a sign
of achievement,
something like being immortal.)

Things
otherwise unnoticed, named,
keep wraps on time like clockwork;
warm up old rooms

as burning newsprint would.

Stephen Kessler

STUDENT POWER ABROAD: demonstrations in Germany

by Hatti Heimann
with Irwin Linsky

LIBERATION News Service

The thousands of left-wing German students clashing with police on the streets of Berlin, Frankfort, Hanover, Munich and other German cities rallied for reasons beyond the original motivation of the shooting of Rudi Dutschke. "Red Rudi," a leader of the Socialist German Students League (SDS), was shot in Berlin by Joseph Bachmann, April 11. An admirer of Adolf Hitler, Bachmann claimed that his assassination attempt was inspired by the murder of Martin Luther King. Dutschke, however, is recovering from his wounds.

According to German students visiting the United States, large numbers of German youth dispute the entire turn that German reconstruction has taken: parliamentary democracy, support for U.S. foreign policy, a divided Germany, and the avidly anti-communist bias forwarded by the Kiesinger government. University management ranks second to these issues.

The rebellious German students have not presented the press with a doctrinaire statement of their reasons for protest. Nor do they recite from a formulated written directive for world, or even German, revolution. Although not orthodox Marxists, their form of protest has been cast in the model of guerrilla warfare with liberation as the objective. Mobilized cadres strike systematically, sequentially and repeatedly at areas critical to the enemy's position, contracting support from politically netral people in the subject area.

Contrary to the limited coverage by the establishment press, the current demonstrations in Germany are not isolated rampages, but a continuation of efforts begun by anarcho-communist sects before the 1960's. On March 17 students assembled in the Square dedicated to victims of Nazi Germany to denounce the SPD Nuremburg Congress for their efforts in advancing the controversial emergency power law, a law similar to the McCarran Act that makes possible the suspension of civil liberties in times of national crisis.

The rebellious German masses -- for thousands of students banded in concert are masses -- united to curtail the power of the Springer newspaper chain, a quasi-official organ of the bourgeoisie and a forum for the government's anti-Communist and conservative rationales. In more palatable terms, the German

students are adopting labor union tactics of stopping the production and distribution of a product. Springer controls, aside from periodicals, 43% of the morning tabloid circulation in Germany and 73% of the total newspaper circulation in West Berlin. Springer publications monopolize and manipulate West German public opinion against the left and for capitalism. Each Springer affiliate continues "the permanent manipulative campaign against the basic democratic protest movement."

Unionists, writers and professors recently signed a declaration protesting the power of the Springer chain. 103 authors belonging to Gruppe 47 (including Guenter Grass) refuse to even write for Springer publications. Deputies in the parliament at Bonn who favor a law limiting the number of publications that can be controlled by one man seem to be on the increase, according to LeMonde.

The action program of the "Extra-Parliamentary Opposition," the name adopted by the students, contains the following demands or target goals: the U.S. should relinquish control of the Berlin radio station RIAS; the resignation of the Berlin Senate and Mayor Schutzh; the creation of a city council of workers, government officials and students; an hour-a-day free television time for student opinion; and the dissolution of the present monopoly of West Germany's press baron, Axel Springer.

The students halted the fighting on Wednesday, April 17, to assess their gains. The Springer publishing plant, like other Springer offices, has concurred serious physical damage. Sections of the ten block area of the plant are strewn with glass from broken windows and burnt out Springer vehicles. Barbed wire surrounded the area.

The German student movement could redefine revolutionary strategy throughout the Western world, especially since German students must confront the same military/industrial government bureaucracies as American radicals. Behind their strategy was theory, the theory of Marx, Marcuse, Che and Mao. Behind their actions was a formulated offensive, a pattern of concentrated attacks on the logistics of the power structure. Political relevancy comes from limiting the scope of possible actions and employing appropriate counter-offensives.

In comparison with this prototype of revolutionary action, are we not guilty of advancing only empty political gestures?

credit: The above article was reprinted from a press release from Liberation News Service, where it first appeared on April 18.

Yippee! Yippee! Hurrah! Hurrah!

by Hatti Heimann

"To be white and radical in America is to see horror and feel impotence. It is to watch the war grow and know no way to stop it, to understand the black rebellion and find no way to join it, to realize that the politics of a generation has failed and the institutions of reform are bankrupt, and yet to have neither ideology, programs, nor the power to reconstruct them."

- Andrew Kopkind, Sept. 28 1968.

The New Left -- that all inclusive term ranking the Liberal Democrat with the Maoist Revolutionary -- has emerged a bit scared from the winter of its discontent. Disillusioned with marches, demonstrations, massive conventions and the hollow rhetoric of Marxist, Leninist, Trotskyist or Maoist orthodoxy, the New Left has reassessed its *raison d'etre*. The gradual disengagement of whites from the black movement forced this. By throwing off the yoke of the oppressors in disguise, socially aware White America found itself side-tracked from and out of previous organizational ties with the black political groups.

A YIPPEE CONCEPTION

Nurtured in the womb of America, conceived by the labors of the politically disenchanting, nourished, in an act of spite, by the flesh of mechanical conformists, docile consumers, irreverent worshippers, autonomitized educators, aspirant functionaries, and desperate humanists, the Yippies prepared for their coming of age.

After the Pentagon demonstration last April, people began to look toward the Democratic National Convention in Chicago this summer as a strategic point from which to begin a new type of demonstration -- something more vital than confrontations with cops. Jerry Rubin, Abbie Hoffman, Ed Sanders, Paul Krassner, and Sharon Krebs proposed an alternative to the Democratic conclave. Advancing the slogan, "We demand the politics of ecstasy," the Youth International Party gathered the liberated under a new mandate: a counter-society, an opposition to stony-faced America.

FESTIVAL OF LIFE

The Youth International Festival, Aug. 25-30, will be held in Grant Park in Chicago, a public park requiring a city permit for any sizable assembly. Yippies from across the country will create a multi-media Alice's Restaurant. The Underground Papers will publish a daily in Grant Park and teach people how to begin their own paper. Continuous workshops will be offered on the draft. Guerrilla theatre groups, like the Pageant Players of New York, will roam Chicago, performing from a chatagua. "The day before LBJ arrives in Chicago we will announce to the overground press that LBJ will arrive at 2 p.m. at O'Hare Airport. And it will be our own LBJ who will be greeted enthusiastically by the Yippies, honored by a motorcade through Chicago, and then on to the hotel for a press conference to announce America's withdrawal from Vietnam." (Jerry Rubin's statement here did not foresee LBJ's decision to withdraw from the Presidential Race. He still could be drafted, however, during the Convention.)

Workshops in art and film will place art on the street and out of the galleries -- art for and from the people. Yippies in cars painted like cabs will pick up delegates and other officials and drive them to bizarre locales. Yippies dressed like Vietcong will walk the streets, rapping with passers-by. At Chicago, Tom Hayden and Rennie Davis -- both associated with SDS, and members of JOIN in Chicago and NCUP in Newark -- are organizing communities of poor people, black people, and peaceniks. Massive draft card burnings with fires arranged to word "Beat Army" will dramatize the collective power of mass demonstration.

