

The

Bardian

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Annandale-on-Hudson, N. Y.

June 3, 1950



Church Greater Power Than Marshall Plan

Under the auspices of the St. Stephen's Society, Felix Hirsch and William Frauenfelder last week spoke on "Religion In Crisis In Europe." Since both men have visited Europe in the last few years, they were able to combine the historical with the eye-witness approach.

Commenting that the religious problems of Germany are representative of those of Europe as a whole, Dr. Hirsch spoke of the need in present day life for religious consolation and the serious worship of men and women of all ages and social positions in the battered churches of Germany.

Turning to the religious problems created by the division of Germany into Eastern and Western camps in the cold war, Dr. Hirsch said that the eastern part was mainly Protestant while the western was half Catholic and half Protestant. He expressed his belief that the church would rather see Germany under Communist domination than permanently divided. "The Church," he maintained, "is a fifth occupying power."

Dr. Hirsch further explained that in the Eastern part of Germany there is a constant struggle between the church and the State and Party forces since the Church continues to uphold the ideals of Freedom.

In summation, Dr. Hirsch told his audience that "Much more should be said, for in our arguing about the size of our Marshall aid and other economic and political issues, we are apt to forget that in the struggle of our times there are bigger issues than Dollars and Cents, and that in the battle between East and West the Churches play a greater role than our newspaper headlines should indicate."

Speaking more of Europe as a whole, Mr. Frauenfelder stated that throughout the world there is afoot a movement for unification between the branches of the Christian Church. He maintained that the present repentant attitude of the Church and its worshippers is part of the historical cycle which brings such Frauenfelder, found their sense of the

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Sussman Made Guest Editor of Mademoiselle Magazine

Debi Sussman has been named a Guest Editor of Mademoiselle magazine.

She is one of twenty winners among one thousand undergraduate members of Mademoiselle's national College Board at colleges and universities across the country who competed for this year's guest editorships.

Mademoiselle will bring the twenty Guest Editors to New York City for four weeks, from June 5 through June 30, to help write and edit the magazine's annual August College issue. They will receive round-trip transportation and will be paid regular salaries for their work.

While in New York Debi will be assigned to the magazine job which best

New Trustees Elected

The election of Thurman L. Barnard and Edgar A. Grunwald to the Board of Trustees of Bard College was announced on May 15 by Edward McSweeney, chairman of the Board.

Mr. Barnard is executive vice-president and a director of Compton Advertising, Inc., New York. He was, for many years, a vice-president and director of N. W. Ayer and Son in charge of

their Detroit office. During the war, he served as executive director of the Overseas Branch of the Office of War Information.

Mr. Grunwald is managing editor of the magazine, "Business Week" and was formerly an associate editor of Tide magazine and editor of Variety Radio Directory. He has also contributed articles on the radio industry to the Encyclopaedia Britannica.



Thurman L. Barnard



Edgar A. Grunwald

100 Page Extravaganza of Bard Life Will Appear Early This Month

The much heralded 1950 Bard yearbook is expected to appear sometime early in June. It will be the first yearbook that Bard has had in fifteen years. The publication will be known as the SKETCH BOOK, which is the traditional name of Bard yearbooks. Containing over 150 photographs and somewhere near 15,000 words of text, it will be 100 pages in length. It represents the combined efforts of 43 students and one faculty member. The cover will be made of genuine simulated leather in a cardinal red, if that color can be found, and will have a raised impression of the College seal.

One of the foremost collegiate photo-offset presses in the country, The Eastern Press, Inc., of New Haven, lithographers of the *Yale Daily News*, was the firm selected for this \$1,000 printing order.

Over 180 students, faculty and alumni have made \$1.00 deposits on the \$4.00 publication already. Only 235 copies have been ordered, so there will be a very limited number of copies available for those who have not made deposits. Due to budgetary considerations, the purchase price on copies which have not been reserved by deposits will be slightly higher.

