

# OBSERVER

Vol. 5      No. 8      March 25, 1963

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# Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 5, No. 8

ANNANDALE-ON-HUDSON, N. Y.

MARCH 25, 1963

## Fire Engulfs Cottage; Professors Displaced

by Don Baier

Valuable books, pictures, records, and unpublished manuscripts belonging to Bard professors Paris Leary and Jay Vogelbaum were destroyed when a fire raged in the Cedar Hill Cottage for more than two hours early in the morning of March 8. While trying to save his and his colleague's possessions, Mr. Leary suffered a case of smoke poisoning, but neither teacher was more seriously injured.

Mr. Vogelbaum, who was not at Bard when the fire occurred, lost the notes for the doctoral dissertation on which he had been laboring for several years. "Except for a few pictures and manuscripts and some odds and ends, everything was a total loss," Mr. Leary said. He described the tragic event as follows:

"I awakened about ten minutes till three and saw flames leaping from Mr. Vogelbaum's apartment. I immediately phoned the boiler room but there was no answer. I then

tried to call the operator but I could get no answer for ten minutes. I called Mr. DeGre. He came up and we tried to carry out what we could but after about twenty-five minutes, I got smoke poisoning and had to stop."

According to Dick Griffiths, head of Bard B&G, "An alarm was sounded at approximately 3:05 through the college emergency phone. Subsequently an alarm was sounded to the Red

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## WXBC Schedule Planned For Tuesday's Programs

WXBC Station Manager Larry Yuridin announced today that the radio station would resume broadcasting at 6:30 p.m. tomorrow. Within a few weeks, he said, Schuyler House will be able to tune in on the station; at present, every other dormitory can receive WXBC's programs of music, discussion and news. The schedule:

Tuesday

6:30—News with Louis M. Lyons, monitored live from Boston

6:45—Spotlight on Paris  
7:00—Seldom-heard music: Mike DeWitt  
10:00—Discussion of myth: Andy Marum  
10:30—Bard Poets: first in a series of 4 one-hour programs. Prof. Paris Leary (tentative)  
11:30—Russian Folk Songs  
12:00—Midnight Miscellany: a Poe story, read by Harold Stessel; Songs of the Spanish Civil War  
1:00—Sign Off  
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## Budget Gets Council OK

A week ago Community Council appropriated \$10,389.10 of Convocation funds to the various clubs. The amount granted is an increase of \$481 over last semester's budget and \$2139 more than the budget of two years ago.

Attrition over Field Period cuts the income from fees to a point where Convocation cannot support a program as large as in the Fall. The Budget Committee must cut the budgets drastically. As a remedy this semester Spencer Layman, Chairman of the Budget Committee suggested raising a student tax of five dollars, payable after Spring vacation. This was to have been voted upon at last Thursday's Community meeting; however, the lack of a quorum there (see article pg. 3) returned to power of decision to Council.

Treasurer Layman regretted the great number of cuts that were made from the submitted budgets. Funds were very low, he said, and not many clubs could get their whole programs approved. The Committee was forced to cut all lecturers who had not been definitely committed to a lecture date. Council also passed a motion at Mr. Layman's request to the effect that all clubs be limited in the future to committing only \$300 before budgets are approved by Council. Mr. Layman stressed that the motion did not mean that money would be allocated for any commitment, just those which would be approved anyway.

### The Convocation Budget for Spring Semester, 1963:

| Club            | Re-   | Grant |
|-----------------|-------|-------|
| Psychology Club | 1000  | 663   |
| Bard Review     | \$600 | \$600 |
| Music Club      | 550   | 550   |
| Council         | 260   | 260   |
| E P C           | 50    | 50    |
| Science Club    | 200   | 200   |
| Forum           | 775   | 550   |
| Entertainment   | 3200  | 2000  |
| Film Club       | 820   | 720   |
| Sailing Club    | 730   | 130   |
| Speakers Club   | 560   | 385   |
| WXBC            | 876   | 600   |
| N S M           | 100   | 100   |
| N S A           | 375   | 300   |
| Psychology Club | 1000  | 663   |
| B C M C         | 240   | 140   |
| Literature Club | 950   | 600   |
| Art Club        | 1234  | 752   |
| Observer        | 970   | 790   |

## EPC Probes Field Period

After the first few weeks of controversy Educational Policies Committee has settled into its routine for the semester. The first issue to come before the committee was an investigation of the vocational office. There seemed to be a lack of communication between the summer information and the Field Period files. To assist with the clerical work, EPC recommended that the Dean's office hire two people instead of one to straighten out the files.

The problem with the vocational office brought up the whole Field Period issue. Last semester the faculty through its Academic Development Committee voted a moratorium on Winter College to all students must do either an academic project or work if they want credit. This credit is not the two points academic credit which was extended to those completing an approved project. The faculty felt that curtailment of this institution was wise also.

### Winter College

EPC has expressed its desire to see the Winter College reinstated. It plans to meet with the faculty development committee to discuss the problems. In order to be armed with student opinion at this conference, EPC will put questionnaires in students' mailboxes asking whether or not the respondent would like to see the Winter College reinstated. Remy Hall, chairman of EPC, urged that all the questionnaires be returned so the data could be significantly analyzed.

Some of the problems associated with putting on a Winter College are the lack of students which creates a lack of funds, few teachers willing to give up their Field Periods,

cost of running the dining commons and similar campus buildings for only a few students, and the educational benefit which some claim is nil.

### History

The Winter College was instituted three years ago and has so far been run with unifying topics. The first year concentrated on the beginning of the 20th century, the second on the Renaissance, and last year on the Soviet Union. The cost to the student is approximately half of a semester and he receives half a semester's credit (8 pts.). Points for continuing Winter College have been the alternative to Field Work, the experience of concentrated study for two months, and the subject matter. The choice of topic is difficult for the faculty for they must find something that will interest freshmen and seniors alike on their respective levels.

EPC brought up the point that students might like to accelerate through the credits earned at Winter College. Mr. Tremblay, head of the Academic Development Committee, said that the faculty viewed the Bard program as a full four-year endeavor, terminating in the senior project. Student maturity is a main factor in their opposing acceleration. The other view is also possible: That the greater number of students in America should be hurried through college to make way for a greater bulge.

Mr. Tremblay also mentioned that the innovation of the 6-point program and its associated evaluation make the holding of a Winter College difficult for the faculty involved. The same conditions that prompted the faculty to curtail Winter College last year are likely to exist next year too, Mr. Tremblay added.

## William Golding's Schoolboys

by David Johnson

The cathedral at Salisbury where William Golding lives is set rather apart from the town itself on a vast green. Seen on a somber day, the grass has a rich glow, almost lit from within, so that the whole scene resembles one of the calm vistas to be found

in the background of a medieval Dutch painting whose central scene may be the slaying of a saint, the surgical exactness and morbidity of which is overwhelming.