WARM-UPS

Yippies held a pre-dawn warm-up for the summer Festival of Life at the Stonybrook campus a few weeks ago. There, joined by Stonybrook students, they parodied the previous campus raid on the Stonybrook campus. March 28 the Yippies held a Yip-In at Grand Central Station to celebrate the Spring Equinox. The news media straddled their respective fences: The Establishment press made much of the violence and Yippee disorganization, while the Underground rags emphasized the brutality of the police and speculated how Yips could have organized themselves more effectively. While sedate Easter Paraders masqueraded with floats down Fifth Avenue, Central Park's Sheep's Meadow vibrated with more than 15,000 Yippies celebrating the Rites of

Spring. Waffs of sweet smelling grass and incense rose from dancing, caressing Yippies as they frolicked to harmonicas, guitars, folk singers, and amplified rock bands. Under a small orange-and-white-striped tent in the middle of the Meadow, Yippies collected a truckload of canned food for the Poor People's Campaign in Washington that will begin in late April. Records and posters were distributed freely, as were, (rumor has it) capsules of acid. Lucky recipients were requested to swallow the stuff immediately.

The Yippee Festival, like any assemblage of people gathered to express a specific message, exists at the brink of violence or failure. Even if the Yippies are "an anti-organization groovy revolution," Convention attendees and native Chicagoans will try to root out the unwanted squatters.

The Gold Coast, a section of Chicago, populated by poor Southerners, with Polish, Italian, Eastern European, Greek, Puerto Rican enclaves divides Chicago into provincial communities, that would be resistant to any intrusion, particularly by migrant Yippies. Chicago is bordered by rich, exclusively white suburbs.

Chicago falls decidedly West of the Mason-Dixon Line, with vox populi equating Hippie with Communist and Communist with insurrectionalist. New York is accustomed to assaults by Hippies and politicos, in addition to its native brand of social deviants. Chicago is not: It does not have New York's forced liberalism.

Chicago has resource to the Chicago Police and the Illinois National Guard, not to mention the National Guard. During a Yippee meeting, one Yippee spoke of the underground labyrinths traversing the middle of the city. Occasionally used for transporting goods to department stores, these passageways could be converted into catacombs for thousands of Yippies. The Sheriff of Cook County, according to the reports in the Chicago Daily, has stated he will not clear the inoperative sections of tunnels before summer, now clogged with two feet of mud.

INTERNAL DIVISION

The organizers do not agree on the purpose of the Festival. They, therefore, cannot agree on tactics. Rubin and other humanists are aiming at a "cultural revolution" whose first target is the Protestant ethic, and whose prime purpose is "seducing youth with multi-media happenings, youth power, collectivism, dignity, legends, astrology, action, and a new style to teach America by Being." Speigel and Jones talk the rhetoric of the community organizer, basing themselves on the support of local power groups. Dick Gregory canceled plans to begin a campaign of "peaceful non-violent demonstration" in May, which would have gained intensity by the summer, because of the spring riots in Chicago. Saul Alinsky, the paid community organizer of recent Brooklyn Naval Yard fame, has contracted for a project with Chicago's West Side black community. Alinsky, with his bread and butter style of organizing, stresses cooperation between unconnected community groups, such as differing church denominations, in order to mobilize neighborhoods for strikes and other forms of direct pressure tactics. Armed with community strength, the neighborhoods can bargain from a position of strength with local slum lords, school administrators, businessmen, and other pivotal powers.

WILL IT WORK?

The idea behind the Yippies is that life -- a continual sojourn for personal liberation -- embraces the cult of love and gentleness: people should turn on to one another. Adopting the communitarian values of the Diggers, Provos, and hippies, and random Old Left factions, from which the Yippies were formed, the Yippies live communally and offer free food, free drugs, free stores, free crash pads, free love to the neighborhood or anyone else. Discarding the coercive channels of political and social directives of our Alphaville culture, the Yippies are no longer content to be passive critics of the American Way. They act with the intent of creating. Using the mass media, the Yippies will try to reach Americans by "mixing their symbols, short-circuiting their computers (blowing their minds), creating situations where new information is needed to explain a new social order which the old data just can't do."

The Festival of Life will not be cancelled because of Johnson's decision not to run, for the Yippies have contracted the entire American culture to be their straw-man. The Yippee cult is refreshing, idealistic, and challenging -- reminiscent of the lost fervor of the New Left. The cold logic of the Old-Guard-New-Left turned off many potential New Society people. Living as it does in the bowels of the beast -- the American City -- the Yippee cult could prove to be a more soluable political answer than Kennedy or McCarthy or even Halstead.

Rady Exhibition
at
Proctor
by Stephanie Crabbs

It seems today that the photographer's treatment of a subject is the foremost aspect of photography. What can only be termed as special effects in many cases used by photographers to enhance the subject serve at times only to destroy it. A good photographer either blends technique and subject together without overpowering one or the other, or merely concentrates on one aspect. In Jane Rady's exhibit at Proctor, she has concentrated on subjects and, in a few photographs, on a blending of subject and technique.

Her photographs of dancers are dramatic studies in high contrast of lights and darks. The movement in them is clear and they are quite well done, especially the ethereal shot of Colette Barry caught somewhere in mid air.

The landscape and still-life pictures have a secluded, quiet quality of their own. In these she achieved the effects not by placing these objects herself, but because she simply came upon them.

The outstanding photographs in the show were her studies of children. Her sensitivity to children -- and to their inimitable expressions -- comes through in every picture. Many of the children simply have extraordinarily beautiful faces, faces which are worth looking at, studying, and thinking about. The series of the children painting and the two photographs of the three little girls singing are amazing simply in the vitality and expression that emerges from the photographs.

Jane Rady has found her way of photographing -- it is simple, effective, and, when she feels necessary, dramatic and experimental. But it is the ability she has for seeing a momentary expression and catching it which seems to be her outstanding quality. She really looks at things rather than looking for things. There is an individual beauty in all of her photographs and she enhances each one with simplicity, rather than detracting with technical experimentation.

STUDENT LIFE COMMITTEE



By Linda Boldt

The long-awaited Student Life Committee Report becomes public next week, and it looks as if the community can expect some interesting news.

First, the committee includes everyone: students, faculty, administration, and trustees. The point here was to end purposeless buck-passing discussions between administration and student representatives.

Second, the topics covered by the committee range from bedmates to course content--literally "student life." Anyone who took the questionnaire last semester can testify to this: class size and structure, faculty performance and attitude, drugs, social regulations, campus activities and entertainment.

By using these questionnaires with other sources of information, it seems as though the committee may well recommend reordering accepted priorities and reassess the image of "social life" at Bard in a new, substantially different way.

So what if the committee makes all sorts of groovy recommendations? Well, this is the most amazing aspect of all. The committee, unlike other groups which have tried to solve the social problem, was created to make practical, not unrealistic or ideal suggestions.