UN Secretariate Staff Meets Bard Faculty

Under the sponsorship of the Dutchess County Council on World Affairs a group of staff members of the United Nations Secretariate visited this campus Sunday, May 14th. After spending part of the week-end at Vassar College they came here for Sunday dinner, a reception allowing them to become acquainted with some of our faculty and students, and a comprehensive tour of the campus.

Coming after June 17
The Graduation Issue
Of the Bardian

SDA Conference

The New York State annual convention of the Americans for Democratic Action was held over the week-end of May 12-14 in the Hotel Astor in New York city. The acting chairman of the Bard SDA attended the convention as a full delegate. Revision of the Constitution, the drafting of 1950 Policy Statement and a State Platform, and the election of officers were on the main order of business. Endorsements of candidates for the next fall elections were withheld until a later date.

The Dutchess County ADA & SDA are preparing to exert real pressure in the local primaries. The aim is to get liberal ADA members the Democratic nomination. The Bard SDA is out for a hard fight.

For the Bard SDA,
Charlie Naef

Dianetic Therapy

Dianetics: The Modern Science of Mental Health by L. Ron Hubbard, an engineer and mathematician, is concerned in detail with the startling new theories of dianetics which were described in outline to the college a few weeks ago by Mr. J. Winters. Not having read the book I would like to discuss only Mr. Winters' talk.

Previously the psychologist's problem has been the interpretation of what the patient reveals to him through subjective memory of personal history. Dianetics now goes directly to the pure memory of experience. In other words instead of the patient relating an experience as he *thought* it happened he reveals it factually as it *did* happen.

To arrive at the new approach Hubbard had to reconsider the nature of the unconscious mind. He then arrived at the hypothesis that "man works as if there was a part of him that was never unconscious." In this never unconscious mind there is the "reactive mind" which is continually working throughout life. It is this "reactive mind" which has a peculiar form of memory dependent on three factors which must be all present at once in order for it to function. These necessary factors are pain, a threat to survival, and unconsciousness. When these three factors are present engrams can be formed which, although irrational, set up future reactions whenever similar situations arise.

An illustration at this point will perhaps help towards a better understanding. Let us suppose that someone is surf bathing and is tossed ashore by a wave and their head is cut on a rock before they are thrown unconscious on a warm sandy beach where they lie as the waves lap at their feet. They are suffering pain from the cut, there has been a threat to their survival, and they are unconscious. Now under similar circumstances of warmth, wetness, and perhaps the sensation of roughness, originally caused by the sand, it is likely that the engram created by the first experience will alert the irrational reminder that there has been a new threat to survival which must be averted. They are, in a sense, a defensive armor.

Engrams are contained in the mind which contains, say the dianeticists, a time tract which has complete record of life experience both conscious and unconscious.

Dianetics takes into consideration not only the conscious life but the unconscious which together make up the whole of living experience.

The problem of engrams arises when they cause a mental difficulty. For instance the person in the illustration given above might develop a fear of water or warmth without knowing why. He will go to an auditor (one who treats works with patients throughout dianetics) and will be put under dianetic therapy.

The therapy begins with the auditor making the "patient comfortable to the extent that the ubiquity of the present is pushed back." He is thoroughly conscious throughout therapy by the way. Usually a specific complaint is given such as a fear of warmth or water and then the patient is asked to relax and repeat the first word or words that come to his mind. From that point associations continue until the patient relives the original pain whereupon the pain is re-experienced in a lesser degree and eventually eliminated, and with it, the disturbing engram.

Unlike psychology, in dianetics, the patient does not resist treatment by trying to stifle unpleasant memories. So far the results of dianetic treatment, which has been used to attack arthritis and coronary cases, have been 100% successful. Colds, too, have been eliminated in persons who have mentally gone through the experience of birth.

Mr. Winters told the group he spoke to that it was possible to bring persons back to within forty-eight hours after conception. At least one person with whom I've talked, here at school, that has undergone a dianetic treatment has verified its authenticity.