The calm exterior of the cathedral is repeated inside. The choir, consisting of boys from the choir school in the cathedral close, may perhaps be singing a hymn for which a hauntingly beautiful descant has been added. The listener is apt to be so overcome by the apparent feeling in the singing, that it is more than a little shocking afterwards to hear these same voices speaking the most horrible obscenities in the shadow of the great cathedral.

This apparent quality in all things, English schoolboys being no exception, is a phenomenon which has never stopped puzzling man and causing him untold grief. When William Golding felt that his turn had come to speak on this subject, it is hardly surprising that he should use as his device the behavior of the boys that he had been teaching for years.

Years of appearances before precarious youngsters are apt to produce in the instructor a glib and authoritative manner, so that it is no wonder that when Mr. Golding spoke here his style of delivery was polished in the extreme; and the same preparation gave him his extraordinary ability to swat down any questions asked.

It is also more than likely that Mr. Golding has delivered

the substance, if that is the right word, of the speech many times already in this country.

By the time Mr. Golding arrived on Monday night, March 4, the gymnasium was awash with the familiar faces of nearly everyone at Bard and those of a large number of people from elsewhere, who were wearing expressions of defiant pleasantness and expectation. The wall behind the dais was tastefully decorated with old tumbling mats.

The great man walked up the aisle dressed in well-tailored dinner clothes, heard, and expression of humility. One of his first remarks after being introduced by Prof. Sherman Conrad was to say that the audience should be interested in him because "I have written a book that you probably have read . . . You should have no other interest in me" A fellow countryman of Mr. Golding was heard to remark later that Mr. Golding of course held just the opposite view: that the audience was there to see a celebrity put on a show.

Mr. Golding thereupon defined a book as "a blank sheet of paper with a man standing in front of it." He said we are "wrong, when we regard a book as a thing on a shelf," for a book is really the expression of an author's problem. Foreshadowing remarks that he was to make later on concerning the way his own *Lord of the Flies* had written itself, he said that a book often takes on, apparently of its

(Continued on Page 7)

## Drama Dept. Plans Triple Bill

April 27 will see the opening of a Triple Bill of one act plays, presented at the theatre by the Drama Department.

Cast in Molly Kazan's "Rosemary" are Kenneth Reiss, Margaret Ladd, Susan Veit, and David Johnson. Abby Hirsh, in directing the play, is fulfilling part of her senior project. Stage manager is Mary McDonald.

In the "Happy Journey from Trenton to Camden," by Thornton Wilder, three sophomores, Danna, McCorkle, Blythe Danner, and Maggie Eckstein "ace" moderation.

Also appearing in the play, directed by Mr. Charles Kakatsakis, are Harold Stessel, Bill Tinker, and Ernie Kohlmetz. Richard Rose will be stage manager.

Ionesco's, "The Chairs," directed by Mr. William Driver, stars Te (Sacknoff), Churnuchin, completing her senior project, and David Johnson with Charles Kakatsakis. Donna Gilbert is stage manager.

Production manager, Mary McDonald, will be aided by Alice Elliott on lights, and Joy Roberts on Props. Stuart Whyte will design the sets.

## Memorial Concert Set for April 2

The Music Department will present a concert in memory of Clair Leonard, late Professor of Music, at 8:30 on April 2 in Bard Hall.

Luis Garcia Renart will play Zoltan Kodaly's Sonata for Unaccompanied Cello. Mr. Garcia Renart has been practicing this difficult work for many years but has never played it in performance.

Other works on the program will be announced.



# Noise Is Radical

by Charles Hollander

When we learned of the forthcoming debate between Abraham Washington Crasswell of the American Bop Save the Lord National Hallelujah Party and John Thomas Fink, editor of the prominent literary periodical, *In Your Ear*, we hopped right over to Richard Roar, who is responsible for this gala occasion. Richard, as usual, had a great deal to say, and for the edification of the Community at large we here present a transcript of the interview.

OBSERVER—I beg your pardon, Mr. Roar, but I'm from the newspaper and I'd like you to tell me a little bit about Mr. Cra---

R.R.—He has the right to speak here, he has the RIGHT to speak here! I tell you, he has the right to speak here!

OBSERVER—Yes, I understand, but I just wanted you to tell me a little---

R.R.—There are millions of people walking around the streets of America every day who are just like him! We need to hear Crasswell because then we can understand the Fascist type mentality that works in the minds of all those who disagree with me. I tell you, Mr.--- what did you say your name was?

OBSERVER—Thomas Wyatt.

R.R.—I tell you, Mr. Wyatt, we must approach this problem objectively and rationally. Too many people react emotionally to this question. They think when they get emotional about a problem that—they're more emotional than those who—t han those who aren't emotional. Boy, are they dumb.

OBSERVER—But aren't you giving Crasswell just the kind of publicity he needs?

R.R.—Publicity, publicity. I tell you he has a right to speak here, just like you and me.

ARTHUR ZARCH (bursting into the room, breathless)—He does not have the right to speak here!

R.R.—Shut up! Who told you to say anything?

ZARCH (retreating out the door)—I'll tell the Community at large on you!

R.R.—See, there's a perfect example of the Fascist type mentality. Did you see how emotional he got? Fascist type mentality written all over his face. The fascist type mentality isn't a mentality at all, it's like a hamburger—greasy all over, dripping red—Agh, the thought of it makes me retch! All over, dripping red, so emotionalistic, greasy all over . . .

OBSERVER—What do you mean?

R.R.—Agh! . . . See, these people are too ethnocentric about all this mess. Ethnocentricity is a bad, bad, greasy thing—it's all over them—all over them, I tell you. See,

they have the propensity to look at things only from one's own perspective and to ignore or disclaim other attitudes or ways of looking at things even though they may be mirror images of one's own. And that's not good.

OBSERVER—What will Mr. Crasswell and Mr. Fink debate on?

R.R.—They'll talk about . . . about . . . I tell you he has the right to speak here! We're liberals, we're all liberals—this here is a liberal community, and we've got to hear all points of view. We're liberals, and if we don't listen to Facists then we're not liberals.

OBSERVER—Doesn't Crasswell usually insist on bringing his storm troopers with him?

R.R.—They have a right to speak here too!

OBSERVER—Some people object that Crasswell has nothing to say to us.

R.R.—That's not the point: he has the right to say it. The fact is, we're not paying him any money—it's just going to some airline. And remember, the airlines are in financial trouble now; our money's being put to good use.

OBSERVER—Why are you so interested in bringing Crasswell up here?

R.R.—to tell you the truth, I like noise. A few weeks ago I asked myself, what's the noisest, most radical, most controversial thing I could do on this campus? The answer was obvious—Abraham Washington Crasswell. To tell you the truth, I hate Crasswell because he's got a Fascist type mentality, and I hate Fascist type mentalities because they're not objective and they're not rational. But noisewise Crasswell is tops. Noise is very radical.

OBSERVER—But isn't controversy for the sake of controversy rather pointless?

