

OBSERVER

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Constitution Allows Twice - Yearly Elections

Elections for Council will be held by a Staggered Year plan, if the Constitutions approved by Council are ratified by the Community at the beginning of next month. The change was made to have Council more responsive to the community, and to have increased Freshman participation.

Under the staggered year plan, Council members will serve for one year terms, with half of the Council being elected in the fall, and half in the Spring. Thus Council will be a continuing body. Incoming Freshmen will be able to vote after one semester. Under the present method, the entire Council is elected at the end of spring semester.

To inaugurate the plan, the Council election to be held in June will be of a special nature. Half of Council will be elected to serve for a full year, while the other half will be elected to serve for only one semester.

To insure greater representation, the method of filling vacancies was changed. Presently, Council elects a re-

placement to serve the entire term of any vacancy. Under the new system, Council would merely elect a temporary replacement who would serve until the next regular Council election. Then the seat would be added to the list of vacancies. In this manner, no appointed Council member would serve for more than one semester. At the present, such a Council member might serve for a whole year.

Council is now considering the report of its Constitution Committee. The Committee submitted two proposed Constitutions to Council: one for community Government and one for Student Government. The main difference between the two Constitutions is in the exclusion of the President (or his designated representative) and two faculty members from Council in Student Government. According to Ralph Levine, Chairman of the Constitution Committee, Council will finish consideration of the Constitutions on May 29. The Community will then be given the choice of choosing between Community and Student Government. A two-thirds majority is necessary to implement either Constitution.

Among other major revisions in the new Constitutions, Council has decided that in the Community Government Council elections, students shall vote for students, and faculty members shall vote for faculty members. At the present, all members of the Assembly choose eight students and two faculty members.

No Parking Lot

Plans for the construction of a new campus parking lot have been abandoned, at least temporarily. This action followed on the heels of a recommendation by Council that funds which were to be allotted for construction be directed to other plant needs. Included in this list are lighting along the road leading from campus to the park in Annandale.

Bard OBSERVER

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VOL. 3, No. 9

ANNANDALE-ON-HUDSON, N. Y.

May 22, 1961

C. O. A. S. Agrees To E. P. C. Constitution

The new constitution for the Educational Policy Committee, which was approved by Council and by the faculty Committee on Academic Standards, will be put into effect in about one week.

Nine members — one from Council and two from each Division — will be elected to the Committee by vote of only the students in the separate Divisions. Nominations, however, will come from both faculty and students; each Divisional faculty will nominate 5 or fewer students, students in the Divisions will nominate as many more as they wish, and individual students may also nominate themselves.

The major job of earlier EPC's was to evaluate all teachers, new and old, but this practice had led, in some cases, to unnecessary feelings of distrust between faculty and students. Therefore, the new committee

will not carry out full-scale evaluations. However, if there is a specific question about a professor, and the EPC considers the question well-founded, the professor will be notified by letter or may be asked to attend a closed meeting to discuss the problem. Also, if a faculty member would like an evaluation of his courses, he can request the EPC to make one.

The new EPC will accept constructive criticism in all areas of the academic program, including course offerings, number of faculty members in a specific field, size of classes, and purpose and present effectiveness of criteria sheets. The machinery of EPC will act as follows: Suggestions and questions will be accepted from students through a mailbox, and in open meetings, where discussion will take place. Individual matters, such as questions concerning teachers, will be deferred until closed meetings (to be held at least once a month) where only students or professors involved will be asked to attend. In this way, public discussion of personal issues will be eliminated.

Students who make worthwhile criticism may be asked to present their views in com-

mittee discussions, and they will be notified of the action that EPC takes on the items they have brought up.

The EPC planning group, consisting of William Deitsch, Fred Feldman, Linda Garfinkle, Robert Marrow, and Kathleen Robinson, met with COAS and found that faculty are eager to work with the EPC. Professors at the meeting said they preferred to have the committee elected entirely by the students, not partially by the faculty, as the earlier constitution directed. COAS has been preparing a statement of Bard's academic policy and will present this statement, as soon as it is finished, to the community by way of EPC. The student committee will then study the statement to see how closely actual practice is in accord with the policy.