There were objections raised and a number of technical questions asked after Winters' talk but inasmuch as I've

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CRITICS CORNER:

haulenbeek

Joan Abner's production of *Playboy of the Western World*, one of the world's most perfect pieces of dramatic literature, was done with polish and subtlety. From a director's standpoint, it may be considered one of the most difficult plays to stage, combining the lyric with the raw, shading with primary color, and comedy with horror. Any production of such a play calls for an *nth* degree of delicacy and for a sly use of theatrical condiments. The work of all those connected with this production brought into being just such an end product.

Peter Blaxill, a freshman Drama major, deserves especially high praise for his sustained, unified, and warm portrayal of Christopher Mahon. His one drawback and slight failing, resulting merely from his youth and slight physical stature, was a lack of maturity in the

third act, where Christy is much more assured than in the earlier scenes. This was, however, slight, when considered in terms of the over-all characterization.

As Pegeen Mike, Joyce Lasky was equally excellent; her performance was one of complete sincerity and great warmth. There were moments when facets of the characterization might have been more clearly outlined and when her Pegeen appeared a bit too sophisticated, but these deviations are to be justified with the realization that, until this time, she had never played a role calling for such sustained playing. In such a light, she was probably very wise in not extending some parts of the role rather than risking a weaker performance. Similarly, Helaine Kopp, as the Widow Quinn, suffered from a slight over-use of mannerisms, although her characterization was the most consistent and completely created in the production. When

yellen

John M. Synge's "The Playboy of the Western World" presented at Bard's Orient Theatre last week was a great success for the drama division. In this production there was a unity of performance, and freedom of movement and expression that is rarely found in nonprofessional productions. Many of the virtues of the production must be attributed to the skillful direction of John Abner.

Although there was much to be wanted in the way of character development, there was a quality of evenness about the entire performance that strengthened the mood of the play.

In the role of *Pegeen Mike*, Joyce Lasky was charming, proud, and altogether lovely. She, more than any other member of the cast, seemed to realize the possibilities of her role. Her wonderful range of expressions, and her natural relaxed stage presence gave the role a real credibility. She handled the dialect quite well, except for part of the first act. This act moved in a charming chaos, in which neither the audience nor the players seemed to understand what was going on. A little more skill in the use of dialect should have been the order of the day.

Peter Plaxill had the difficult title role to contend with. It is unfortunate that he did not appear to be as successful

as Joyce Lasky in his interpretation. He introduced a quality of naiveté and pouting boyishness that at first was quite effective, but after the second act seemed to wear a little thin. The role seemed to demand an actor with a more animated range of expressions. Although there were many qualities that he did not bring forth, his performance was on the whole very warm and sincere.

Howard Honig was competent as the father of Pegeen Mike. Bob Smith developed a narrow characterization of the Playboy's father, but was convincing. Of the character players, Helaine Kopp stood out as the *Widow Quinn*. This is by far her best effort at Bard. She developed her part with a fine understanding of the role. She also seemed to be enjoying the part, and because of this quality in her performance the audience seemed to enjoy her work all the more. Bill Walker and Miles Hollister gave intelligent performances, and Joel Fields trembled convincingly as the cowardly Michael Klogh.

The sets by Martha Dreyfus were excellent and captured the true feeling of the play. The costumes were colorful and good looking. Throughout the play one felt that the characters were acting to one another rather than to the audience, and this above all the other effects obtained made the performance good theatre. S. Y.

BOLTEN REVIEWS 'CREDITORS'

Last week-end, the Drama Workshop presented Strindberg's "The Creditors," as adapted by Al Haulenbeek. The play featured Joan DeKeyser, Ted Flicker and Al Haulenbeek. Anita Gonzalez and Judy Diamond played brief supporting roles.