R.R.—Nonsense. It's the latest thing. You just manage things so there's a great big noise, and then it's in all the papers, and then you're famous. Think of it, wouldn't it be great to become famous? Headlines, lurid pictures—Now some people get very emotional about this kind of thing and they say controversy's bad. But if you just look at it objectively you'll see that controversy's a good thing because I like noise and I have the right to make controversy.

OBSERVER—And Crasswell's controversial—that's why you want him up here?

R.R.—Certainly. The point is not what he has to say, but rather the fact that he wears these four sevens on his sleeve and that's pretty controversial among all those Fascist type mentalities who aren't objective and rational about it. I see clearly that Crasswell's got a Fascist type mentality like they do; they don't see this because they've got Fascist type mentalities like he does. Honestly, people ought to be more objective and rational about this kind of thing. Now where was I? Oh yes, controversy. Crasswell is controversial, therefore we ought to hear him. I love noise. You can't imagine how much I love noise. And besides, he has the right to speak here.

OBSERVER—Thank you, Mr. Roar.

# New Party Wins In Red Hook Vote

In the recent record election in which 764 votes were cast, newly elected Mayor Ellroy C. Hand carried his Progressive Party into office. Three Progressives were elected to the newly expanded Trustees Board. The board used to consist of only three members so the election of Frederick L. Cotting and Robert Bowman to two-year positions and James J. Maher to a one-year position clearly gives the Progressives the majority of the Trustees.

Mayor-elect Hand promises close cooperation with town and school officials. The school issue is especially important to citizens of Red Hook since for the last few terms the high school has been on double sessions due to overcrowding. The new Junior-Senior High School will soon be ready to alleviate much of this problem.

The threat of mass culture is felt strongly by the local merchants in Red Hook so one of the main points of any successful campaign must be a consideration for the development of the business area. People in town have felt that the Progressives are dedicated to the welfare of the village but it is doubtful whether they will take the active part in the board meetings for which the new Mayor has spoken.

# Entertainment

The Entertainment Committee has established the following calendar after Council's appropriation of \$2000 for the semester.

- April 6—Semi-Formal Dance . . . \$ 900
- May 25—Formal Dance . . . \$ 950 (Held already—March 16—Paul and Shelly) . . . \$ 150

Total Expenditure . . . \$2000

With a student body of approximately 400 plus a faculty and administration (who attend events) of around 100, totalling 500, \$4.00 per person is spent for the events. The Committee multiplies neither loaves nor fishes nor dollars. They cannot be expected to provide weekly or even bi-weekly events with this sum. With our sincerest regrets,

JACK KENNEDY  
For the  
Entertainment Committee

"I hate these Buddhists, they think they know everything—or what's worse, they do know everything."

# Dancers to Give Concert in Area

The Dance Department will travel to the Training School for Girls in Hudson to present a concert on April 8. Original compositions by Margery Apsey, Jane McCune and Ellen Kennedy will constitute the program.

The tentative plans for the program include a suite of dances—quintet, quartet, and duet—choreographed by Miss Apsey to Russian folk songs. Performing these dances will be Helen Quigless, Jane McCune, Martha Herby, Wendy Hoffman, Carolyn Hammond, Miss Kennedy, and Miss Apsey. Several of Miss Apsey's compositions already presented in previous dance concerts at Bard will also be chosen.

# Berryman's Poetry

(A Note on John Berryman's Poetry)

In print, John Berryman, who appeared in Bard Hall last Monday the Eighteenth as the Literature Club's first speaker of the semester, is respectable enough. He is a man in his late forties with the small but reputable output of a poet who is also a critic, or, conversely, after reading him, one might be tempted to call him a critic who also writes verse.

His best-known critical work takes as its subject Stephen Crane.

Some of his poetry has appeared in the usual standbys such as *The Kenyon Review*, *The Partisan Review*, and *New Directions*. A collection of it was made and published in 1942 by *New Directions* in one of their thin volumes bound in boards and subtitled, "poet of the month." A larger collection appeared under the William Sloane imprint in 1948 under the title of *The Dispossessed*. And in 1956 *Homage to Mistress Bradstreet*, a long poem with textual notes, appeared, in a beautiful edition with illustrations by Ben Shahn.

Mr. Berryman's place on the literary shelf belongs in the company of Robert Lowell, Richard Wilbur, John Hollander and Theodore Roethke; Corso, Ferlinghetti, and Duncan being far on the other side of the room. Berryman is above all things erudite. Sometimes, in fact, his erudition is rather overpowering and even offensive. The footnotes to *Mistress Bradstreet* (she being, of course, the somewhat obscure, but highly readable, colonial Massachusetts poet) refer to such unusual and dissimilar works and figures as Fr. Rolfe, "Baron Corvo," the author of *The Desire and Pursuit of the Whole*, to antique French descriptions of rheumatic fever, and to the Book of Zechariah.

His verse is never amorphous, though the forms may not be classical, or may be variations on them. The title poem of *The Dispossessed*, for example, is written in a sort of adaptation of the *terza rima*. He usually uses a rhyme, and all his verse gives an indication of being very carefully worked out. This care removes all fire from his writing; his message is not particularly savage, unlike that of the Beat group; he shows the sad, sensible stoicism that one is inclined to expect of an educated writer in this century. He can seldom be happy, unlike Richard Wilbur, and for this reason his verses seldom soar to the height which Wilbur can attain. Often one longs for an inspired word or phrase in Berryman's lines, and sometime's the writer's mind gets between his poem and the reader's heart.

One of Berryman's more unfortunate tendencies is that he is much too fond of the *aspidend* (&), which he uses in the manner of William Blake. He is also fond of mentioning things which at one time were considered indecent or shocking for the poet to dwell upon, and at the same time covering his action by the use of a refined word for the subject, cf. the first line of "Boston Common."

Nonetheless, Berryman's poetry catches hold of the reader in a remarkable way. Many of his poems do not deserve to be drowned in the wake of the giants of his generation. Particularly effective, and at the same time quite exemplary of Berryman's writing, is his "Narcissus Moving." Here are its first three stanzas:

Noise of the vans woke us before we would  
At the second landing a fine mirror cracked  
Scratches appeared on all the valued wood  
And this was the Fairway's last official act

Unfit to form attachment he is flying  
The weather favours jokers of this kind  
News of the hairy cousins was supplying  
Barkers with gossip not to speak his mind

Blond to the dawn comes down himself in green  
Verging on joy I see his knuckles white  
With joy and yet he stood all night unseen  
In reverie upstairs under the skylight

And this is the way it ends:

A vile tune from the shattered radio  
Incredibly arises & dies at once . . .  
A deeper silence, then we slowly know  
Somewhere in the empty mansion one tap runs

'A Negress gnawed my lip up a terrible place  
Why not? the rising sun will light me poor'  
Only upon a young man's most blond face  
Une silence de la mort de l'amour.