Perhaps some backtracking is required. Last spring, as many no doubt recalled, heralded the famous social regulations revolution. The issues involved in that revolution were too complex to be solved by simply liberalizing present standing regulations, the question was much larger--involving those controversial figures "Individual Freedom" and "Student Power."

The original package of objections to change--morality, legality, and financial insecurity--the administration and trustees eventually dropped, after talk and more talk by students.

Why then didn't the students succeed? Well, mostly because of one point. The final objection was over whether the so-called student "leaders" were really representing what the whole student body felt. This objection not only applied to social regulations, but also to the question of complaints and suggestions made concurrently.

Thus the Student Life Committee came into existence to find out "what the students really think" and at the same time to come up with concrete suggestions for future action.

Now, there's nothing to do but wait. The administration, however, is not required in any way to comply with the committee's recommendation, even though in a sense they have given a tacit commitment to do so. How seriously the administration react to the reports remains to be seen, of course. How spontaneously the students will react also remains to be seen--and will be instrumental in determining how effective student demands are in the future.



by Jean-Claude Barré

The trouble with wine tasters is that they sound like bad poets or critics; a quick look at the literature would assuredly convince us of the paucity of their imagination, and a brief investigation of their conventional language would leave us with a disagreeable after-taste of snobbishness and conceit. Indeed, what could the relevance of "bouquet," "earthy," "noble," "thin," etc., be to an allegedly accurate description of wines? They are difficult terms to handle in any specialized fashion, and the philistines as well as the sophisticated may well think that they reflect a superfluous and self-conscious attempt at making a pyramid sit on its tip -- exactly as poetasters tend to inflate the meaning of a minor image and force it to mirror the entire world. Yet, pompous and sibylline as it may be, wine language describes an authentic reality. Not the wine itself, though, but the response of the taster to the fine or mediocre or vile idiosyncracies of his drink. In other words, wine tasters concern themselves most with depicting in elaborate terms the somewhat fleeting and elusive nature of their love: their comment is a comment about themselves, whenever and wherever they may be. Hence their obsession with methods of communication, with history, with the strange resemblance the fate of wine bears to the fate of man.

Mr. Aaron in his April 24 lecture did not fail to reveal it by insisting on the human-like evolution of wine: it indeed is born, lives and dies, thereby undergoing changes, transformations, sometimes revolutions.

In a way it is a sort of biography of wine that Messrs. Aaron and Bessaloff wanted to present us with; the great interest and the fine mood of the people present at President and Mrs. Kline's house, as well as their numerous questions and comments about vintages, years and crops, everything tends to prove that our guest speakers succeeded.

The first wine tasted was a white 1962 Chablis, which Mr. Bessaloff eventually described as acid and young. The feeling of the author of this article is that the acidity of this Northern Burgundy pro-

WINE-TASTING

duct is idiosyncratic, that the changeable climate and ragged chalk cliffs of the Yonne valley are reflected in the quality of the wine, which hardly ever loses all of its bitter after-taste. Some, probably prompted by their love for the drink's limpidity and briskness, soon concluded that it was a first-rate wine, but, there again, some disagreement occurred; others, in fact, felt that its flavor was being thinned out into many minor tastes. It seems that this was the connoisseur's opinion, as Mr. Bessaloff called it "unstable."

The second product offered to us was a 1966 N. Y. State wine, difficult to define, whose flatness soon overcame most tasters and whose total absence of "bouquet" left the audience disappointed and unimpressed. Its color -- a fine yellowish hue -- was deceiving, and many of the experimenters felt cheated out of a great experience. I personally felt that the strange wooden taste that constitutes its "body" will prevent it, in the years to come, from acquiring greater character.

The white wine series ended on what should have been the real treat of the evening, and which it was for some -- namely, a golden and very mellow 1929 Sauternes. The mistake here consisted of placing it in the middle of the tasting, of not warning the audience that it doesn't work with cheese (except with very dry ones), and that, in fine, it should be drunk at dessert time, along with delicately sweet cookies or pastry.

Sauterne is always full of vigor, thanks to the technique of "le pourriture noble," which consists of letting the grapes rot slightly on the floor itself, and then -- then only -- cutting and fermenting it. The one we had on April 24 was fine but its effect was mostly lost, due to the questionable learning of the organizers. What happened resembles the experience one goes through when sipping champagne at the end of a meal, along with sweet items: its taste then becomes acid, as, on April 24, our Sauternes seemed too sugary.

We proceeded to red wines, which, in essence, are the professionals' pleasure. Our first drink was taken from a bottle of 1966 Californian Beaujolais, whose looks defy description. Mr. Bessaloff, in a polite and unemotional way, called it unpleasant, but the opinion of the author of this article is that no adjective will ever succeed in describing the particularly atrocious nature of that beverage. It was simply unworthy of any attention on our part and certainly did not deserve the name of wine.



What followed was, by comparison, much better, despite its disappointingly flat flavor and lack of "pep." This 1967 Beaujolais Vintage which, because of its nature, should not be allowed to grow old for fear of its getting sour, falls short, in my estimate, of its 1965 or 1966 predecessors. It is, in contradiction to the effect it is supposed to have, characterless and dull. Again, nothing in it, in spite of its very beautiful red color, can lead us to think that it will improve with age.

The last red wine we tasted was a 1929 Bordeaux from Medoc, a village located in the vicinity of Rauillac, a town made internationally famous thanks

to its two superior chateaux, Lafite-Rothschild and Ronthon-Rothschild. 1929 is the year that followed the year usually described by connoisseurs as "the year of the century." 1928 has indeed produced among the finest wines ever tasted in the last five decades, and rare are the bottles which, bearing its mark, can still be found in wine merchant's racks. 1929 was a good year too, although it did not quite match the superior qualities of its predecessor, as the Medoc wine we tasted clearly showed. Its bouquet was superb -- round, full and rich -- but the multiple flavors characteristic of Medoc wines were missing -- most of us could only discover two. Paradoxically it tasted like a young and immature wine, one which one should leave in the cellar for a good additional five years. My impression is that it was probably dying, progressively losing its finest virtues.

After a superior 1890 Madeira, which everyone seemed to enjoy, Messrs. Aaron and Bessaloff concluded with a few words of advice to the potential systematic wine-drinkers present. Although they did not mention it, it is obvious that they had thought of this evening at Bard as somewhat of a pedagogical experience. It is hard to say how many, in the audience, understood the meaning and realized the deeper implications of their lecture which, to me, was a clear attempt at proving the civilizing effect of wine-tasting. That the selection of the products tasted could have been better seems undeniable, but that the pleasurable spirit of the evening could have been improved upon is slightly doubtful.

CHARLESTON, IND. (UPI) March 6--The mother of an Indiana University student who killed himself with a rifle says the youth's death was the result of taking LSD and other psychedelic drugs.

James John Hover, 22, Charlston, student on the Bloomington campus the past 2½ years, shot himself in his home here Sunday. He died Monday in Clark County Memorial Hospital.