As Strindberg wrote it, "The Creditors" is a clumsy, incoherent, unbalanced play. Its dialogue is repetitious, unexciting and cluttered with meaningless and inappropriate metaphors. The structure of the play, both as regards form and plot, does not support the weak dialogue. "The Creditors" is drawn out, and the situation, that of a man confronted with his wife's former husband, gives rise to a complexity that is not rich, but burdensome. This sluggish, turgid play may confront the actors with both difficulties and opportunities; but the audience finds only difficulty, and along with it no incentive to overcome it.

Despite this, Strindberg was successful in bringing together three fabulous, intriguing characters, though in a flimsy framework. The actors who approached the problem of "The Creditors" were perhaps worthy of it, granted adequate direction; but they did not find that direction. Instead, a play in which audience interest is difficult to sustain, was begun at a ridiculously high emotional pitch. The action could only remain at that pitch, thereby eliminating emotional contrast for an unbroken 90 minutes; or it could drag. It did the

latter. As if this were not enough, gestures and manners that, used sparingly, might have had meaning, were so frequent as to seem habitual, and detached from significance. As a result, three portraits, well done, were shown on the Orient stage; but they had scant relation to each other. Contrasts were not delineated, emotional levels were slipshodly dealt with.

Unquestionably, the best thing about "The Creditors" was the acting. Joan DeKeyser's Tekla was vivid, expertly thought out, and without wasted motion. Moreover, it was she who came closest to developing rapport within the play. Ted Flicker, as the desperate husband, left something to be desired in the way of imaginative character interpretation, although his performance was technically perfect. Al Haulenbeek, playing the vengeful ex-husband, showed less imaginative and technical variety than the others, but his difficulties can be put down partially to direction.

An actor can act his own part only. It is, in large measure, the job of the director to bring these roles together, and relate them to the play. The actors who acted their parts with skill and integrity last week-end were cheated of that help. Certainly Strindberg's "The Creditors" presents a great problem to the director as well as to the actors; but this is a call for him to work with them closer than ever, not to desert them entirely. Whitney Bolten

2 Views of "Playboy"

one remembers her previous portrayal of Mrs. Tilford, her versatility is amazing.

As Mahon, Christy's father, Bob Smith submitted his best acting job to date. Both his timing and his ability at character portrayal have improved. The regrettable factor was a seeming lack of inner vitality. In other words, his physical actions showed only a weak sign of basic impulse behind them. It was to some extent because of this that several of his lines failed to get the laughs they so rightly deserved. As the other father, Howard Honig, hit peaks of complete delight, especially in the third act.

Joel Field's performance was noteworthy for its consistency and inner unity and especially for the successful integration of his role into the over-all picture of the play.

In minor roles, Miles Hollister and

Bill Walker deserve special laurels for beautifully played comedy, especially Miles who in his first attempt at the boards seemed to have learned what it was all about.

The set, by Martha Dreyfus, was excellent.

In reviewing the entire production, there was much to be desired, especially concerning characterization completeness, but on the whole it had a pace that was admirable. From a directing standpoint, the pictorial quality of the blocking was beautiful as were those slight touches previously mentioned—such bits as Pegeen's emptying the basin of water out the door and Michael James' taking down the socks from the fireplace on the entrance of a stranger into his pub. For achieving such effects, for completing a production of intelligence and charm, Joan Abner deserves a *summa cum laude*. Al Haulenbeek

Fund For German Children

Stefan Hirsch has requested that you please read this whether you take art courses or whether you paint, sculpt, design, or paint and draw by yourself.

If you have any art materials which you no longer need please put them in the box in Orient Gallery, clearly marked for the purpose. If you doubt the usefulness of your possible contribution, don't hesitate, put it in anyway.