—DAVID JOHNSON

# Observer

THE BARD OBSERVER, the official publication of the Bard College Community, is issued every two weeks during the Fall and Spring Semesters.

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### Rockwell Refuses Invitation

After two weeks of harangues and tension on campus the George Lincoln Rockwell issue ended on an anti-climax when the American Nazi leader telegraphed over the weekend that he was subject to arrest in New York State, did not have the bail, and therefore respectfully declined the NSA Club's invitation to speak here.

An opinion poll taken by "The Bard Observer" over the weekend on the question "Should Rockwell speak here in a debate?" showed 103 in favor, 124 opposed, and 28 abstaining. Among the students the responses were 98 yes, 95 no, and 26 abstentions. The faculty and administration results were 5 yes, 29 no, and 2 abstentions.

The issue was brought before Community Council a week ago by Richard Lorr and Paul Mueller for the NSA Club. Richard moved to allocate \$25 to pay for Rockwell's transportation from Arlington, Virginia. After much heated discussion, the motion was passed by a 5-4 roll-call vote. In favor were Spencer Layman, Richard Lorr, Stuart Posner, David Moulton, and Mr. Rosenberg. Dean Hodgkinson, Mr. Weiss, David Jacobowitz and Charles Hollander voted against the motion.

Following the meeting, Andrew Marum started a petition calling for an Assembly meeting to vote on the issue. His petition got the necessary signatures—40% of the Assembly—and the meeting was scheduled for Thursday night at 9:30.

Also to be discussed and voted upon at the meeting was Council's proposal to charge each student an extra \$5 in addition to the 25 Convocation fee and payable at the end of Spring vacation.

Neither matter was considered, however, since only 180 students turned up at the gym, 50 people short of 50% of the Assembly required for a quorum. Community Moderator Richard Lorr ruled that since there was no quorum, the additional fee proposal reverted back to Council and Council's action on the Rockwell motion stood.

Before the meeting dispersed, Council Chairman Lane Sarasohn announced that the "Obeserver" would take a poll of student and faculty opinion on the issue, and that the results would be considered at the next Council meeting. The poll was taken with the above results, and then Rockwell's telegram arrived, closing the matter.

## Howard White Lectures On Political Philosophy In Comedy, Tragedy

"If we are to answer the most important questions treated in political philosophy—How or under what rule can men best live? What should men honor? What should they seek?—we will have some difficulty unless we first answer them about man," said Dr. Howard B. White Tuesday night in his lecture on "Political Philosophy, Comedy and Tragedy."

Dr. White, Acting Dean of the graduate faculty of New York's New School, lectured at Bard through the auspices of the Speaker's Club. Dr. White received his B.A. from Hamilton College and his doctorate from the New School. He has been awarded a grant from the Fund for the Advancement of Education and has twice been a Rockefeller Fellow. Dr. White has taught and lectured at Oxford, Bryn Mawr, Coe, and Lehigh.

"Apart from theology," he stated, "it was widely believed, through generations of modern thought, that it was poetry and particularly the theater which taught how men ought to live."

According to Dr. White, tragedy is the political art engaging the highest passions of statesmen. To see what tragedy in particular and poetry in general means in terms of political philosophy, it is best to refer to Aristotle's "Poetics". "The 'Poetics' deals with pow-

er . . . of poetry itself and the power which each of its forms has." Dr. White explained that power in the context of the "Poetics" was the power to move men.

The tragic form evokes the sense of wonder through the experience of pity and fear, and it is this wonder which leads to wisdom. Pain of wisdom is the beginning of political inquiry.

Dr. White further stated that comedy begins where the wonder of tragedy ends. The wonder of comedy is a questioning of wisdom. The political values of classical comedy and tragedy lie in their characteristic interchangeability: "The gods and slaves are interchangeable. The pointing to one is the pointing to the other." It is this mingling together of comedy and tragedy which contains the knowledge of the soul and consequently the process of political education.

Shakespearean tragedy relates theory (ethos) and practice (praxis), and his knowledge of the "laws of shame", illustrated in the characters of Hamlet and Macbeth, are basic to the study of political theory.

"Shakespearean comedy tends to raise rather than to lower", Dr. White continued: "There is marked affinity to Platonic dialogues, in the action of the characters, a raising, a process of education which is not

wholly comic because purification can be painful. Yet it raises, and the soul ascends."

Dr. White referred to Montesquieu's "Persian Letters" as Platonic in their search for self-knowledge and the "ascendancy of soul." Nietzsche and Rousseau on the contrary sought to take tragedy outside the realm of political philosophy. Dr. White also made frequent contrast and reference to portions of Plato's "Republic" and the writings of Euripides, Empedocles, and Aristophanes; including sections of Bacon, and Blake, as the literary founders of political philosophy.

"Thus teachers or historians of political philosophy find themselves in controversy with scientific political theory, not because we shun it or dislike its demands for precision but because of the most important functions of political science. It claims its superiority, not by its ability to answer the most important questions but by its ability to answer less important questions extraordinarily well."

"The Role of Political Philosophy in the Study of Tragedy and Comedy" is a thesis recently prepared for Dr. White's graduate students. Bard is fortunate not only to have had Dr. White's presentation but also to have received a manuscript of the lecture for private publication.

### Bardians to Sing In Folk Festival

Songsters Charles Hollander and David Jacobowitz have been selected to represent a segment of American music at the Georgetown University Concert for the Crossroads Africa Program. Ronald Israel, Washington coordinator for the fund-raising event, disclosed in an exclusive interview with the Observer that the program will consist of five American and five African performers.

The two members of the Council Quartet will leave Bard Thursday, March 28, and will arrive at Georgetown exactly at 7 pm. They will have a chance to meet Washington dignitaries and African ambassadors on an ethnic level while maintaining that aura of malevolent humanitarianism which permeates our foreign policy. The Africans may have a word or two also about the duo's controversial "Ballad of Patrice Lumumba."

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# Art Club Budget Includes Children's Classes, Field Trip, Speakers, Exhibits, Life Drawing

At last Monday's Council meeting the Art Club succeeded in getting a substantial increase in its budget with fifteen members attending. This was the only large turnout of any of the clubs.

The club submitted a \$1234 budget to Treasurer Spencer Layman. The Budget Committee cut this figure to \$412, eliminating expenses for lectures, films, private models, and a field trip to New York. At Council the Treasurer moved to add \$250 to their budget for lecturers. Later Charles Hollander moved to add \$90 for a field trip; the motion passed by a 43-2 vote, with Chairman Lane Sarasohn's vote breaking the tie. The Art Club's budget of \$752 was approved.

## Life Drawing

The Art Club has planned a number of activities for this semester. Most important for the art students on campus are the life drawing classes, meeting every Tuesday and Thursday from 7 to 10 at night.

Paul Gommi is supervising the life classes this semester. His duties include the hiring of models, the timing of poses, keeping order in the studio, and cleaning up after the classes. The models assume a certain pose — at first for a

minute, then for longer periods up to an hour — and students complete a drawing of the pose within the given period.

