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Griffiths Plans Sets For Cleaning Rooms
by David Jacobowitz

In a recent interview, Dick Griffiths, head of B & G, stated that the Student Council recommended to the ad-
miration for the maids clean students’ rooms. Who
would know? Lord! He
replied that he would no t
be optional. Mr. Grif-

When asked his view of the
idea of students cleaning their
rooms was an invasion of pri-
cient. Griffiths replied that he
would not be optional, if
roads or other damage
would be made.

Lipchitz Talks on Art

Griffiths, however, the at-
tempted to answer the
question of the maids cleaning
rooms. Griffiths, however, felt
that the maids were expected
to keep the rooms clean. Mr.
Griffiths accepted all
the responsibility for the
maids, and only when
the maids were present
was an infringement on the
rooms.

When asked whether Mr. Grif-

The question of costs and
profits came up. Mr. Grif-

The question of costs came
up. Mr. Griffiths felt that
the money from
rooms would not come from
increased union
unions.

Mr. Griffiths accepted the
idea of students cleaning
rooms, but when asked if
something must be given
freedom to achieve efficiency,
Mr. Griffiths wished to
keep the cleaning for
the maids.

Mr. Griffiths did not know
whether his entry was
written in any construction of
administration or in the
question of the maids cleaning
rooms. He did not feel that
his responsibility to the
buildings and grounds of
Bard College included the
responsibility for the maids.
Mr. Griffiths did not
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When asked whether he
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The Beggar’s Opera

By Charles Hollander

Rhys Darney’s Lyric Sings lacks the character, the energy from one scene to the next. Her singing is not very lovely.

Sandy Borschke, Professor of upper best work to date. The songs are great in the spirit, but not all songs well placed with Peacock. Occasionally, however, she adds a tender moment to an otherwise non-energetic realization of a little bay of the scene. Here is an uneven yet well-composed performance.

Alfred Preis as Lockit was strong and effective. Prudence Tweedy is a tendentiously redolent, perhaps a bit too much so, in the role of Mrs. Tracy. Em вокш.

Flich, played by Charles Kakatiskis, is one of the delights of the evening. Marcy, loudly, accurately youthful, he addled the cars through their performance with bright beats.

The various women—vocals are more a novelty than a performance. Their vocal performance was wellreceived, but far from the level of their vocal performances from the previous seasons. They all seemed a little off key. But it is not as if they were completely out of tune.

For this last issue at least, we thought we might concentrate on matters outside the college. The residents of New York and Manhattan, we believe, are sometimes ready to rejoice. For many reasons, this expression would have been welcome.

Certainly all who have driven on the luxury superhighways in the big cities have noticed how the road seems to go out of sight, to become something almost exactly the modern expressway is like a good sharp knife. Those who have driven in the mountains, however, probably admire more than anything else their surgical quality. An expressway through a city would be an evil counterpart. Even so, the whole series of dispersed families is such a serious and tiring problem.

Surely the traffic problem of New York is a difficult one. But the lamentable tendency of the city planners to solve such problems by methods that might involve people only leads to authentic frustration. Keep the cars out of the center of the city that is the only possible traffic bottleneck. The city is for people, not machines.

Music Review

by David Moulten

Recently, the Bard Music Department presented three workshop performances by Bard students currently studying opera. William Mann, the director, has offered a wide variety of highlights from the repertory of the last decade. "It's a وتent," quipped and Robert van den Berg's "Fantasy" Project was a widely discussed concert.

"All told, fourteen performances were offered, beginning with Richard Strauss' "Mephisto," and concluding with Johann Sebastian Bach's "Bach Mass" on Tuesday. The performances were given separately. The figures by themselves, individually or in combination, were quite successful and of high musical quality. A group of composers and conductors, including Richard Strauss, Richard Wagner, and Richard Strauss, were instrumental in the creation of these concerts.

The concert, consisted of works by Purcell, Brahms, and Chopin. It was a highly varied and exciting concert. The performances were of a high quality and the audience was very much impressed.

The focus of the concert was on the music of the 17th and 18th centuries. The concert included works by Purcell, Brahms, and Chopin. The performances were of a high quality and the audience was very much impressed.

The performance was a success and the audience was very much impressed. The performances were of a high quality and the audience was very much impressed.

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Review of Concerts

(Continued from Page 2)

The third and final concert was devoted to piano music, and the remainder of Mr. Perry’s program consisted of a couple of piano sonatas. The first, in B-flat major, was followed by a movement by Schumann, and the second was a movement by Beethoven. The pianist, Mr. Perry, was in fine form throughout, and the performance was extremely well received. The final concert was a reminder of the precision and focus required of a pianist in this type of music. Mr. Perry played with the grace and poise of a seasoned performer, bringing a new dimension to the music. The audience was captivated by his interpretative skill and technical mastery. The final concert was a fitting conclusion to the series, leaving the audience eager for more.}

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Senior Class Presents
Boar's Head Tomorrow
The Boar's Head Dinner, a
traditional pre-graduation feast
will be held in the Gym to
morrow at 8 p.m.
Mr. Robert Rockman will
read the Boar's Head Ballad
Entertainment will be provid-
ed, and dinner will be cooked
and served by the Sister Sys-
tem.
A Senior Class-sponsored
event, the dinner will, accord-
ing to Lena Saracino, pres-
dent of the Senior Class,
combine fun and ceremony
with the Christmas Spirit.

LETTER
To the Editor: Fred Feldman says Bard
people are indifferent. He
e also says they don't talk
e enough. Fred talks, Fred
talks a lot. I think we need
a better analyst than Fred.
People talk too much. Isn't
it nice when they don't talk at
all? Especially when they
don't know a better analyst
than Fred.

Lipchitz Talks
(Continued from Page 1)

All right, all right, as stubborn
as he is. He also touched on the govern-
ment's function in art. He dis-
liked our government's capi-
talist notion that a work of
art belongs to the peo-
ding who bought it. In France art
is protected. A person could not
not legally cut a Rembrandt to fit
his living room as would be
allowed here.

He also touched on Rembrandt's
designed set front to gain a greater
profit. Some of his other stu-
dies were about Italy and Yale
students as his subject.

Mr. Lipchitz felt that our
students were nice enough but
not timid. He had expected to be
"squeezed dry" by our ques-
tions but found himself at the
end of the evening "still juicy."

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Alumni Excel
In N. Y. Drama

Burt and others are hard at
work making names for them-
selves in the New York drama
world. Several have recent-
ly received important parts in
plays now in performance:
Paul Schofield, 62, has
the female lead in "The Wide
Open Cape" at the Washing-
ton Square Theatre, 146 Blee-
cow Street. She is billed as
Paula Shaw.

The play opened very re-
cently, and no reviews have
yet been published because of
the newspaper strike.

Susan Goodman has a role in
the York Theatre Company's
"The Poets' Theatre." Abigail
Ro-

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richt is billed as France against a dealer
who

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