The main job of the committee will be to make recommendations to the faculty and administration on problems that exist or arise in the academic program. Two results of immediate importance will probably be evident: Professors will be able to learn students' feelings about courses and thereby improve the effectiveness of their teaching, and students will be able to gain a better understanding of what is expected of them in class preparation, written work, and seminar participation. The opportunities that the new EPC will create for student action in this area are many. The committee will study and make recommendations on problems that affect the whole present student body and whose solution will help determine the future of the college.

What Is a Seminar ?

by Dr. Paris Leary

To commence by the "via negationis", a seminar is not a discussion group, i.e., it is not a gathering of people who exchange with each other their opinions about a given subject. Nor is it a short lecture which provides an "antethema" to a discussion, followed by questions and answers. It is not a mass oral examination. Nor is it a one-man brains trust, where students assemble to acquire information from a teacher.

A seminar is a specific technique of the liberal spirit, a pedagogical device aimed at bringing about in the student mind the formation of what Newman called 'Philosophy' or 'The Architectonic Science' — that power of synthesis and discrimination which is the final aim of university education. Note the word 'technique'. The seminar is an art, and being such, demands the "recta ratio factibilium". It has rules, limitations, advantages, and a wide range of possible abuses.

The seminar is limited to the liberal arts, being inapplicable to the servile arts, the sciences, and the analytical study of languages. It can be a highly effective method of making order out of the wild conglomeration of facts, opinions, dates, theories, and interpretations which beset the student mind. It can also be an excuse for not thinking.

Rightly administered, it is a tool of the liberal, i.e., the Classical, sensibility. Improperly administered, it is the worst sort of mawkish Deweyism, a kind of secular Devil's work-

shop, where idle minds exchange idle opinions on hazily formulated and incorrectly conceived issues and ideas.

How does a seminar work? The seminar leader assigns a work to be analyzed at a particular time. Immediately the members of the seminar go to work, engaging in private research in the library. They read the book in question as soon as it is assigned, and amass for themselves a small bibliography of articles, reviews, and books relevant to the subject. They write down the chief heads under which they see the subject taking shape in their minds.

They peruse the central secondary sources, and form an intelligent, if broad, understanding of the nature and place of the work assigned in historical perspective. They prepare notes for the approaching seminar full of facts, which will direct their own contribution to the total effort of the seminar.

The seminar leader defines and controls discussion. He supplies what technical jargon or background is needed at any one point in the discussion. He does not ask or answer direct questions unless a peculiarly thorny stage of the exchange makes verbal progression difficult.

The members of the seminar pool their research, and by directed discussion begin to find the structure which will best contain and shape all the odds and ends of information which they have brought to the meeting. They address themselves to the task of providing the

seminar leader with such material that at the end of the discussion he can with ease and grace summarize for them the content, difficulties, virtues, failings, gaps, and implications of the matter just discussed. They ask each other questions.

Rather than stop discussions by simple disagreement (for they are sensitive people and recognize that their knowledge is very limited), they amend, qualify, or re-state offerings with which they seem to find themselves in disagreement. They never stoop to using the seminar leader as a judge, for such gestures always have the same outcome as the judgment of Paris . . .

They work hard. Harder than the curricular plebes of the State University world. They work very hard, for they are convinced that the seminar is a splendid, though not sacrosanct, method of education, which latter word means in its Latin root 'to wean'. The seminar is a kind of group dialectic by which it is possible for them to pass from intellectual childhood to vigorous adolescence — and they want very much to grow up.

They are so devoted to the maintenance and defense of the seminar system that those who betray it by sloppiness, dishonesty, or tepid enthusiasm, are frequently beaten up and pointed out as traitors to the seminar system by the other, properly functioning students, and forced to wear tall pointed caps between sunrise and sunset.

Esoteria Plans First Concert

Esoteria announces that the first of a series of mid-week concerts and programs will be held at Kappa House this Wednesday, May 24 at 8:30 P.M.

Tom Benjamin and David Moulton will play the Mozart Clarinet Duet. They will be joined by Bill Tinker for the second American performance of the Suite for Clarinet Concert and Violele by the little-known Renaissance composer, Giuseppe di Mandragora. Richard Perry will join them for the final offering: Theme, Variations, and Improvisations, by David Moulton.