GENERAL CLAY FUND FOR GERMAN CHILDREN For the Army Reorientation Program 1916 F Street, N.W. Washington, 6, D. C. Genl. Lucius D. Clay, Hon. Chairm. May 20, 1950

Dear President Fuller: The job of reorientation of German Youth which our Army is doing is one of the factors that is helping the present tense situation between the Eastern and the Western Zone. From a small program, this effort has grown so that now there are 300 Centers to which 990,000 German Youth from 5 to 25 go each month for all sorts of leisure-time activities.

The object of these activities—such as woodcraft, sewing groups, drawing and painting classes, singing classes, discussion clubs, sports groups—is to give the young people an opportunity to learn a bit about our life over here through contacts with U. S. personnel. The program does not use the term "democracy" but it demonstrates how democratic processes work. There is emphasis on freedom of discussion during the group activities. The young people are taught to choose their own leaders and to question. These techniques are so foreign to what they were taught under the Hitler regime and also so different from the indoctrination of the youth in the Eastern Zone.

At the end of your term it would be of tremendous help if the faculty and students in your art department would gather up leftover bits of paints, brushes, pencils, and other materials, put them in a carton and mail to: Lt. Col. Lydon B. Cole, GYA Director Headquarters, EUCOM A. P. O. 403 c/o Postmaster New York, N. Y.

Even if the box is small and even if it contains only bits of things, I can assure you that they will be used to advantage in this reorientation project. Art materials are very scarce and your contribution, however small, will mean that more people will come to these Centers for art classes and, during their work, will have an opportunity to learn about the U. S. The postage charge is for parcel post to New York City only. You will receive a letter from Colonel Cole when your box arrives. We are asking 156 leading universities and colleges to participate. Sincerely

Catherine Filene Shouse (Mrs. Jouett Shouse) In Cooperation with CARE, Inc., and the Advertising Council of America

Church In Europe

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unity of religions through mutual suffering in the concentration camps of wartime Europe. These men of God feeling at times of great historical turning points.

Priests and Ministers, believes Mr. came to realize the mistake of distrust among the Churches and began to work for "una sancta," which means not one church but discussion and understanding among the various branches of religion.

The speaker then turned to a discussion of the Church behind the Iron Curtain. In Hungary, he claimed, the Lutheran Reform Church was, before the advent of Communist rule, a State Church. It controlled schools and hospitals and was supported by government funds. Communism "demolished" this Church. In its place, according to Mr. Frauenfelder, is a weakened Church which has accepted the revolution as the "judgment of God" against its position as an institution. The heads of the Church in Hungary believe that its false gods, land and wealth, have been destroyed in order to turn it back to the true God. M. H. N.

Bardian

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He who molds public sentiment goes deeper than he who enacts statutes or pronounces decisions. —Abraham Lincoln

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BARD RECITAL SUCCESSFUL

The student recital of April 30, was one of the most enjoyable musicals of the year. Professors Nordoff and Wolff deserve commendation for the fine quality of instruction which must have gone into the making of the recital.

The program began with Hanni Joch's playing the F Major Mozart Concerto (K 459). Despite Hanni's lack of technic, her natural talent of expression made this work a delight to listen to. Her Mozart was one of the more enjoyable pieces played that evening and musically it was probably the most exacting.

Bob Cornell played the first movement of one of Beethoven's most popular piano works not only well technically but musically. He had been greatly handicapped by not having nearly the time to prepare as had the other performers.

Naomi Bellinson was the only pupil of Mrs. Wolff's to play. Schumann's A minor concerto is one of the composer's most moving works and Naomi certainly fulfilled the composer's intentions in this respect. She seems to have a natural aptitude for this type of music.

Fourth on the list of victorious Caesars was Janet Zimmerman. Her playing of the Symphonic variations was of much more finished quality than the preceding work. There was little to ask for in the way of musicianship in her playing either, for she and Paul Nordoff attacked the work with gusto.

The climax of the evening's entertainment was the Ravel Concerto performed by Carole Hershcopf. This was easily the most spectacular piece and Carole's playing was distinctive. She seems to have a natural aptitude for the modern medium and should be encouraged in this.

