

OBSERVER

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Bard OBSERVER

The Official Publication of the Bard College Community

.. 5, No. 9

ANNANDALE-ON-HUDSON, N. Y.

APRIL 8, 1963

Summer Courses Not Acceptable: Faculty Decision

April 3 the faculty informed Bard students that they could no longer receive credit for courses taken in summer school "unless these courses were taken to make up work for failures or deficiencies in meeting degree requirements."

The decision was made at a faculty meeting on March 28 and was revealed to the community in a circular from the Dean which was placed in students' mailboxes.

It has always been our policy to discourage acceleration,"

Professor Charles Tremblay, chairman of the faculty Academic Development Committee, when the *Observer* mentioned him concerning the decision. He explained that the faculty thought a full four years of study were necessary for students were to obtain maximum benefit from liberal education.

Professor Tremblay commented on possible reasons for the popularity of accelerated programs of study. "The cause of the rapidly increasing number of students who want to go to college, are the tremendous pressures on colleges to get their students out as fast as possible, in order to make room for more. We do not think that is an especially good policy," said. He also stated that in his opinion Bard's Winter Col-

lege programs had given added impetus to the movement toward acceleration.

Students Disagree

Student reaction to the decision was not wholly favorable. "I think it's terrible," said Lane Sarasohn, Chairman of the Community Council. He said he was not speaking in his official capacity but simply as a member of the Community. "It is completely contrary to the Bard spirit," he continued. (Continued on Page 7)

Protege of Debussy Holds Recital Tonight

George Copeland, the only living pianist who actually knew Claude Debussy, will give a piano recital in Bard Hall tonight at 8:30. Before his death, Debussy personally approved Mr. Copeland's interpretations of his work.

Mr. Copeland, who is celebrating his 81st birthday this month, also holds the distinction of having been the first to perform Debussy's works before an American audience. He introduced the composer's music in 1905 at Chickering Hall in Boston.

In addition to the music of Debussy, Mr. Copeland will play pieces by Rameau, Chopin, Albeniz, Pitaloga, and Bach.

Changes in Policy New Library Post, Planned by College

Our library is in more than a physical transition. The Dean is acting temporarily as Director of the Library, a post created just recently which supercedes the Librarian's position. The Dean would be only too glad to rid himself of the post and its duties (right now he is just overseeing the construction). He is looking for a man with a broad outlook to take the position—someone with a Ph.D. in something academic as well as a B.A. in Library Science. The Director would

thus have an academic commitment and would not conceive of the library as existing for its own sake.

The Dean said that a number of the applicants for the post envisioned a library surrounded by thieves, ready at any moment to abscond with all the volumes (much as EPC did in the fall of 1961). Therefore the books must be protected from students, faculty, etc. These applicants were rejected.

Actually, in a few years the whole issue may well be dead. As the Dean points out, per capita circulation has been declining over the past three years—especially among the faculty.

This may be a function of mismanagement of book placement and the overall view of the library, the Dean suggested. The statistics show that only 20,000 of our 78,000-volume collection are in more or less constant circulation.

Confusion

Librarian Marion Vosburgh has stated that the confusion this semester can be blamed almost entirely on the construction. In contrast, several students have voiced the opinion that confusion in the library is no worse now than in other semesters.

Miss Vosburgh complains that hundreds of books that were in the way of the new innovations (front desk, basement washrooms, stairwell) were

(Continued on Page 6)

15th Amendment Goes South

The Student Non-violent Coordinating Committee is engaged in highly dangerous work in several counties of Mississippi, Alabama, and Georgia. Several volunteers have been shot in the course of the committee's Negro voter registration campaign, and almost all have been in jail at one time or another.

The greatest obstacle facing the SNCC, though, is the economic pressure brought to bear upon Negroes who attempt to register. "I just want to find out how many here in Terrell County are dissatisfied," explained one Georgia sheriff, taking down names at a voter registration meeting. "He (the SNCC worker leading the meeting) will be gone

in two weeks, but you'll still be here."

Negro applicants for registration have felt the weight of these words. Almost without exception they have been fired from their jobs, cut off the relief rolls, evicted from their tenant farms, and refused service by all local merchants.