Giuseppe di Mandragora y Briz, born in 1618, was the son of an Italian envoy to the Spanish court and, because of his obviously great and varied talents, early became the darling of the court. Besides his musical distinctions, several Petrarchan sonnets of his remain, and "Lazarillo de Tormes" has been attributed by various scholars to his authorship.

The violele is thought possibly to be an instrument of his invention; it flourished briefly at the Spanish court during the composer's time.

(Continued on Page 3)

SANE Official Gives Talk Here

by Richard Morrock

Thursday evening, May 11, Mr. Donald Keyes spoke to Kaleidoscope on behalf of the National Committee for a Sane Nuclear Policy. Mr. Keyes is the author of the forthcoming book "God and the H-Bomb" and represents his organization at the United Nations.

The program of SANE was the subject of Mr. Keyes' talk. This organization is the foremost pressure group demanding nuclear disarmament and an end to the testing of nuclear weapons. The chief argument put forward by SANE, accord-

(Continued on Page 2)

EDITORIAL

The agreement that was reached between the committee on E.P.C. and C.O.A.S. on a constitution that paves the way for the reinstitution of an Educational Policies Committee marks the opening of a new era of Faculty-Administration-Student cooperation and mutual respect. We feel that E.P.C. is a very valuable community organization that has been too long neglected. Its functions both as a stimulus and a liaison between the students and the faculty will be of great benefit to the academic life of the community. Closer cooperation and understanding will develop concerning the college's present and future educational policy and a stimulus will be created which we hope will channel the energy of the student body towards an increased interest and participation in academic affairs.

Letters to The Editor

A Miasma of Exsufflication

I think the general purport of President Kline's column in this issue of the Observer is that certain unformulated but rapidly condensing programs are being planned by the Board of Trustees and the Academic Planning Committee (A.P.C.). . . . All very acceptable—we have heard of these committees before, their great organizational gears slowly winching straight the posture of the Bard Student Body . . . and nobody has ever been any the worse for their nebulous academic ukases.

I dashed merrily through the first three paragraphs, hardly stopping to notice that in the perfectly innocent turn of phrase "how Bard's curriculum could be best suited to the needs as *foreseen*" (italics omitted in Dr. Kline's letter) the sychophancy of A.P.C. to the Board of Trustees had been taken for granted. I was still happy. After all the sun's out, isn't it; birds still whisper obscene things to each other back of the library, don't they; President Kline's epistles still show a healthy contempt for content and a mature reverence for form, don't they; all those happy little paragraphs, each one just a jot longer (because more repetitive), each with a built exclamation point as its coda, are still there, aren't they? Aren't they? No baby, they're not, not any more, not ever again. The revolution has come:

Another said: "I am not sure you can give a college all these elements, but if you could, it would be a wonderful college."

Here is a living person responding to unformulated plans with the kind of subjunctive optimism we know to be reserved for utopias of immediate availability. This is the first distant trumpeting of the man to come, galloping over the plains towards The City ("I'm not sure I'll make it but, God what bliss if ever I should so ascend") announcing the abstract man, whose life is a cornucopia of possibility, before whom every door flies open as before some airlines porter. And this miracle of congealed spirituality has made its appearance on this campus, Dr. Kline tells us, and while the President sees fit to term him euphemistically "Another" I am searching out his real identity. From certain available clues, especially the flawless articulation of which he seems capable at his moments of greatest insight and elation, I don't think I'm going to need my calabash for the job.

Investigator: Milk-boy! The milk.

"Another": Because you have asked for the milk I shall bring it. (Brings it.)

Investigator: (examining the milk) Why this milk is still better.

"Another": (completely unperturbed) If what you say is true this is truly wonderful milk.

Investigator: (taking the cue to enlarge the test situation, becoming virtually ecstatic) And better and better still . . . because its progress is only the necessary result of its causation.

"Another": I am not sure you can give milk all these elements, but if you could, Zowie!

Investigator: Hmmm . . . er, come with me son, there are some simple fishermen and humble peasants who'd like to accept you . . .

—RICHARD KAGLE

Ergo Ego

THE PLOUGH AND THE STARS

by David Frederickson

Overcoming the handicap of an Abbey Theatre play on that damned Easter Rising—what else?—is too much to ask of either actors or audience outside of Dublin. At Bard last weekend the actors in "The Plough and the Stars" came off better than the audience.