Warm praise should also be given to Peter Headley who turned pages with a finesse seldom encountered outside Europe.

Explosive applause punctuated the conclusion of each work for the audience seemed to be very proud of having such capable musicians in their midst. The preparation for such a concert is strenuous and lengthy for all concerned and high praise should be given to both the players and the instructors.

Peter Headley

ART SHOW Two Students, Three Media

It is seldom that three media have been successfully exhibited by two students here at Bard. The busy showing of woodcuts and paintings by Lewis Silvers and of pastels by Inge Schneier during the first week in May demonstrated an awareness of many potentialities in each medium, contributing much in terms of direct emotional appeal.

Lewis Silvers was chosen to express the tense disturbed world of Strindberg. His was an effort to shock, in the same manner as Strindberg does in his writings. It is for that reason that any distaste arose over Silvers' choice of color harmonies and discords. Silvers was justified by a highly individualized selection and arrangement of colors, for he realized a consistent, if not always attractive beauty.

Inge Schneier concerned herself with a unique lyricism in her pastel studies of nature. The forms of foliage and tree trunk patterns, treated with overtones of soft lights, was refreshing. Schneier evidenced a very complete understanding of the varieties of pastel treatment in her half finished studies. Especially in her variations on abstract thematic color arrangements, she formu-

lated a sensitive exercise for her poetic statement.

In his woodcuts, Silvers balanced his concern for the spontaneity of the idea with a careful consideration of the technical problems of execution. Whenever his concern for a variety of technical effects outweighed his initial excitement, the latter suffered. This was particularly true of his paintings, for in much of his experimentation with this medium, carried to the extreme in his use of mosaic stones, he lost the clarity and simplicity of form and color that was evident in most of his woodcuts.

In the pastels, Schneier was especially concerned with a variety of technical effects. The more her work was reduced to the simplest statement the more successful she was in understanding the possibilities in this medium.

The seriousness of their demonstration indicated that Silvers and Schneier have further aspirations in their respective fields of expression. For their work allowed a certain respect, overlooking the restrictions that naturally arose from the inability to explore fully the intricacies of distortion that evolve from the knowledge of careful draftmanship.

Stephen Covey

SCIENCE COLLOQUIUM:

Darwinism, Marxism Discussed

Dr. Obreshkov said in his introductory speech at a meeting of the Science Colloquium that there should be a "Bard College Colloquia Series," rather than a Science Colloquium. "The School," he said, "should and must do away with divisional interests." He continued, "It is only through the integration and cooperation of the various divisions of our intellectual endeavors that we can succeed in educating the individual."

"Darwinism" was the topic under discussion in the fourth meeting of the Natural Sciences' Colloquia series on April 27. Dr. V. Obreshkov, Helene Schwarber, and Harry Papastrat made up the panel.

Charles Darwin, according to Miss Schwarber's outline of his life, was born in 1809 and served as naturalist on the "Beagle," a sailing vessel that explored South America, the Galapagos Islands and other Pacific regions from 1831 to 1835. During this voyage he took copious notes which served as the basis for his world-shaking nineteenth century book, "The Origin of Species by Natural Selection" published in 1859.

Harry Papastrat presented the principles of the theory. They may be stated as follows: "Variation is present in all species in nature. The number of individuals in a species tends to increase in a geometric ratio (Malthus), but the number of individuals within a species tends to remain constant, which means that many individuals are eliminated in a struggle for existence. This struggle leads to a process of natural selection by the environment of the best suited individuals and we find a survival of the fittest."

At the time of the formulation of Darwin's theory the genetic basis of heredity was unknown, and the scientific world believed in the inheritance of acquired characteristics as propounded by Lamarck. Darwin used Lamarck's theory of inheritance in his explanation of the mechanisms of evolution. Modern science can no longer hold this theory, and from this now erroneous concept incorporated in Darwin's theory arise most of the criticisms of his work. However, Darwin's observations have never been found wanting, have only been added to, and have changed over the past 100 years. The large body of the Theory of Evolution as put forth by Darwin is still acceptable, and, in fact, forms the basis of modern biology.