## Children's Classes

Martha Anderson is just beginning a new and exciting project with the support of the Art Club. She is conducting children's painting classes every Saturday. In June the Art Club will sponsor an exhibit of the best work done by the children.

The first class took place last Saturday, and twenty children showed up in the Barracks for the instruction. Ten were faculty children and ten were from Red Hook.

Martha held similar classes over field period for children at the Henry Street Settlement House in New York City. She finds that the children in this area are much more sure of themselves in painting than those she worked with this winter.

"Many of these kids did four paintings in this one session," she said, "but the Henry Street kids would get bored after doing one painting."

Martha has noticed that the older children (ages range from 5 to 11) are more sophisticated and try more conscientiously to do a pretty picture of

something pretty. The smaller children often make better paintings because they are more free and have fewer preconceived notions to block their way.

Also, many of the children's paintings concentrate on a single subject—a house, a tree, a horse, or a person—and that thing becomes completely dominant in the picture. Everything else is made to work with that one thing.

One of the main reasons that the Art Club undertook this project was that Bard art students could learn a great deal about their own work from teaching children. The student who tries to communicate the rudiments of painting gets a very clear look at his own position as a painter and at the basic necessities of art.

Martha is eager to have volunteers help her in conducting these classes. The children arrive on campus every Saturday morning at 10.

## Field Trip

The Art Club is also planning a field trip to New York art shows. The club had originally hoped to charter a bus in time to see the exhibits of their teachers, Anto Refregier and John CuRoi, but the budget was not approved until after the two shows closed.

Consequently, the club will rely on the advice of Mr. Refregier and Mr. CuRoi concerning what exhibits they ought to see. One bus will be chartered, and members of the Community are welcome to come.

## Speakers

Tonight the Art Club is co-sponsoring Lillian Mackendrick in cooperation with the Literature Club. Miss Mackendrick will speak in Bard Hall at 8:30 on "Literature, Life, Love, and the Arts."

Other speakers the Art Club wants to bring here are Philip Evergood, William DeKooning, Leonard Baskin, and Fletcher Martin.

## Shows

The Art Club sponsors several exhibits of student art work each semester. Last week Manus Pinkwater and Martha Anderson had a show of woodcuts and drawings in South Hall. Paul Gommi and Bill Tinker will exhibit in the near future.

## Christie Discusses Experiments With Machiavellian Personalities

by Paul Mueller

In a Psychology Club lecture last Wednesday, Dr. Richard Christie, head of the department of social psychology at Columbia, described an important experiment on the Machiavellian personality.

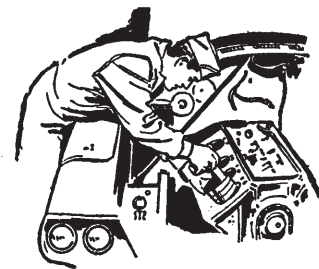
Dr. Christie explained that he first became interested in the Machiavellian personality because in the past a great deal of research had been done on the followers of authoritarian movements while little or no research had been attempted on the personalities of the leaders of these movements.

In order to fill this gap, Dr. Christie developed an experiment: from Machiavelli's *Prince and the Discorsi* he abstracted a series of attitudes which he felt would be characteristic of a person with an authoritarian personality. He then proceeded to test the responses of all different groups of people to these attitudes. He tested professors, students, medical students, psychology majors, peace corps applicants, football players, fat people, skinny people, etc.

After experimenting Dr. Christie found that thin people have more Machiavellian attitudes than fat people; that psychology majors are more authoritarian than medical students; that men students attempt to impress their professors by talking to them after class while female students attempt to impress their professors by looking sexy; and that men are basically more authoritarian than women.

Unfortunately, Dr. Christie's experiment seems to

lead nowhere, and it is hard to think of even one way in which the experiment has helped the social sciences to understand the behavior of man. The experiment was formulated with no hypothesis or purpose in mind, and Dr. Christie constantly refused to expore any of the possible implications which his experiment might have. Dr. Christie's experiment was done purely for the sake of experimenting, and he never seemed to answer the important question of why his research should have been conducted in the first place.



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## Community Council

These past few weeks have been exciting, but the insignificance of most of the issues is disturbing. For two weeks Educational Policies Committee was kept from its tasks by senseless argument over practical, if not discreet, elections. The long debate in Council, the preparation of a petition, the meeting of the Assembly, and the man-hours of thought dealing with the appearance of George Lincoln Rockwell appears to have been futile. Thank God that the budgets have been taken care of. I only hope that the folly committed in relation to some of the club and committee budgets will prove educational to future Councils. I note in particular the cut in the Entertainment Committee budget.

But in the past week I have seen the development of ideal smoothness in the operation of our most important bodies. The Admissions Committee, chaired by Geoffrey Magnus has made a fine start, reforming itself and formulating its activities. In this area, so very important to the future of Bard, it is most important that we have a group of dedicated students. Serving both the Admissions Office and Council, this committee provides the services necessary to make the present system function well, keeps the student body informed of admissions policy, and the Admissions Office informed on student complaints and suggestions.

The Educational Policies Committee has begun to consider such questions as Winter College, job placement, credited study projects, and a classics department. In accord

with our plans we are bringing some of the ideas and concerns of EPC to the floor of Council.

House Presidents Committee has become the most active guardian of the rights and responsibilities of our social regulations in the past two and a half years. It seems that a code and a tradition has been established enabling students to deal with problems that come before the committee in a very just way. A word of gratitude is in order to Dean Hodgkinson who has encouraged and trusted the HPC.

As for Council itself, in the next few weeks we will discuss such issues as:

The size of Bard, plans and implementations for enlarging.

Student-Faculty ratios.

Aesthetic continuity of the campus.

The possibility of Freshman having cars.

A folk or jazz festival at Bard in the late spring.

The direction of the educational philosophy at Bard.

Watch the agenda for upcoming activities of the Council. If you have a concern or a suggestion, see me about having it brought up at our meetings. If you love the school as I do, you will find the Monday evening at Council well spent. If you don't know if you love Bard as I do, read the Symposium over again.

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Chairman of Council

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# Expansion Threatens Sarah Lawrence

By L. Geoffrey Cowan and Paul S. Cowan

(from the *Harvard Crimson*)

Sarah Lawrence is a classless community for the very rich. Although its tuition is prohibitively high (\$2950 a year) and it has few scholarships, the college goes beyond the acknowledged socialism of most educational communities.

For Sarah Lawrence has eliminated status. All faculty members are teachers—there is no professorial hierarchy, no political cock-fight for tenure. The community recognizes no distinction of age, clubs, or academic discipline—indeed there are no clubs, and "field of concentrations" is a definition only loosely applied. And above all, Sarah Lawrence has dispensed with the currency of college life: there are no grades.