Caryl Ambrose saved the show; the improvement from the posturing Mrs. Pinchwife of last summer to the thoroughly sympathetic Bessie Burgess of the other night was great. In the first two or three acts it was a positive relief to have the painfully slow proceedings interrupted by this blustering flower-seller; in the last act (I think it was the fourth; maybe the fifth or sixth) She maintained the tension superbly.

The part of Nora Clitheroe was played by Arlyne Gould (The portrayal was an improvement over previous attempts, but it was obvious why Mr. Clitheroe chose heroic death over his wife's attentions. The last act, although better, was still short of drawing sympathy from the viewer.)

Paula Scholachman's portrayal of Mrs. Gogan, although perceptive and competent, was less penetrating and integral than we have been led to expect from previous roles. Too often it seemed that makeup was taking the place of penetration and mannerism the place of characterization. Concerning mannerism, of course, it becomes a nice point whether to blame the actor or the director; perhaps the latter was more to blame since mannerisms crept into so many performances.

Among the men, a few parts demand special note. Leonard Leokum showed Young Covey to be a confused idealist waiting hopefully for a better cause to come along; his solid acting and mercurial hamming were equally welcome. Fluther Good, as played by Jeffrey Marlin, was a good-hearted and weak-willed soul whose catchphrases often avoided sounding like clichés. And, by ignoring the unfortunate first-act mannerisms, one was able to accept the daffy foolishness of Charles

Kakatsakis's Peter Flynn.

The one-act appearance of Irene Kling as the prostitute Rosie was all too short. The role did not demand much; Miss Kling gave it more than enough and created a totally believable and likeable character. Mr. Clitheroe, the unfortunate husband of Nora, was adequately portrayed by Alfredo Porras; Robert Bauer brought unsuspected reserves of insight and energy to his small roles as the two soldiers. And Sandy Rosenthal somehow managed to look suitably consumptive.

* * *

It is a real accomplishment to make a message as immediate and meaningful as the anti-war anti-nationalist one of this play seem foreign and passe; Sean O'Casey and William Driver complemented each other beautifully in the present success. It is good to be able to get actors in and out of doors without making the action look absolutely meaningless and the doors of an ingenious and over-obtrusive set like the present one may, of course, make the problem greater than in the average production. Even so, the solution of such a mechanical problem is not enough. The problem in directing lies in finding the means to make the whole physical, pantomimic production fluently expressive of the same things as the actors are supposedly expressing. That so much good acting should so fall apart into meaningless episodic interludes is phenomenal.

Is it impossible to present anything written since the war (we discount the anachronistic appearance of "The Boy Friend") at such a reactionary place as Bard? Has nothing appeared in this country of merit equal (assuming the merit of modernity and immediacy to be about equal to the merit (?) of O'Casey) to "The Plough and the Stars"? If not American, how about Beckett, Ionesco, Ghelderode, Giraudoux, and Genet? Or, if the play must be old, how about Strindberg, Ibsen and Chekhov—or are the available translations unworthy of our stage?

which might have given the signal to the President to launch a counter-attack against Russia.

There is no military defense against nuclear weapons, said Mr. Keyes. Our only "defense" is the fact that the Russians know that they would themselves be wiped out if they launched an attack against us.

The objectives of the National Committee for a Sane Nuclear Policy are to achieve complete nuclear disarmament, including constant and impartial inspection of the nuclear powers, to end nuclear testing, and to create safe ways to dispose of nuclear waste produced by non-military reactors.

In accordance with usual Kaleidoscope procedure, a resolution was put before the audience and voted upon. The resolution was, "This house agrees that the best hope for world peace lies in a multi-lateral disarmament treaty." The resolution was approved by a large majority.

FORUM

By David Frederickson

In the midst of all the violent contention that usually grips this campus for some obscure reason or other, few of us discover how little it really means and how little, objectively, we are accomplishing. If, in our arguments, we get so far as a tentative abstraction, we tend to satisfy ourselves with the limp excuse that we are defending something vague called "The Bard Ideal" or, alternatively, "The Old Bard."