Fire Ravages Wastebasket

At 9:30 last night Bard's fire siren atop Stone Row screamed out its alert. Students rushed to the fire house to see if the fire engine would start. Dick Griffiths careened up and shut off the alarm, and took off for Tewksbury Hall.

"The New Dorm — third floor!" yelled the frantic mob as it hurtled down the hill to see the blaze.

At 9:22 Ralph Phillips, night watchman, took over the extinguishers from Mary Alice Martin and Clemencia Velez-Carodoza and finished off the job of dousing two wastebaskets in the utility closet.

Having received correct directions from Mr. Asip's two daughters who were out for a bike ride, the Red Hook Hook and Ladder Company arrived at 9:35, watched the milling students for a while, and then went home.

Mr. Phillips told the "Observer" that the fire had blistered the walls and sink and had made his wall punch-key too hot to handle. This incident confirmed his belief that the watchmen should continue to go to the upper floors of the dormitories, a practice that was begun after the mattress burning of two weeks ago.

Dick Bard said the fire probably was caused by a smoldering cigarette thrown in the trash among the contents of an ash tray.

Tewksburyites are getting used to small incidents. Said Mr. Phillips: "The girls are very good fire fighters."

In the face of these enormous pressures, SNCC workers have had to assure the Negro registrant that he will not starve, that money, food, and clothing will come from the North, especially from their Northern student colleagues.

Elements in the white community in the South have systematically prevented Negroes from registering to vote by the use of intimidation and by the dishonest administration of literacy tests. There are even cases on record where college graduates could not prove to the satisfaction of Southern registrars that they were literate.

The United States Civil

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Admissions Committee to Guide Applicants

The reorganized Admissions Committee is expanding and improving its public relations guiding programs. Because the cooperation of the faculty and the administration, George Hayward, Assistant Director of Admissions, Mrs. Straub, secretary of Admissions office, help student committee with many of its operations; in addition, members of the committee have volunteered for clerical work in the Admissions office.

Selected by the committee is the Director of Admissions, Mr. Herdman, the guides with Bard to prospective students interested in their major division. A week-end information center containing pamphlets about Bard and the phone numbers of the offices is now underway in the city. Greg Young is trying to work on a new guide program for the performers which will enable the faculty of that division to the prospective students' active work. However, since it is impossible to dictate

when the students will arrive, a difficulty has arisen in arranging convenient meeting times with the faculty.

Recently established evaluation forms are filled out by the guides to determine where and what the visiting students have heard about Bard. The inclusion of more essay questions on the application forms as well as a program sending students back to their high schools to talk about Bard are under the committee's consideration for possible action next semester. The committee is also working on a new science divisional pamphlet.

Bi-weekly meetings are held at 4:00 on Tuesday afternoons in Hegeman 106, and all are invited to attend.

Members of the Admissions Committee are: J. Geoffrey Magnus, chairman; Patricia Golden, secretary; Harvey Biely, science; Michael Lipskin, social studies; Reece Kafka and Chat Gunter, languages and literature; Greg Young and Geoffrey Welch, fine arts. Assisting the committee are Sally Rogers, social studies, and Barbara Booth, science.

Non-Majors Excluded From Art Dept. Classes

A number of optimistic Bardians, imbued with the ideal of "balanced education", turned up this semester at the Art Barracks during Preliminary Registration in hopes of enrolling in a studio art course. Many students, especially those who had taken studio courses before, were astonished by the almost total impossibility of non-art majors to be accepted for registration.

Not Enough Teachers

Told by Mr. Anton Refregier, the only full-time Art teacher at the college this semester, that there was little room in studio courses because Mr. Schanker and Mr. Fite were both on sabbatical, several of the students went to see the President of the college. They explained that they felt it unfair that no sculpture course was being offered this semester, that Print Studio was limited to twelve students, and that they found it impossible to register for either Drawing or Painting Studio.

Dr. Kline, although sympathetic, informed them that if they wished to take studio courses they would have to

wait until next semester. He suggested that they take other courses in the division, such as Art History or Drama.

The students, unsatisfied, questioned him as to the cause of the limitation of studio courses this semester. He explained that the school, for financial reasons, did not wish to hire Mr. Curoi (Print studio instructor) full-time, and further could not afford to hire other teachers. However, he assured them that everything would be back to normal next semester.

The students then considered compiling a list of those persons interested in taking Art Courses, in the hopes that the large number might sway the administration to action. Dr. Kline assured them that if such a list were produced there would definitely be further consideration on the subject.