The intent of the classless community is not homogeneity, but individuality, and a Sarah Lawrence education is ideally focussed on the specific student. Each girl selects her Oxford-like advisor or "don", who has sole authority to counsel her and criticize her program. Students take three courses a year, and of the 12 courses throughout the four years, all but two follow the unique format devised 30 years ago by Constance Warren, the school's first president.

Teachers give whatever courses they like, (there are over 200) and enrollment for each course may not exceed 15. The class meets once a week for either an hour or 90 minutes. In addition, each student has a bi-weekly half hour "conference" with the course instructor, during which they discuss some topic suggested by the course, and about which the student will write a comprehensive course paper.

Papers are not graded. Instead the student's work is discussed in depth, and at the end of each term the instructor prepares a short report, a critical evaluation of the student's performance.

## Experiment with Lectures

In the last few years the college has experimented with lecture course, but these, too, are small by Harvard standards, averaging about 35 students. Like the seminars, lectures are based as much as possible on Socratic method of discussion.

Although lectures were conceived initially as a method of keeping pace with an expanding student population, Paul L. Ward, President of Sarah Lawrence since 1960, finds a theoretical justification for them. "For the presentation of some material, a lecture course can be exceedingly exciting, and cover areas which simply cannot be explored in discussion groups," said Ward who was both a student and an instructor at Harvard.

But Ward emphasized the importance of seminars as well. "I think that basic history, as I understand it, is much better taught in sections," Ward explained. "For example, I think a Soc. Sci. 1-type lecture survey course is for the birds."

"But once the student has the basic fundamentals in a field, then I think she might well profit from a lecture course."

## Major Transition

Sarah Lawrence's educational policy is unquestionably undergoing a major transition. An expanding student body and its changing relationship to the world outside of Bronxville have made it impossible for the school to remain entirely constant to its original ideals.

A chief fighter for the traditional "experimental" Sarah Lawrence approach is Maurice S. Friedman, a large, soft, heavy-set philosophy teacher with an unflinching faith in Martin Buber. Friedman was delighted to discuss the educational philosophy which for him has become almost a religion.

As he spoke we scanned his dimly lit fourth floor conference room. Perhaps at one time the room was part of an attic, dusty, stale, and dead. But as Friedman has decorated it, the room is almost oppressive in its humanity. At odd corners of the room are numerous animals; each comes as a surprise. Swinging from the sloppy bookshelf is a toy monkey. A pink trojan horse and grey kitten sit on the desk. Also on the desk stands a willow plant, to which is attached a single large, yellow bee. And a giant green cotton frog is perched on the magazine table.

"I was fleeing from the impersonality and bureaucracy of a great state university," Thus Friedman explained his reasons for coming to Sarah Lawrence from Ohio University. Just as surely Friedman was reacting against his undergraduate years at Harvard. He described going to classes "scribbling notes furiously, and listening to nasal lectures." In sum, "I learned discipline there, but missed any dialogue at Harvard."

Frustrated as a teacher at Ohio State, Friedman began a careful study of the unique educational policy being pioneered at Sarah Lawrence. Convinced, he came east and joined the Sarah Lawrence faculty in 1951.

Four branches of the "experimental" system impressed Friedman particularly. He listed them. (1) "A teacher giving a course of his own choice and devising makes it more meaningful for himself and for his students;" (2) "I was tired of grades, and besides, I don't believe in them;" (3) "I liked the 'Conference' system;" and (4) "I believe in education through an exchange of ideas."

But the pure Sarah Lawrence system exists no more. Friedman pointed to the areas of change. In the last decade the student body has increased from 370 to 540. The faculty, too, has been expanded, though not proportionately. With size has come impersonality and a diminished dedication to the original "experimental" plan.

## The First Examinations

With the introduction of lecture courses have come the first examinations in the school's history. Furthermore, due to the expanded student body, the most popular classes are invariably oversubscribed. As a result many students wind up taking their fourth and fifth choice courses.

The key to Sarah Lawrence's personality remains the individual students and

teachers; and in them seems to lie the real shift. For as Friedman noted, most students who come to Sarah Lawrence might just as easily have gone to Radcliffe or Barnard. More and More the Sarah Lawrence girl could pass for an "eighth sister," though not yet an identical twin.

By deciding what courses will be given and how, teachers share responsibility for the school's tone. Friedman's classes stress "dialogue" and "interaction of teacher and student"—terms which he savored continually while discussing Buber's educational theory. But another, more traditional teacher, might make his course as conventional as he chose. And more and more, as the faculty expands, the college acquires the latter breed.

Francis Randall is such a one. "A.B., Amherst College, M.A., Ph.D. Columbia University. Taught at Amherst College, 1956-59; Columbia University and Barnard College, 1959-1961. Sarah Lawrence College, 1961—." So the college Catalogue describes him.

Asked why he came to Sarah Lawrence, Randall easily replied "they made me such a good offer that I couldn't refuse it." Before accepting, Randall said, he knew little about the college or its educational philosophy.

Then we asked Randall to contrast teaching at Sarah Lawrence with teaching at Columbia or Barnard. He puzzled. To him the student body seems about the same as that of any Ivy school. And the educational system is, to him, pretty conventional. The reason for this view, as one girl pointed out later is perfectly simple. In coming to Sarah Lawrence from Columbia, Randall did not change his style of teaching.

We audited his class, "The Soviet Union and World Communism." It meets in a bright square room which has no furniture other than a large round table surrounded by chairs. There were 14 chairs at the table and only nine students. The two chairs on either side of Randall were vacant, giving the class a strained formality. After hearing the popular stories about the school's artistic sloppiness it was surprising to see the girls neatly dressed. Many wore sweaters, mostly shetland. In front of each girl lay an orderly loose leaf notebook, into which the girls made frequent entries. Several kept outline notes.

Randall's style is challenging and inventive; but it leaves little room for dialogue. He was describing the growth of communist parties in Europe. Colorfully, he would illustrate each point with a dramatic example. In England, for instance: "Imagine that you are a communist agent sent to England in 1918 to set up a communist party. You have no previous contacts. Where do you look for help?" The students are somewhat baffled, not by the question, but by the approach. The answer is perfectly simple, but who will bother to give it? It is too simple to offer a challenge, too straightforward to offer a reward. In a class based on discussion, reward comes in a different form than in a class based on exams. To the Sarah Law-

rence girl excitement comes in the form of an original idea finally conceived, not in the image of a multiple-choice test properly answered.

Finally someone answers Randall's question (trade unions and the Socialist party) and he goes on. But his style is consistent. "Who would be more likely to join the Communist party in the United States, displaced Negro workers or consistently employed Ladies Garment Workers?" "In Boston who would be more likely to oppose the government, an Irish fireman or a German grocer? Why?"

Often the questions bring no response. "What European nation besides England had a Socialist party with little Marxist influence?" Then after the silence, "the answer may seem too obvious," another silence. Then, finally, "Russia herself."

After the class a junior apologized for her classmate's seeming stupidity. "We're just not very familiar with the material," she explained. "He has to help us along." But neither stupidity nor ignorance explain the girl's performance. The problem results directly from Randall's approach.