The impact of Darwin's theory did not remain in biology, but spread throughout the newly developing Social Sciences of the nineteenth century. The extent of the impact was examined by Dr. Obreshkov in his discussion. It would appear that Marxism, our educational philosophy, fascism, economics and Political Science have all borrowed heavily from the idea of struggle for existence with survival of the fittest.

Marx, for example, found in Darwin's work, a "natural justification" (which men are always seeking) for his theory. Fascism has turned and twisted Darwin's concepts into "Social Darwinism," thus justifying their beliefs. Popular educational philosophy is an obvious extension of Darwinism.

Questions from the floor were centered on applications of the theory as an influence in other sciences and the knowledge of modern science concerning the mechanisms of evolution and reproduction.

An Explanatory Word

Inasmuch as I have been repeatedly asked why the BARDIAN has not come out on schedule I feel an explanation is in order. Unfortunately the staff at the Rhinebeck Gazette was seriously hampered by the absence of a linotypist who was stricken with appendicitis. Due to his sickness work piled up at The Gazette office and BARDIAN galleys were held up. He has finally returned, however, and we expect no further complications which will hinder the publication of the BARDIAN.

Bob Solotaire
Editor-in-Chief

Dianetic Therapy

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made it my purpose to only outline the theory I won't attempt to develop it any further. If you really want to follow it up you can take a three months course in dianetics that will begin this summer in New York. You can be an auditor by time you return to school next fall.

Bob Solotaire

PARENT'S DAY

Saturday, June 3

Outdoor Party

Co-ed Baseball Game

Square Dancing

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N.S.A. Purchase Card System

What is a Purchase Card? How and where is it used?

Since last Fall Bard has been a member of the National Students Association (N.S.A.), but has not, till now, had more than a single opportunity to participate in the activities of the organization. In order to become a more integral part of this group our chapter has ordered some of the Purchase Cards which the group is now selling.

These cards provide their holders with important discounts in stores all over the country. Sold at the price of \$1. per card, they are valid for one year and each buyer is provided with a list of all stores connected with the service.

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three

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<p>COMMUNITY GARAGE</p> <p>DODGE and PLYMOUTH</p> <p>Dodge Trucks Storage - Repairs - Accessories TOWING</p> <p>East Market Street RHINEBECK, N. Y. Telephone 244</p>	<p><i>For the Best in Movies</i> THEATRES Lyceum Starr</p> <p>Red Hook Rhinebeck</p> <p><small>LYCEUM—Friday, Saturday, June 2, 3: "The Reformer and the Redhead" with June Allyson, Dick Powell; Sunday, Monday, June 4, 5: "The Sundowners" in Technicolor with Robert Preston, Robert Sterling, Also "Tarzan and the Slave Girl" with Lex Barker, Vanessa Brown; Tuesday, Wednesday, Thursday, June 6, 7, 8: "The Third Man" with Joseph Cotten, Orson Welles.</small></p> <p><small>STARR—Friday, Saturday, June 2, 3: "The Damned Don't Cry" with Joan Crawford, David Brian; Sunday, Monday, Tuesday, June 4, 5, 6: "The Reformer and the Redhead" with June Allyson, Dick Powell; Wednesday, Thursday, June 6, 7: "The Outlaw" with Jane Russell, Jack Buettel.</small></p>	<p><i>The Elbow Room</i></p> <p>at the RED HOOK HOTEL <i>ON-THE-CORNER</i></p> <p><i>No better food at any price anywhere!</i></p> <p>Overnight accommodations for your guests</p>	<p>RED HOOK LUNCH</p> <p>TRY OUR HAMBURGERS</p> <p><i>Open All Night</i></p>

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