Unfortunately, a majority of the refused non-art majors had already found other classes and therefore could not promise to join an Art Studio class, if offered. Several, however,

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EDITORIAL

This issue we are proud to introduce a new section of the **Observer**, "The Arts". This section is the original idea of John Weisman and Carol Davidson, and this issue presents the fruits of their labors. We are grateful for the ibiding interest shown by these students, whose efforts have permitted the scope of the newspaper to expand greatly.

Give to SNCC

We who remain in college have in effect made an important decision with regard to the world: we have chosen to limit considerably our participation in the cares of society, in order that we might be better prepared to cope with its problems at some future date. At our college this decision is quite flexible—we have a prodigious attrition rate—and therefore those who are firm in their ambition to stay turn their backs on the world with great determination and zeal. We are a liberal campus which has not heard of politics.

But on occasion there arises a great event which so fires the imagination that the student is compelled to look again upon his decision and to realize that it is at best a compromise. We believe that the Student Non-violent Coordinating Committee's Negro voter registration campaign is just such an event, and therefore we have featured the article on SNCC's ordeal on our first page.

We believe that the student more than most men has a duty to the world, which at this stage of the game seems to owe him a living. The students who are recruiting Negro applicants for registration are acting out of just such a sense of duty. We, their colleagues, must support them to the utmost of our ability, especially because their sense of duty has led them into such a crucial struggle in American politics.

Consider the situation: social inequality in Southern states is preserved by a decadent political system, which in turn is based upon the deprivation of the political voice of one whole class. Southern state governments are almost without exception under rural domination; it is here that the old system is most durable.

Negro voter registration campaigns are a direct threat to the old Southern way; certainly Senator Eastland, whose home town is 64% Negro, must not be totally indifferent to these campaigns. In the Southern cities, the concentration of economic power makes Negroes, or at least wealthy Negroes, a force which the mayor must seriously consider. Also the cosmopolitan air that any city takes on makes the preservation of archaisms quite difficult. Several civil rights groups—CORE, SCLC—are getting out the vote in the Southern cities.

The rural counties are a different story. There the voter registration campaign is a risk of one's life. In 1961 SNCC, considering next steps following their sit-in demonstrations, saw that Negro registration was of paramount importance, that the rural areas were he crucial ones, and that this project demanded participants who could feel they had little to lose in the face of extreme violence. In short, only students could undertake Negro voter registration in the rural South.

SNCC's success in voters registered has been limited; their real victory in this struggle has been the self-confidence and optimism they have aroused in the Negroes of many Southern counties. It is imperative that we realize how much we are involved in their struggle; they are literally fighting our battles for us. We have put off our own confrontations in part because we knew that there would be others who would be in the front line. Now we see the front line, occupied by no more than 30 students of unbelievable courage, endurance, and faith in human

(Continued on Page 3)

Monteux Quintet Concert

by David Moulton

The concert given on Sunday, March 31st, by the Claude Monteux Quintet is a little difficult to review, or even explain, due to the strangeness and great variety of music presented. To begin with, the concert was not a concert of any sort of quintet music, but rather a series of pieces for odd sized groups that were made up from the five musicians and the tape recorder present. At best, the concert must be viewed with considerable reservation as to the quality of the performances and the music presented. All of the music played was contemporary, except for two baroque pieces (by Scarlatti and Boismortier), and some was of such a nature as to make any evaluation tentative.

The first half of the program opened with a short sonata for 'Cello and Double Bass by Josef Boismortier. It was a pleasant and unassuming piece; however, the performance was severely marred by the bassist's tuning (or lack thereof). The second piece was **Monody No. 2 for Solo Double Bass (1962)** by George Perle. From the performance rendered by Mr. Turetsky, it was difficult to discover what the composer had intended. I was left in doubt as to the piece's seriousness, since parts of it seemed rather hilariously grotesque, but the performance also was suspect.