Of course, from this exalted ivory tower of criticism, I can hardly offer a formulation of either abstraction. I suppose I'm as much in favor of either as the next man, and would not like to leave myself open to the comment that was made about Eisenhower's first State of the Union message, that he was against sin and hoping for an early spring; but still, I must admit that dealing with such high-falutin' abstractions is a little out of my range.

Man of action? No; but I might support the idea of action in opposition to windy bickering.

Are we afraid that the old Bard is slipping from our grasp? Precisely what do we treasure that is in danger of dissolution? Perhaps a spirit of aesthetic liberalism that is endangered by the nouveau regime? In the last issue of the *Bardian-ante-Observer*, the Art Club issued a manifesto advocating a Bard Festival of the Arts. Unfortunately, in the foomforaw about the two hours which immediately ensued, this well-considered suggestion was ignored and didn't receive the consideration it well deserves.

Briefly reiterated, the plan is this: The purpose is to raise money for a new art and music building. (That building could be a stable bastion against too-rapid incursions of academic scientism; it is easier to get funds for science expansion from a variety of sources than for art. The method proposed is to hold a two or three day festival, possibly at the WM-YWHA, in New York, featuring as many as possible of the arts, and, hopefully, the other disciplines, in which work is done at Bard. Specifically, an art exhibit would be hung in one hall, and a series of programs presented in the auditorium: dance, drama, music.

Not only would students participate in the programs and exhibits, but alumni, faculty, parents, and less associated friends would join as well; it is possible that professional musicians could be persuaded to perform, that an original play could be premiered, a movie previewed, and so forth. Weekend tickets could be sold to defray costs and, most hopefully, start a building fund.

All of this would be planned by a student committee, organized with the cooperation of the new alumni clubs and executed in the grandest manner possible, collecting people, getting them interested in Bard, and reasserting the image of Bard as a college of the lively liberal arts.

Utopian? Not totally. The people behind the idea have worked it out well; it's possible. It needs student approval and cooperation, a lot of work, and a lot more ideas; but there's no reason why it should, once launched, fail, except perhaps for another outburst or two of the old Bard internecine warfare.

It is, at any rate, an idea that deserves careful action and, I think, considered action.

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From The President...

AN ATMOSPHERE OF EXCITEMENT

Over the past two months at Bard, thinking has been developing in two areas, both of which are very important for the future of the College.

The first of these two are as is that of long-range policy of the Board of Trustees. That body has been working out a simple statement of its hopes and convictions as to the way Bard should go as a college, and the immediate implementing steps which the Board should take.

The second area is that of the faculty Academic Planning Committee, which has been struggling with the question of what college education should be for the next period of history, and how Bard's curriculum could be best suited to the needs as foreseen. This committee's work is still very much in the discussion stage, with final conclusions not yet drafted, nor in shape for formal submission to the faculty.

But in both of these areas, considerable student reaction has already been secured. I have had opportunities to discuss the Trustee's statement with some of our best student leadership, including an informal meeting of Council. And similarly, faculty members of the Academic Planning Committee have individually sought

student reaction to some of the more important issues of that Committee's thinking. And I have had several sessions of considerable length, sharing phases of the Committee's thinking with individual students or groups, who asked for chances to talk about the "academic image of Bard".

Several of our student leaders have used the term "atmosphere of excitement", (or an equivalent phrase) to describe their reaction to the Trustees' position paper, and/or the thinking of the Academic Planning Committee. One expressed regret that most of the latter program was scheduled for implementation after he would have graduated, "because it would be so exciting to share in these new things at Bard!"

Another said: "I am not sure you can give a college all these elements, but if you could, it would be a wonderful college!"

I will say frankly that I have been both surprised and pleased by the interest, the understanding, and the favor, by which these two developing position statements have been received, in these informal preliminary discussions. (I hope that the Trustee statement will be available for general presentation and discussion very shortly.)

I think it is good to have "an atmosphere of excitement" in the air as a college plans and works for its future!

—REAMER KLINE

Tinker Displays New Woodcuts

by David Frederickson

It is so much a pleasure to see an artist in control of his medium that one is tempted simply to praise the artist unreservedly. Control is evident in William Tinker's recent exhibitions of woodcuts in the New Dorm and, somewhat less, the drawings and paintings in the theatre. Seldom does the viewer have the feeling that the materials and methods are unduly influencing or controlling the artist's intentions.