Among others, he leaves his paternal grandparents, Dr. and Mrs. G.M. Hover of New Wilmington, Pa.

"It was taking of these drugs which resulted in my son's death," said Mrs. Hover.

"I hope and pray that anyone considering taking these drugs will stop and realize that they killed Jim, who was a respected, responsible and intelligent young man until he came under the influence of the drugs'

Hover, a sociology major, started using drugs in 1965, his mother said. Before he enrolled at IU, he was a student at Allegheny College, Meadville, Pa. and Bard College in Annandale-on-Hudson, N.Y., she said.



Dissatisfaction with the curriculum of Bard College has been growing for several years, but an encouraging feature of the complaints has been the affectionate tone in which they have been expressed. No one has yet suggested euthanasia; recommendations for improvement emphasize a certain face-lifting, a new diet to increase energy, and a clearer mirror to reflect reality.

Some changes have been made in the last few years; the six-point program was introduced and modified, the individual major conference for juniors has been modified to include group conferences in the two divisions which had such conferences; freshman orientation has been improved; the student government has been reorganized; students have participated more on faculty committees; the Common Course has been dropped; distribution requirements have been increased; faculty load has been examined; individual advising for senior projects has been decreased. In addition, faculty committees and student committees, formal and ad hoc, have studied the curriculum, the social life of students, and the advising system, trying to discover the best and the worst of the college and making recommendations for change.

When the committee began its meetings, it avoided any a priori assumptions. No suggestion, absurd, old-fashioned, utopian, or expensive was barred from discussion. No criticism of the college was dismissed without discussion. We began by getting acquainted with the ideas of each other, trying to discover the realities of Bard's situation, and creating an atmosphere for discussion. We pooled our individual senses of strengths and weakness in the present college program, consulted with faculty members and students, and reviewed analyses written by faculty and students.

Certain ideals from the history of Bard about the nature of a liberal arts education reminded us constantly of both experiment and tradition. The financial, physical, and intellectual resources of a small college reminded us of practical limitations. The nature of Bard students, and of their various interests and needs in today's world, reminded us of the ultimate justification for our existence as a college. In fact, as our discussions proceeded, we found them focussed more and more on the dilemmas and needs of students.

Part I--Problems

A considerable part of our inquiry was directed toward discovering problems: what first appeared was a collage of complaints, disillusionments, hypocrisies, and frustrations. All could agree that the curriculum was less than perfect, but the degree, place, and cause of imperfection was hotly disputed. The particular problems discussed below are not intended to reprove or discourage, but to identify the total complex of what might be called known evils.

A. The Disastrous Freshman Year

For many students, the freshman year at Bard seems to be especially perilous, perhaps because of the gap between expectation and reality. Even students who continue at Bard frequently retain whatever disillusionment, cynicism, bitterness, or laziness that they might have acquired in their first year. Clearly, the causes and effects of this disastrous freshman year will be many; they will not be mutually exclusive, they will affect individuals differently, and they are of varying importance.

1. Freshman are expected to have greater maturity of judgment and sense of direction than can reasonably be expected from many of them.

The gap between high school and college is a broad one for many and the intellectual and emotional pitfalls are multiplied in the free-wheeling atmosphere of Bard. In many cases our courses are not geared to first-year students. In many cases advising is inadequate or unavailable. And most freshmen are decidedly not equipped or ready to choose a major.

THE CURRICULUM

EDITORS' NOTE:

"The Curriculum Committee Report contains recommendations. They are not yet in the form of motions for faculty vote. Since some phasing-in period will probably be necessary on changes approved by the faculty, it is not anticipated that students now enrolled will experience major changes in their presented expectations about particular programs now in existence. We suggest that administrators and students comments be conveyed through the Community Advisory Board."

2. Freshmen are impatient for immediate rewards.

Perhaps because of the nature of high school programs, and perhaps because of some general cultural change, students now appear less prepared than previous generations to wait long periods before reaching goals.

3. Freshmen want more structured demands from the college on their time.

Discussions with freshmen have shown a nearly unanimous desire for more time in class. They believe that a third hour in class would be helpful. Many freshmen feel guilty about not working hard enough. Although they know they are on their own, they also know that they use their time poorly. The student sense that Bard is largely a community of loners appears to combine with the freedom of time and social behavior to produce a kind of paralysis, producing further guilt and despair.

4. The formal curriculum lacks relevance to the freshman's wants and needs.

In general the structure of the curriculum is based on the demands and interests of traditional academic disciplines, a structure which confronts the freshman by requiring him to declare a trial major. The need for many courses does not become apparent to a student until some time after he has taken them. It also implies that the traditional academic disciplines are somehow ends in themselves, fully meaningful only to those who continue to graduate school and enter the academic world as teachers.

5. Lack of a sense of community.

This rather intangible sense of something missing, whether it be called "community" "purpose," commitment, "or "place," is closely related to the issues discussed above. It is probably also associated with the attitude sophomores and upper-classmen give to freshmen about their work at Bard. Social life tends to be fragmentary and individualistic, with freshmen suffering more from a sense of exclusion than a sense of excitement at being able to "find themselves."

6. Rigidity of course requirements.

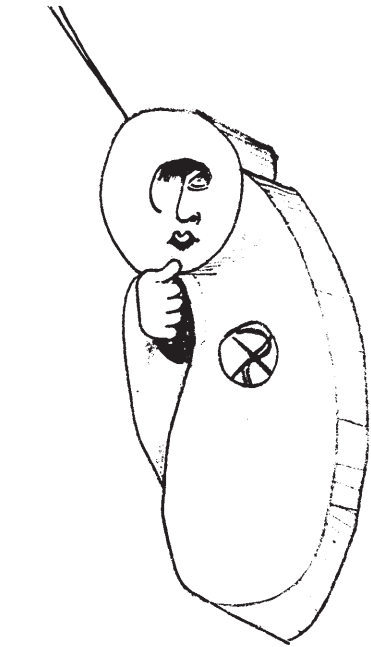
Much first-year work strikes the student as allowing too few choices. This seems reminiscent of high school to many. The expectation of more exciting and individualistic work in college is not fulfilled.

7. The trauma of the trial major.

Bard is exceptional among colleges in requiring freshmen to declare majors as soon as they arrive on campus--or before. Not only are most freshmen unqualified or reluctant to declare a major so soon, as mentioned above, but such a declaration seems to cause alarm and apprehension. However much explanation is given to the spirit of this early major as a trial major, the freshmen seem mostly to take "trial" in its judicial sense. They feel locked into a commitment, which, should they choose to change majors, has prevented them from fulfilling the "requirements" imposed by the new major.

B. The Sophomore Year--Work toward a focus.

Although many seniors interviewed by Mrs. Sugatt have reported that they found the Moderation intimidating before, and some found it superficial afterwards, nearly all regard it as the most important educational device at Bard. There seems to be no doubt that Moderation gives a dramatic focus to the sophomore year; it marks a definite goal with definite rewards. For those students who have made a happy choice of major, this year is probably the most meaningful.