Vivian Fine's **Divertimento for 'Cello and Percussion (1951)** was more discernible and much more liable. However, I don't think that the combination of 'cello and percussion was very successful, as each tended to obscure the other, and it was difficult to relate the two together. I could find little in the way of formal organization in the piece; there seemed to be no dramatic intent and the piece seemed to be plagued by a general featurelessness, although I found some isolated sounds extremely attractive. This was followed by the return of Mr. Turetsky, the bassist, complete with a tape recorder (and technician from WBAI-FM) and a formidable array of music stands, on which yards of music were draped. The audience was then treated to a composition called **Electronic Study II with Contrabass (1962)** by Charles Whittenberg. This consisted of various and sundry electronic sounds in living stereo providing a rather tentative backdrop for Mr. Turetsky. I preferred the backdrop to the solo (the sounds were more interesting and alive) and thought the closing measures (if I may call them that) were the most attractive music I had heard thus far.

After a rather angrily buzzing intermission, the concert resumed with Miss Fine at the piano playing a Scarlatti sonata. I wondered a little about the place of such a piece on a program such as this (the same feeling holds true for the Boismortier), but considered by itself, the Scarlatti was quite nice, if not earth-shaking. This was followed by an **Invention for Piano (1962)** by Colin McPhee, also played by Miss Fine. I didn't like the piece; stylistically it was rather in between being 18th Century and 20th Century, encompassing the poorer features of both.

Finally Mr. Monteux entered to play Wallingford Reigger's **Suite for Flute Alone**, which was the high point on the program. It was a first-rate piece of music, and Mr. Monteux played it with great sensitivity and musicality. The concluding piece was **Music for an Imaginary Ballet (1946)** by Henry Brant, played by Miss Fine at a moderately prepared piano (table knives, strings across the top octaves, and a ruler jammed in between the strings for the second movement), Mr. Monteux on the piccolo, and Mr. Hunkins on the 'cello. The piece was unashamedly good fun for all involved and ended the concert in a light-hearted and delightfully irreverent way.

The last two pieces, the Reigger and the Brant, were, for this observer, the best things on the program, and were the only real justification for enduring the machinations of the first half of the concert. With the exception of these two pieces the concert seemed to demonstrate a lack of real artistic integrity and sense of validity on the part of the performers, Mr. Turetzky in particular. I was disappointed if amused, by the overall offering, and feel that we should expect more from both our composers and performers in the way of responsibility to craft, not to mention artistic expression. Only the Brant piece and the Reigger piece, especially the Reigger, saved the concert from being a waste of time and effort.

Letters to The Editor

To the Editor:

The Entertainment Committee deserves some comment on the Dance it sponsored last Saturday night. There are many adjectives that might be used to describe it, but the general restrained consensus seems to be that "completely tasteless" would be adequate. There have been many dances which have brought forth differing opinions, which is good, but the "Old Bardsians" who were responsible for the decor(?) music(?) and refreshments have lost all claim to the verve and style one hopes to attribute to their efforts in this direction. One looks back with nostalgia to the days (not so long ago) when Tom Benjamin, Dave Moulton, Mike Lipskin, Jon Schwarz, John Weisman, etc. made a dance at Bard something to remember rather

than something to forget as quickly as possible. Do the "New Bardsians" really think they should expect nothing but free flowing liquor from their "Old Bardsian" Entertainment Committee?

Sincerely yours,
MARY SUGATT

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Council

Spring is here. The harsh sounds of robin the sweet short cries of the sparrows in our academic Eden with pastoral delight. At night the insect noises from field and woodland comfort our loneliness and echo the silent melody of the star-filled heaven. And man, sovereign of the joy which surrounds him, seeks to increase his bounty gaiety, by revving his engine, by playing Little Richard out his window, by snout in anities from the Coffee Shop to Blithewood. Needless to say the robin is drowned and the sparrow is smothered. Bird lovers have been complaining. Faculty members give classes can't hear the sounds of nature. Students who study can't lay down their books to give ear to feathered companions. All this, alas, all is madness. Council discusses the problem and House Presidents Committee discusses the problem. There is talk of establishing a police force to deal with noise violations. But this is a cruel way to establish Order. If Order is to come from Freedom it ought to develop from the soul outward, not from the outside inward. Dear brothers and sisters this is an article on noise which Council has directed me to write. I am appealing to the element of the divine in you to quiet the element of the beast. Let us all be filled with respect for our fellow Bardsians, the peaceful pursuit of excellence. Else, we become brutes without ears for spoken wisdom, sort melodies of Brahms, and the gentle song of winged friend.