And the intention is more than to show mere technical skill. The composition of the woodcuts is generally not complex—one face or a group against a stark background—but the balance achieved is by no means unsophisticated.

The best thing about them is often the characterization—the cold, cynical face in the background of "Let it not be done, even in jest", the sensitivity of "Giovanni y Annabella", the prim accuracy of the classical "Nicean Apollo", the old man in "The day it rained forever", the hysterical child in "As the dry leaves." The most expressive and subtle faces are the three large prints of "The Orpheus Legend."

In contrast to the highly subjective expressionism which so many young artists seem to need to express themselves, Mr. Tinker's realism seems the more vigorous solution. He tries to express an objective reality; the attempt is naturally open to freer criticism—as well as greater praise—simply because it is more objective and tries for a greater than personal meaning. The attempt may of course fail; in

Ablow Work Exhibited In South Hall Social

by Diane Miller

Thursday evening, May 11 marked the opening of an exhibit of paintings, drawings and watercolors by Mr. Joseph Ablow, Assistant Professor of Art at Bard, in South Hall Social. The Art Club deserves congratulations for once again making the best of totally inadequate facilities; the exhibit was well hung

and the lighting was passable. This has been the first exhibit in years (for all we know, in recorded history) of the work of a fine professional painter from the "outside" art world at Bard, a college which is supposed to pride itself on its encouragement of the arts. The only thing which prevents this exhibit from setting a precedent is the lack of a real gallery. There are plenty of sources on which the Art Club could draw for pictures of high, even the best, quality; and the presence of original work is encouraging to painting students and refreshing to the general community. It is due to Mr. Ablow's generosity and faith in a student body which has made a practice of stealing valuable books from the Art Library that we are able to have an exhibition at all.

Mr. Ablow, who is becoming known in the Boston area after

the woodcuts it does not.

The architectural drawings and impressionistic paintings in the theatre display are perhaps less satisfying, less complete. As studies they are indicative of greater potentialities, but as finished drawings, one sometimes feels that greater control of line is needed to accomplish the artist's intention. The studies in impressionism have as their greatest attribute a tremendous sense of light and a good, though not always complete, control of perspective drawing.

Taken as a whole, the exhibits show fine technical skill; and the skill is sufficient to allow Mr. Tinker to show himself to be an artist of considerable, possibly great, talent.

a successful show there recently, has studied with Oskar Kokoshka, Jack Levine, and Ben Shahn, among others. Traces of their influence are noticeable in Mr. Ablow's work: the particular kind of intensity produced by the light colors in "Battle of the Innocents", its rather nervous, hesitant emotion and weightless movement is reminiscent of the German Expressionist; the graphic distortions of Ben Shahn are stripped of their "social" content to good effect in "Boys Fighting", the pointed psychological characterization of Jack Levine gives sharpness to the portrait of "Katharine". It is a curious combination of ancestors; yet the elements of style which Mr. Ablow has learned from these men has not produced derivative or eclectic work. From the show as a whole a unique artistic personality of integrity, delicacy and promise emerges.

While avoiding modern excesses of technical experimentation, Mr. Ablow's work has variety and richness as well as solidity. In little watercolor studies such as "figure", and "figure study" he comes close to the modern dissolution of the object, yet one has the impression that Mr. Ablow would like to balance a certain decorative element—light stylization in drawing, heightened color, textural richness—with a certain psychological interest and faithfulness to nature. The drawings, especially the small figure study called "drawing" seem to me particularly to speak for an artist who possesses what is so rare today, a certain fascination and love for the actual complexities of the appearances of nature.

Because of considerations of size—small to modest—the paintings shown are preponderantly figure studies and portraits. Mr. Ablow's range includes more ambitious compositions on the order of "Battle of the Innocents"; he has, for instance, a weakness for classical subjects such as "The Trojan Woman" and "Jason and The Argonauts" (neither shown). But even the two larger canvases in this exhibition, which suggest a great deal of movement, share with the portraits an overwhelming impression of uneasy quietness. There is energy, but little weight; while in the portraits there is surface calm with disquieting undertones.