Richard Griffiths

Your request for a black shade, to be installed in your room has come to my attention.

I wish to inform you that we do not install black shades nor do we paint white ones black. If you wish one of the standard white shades to be installed in your room, we would be very happy to oblige.

I should caution you, however, if you do any damage or paint your present shade black, you will be liable for the cost of replacing the shade, plus the usual penalties.

(from NBC News, which is not solely responsible for its content)

Alfred E. Packer died in Denver in 1906 after serving 40 years in jail. On a mining expedition in the desert, he sustained himself by dining on his five companions, and he is the only man in this country to ever have been convicted of cannibalism.

University of Colorado students have now requested the administration to rename their coffee shop the "Alfred E. Packer Memorial Snack Bar," because they assert that it constantly strives to maintain the high culinary standards set by Mr. Packer.

COMMITTEE REPORT

The Observer will release the report in two parts. The first part deals with the problems in the curriculum and a summary of the committee's recommendations. The second part amplifies further the recommendations. The Observer applauds the report as a positive step towards improving the college. We feel that the problems are real. However, we welcome any letters from faculty and students on the report and will print them alongside the second installment.

C. The Junior Year--a time-waster?

Students appear to have a sense of relaxing after Moderation. Although the junior year does not seem threatening to them because they have a sense of knowing what they're doing in their major field, many regard themselves as having "made it" and tend to coast. The ad hoc committee last year pointed out another way to view this year: a number of students sensed a considerable anticlimax; many regard themselves as in a kind of doldrums. The recent changes in individual conferences for juniors in the two divisions which offered them have met with mixed receptions, partly because of a lack of faculty leadership in defining the work of the junior year and relating it to the preceding moderations and the following projects. There is also, of course, the reaction against group conferences on the grounds of "rights" as promised in the catalogue. Many students and faculty members honestly prefer the group conferences for reasons apart from sycophancy or expediency, but no general need or place for them has yet been made a part of the whole curriculum.

All juniors suddenly find themselves with more time to manage for themselves; they have dropped from five to three courses in divisions with the major conference; others drop from five to four courses. This in itself, having one "preparation" less every week might involve a kind of adjustment comparable to that freshmen make their first year. Certainly, if the level difference between upper college courses taken by upper college students is only 1.2, as the figures indicate, there can be a considerable lowering of demands made on the student.

D. Enthusiasm and Reservations about the senior year.

A very large majority of seniors, according to Mrs. Sugatt's finding, think the project should be kept for all, i.e., it should not be an honors performance. There is no consensus, however, about how long it should take, some believing less, some more than a year.

Many students seem to have difficulty "gearing up" to the demands of the project. This may, of course, reflect a continuation of the relaxation felt in the junior year.

Many students seem to become aware of graduate school and its demands only in the senior year. Concern about the Graduate Record Examinations, for instance, comes too late if the examinations are only a few weeks away. Students not planning on graduate school, some discouraged by the experiences of the GRE's, some only making important discoveries about themselves and their genuine career interests during this last year, lose interest in their projects, seek easy courses, and think only of "getting through!"

In many senses, the senior year might be regarded as posing more, and more serious, problems for students than the freshman year. The exhilaration of having jumped the hurdles and completed the course is frequently undercut by nostalgia for the old school and apprehension about the future. The projects, reviewed in the last few weeks of classes, are hustled into the library at the very time when further work in a larger context might be most fruitful.

E. Attrition

From a statistical study of students enrolled in Spring 1966 and 1967 who did not return to Bard in the following fall terms, it appears that in the two intervening summers, Bard lost a total of 61 for personal reasons, 41 because of transfers, 35 because of academic deficiencies, 32 because of waivers of Moderation, and 25 because of refusals of promotion at Moderation. All other reasons for leaving, (financial, job, health, military service, and junior year abroad), were numerically insignificant.

The Dean, from conversations with officials at other colleges in the Union of Experimental Colleges, notes strikingly greater attrition at Bard than at the other member colleges. The attrition here, he says, is twice as high as at Antioch.

Mrs. Sugatt's interpretation of the attrition confirms what is in the pages above. There is an intense conflict, she says, between entering freshman's expectations about strong advising and small discussion classes, and actual practices now existing. Further, freshmen have much time on their hands and, disillusioned about the academic program, they begin to experiment in areas of personal freedom, with sometimes disastrous consequences. All this accounts, she says, for the 61 who left for personal reasons. Also she is confident that all this accounts for about half of those 41 who transferred, making a total of about 80, or 40 per summer, who, beginning with academic disenchantment, get into personal difficulties and leave.

Many factors other than the curriculum, obviously, affect the attrition rate. Our concern is not based on any assumption that all who begin as freshmen must graduate, but that all who have the will and ability to graduate should be helped, not obstructed, by the curriculum.

Part II -- Recommendations

The past seven years have brought many changes to Bard. Moving from a financial crisis that nearly brought bankruptcy, the college is now in a reasonably secure financial position. The major effect of the academic program has been a sharp change in the student-faculty ratio. In the last three years, the effects of this change have been most severely felt in the upper college -- the expanded lower college for some time footed the bill for a program that was designed for a student-faculty ratio nearer 3-1 than the present 12-1. Even the present ratio is regarded as a luxury by the standards of many colleges. Some further strains, especially in the upper college, can be expected, but they will not be as severe as those undergone in the recent past. If, for example, the attrition rate is reduced, we can expect larger numbers of students in the upper college. With our present system causing gross overloads in some divisions, with its concomitant loss of quality, loss of faculty morale, and loss of student confidence, a descending spiral of decay is perpetuated. As the disillusionment of upper college students is communicated to the lower college students, attrition rises -- and too frequently it is the better students who transfer to other colleges.

Assessing the kinds of students and faculty we have, the weak and strong points of present programs, and the limitations mentioned above, we recommend certain general principles -- an educational philosophy, if you will -- which we hope will not only correct many present weaknesses, but serve to guide particular decisions about the curriculum in the future. As the college makes more vigorous efforts to improve itself, we expect that some of these principles will change, but we firmly believe that principles are necessary. We have too long patched and compromised with the forms and conventions of a program whose principle few remembered, or whose old practices we could not finance.

A. General Principles

The curriculum should be sufficiently flexible to accommodate that majority of entering students who expect a broad program of an intellectual-cultural-artistic kind (77%, see the summary of the findings of the Berkeley Study in C-1 below), and those students who have particular career objectives when they begin.

Students at all levels of the college should have the maximum number of options -- options which will accommodate the very different stages of personal and intellectual development of individual students.

Close contact between students and faculty members should be possible at all levels, and of the kind that most frequently and profitably occurs now: on matters of intellectual concern. This can probably be implemented most effectively in small classes.

All academic disciplines should demonstrate their relevance as a means of understanding and solving the problems of the student's own world; they should also recognize and demonstrate their relationships to other academic disciplines.