And since I am making requests, may also ask that some more of you out there in newspaperland come to Council and its meetings to find out what is going on at Bard. The meetings are usually over time to still go down to Adolpn's.

Speaking of Adolpn's, I have usually found that I can get just as drunk in three hours as in four. I also believe that I can learn just as much in three years as in four. So people get sick if they drink at a faster rate they should take the extra hour. It's simply a problem of how fast one can assimilate. Since physiologies differ as well as mentalities this problem should be watched over by participant and advisor, but a hard and fast rule is stupid, insulting, arbitrary, and frustrating. I came to Bard three years ago took two winter colleges, and extra courses through upper college. I don't know if I have gained as much as the best four year graduate, I am sure I have gained as much as the worst. What I am deficient in is not due to a lack of time, but a lack of diligence. The extra year would not have increased my diligence, only increased my opportunity to waste my time.

I don't know if there are a half dozen reasons for permitting acceleration. I do know of one: ability. But if this ability is neglected when the person wishes to put it to use, those who are responsible are working against the best feature of Bard, its emphasis upon the development of the individual's ability to the maximum degree. I do not understand the reason for the faculty's recent action. The best it is wisdom of Polonius, platitudes without any regard for the variety of human situations. At the worst it is an insult, pessimism toward the student body of the college, present and future.

Chairman of Council
LANE SARASOHN

Observer

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

Editor: Charles Hollander

Associate Editor: David Jacobowitz
Business Manager: Alexander Lindsay
Feature Editor: Allan Zola Kronzek
Copy Editor: Dick Cross

Copy Board: Dave Johnson,

Steve Chalmers, Dixon Powell

"The Arts" Section: Carol Davidson, John Weisman

Continuity: Lane Sarasohn

Staff: Anne Schneider, Pat Johnson, Jim Banker, Ed Fischer, Mark Kennedy, Kathy Stein, Don Baier, Elle Kennedy

EDITORIAL

(Continued from Page 2)

goodness, facing a host of bitter enemies, armed with no more than the faith that they can move the mountains of hatred.

And where are we? We are enrolled in Bard College, having decided to learn about the world by the slower, more quiet method. The decision, once made, should be adhered to. But we *must* support our colleague in their noble actions. SNCC is pitifully short of money; it is a tiny organization without the customary machinery for fund-raising. We shall do our best here—Richard Lorr, Paul Mueller, and Charles Hollander will collect money for SNCC; money may be deposited in the *Observer* box outside the post office, marked "Contribution to SNCC"; or checks may be mailed to the Student Non-violent Coordinating Committee, 6 Raymond St., N.W., Atlanta 14, Ga. Give now to SNCC, or turn your back on the world for good.

Contest

Below is a collection of favorite expressions of campus personalities. The first correct list of identifications submitted to the editor will receive a pack of cigarettes.

1. Say Ah have heah a glass of watah.
2. You put **me** in a very difficult position.
3. I just go the floor cleaned and waxed.
4. WELL, OUT ENJOYING THE WARM WEATHER, HUM!
5. Okay, we'll take care of it.
6. It's all right, let him have some more.
7. Zank you. Good. All right.
8. Hello, Vatch you goin to have.
9. Beautiful, beautiful, beautiful beautiful, beautiful
10. Howdy.

Rate yourself as follows: 3 right, New Bardian; 5 right, Bardian; 7 right, Sensitive Intellectual; 9 right, Old Bardian; 10 right, Genius. The answers will be printed in the next issue.

Seymour Krim to Speak Tomorrow on "Artist"

The Literature Club has announced that Seymour Krim will deliver a lecture tomorrow night at 8:30 in Albee Social. The talk is entitled, *The Artists—Thinker, and the Mass Media*.

Mr. Krim is well known to the literary public. His fiction has been published in *New Directions 10 & 12*, *The Tiger's Eye*, *The American Mercury* and later slick magazines. His essays and literary criticism have appeared in the *N. Y. Times Sunday Book Review*, *The Hudson Review*, *New Republic*, *Comm-*

tary, Partisan Review, Perspective U.S.A., The Commonweal, and other publications.

Mr. Krim is well known for the Gold Medal anthology *The Beats*, which he put together in 1960. Since then he has often been considered as the spokesman for that generation, though he undoubtedly deserves a much wider appreciation.