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Esoteria

(Continued from Page 1)

Mandragora was rumored to have been the lover of Dona Mathilda, the profligate idiot daughter of Philip II; this fact is thought to have some bearing on his mysterious death—whether of poisoning or blood deficiency is in doubt—in 1641, at the early age of seventeen.

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Lubrication — Tires — Batteries

Bernstein Doubles to Save Own Game; Leads Bard to First Win

by Rick Smith

Mark Bernstein doubled with the bases loaded to win his own ball game as the Bard softball team defeated Albany Business College, 6-5, May 14. Everybody got into the act two days later as Bard trounced Orange County Community College, 13-6, to get Bard's intercollegiate softball schedule underway.

Bard went into the final inning of the Albany game with a 4-3 lead, only to see Albany bounce back with a two-run outburst to take the lead. Bob Knight, leading off in the seventh for Bard, was safe on a throwing error. Dick Gribbin reached first on a fielder's choice play as Knight was called out for leaving the base path to avoid being tagged. A walk to Lane Sarazon and an infield hit by Bobby Epstein set the stage for Bernstein. The Bard pitcher laced a three-two pitch into the left field corner to score Gribbin with the tying run and Sarazon with the winning run.

Bard had scored three times in the third on singles by Ralph Levine and Mike Goth, a long triple by Bob Marrow, and an infield out. Levine singled in Alan Skvirsky in the fourth for Bard's other run.

The Bard team showed the happy combination of pitching, hitting, fielding and the ability to come from behind, however, it never had to come from behind when it met Orange County last Tuesday. Four runs in the first, five in the second, and two in the third put the game on ice. Richard Greener, spelling Bernstein, pitched the last four innings to win for Bard in a 13-6 rout.

Poor pitching put Orange out



Skvirsky lays a bunt down the line.

—Geisler

of the game before they were ever in it. The Bard attack was lead by Lane Sarazon, with three hits, and four other players with two hits. Ralph Levine continued a three-game batting spree: five singles, a double, two walks and twice safe on errors have put him on base ten of his last eleven trips to the plate. Bob Marrow leads the team in the slugging and RBI departments.

Bard played two other games, against town teams. The team did not figure to do well in these games as the town teams consist of groups of men who have played together for many years. Bard lost 11-2 to Pine Plains, despite the efforts of Levine, who got two of Bard's three hits and handled nine chances successfully in the field. In Bard's first game, the team gave an indication of its future victories by taking Red

Hook into extra innings before losing 8-5. Mark Bernstein's deliveries baffled the Red Hook batters. Bernstein gave up only four earned runs. Doubles over the left field fence by Mike Goth and Arnie Melk were the highlights of Bard's attack in the game.

FOUR GAME TOTALS

	g	ab	h	r	rbi	avg.
Skvirsky	4	14	2	5	1	.143
Levine	4	12	6	5	3	.500
Goth	3	9	3	1	2	.333
Marrow	4	14	4	4	5	.286
Melk	3	10	3	3	3	.300
Sarazon	4	11	5	3	3	.455
Epstein	4	12	2	1	0	.167
Gribbin	3	8	0	1	1	.000
Knight	3	9	1	0	0	.111
Friedman	1	3	0	1	0	.000
Lipsius	1	0	0	0	0	.000
Millenbach	2	0	0	0	0	.000
Bernstein	4	8	2	1	2	.250
Greener	2	2	0	0	0	.000

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Bard Tennis Team Victorious In Two Out of Last Four Outings

The Bard tennis team emerged victorious in two out of its last four outings. These victories were scored against Dutchess County Community College and were both 5-0 sweeps.

In its engagement with the Albany Business College team, Bard suffered a close 3-2 defeat. The decisive second doubles match was a narrow 2-6, 5-7 loss.

Bard journeyed to Union College for its first outing on unknown territory. There Bard

suffered a 10-2 defeat, with Ned Medary and Woody Zeidman scoring the only Bard victories of the afternoon. Dick Socher won the longest set of the season by a score of 12-10.

Individual win-loss totals in singles matches in these four outings are as follows: Melk, 3-1; Socher, 2-2; Klein, 1-3; Nisenson, 0-1; Medary, 1-0; Lynes, 0-1; Goodman, 0-1; Zeidman, 2-0.

Results of last Saturday's match did not meet the press deadline.

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