B. Specific Recommendations: Summary

1. All courses, both upper and lower college, should carry four credits. A normal full-time student program in the college would require 128 credits.
2. Half-semester courses should be instituted for the first semester of the freshman year to give all students the maximum exposure to various disciplines, their relationships, and individual instructors -- within a framework of two seven-week units.
3. All freshman courses, both half-semester and full-semester should meet at least three hours a week. It is recommended that most lower college courses meet more than once a week. The weekly two-hour seminar should be reserved mostly for upper college courses.
4. The mandatory choice of major should be delayed at least until the semester of moderation. Students entering the college with clearly defined objectives should, however, be able to choose and begin a major immediately.
5. Moderation in cross-disciplinary, or general liberal-arts programs should be possible.
6. Independent study for credit should be available for all students -- from freshmen to seniors -- who can produce a plan for its pursuit and reasonable evidence of success. Such independent study would involve the faculty formally only when the plan is appraised and when its results are graded.
7. Semesters abroad, in other colleges, or work-study projects, or other away-from-campus programs should be encouraged, especially for students who have completed their projects.
8. The project should be begun in the first or second semester of the junior year. (The major conferences for juniors would be discontinued, except as a form of independent study, arranged in divisional contexts.) The results of projects, and the abilities of students who have completed them, should be fed back into the intellectual life of the college in as many ways as possible.



CALENDAR

Thursday, May 2
"The Organizer", a film with Marcello Mastroianni, directed by Mario Monicelli. It concerns a textile workers' strike in the nineteenth century Italy, one of Mastroianni's best performances. Short: "No Game" a newsreel film on the October 21 demonstration. Sottery 8:15PM

Friday, May 3
The Socio-Anthro Club presents Sandra Silverman and James Farganis Albee Soc 8:30
"The Organizer" Sottery 8:15PM

Saturday, May 4
AMDD Production of "Cradle Song"
Theater 8:30PM
Entertainment Committee Dance with Jon Rael and The Post-War Baby Boom Gym 9:00PM

Sunday, May 5
The College Service Chapel 11:00AM
"Cradle Song" Theater 8:30PM
"Le Joli Mai", a film of Chris Marker, text spoken by Simone Signoret and Yves Montand; music by Micheal Legrand. Short: "Francis Bacon Paintings."

Monday, May 6
Senate Albee Soc 7:00PM
"Cradle Song" Theater 8:30PM

Tuesday, May 7
HPC Albee Soc 6:30PM
"Cradle Song" Theater 8:30PM

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.

Editor-in-Chief:

Francis Fleetwood

Associate Editors:

Randal Baier

Bruce Arnold

Hatti Heiman

Sarah van Leer

Business Manager:

Barbara Crane

Art Editor:

Morgan Rieder

Copy Editor:

Anita McClellan

Copy Board:

Allen Carpenter, Jeff

Raphaelson, Doug Kabat,

Alison Fiore, Kathy

Ferretti, Jim Isaacs,

Dana Houssamen, Peter

Minichiello, Lauren

Totty.

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

Editorial:

The Observer applauds the Senate motion for an investigation of Buildings and Grounds. As President Kline announced in Sottery Hall, "Bard was given the lowest score for the cost efficiency of its buildings and grounds maintenance." However we feel that the naive suggestion of a student investigatory committee will only agitate Mr. Griffiths. Perhaps more productive would be a strong recommendation on behalf of the Senate to the Administration to hire outside cost efficiency experts.

At 1600 hours today the campus was attacked by a militia of twelve faculty children. The success of the assault can only be estimated. Four students who were studying on the lawn got up and left. For those students living in Stone Row and Wardens the assault lasted well over an hour. The army was completely equipped with walky-talkies which didn't seem to work properly and required the operators to shout their commands over the periodic noise of the bang-bangs of their guns.

Idyllically, the student Senate represents the students. In the on-coming election each candidate, unlike most of the Democratic and Republican candidates for Presidency, should state clearly their stands on the major issues confronting the college. They are: student participation in the decision making processes, student life; drugs; and curriculum. I urge all students to come to the Senate meeting and hear the candidates on Monday.

Cover Photo by Peter Aaron

Wedding

by Anita McClellan

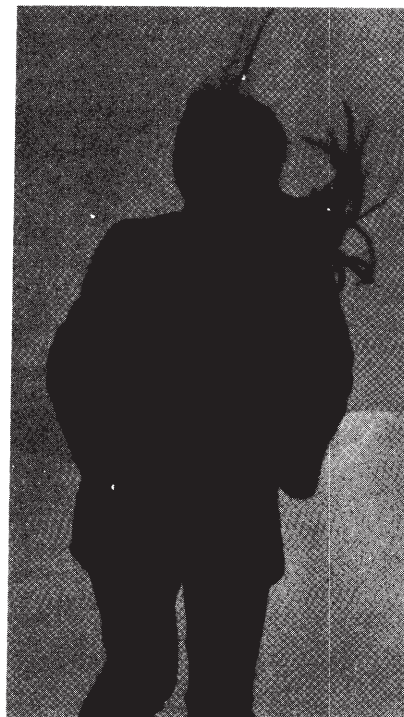
Mr. and Mrs. William K. Treadaway of Essex, England announced the engagement of their daughter Gay Ann in the London Times on February 1, 1968. Miss Treadaway is affianced to Mr. Richard Nash Naylor, son of Mr. and Mrs. Lester Owen Naylor of Tuxedo Park, New York, and Frankfort, Germany.

The bride-to-be attended Oxford Public School in Oxford, England and is currently studying at Whitelands College in London. Mr. Naylor is presently at Bard College in Annandale-on-Hudson, New York. He had an

ambitious secondary school career at Evanston High School, Lake Forest Acadmeny (Lake Forest, Illinois), and Suffern High School. In the United States Armed Forces from 1962 to 1964, Mr. Naylor attained the rank of Corporal and is now in the U.S. Army Reserve, inactive.

The young couple met in Greece almost a year ago on the Acropolis in the shadow of the Parthenon. Miss Treadaway has visited her fiance at Christmas and Easter. She thinks the countryside is lovelier at this time of year.

The wedding will be held on July 27th at Westcliff-on-Sea, in England. The future Mr. and Mrs. Naylor will make their home in London for the time being.



I WOKE UP THIS MORNING — AND FOUND MYSELF IN A BOX.



AND I PANICKED BECAUSE I DIDN'T KNOW HOW TO GET OUT.



AND I COULD JUST IMAGINE THE LOOK OF CONTEMPT ON MY WIFE'S FACE —



AND THE HUMILIATION I WOULD BRING DOWN UPON MY KIDS —



AND I SWORE THAT IF SOMEHOW I COULD BREAK OUT OF THIS BOX —



I WOULD, FROM THIS DAY STRIVE UNCEASINGLY TO BECOME A MORE RESPONSIVE HUSBAND —



AND A MORE ATTENTIVE FATHER.

AND THEN I BEGAN TO THINK —



WHAT'S SO BAD ABOUT A BOX?



FREE!



Senate....

by Sarah van Leer

The Orientation Committee was selected at Senate on Monday night. The Committee is the largest that has ever been formally appointed through Student Senate.