The point is not, of course, that the girls won't learn from Randall. They will, and have. Rather, Randall's style serves to illustrate the dilemma of a college in transition.

President Ward claims to have heard that the college is changing, but to be unable to detect the change himself. To justify his faith in the school's future, Ward listed several outstanding new teachers. Atop the list was Francis Randall.

President Ward appears not to understand the spirit of the school as his predecessors conceived it. Of course, he has inherited the conflicting demands of theory and necessity, and to some extent the inconsistencies in his argument are excusable. But his conclusions inevitably take the school farther away from its stated ideals.

For example, he says he wants to preserve the traditional image of Sarah Lawrence as a progressive school. At least in part, he maintains, this will assure that "we will get girls who will best profit from our educational system." He calls this process "self-selecting." For this reason he claims to have fought down the trustee's attempt to change the College Catalogue. Yet during Ward's presidency the student body has increased by more than 100 girls, lecture courses have been added, and examinations have been introduced in the lecture courses. Furthermore Ward expects an eventual increase in both the size of the school and the percentage of lecture courses offered.

## Conformity Grows

During his regime an increased political conformity has also been evident among the college's faculty. For years Sarah Lawrence, like Harvard, opposed NDEA loans. This year, over vocal student protest, Sarah Lawrence succumbed to the school trustees and accepted the loan. The Chairman of the music department, who had been at Sarah Lawrence since the McCarthy era, assured us that five years ago the faculty would have rejected the NDEA loan without question, even in its revised

form. However, no change has appeared in the ideal of close faculty-student relations.

Intimacy between student and teacher remains a cornerstone of Sarah Lawrence's educational philosophy. As long as any semblance of a dialogue continues to dominate the school's policy, this will be so. Yet the relationship may be artificial, not to say harmful for both man and girl. As a writer Harvey Swados commented, "No teacher can avoid feeling like a stuffed peacock after a while with all those girls sitting at his feet, cherishing every word."

In every possible way Sarah Lawrence encourages free thought and social sophistication. Not only is individual freedom the axis of the educational policy; it is the center of Sarah Lawrence social policy as well. Parietals are more liberal than those of any college in the Ivy League. Men may be in women's rooms until midnight on weeknights, and until 1:30 on the weekend.

By and large the freshmen are not as troubled by isolation as are the seniors. But if there is such a thing as the representative Sarah Lawrence girl, she considers herself fully a woman by her senior year. More likely than not, she has had an affair, perhaps in Europe. It has been said that the industrial revolution emancipated woman economically, and that the contraceptive emancipated her sexually. In terms of creativity and morality, at least, the Sarah Lawrence education emancipates the woman intellectually. She fancies herself infinitely closer to Doris Lessing and Simone de Beauvoir than to Jackie Kennedy or Françoise Sagan.

Several years ago David Boroff described Sarah Lawrence as "a college for the rich, the bright, and the beautiful." To an extent, perhaps this description could be verified. But as with any generalization, it ignores the individual. And, at Sarah Lawrence, much as transition clouds the mood, the emphasis remains squarely on the individual student.

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# Observer Team Victorious in Moulton's Snowplow Rally

by Dennis May (Reuters)

The Bard College Motor Club Abominable Snowplow and Lower Annandale Hero-Drivers Society Rally was, in the eyes of this observer, one of the finest meets of its kind, in terms of both construction and execution. The first two legs were timed, the first of these running over back roads to Poughkeepsie and the second through downtown Poughkeepsie, Wappingers Falls and Beacon via main highways.

The third leg involved correcting erroneous instructions over a course that climbed to 6,000 feet over the treacherous passes of the Lower Berkshires. Those failing to complete the instructions were given a phone number to call in order to finish. It is a credit to the skill and ingenuity of the Rally Committee that only one competitor managed to complete the course without telephoning.

Demonstrating the truth of the parable about the tortoise and the hare, the Bard Observer Rally Team (Messrs. Jacobowitz and Hollander) in the Milano Matchbox turned in an uninspired but consistent performance and thereby netted first place in spite of the ferocious competition offered by the Kennedy/MacDougald Saab and the Anthony/Bird Sprite. The first leg was won by the Lynes/Fauver Sprite (win-

ner of the novice class and 2nd overall).

The first casualty of the rally was the Gota/Goth Corvair (a checkpoint crew which sank axle-deep into the swamp in front of the Chapel at the starting line. Frantic efforts by Messrs. Moulton, Kohn, and Linker, Martna Anderson and a crowd of nooting bystanders put this to rights somewhat quickly and the rally was underway.

The now infamous third instruction led several cars astray, and the Rally Committee found itself helplessly surrounded by angry rallyists at the Kingston-Ramnecliff Bridge approach while enroute to the first checkpoint. The other moment of interest on the first leg was provided by the superb driving of novice George Lynes through snowdrifts, deep mud, and packs of snarling dogs as he gallantly regained 20 minutes lost due to navigational errors. It was a joy to behold as George hurled the howling and mud-bespattered Sprite into the checkpoint.

Downtown Poughkeepsie proved to be truly formidable as rallyists were required to maintain a 31 MPH average amidst the bumper-to-bumper Saturday afternoon traffic. This led to frayed nerves, boiling radiators and the rendition by the Bard Observer Team of Jeffrey Mar-

lin's favorite, "Why Not Drop It On Poughkeepsie?" which in turn caused several natives to shake their fists and threaten to throw bottles. Poughkeepsie behind, the rallyists sped south on route 9D to Beacon, where they were hounded by a motorcycle bobby, and then south further to the county line tunnel overlooking the Hudson.

About the third leg little is known except from various comments from rallyists. Said Mr. Kennedy, "I couldn't believe that Moulton and Kohn had gotten their cars over those mountains, but there was no recourse so I just kept going while Mary prayed." Said Mr. Jacobowitz, "Moulton, you're a nut and I'm going to sue."

"The stream of telephone calls that came into the final checkpoint came from near and far, circling the target from various points — One from Wingdale (15 miles north), two from Pawling (7 miles north), and three from Ludingtonville (two miles west). By 6:30 all cars had finished except the Ernst/Schermerhorn Alfa Romeo (which hasn't been heard from since) and the Anthony/Bird Sprite. By 8:00 all hope had been given up for these two cars. However, at 8:55 there came a feeble knocking on the door which when investigated proved to be Miss An-

thony and Mr. Bird. Said Mr. Bird, "Aaarrrrgh! . . ."

Their superhuman efforts in finding the final checkpoint were rewarded by taking second place, displacing the Kennedy/MacDonald Saab to third place. The Bard/Crane MGTD was fifth, and the intrepid Sage Walcott Rally Team Austin-Healy was sixth. After several threats upon

their lives and automotive possessions Messrs. Kohn and Moulton mentioned to me that they were considering retiring from the rally scene altogether—especially as this meet represented an ultimate of its kind, and they now had to devote their lives to a monastic existence dedicated to more mundane and academic matters.

## Radio Station

(Continued from Page 1)

**Wednesday**

6:30—News with Louis M. Lyons

6:45—Report from Washington

7:00—Report on the World of Music: first in a weekly series, with Geoffrey Welch, Program Director and Music Director

9:30—Netherlands Soloists: Music from Radio Netherland

10:00—Folk music, live and recorded: Elaine Statman

11:30—Massive Rataliation, or the Confessions of Fanny Hill: Program of satirical sketches

12:45—Announcer's Choice

1:00—Sign Off

**Thursday**

6:20—News with Louis M. Lyons

6:45—Report to the Listeners: Geoffrey Welch reports on the progress of the radio station.

7:00—Orchestral Concert: Beethoven's Symphony No. 4 in B flat; Schubert's Symphony No. 9 in C; music by Haydn

10:00—Hall's Hour: Remy Ingalls Hall, poetry and comment

11:00—Night Sounds, from KPFA, San Francisco

1:00—Sign Off

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## Golding

(Continued from Page 1)

own accord, a meaning which the author had not set out with when he sat down to write the book.

He cited as an example Dickens' Mr. Pickwick who, he said, had been conceived as a figure of fun in a work calculated to make money, but who had later in the novel—in the debtor's prison—become something noble.

It is reported that our own expert on Victorian fiction finds the idea of Mr. Pickwick as hero a bit hard to believe. Mr. Golding described

this sort of change of intention as being due to the fact that "a banana skin always lies in wait on the cosmic pavement."

The Mr. Golding, thus far tactfully restraining himself, began his own interpretation of *Lord of the Flies*. It is, he said, a Fable. The Fable when we go back to Aesop is at once one of the simplest and most sophisticated means of teaching a lesson. A child, said Mr. Golding, is at once able to perceive that an animal fable is not about animals at all, and thus may make "a profound critical and literary judgment" about human behavior.

A fable may be said to have two levels of meaning, no matter how simple or complex its forms may be. So the overt meaning, or the plot, may even be absurd; it takes on great significance due to the covert meaning, or moral, which is being expressed.

For an example of an extended fable similar to *Lord of the Flies* in length and in the period in which it was written, Mr. Golding placed himself in good company by citing George Orwell's *Animal Farm*. Mr. Golding also compared Orwell's erstwhile idealism and later feeling of disillusionment with his own. He said that before the Second World War he had been an

idealist himself, but that the waters of the war went over the heads of his generation and that they had gotten "another look at the human face."

This moral shellshock put into his mind the idea that, no, society did not corrupt people; quite the reverse, people corrupt society.

Mr. Golding therefore determined to put his puzzle in the form of a Fable, to mirror his own generation's growing up and the growing up of the world as well. Thus he determined to show the innate wickedness of man by taking English schoolboys as his subjects. The setting of the novel was a demi-paradise intended to symbolize, Mr. Golding said, the natural state of man. For we are given our creature comforts as easily as a tree bears fruit.

Mr. Golding went on to discuss other symbols in the *Lord of the Flies*, dwelling for a long time on the dead parachutist as an example of the relevance of adult advice to those who are growing up. He defended, not too convincingly to this reviewer, the absence of females in the story, saying that two sexes, and hence Sex, would make it an entirely different story which is, of course, precisely the point.

In the opinion of many readers, Mr. Golding's fable parts company with reality because of this omission. He spoke of the incident of Simon and the Pig's Head as if he had been inspired, and it is the point of view of one of the literature faculty here that critical procedures were effectively destroyed by Mr. Golding by such a statement.

At the end of the lecture it was announced that Mr. Golding had a train to make, but would be able to answer a few questions. The answers to them were such that little could be made of them except the general opinion that Golding was a man who did not like impertinence—at least from his listeners. However, one of the questioners debated Golding's previous assertion that economic situations were not a determining factor in society. From the way the answer was phrased the audience could see only that there are two irreconcilable viewpoints on the questions of economic determinism.

With that Mr. Golding trode off into the night.

This reviewer was left with the strong impression that Mr. Golding, far from being an original and unique figure in English letters, chose himself in *The Lord of the Flies* to be a fabulist and moralist lesser than Orwell and Huxley, and a writer who likes to show the human predicament mirrored in the lives of children.

The phrase "human predicament" is that of the novelist Richard Hughes, who is in the process of writing an excellent *Roman Fleuve* whose subject is World War II and the first volume of which, *The Fox in the Attic*, has already appeared. In a novel written 30 years ago called *A High Wind in Jamaica* Hughes treated the subject of the evil inherent in human beings and especially in children. Now a modern classic, Hughes has done a more credible job with a situation involving not only boys but boys and girls than has Mr. Golding. Which of the two will last the criticism of time is a hard question to answer today, but this reviewer has his own opinion.

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## Fire at Cedar Hill Cottage

(Continued from Page 1)  
Hook Fire Department." Mr. Griffiths said that the Red Hook firefighters came within ten minutes after the sounding of the alarm, and that the Tivoli Fire Department, which was summoned through the Dutchess County Mutual Aid System, arrived at almost the same time. He praised both groups of volunteer firemen highly, describing them as "extremely well-organized and efficient."

A Bard student who observed the firemen at work noted that one of them was hindered at one point by another student, who had grabbed a fire-extinguisher and was accidentally discharging it at the fireman. "The Red Hook Fire Chief has strongly urged that the fire-fighting be left to their department," Mr. Griffiths said.

He stated that a Bard student had broken a window just before the firemen arrived. This caused a draft which might have increased the damage, according to the chief.

Mr. Griffiths declared, "The damage to the first and second floors of the center section of the structure was extensive. The fire was not completely extinguished until 5 A.M."

When asked about the failure of the Bard fire truck, Mr. Griffiths replied, "I think whoever tried to use it just didn't know how it worked. When I went down the day after the fire, I didn't have any trouble starting it." He further explained that the college does not maintain a fire department because of the recommendation of the Red Hook department, in whose jurisdiction the college lies.

"As a result of this fire," Mr. Griffiths continued, "the administration has taken steps to curb student pranks and misuse of fire equipment. Heavy fines will be imposed on offenders. Smoking-restricted areas, such as the gym, will be strictly enforced."

Although Mr. Griffiths also warned against smoking in bed, one occupant of Tewksbury Hall remained heedless of the danger. Recently she fell asleep with a cigarette in her hand and woke a few minutes later to discover that the

mattress was on fire. She and her roommate had to carry the smoldering mattress down the stairs and out into the snow. She reported that nothing else was injured but her pocket-book. The college is billing her for a new mattress.

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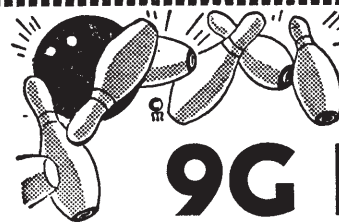
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