A motion stemming from several students' complaints about Dick Griffiths and the way he is running B + G called for an investigation of the entire department and its procedures and personnel practices by HPC. The Committee will have a preliminary report to give to the Senate in two weeks.

The remainder of the evening's discussion centered around the letter that was sent to the Community by the Senate on April 24, dealing with "punitive measures."

Charlie Clancy made a motion that the Senate rescind the letter of April 24, "in view of the results of the meetings with the Dean." (Bruce Lieberman and Chairman Edmonds had a short discussion which continued later in the evening on the parliamentary procedure surrounding this motion and the ones which followed.)

There were assorted ideas presented on the relevancy and the appropriateness of the motion. Mark Favus said that he disagreed with the letter but felt that Senate should not retract it. He said: "The Senate acted in ignorance and I suggest that the next time something like this comes up you do a little work before your meeting."

Bruce Lieberman stated that if the Senate would stand by its initial motion, it would have a solid basis for pressing for student participation in the forthcoming decisions.

The question turned to whether a clarification of the letter would necessarily mean rescinding it, and they debated the relevancy of clarifying the original motion.

The discussion turned to what would be in the report released to the Student Body on Wednesday. At Miss Iovallo's request, Chairman Edmonds read the rough draft of the report and explained the role of the Community Advisory Board. In essence the meetings with the Dean resulted in giving the students some voice in what happens to the students involved in the raid of April 6.

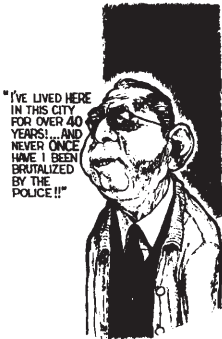
As a result of the reading of the report on the Dean's meetings, the motion to rescind the letter of April 24 failed when it came to a vote.

Then Dana Haussamen moved to endorse the report. The purpose was to make it known to the Student Body that the Senate was in favor of the report although not all the Senators were present at the meetings. Senate gave its unanimous support.

Mark Rosenberg brought up the question of publishing a clarification of the letter sent to the President and the Student Body on April 24 and made a motion to that effect. After some discussion it was left to the OBSERVER to perform this service. The statement from Senate Chairman Edmonds reads:

"The essence of the Senate motion of April 22 lies in the words, "...any punitive measures by the Administration..." The purpose was to signify that the Senate, on behalf of the Student Body, demanded that the students and the faculty -- as well as the Administration -- be involved in the decisions relating to the accused students' fates."

Just before the meeting ended Miss Iovallo moved that the Senate acknowledge that the students had put up and signed a petition opposing Senate as a result of the letter. Before the motion was withdrawn, she said: "At last the kids began acting like a community and doing something!"



"I'VE LIVED HERE IN THIS CITY FOR OVER 40 YEARS. AND NEVER ONCE HAVE I BEEN BRUTALIZED BY THE POLICE!"

RCBB

MENUS

Sat. 5/4--**Breakfast:** grapefruit juice, apple juice; kadota figs and cream; oatmeal, cold cereal; fried eggs; pastry. **Lunch:** chicken rice soup; beef soulash, French toast/syrup; noodles; carrots; garden salad, cottage cheese, relish plate; gelatin cubes, cookies; breads. **Dinner:** roast pork, turkey shortcake; whipped potatoes; green beans, beets, applesauce; tossed salad, cottage cheese, orange ambrosia; jellied pineapple, jelly roll, fruit cup; biscuits, rolls.

Sun. 5/5--**Breakfast:** Orange juice, blended juice; chilled peaches; maltex, cold cereal; French toast/bacon; pastry. **Lunch:** Beef barley soup; grilled cheese, beef macaroni tomato; browned potatoes; spinach, mixed veg. salad, cottage cheese, marinated cucumbers and onions; chocolate pudding, fresh fruit; breads. **Dinner:** Fried chicken, roast beef; whipped potatoes; mixed vegs, asparagus; tossed salad, cottage cheese, stuffed pineapple; ice cream, applesauce cake; breads.

Mon. 5/6--**Breakfast:** Tomato juice, apricot juice; grapefruit half; cream of wheat, cold cereal; scrambled eggs; pastry. **Lunch:** veg. soup; ravioli, corned beef sand.; French fries; broccoli; tossed salad, cottage cheese, relish plate, apricot; hermits, pear crisp; breads. **Dinner:** roast turkey, ham steak; whipped potatoes; Brussel sprouts, carrots; lettuce, devilled egg, cottage cheese, jellied peach, stuffed prune; vanilla pudding. blueberry pie; rolls.

Tue. 5/7--**Breakfast:** blended juice, grape juice; stewed prunes; wheat-ina, cold cereal; hot cakes; donuts. **Lunch:** beef rice soup; sloppy joe on bun, corned beef hash; green beans, beets, cabbage; cottage cheese, tomato and green pepper, tossed salad; tapioca pudding, fresh fruit; breads. **Dinner:** flank steak; baked potato; peas, fried eggplant; tossed salad, cottage cheese, pickled beets, pear with cream cheese; strawberry shortcake, ice cream; rolls.

Wed. 5/8--**Breakfast:** orange juice, V-8; stewed apricots; farine, cold cereal; fried eggs/bacon; English muffins. **Lunch:** onion soup; cottage cheese and fruit gelatin platter, beef stew; spinach, cauliflower; lettuce, cottage cheese, stuffed celery, jellied fruit; butterscotch pudding, congo bars; breads. **Dinner:** veal outlet, meat loaf; potatoes; green beans, mixed vegs; garden salad, Adirondack salad, cottage cheese, jellied grapefruit; strawberry bavarian, white cake; rolls.

Thu. 5/9--**Breakfast:** Apple juice, apricot nectar; banana; oatmeal, cold cereal; waffles/Canadian bacon; English muffins. **Lunch:** chicken noodle soup; turkey salad platter, chili con carne; rice, peas; tossed salad, cottage cheese, waldorf salad, macaroni salad; coconut pudding, gelatin cubes; breads. **Dinner:** roast beef, baked chicken; whipped potatoes; zucchini, carrots; mixed veg. salad, cottage cheese, corn and banana salad; sliced tomato; lemon sponge pudding, western cheese cake; rolls.

Fri. 5/10--**Breakfast:** pineapple juice, orange juice; applesauce; pettyjohns, cold cereal; poached eggs; pastry. **Lunch:** clam chowder; chefs salad plate, macaroni and cheese; green beans; garden salad, egg salad, apricot; rice pudding, fresh fruit; breads. **Dinner:** baked halibut steak, chopped sirloin; French fries; tomatoes, Brussel sprouts; lettuce, Bremen bean salad; cottage cheese, peach/prune; yellow cake, fruit cup; rolls.

subject to change

suggested: Orange Marmalade



FILM:

minichiello on Greenspun

by Peter Minichiello

"Film theory is not really interesting," said Roger Greenspun, while speaking on films. "What Bazin and Eisenstein were arguing about might be profitably studied, but it is often unrelated to the scene today."

Greenspun is critic for the New York Free Press, a new paper which was formerly part of the West Side News. He spoke at Bard last Wednesday night, with his topic as "Sex, Politics and the Creative Imagination" in movies of 1968. By his own admittance, his talk had more to do directly with sex and politics than with imagination.

"It is good," he said, "that the current exciting films playing in the city are not part of an overall film 'movement.'"

Such films as Bunuel's Belle de Jour, Godard's La Chinoise, Kubrick's 2001, Demy's Young Girls of Rochefort were some of the movies discussed. By "movement," he referred to something such as the French New Wave, which at this point is definitely over. He pointed out that the variety is now great and the merits of each film are quite independent ones.

Belle de Jour is the last film Luis Bunuel has said he will make. It has been acclaimed by many as his greatest, his most measured and accomplished film, and the one to best use color. Catherine Deneuve plays Severine, a married woman who takes a job in a brothel from 2 until 5 in the afternoon. The film, much of which is devoted to her fantasies in this life, also explicates the deeper psychological motivations but ends not so much as a dissertation on human psychology as instead an analysis of Severine's place in the world. At the end of the film, after some bizarre turns of plot, she is trapped by circumstances she never expected.

"It's the classic Bunuelian situation," said Greenspun. "The drama has been played out, but the complications are such that at the film's conclusion, the character is left with his (her's) same obsessions."

Greenspun commented on a specific moment in the movie when a character picks up a New York Herald Tribune in the street. "It's a quotation from Breathless, a kind of touching tribute from a man who is at the end of his career to a man who was then beginning his."

After discussion of more films, Mr Greenspun answered questions from the audience. In response to one question about Renata Adler, film critic of the NYTimes, he said "No one knows how she got there. Somebody somewhere at the Times liked her work for the New Yorker. In just six months as Times critic, she's made more mistakes than most critics make in 16 years."

He also said that her power is perhaps less than that of Bosley Crowther, who was critic for nearly thirty years. "She doesn't write money reviews," reviews which can be easily quoted, and used to sell the film.

ENS LIN HT ENHL

by Rita Krause

When Theodore Enslin read his poems on Wednesday evening, April 24, in Albee Social, his enthusiastic Bard audience witnessed some valid, and beautiful, contemporary poetry. The comprehensive reading included early works, selections from several of his ten published books, and parts of Forms, a single long poem which is to be published in the near future.

The slender man of gentle bearing, with the well-brushed mustache and beard, spoke in a manner which is a welcome change from the histrionics of many of today's poets. His voice was quietly modulated, with subtle tone inflections. As he read, he would occasionally furrow his forehead, high above his straight eyebrows.

Mr. Enslin's poems are like his voice, in that they, too, exhibit a strong but gentle control, a variety of subtle shadings in meaning and mood. There is often the presence of New England nature -- weather, wild plants, landscape -- and, in this and other things as well, a perceptive attention to detail. "The cicadas/whose patient sound is endless:/Passionate, unsatisfied, and waking! The poems are rich in what they suggest to the senses.

Sometimes there are interesting contradictions, where the poet realizes paradoxical qualities inherent in certain human relationships. One poem begins, "Your need is greater than mine," and ends with, "I need so much more than you do."

Mr. Enslin comments on the intensely personal nature of his poetry in A Controversy of Poets. "I feel that my work is intimately connected with my life in that it is often a direct statement of my involvement in it. The work itself says far more about me than I would care to say outside of it." Indeed, one who hears or reads this man is struck by his vitality, sensitivity, and awareness.

Some of Theodore Enslin's books are The Place Where I Am Standing, Diabelli Variations, This Do, and New Sharon's Prospect. For future publication are Sequences and Forms. Mr. Enslin has contributed widely to periodicals.



?hcamots sih no peels nosnhoJ .rM
seod yhw

!mrow a ta gnikcep speak driB ydaL
esuaceB



ROLAND A'BRIAL

11 NORTH BROADWAY

RED HOOK, N. Y.

Fine Wines and
Liquors

TELEPHONE: PL 8-6271



Student Trips
TO
Hawaii
Europe
South America

INQUIRE

Barbara Lee
Travel Service

RHINEBECK, N. Y.

TR 6-3966

ADOLF'S SALOON

Suburban Shop

John Meyer
Lanz
Jr. Sophisticates
Etienne Aigner Bags
Bonnie Cashin

41 South Broadway

PL 8-9851

RED HOOK, N. Y.

RHINEBECK PHARMACY INC.

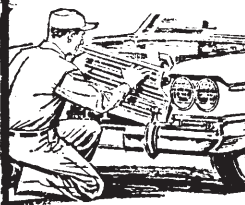
D. W. SCHERMERHORN
19 East Market Street
Rhinebeck, N. Y.
TR 6-3561

Candies by
Fanny Farmer

WHALEBACK INN

HOUSE OF FINE FOOD
OPEN SEVEN DAYS A WEEK
MONDAY-SATURDAY 5-CLOSING
SUNDAY 1-10

RT. 9G ACROSS FROM BARD COLLEGE



RIKERT'S AUTO BODY SERVICE

Foreign and Domestic

COLLISION

REPAIRS

24 HOUR TOWING SERVICE

Rt. 9 North • TR 6-4740 • Rhinebeck

Red Hook Fabric Shop

- FABRICS
- NOTIONS
- McCALL PATTERNS
- BUTTONS
- ZIPPERS

33 W. MARKET PL 8-3541

RED HOOK JEWELERS

Fine Diamonds, Watches and Jewelry

"Watch and Jewelry Repair"

Next to A'Brial's Liquor Store

13 North Broadway

PL 8-8373

Red Hook, N. Y. 12571

PLEASE
PATRONIZE
OUR
ADVERTISERS



GINO'S ITALIAN AMERICAN Restaurant

East Market St. • Rhinebeck
(Next to United Cigar Store)

OPEN FOR LUNCH 11:30 A.M.
FULL COURSE LUNCH—\$1.00

Delicious PIZZAS, HEROS or FULL DINNERS
CALL TR 6-7500 FOR TAKE-OUT ORDERS
Open Daily 11:30 a.m. - 12 p.m. — Sunday 1 p.m. - 12 p.m.

RHINEBECK TACK & LEATHER SHOP

BOOTS

MOCCASINS

SCOUT BOOTS

LEE RIDERS

WESTERN SHIRTS

RATCATCHER SHIRTS

RT. 9, RHINEBECK, NEW YORK



Beekman Cleaners

SAME-DAY SERVICE

NEXT TO A & P STORE IN RED HOOK

Same High Quality Service in Rhinebeck

44 E. MARKET ST.

SCHEFFLER LUMBER CO.

LUMBER FOR ALL
YOUR BUILDING
NEEDS

RED HOOK, N. Y. PL 8-2222

Moore's Bike and Hobby Center

PL 8-9344
Route 9, Red Hook

Bikes, Repairs, Parts
Hobby Supplies

BOYCE CHEVROLET

Route 9

Red Hook



Come See The New

1968 CHEVOLETS

NOW