In 1962 Excelsior Press published *Views of a Near-sighted Cannoneer*, a collection of Mr. Krim's outstanding essays. He is presently editor of *Nugget Magazine*.

Diamond's Team First In Basketball League

Joe Diamond's "Dappers" clinched the basketball league pennant last Thursday by defeating "Berry's Ferries", 39-26. Captain Joe Diamond opened the scoring for the "Dappers" early in the first half with a one-hander from the outside, and went on to be the leading scorer of the evening, with 14 field goals to his credit. David Ernst, six-foot center for the "Dappers", scored 12 points. Additional conversions for the "Dappers" were made by Liv-

ingston (4), J. Foyle (3), Bialy (3), and Potts (4).

Charlie Patrick, left forward for the Lensing Lancers, made the following comment to our reporter on this year's basketball league: "It was a successful season—next year we'll skewer the 'Dappers'."

The final standings in the league:

Team	Won	Lost
Diamond's Dappers	9	1
Lensing Lancers	8	2
Garbis Grapplers	7	3
Berry's Ferries	3	6
Reichel's Rompers	2	7
Mahoney's Marauders	1	8

Tennis Schedule

May 1—Wednesday, 4:00 P.M.	—Albany Business College
—Home	
May 3—Friday, 3:00 P.M.	—Oneonta—Home
May 10—Friday, 2:30 P. M.	—Union College Freshmen—Away
May 11—Saturday, 1:30 P.M.	—Rockland County—Home
May 13—Monday, 4:00 P. M.	—Dutchess County—Home
May 15—Wednesday, 4:00 P.M.	—Albany Business College—Home
May 18—Saturday, 1:30 P.M.	—Rockland County—Away
May 23—Thursday, 4:00 P.M.	—New Paltz—Away

Cross Country

With hopes for a successful season next fall, Bard's newly organized cross-country team goes into Spring training.

Only a half-dozen or so runners are now practicing (week-days, four to six), but several more are expected by the time the season gets underway. Though no meets have yet been scheduled, our own five-mile course is now being mapped.

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Wimer to Speak

This Wednesday evening the Science Club is presenting Dr. Richard Wimer, who will speak on behavior genetics. His lecture, a general introduction to the field, will take place at 8:00 in Albee Social.

Dr. Wimer is on his way to the Eastern Psychological Association's annual meeting in New York. He will deliver a paper there entitled "The Effects of Visual Deprivation on Exploratory Behavior." Harvey Sterns is the co-author of this paper, having worked with Dr. Wimer on the subject this past summer.

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THE ARTS

Carol Davidson

John Weisman

In this issue of the *Observer* we inaugurate a new section of the paper, to be published monthly, called THE ARTS. We feel that this section is needed because the *Observer*, as the voice of Bard College, should be not only the expression of student opinion, but an outlet for views which are part of the college, yet not part of the curriculum. At Bard, we are very much concerned with the arts—visual, performing and literary. The arts mirror the essence of a society. They represent its conventional and unconventional expression.

This section of the paper will be devoted, in the coming issues, to all phases of the arts. We will publish original work by members of the faculty, which, up until now, has not been done regularly. In addition, each issue of THE ARTS will contain a feature article, devoted to other publications which deal with various art forms. By so doing, we hope to introduce you to young artists and their modern ideas. For our first issue, we have found material close to home—Theodore Weiss's magazine, "Quarterly Review of Literature." In later issues, we hope to cover "Show" magazine, "Theater Arts" and "The New Yorker."

THE ARTS is not a collection of random pieces. We print each article because we feel it represents both Bardian interests and the interests of our society. We have called the arts a mirror of society, and through the separate styles that make up the various forms of art, we hope to present the reflections of this mirror as ably and respectfully as possible.

CAROL DAVIDSON
JOHN WEISMAN

Stuart Whyte: A Portrait

If you pass the Bard theater on Saturday afternoon and hear the music of the opera coming from the loft window, you will know that Stuart Whyte is working there. "It's a habit to which I first became accustomed, then came to enjoy while I was working with the Metropolitan Opera Company in New York City," says Mr. Whyte in explanation of his charming but peculiar habit.

Known to most Bard Students as Stuart, our talented scenic designer has worked in many theaters in the United States and abroad. He first became interested in scenic design as a profession during his first year as an art major at Bucknell University. He intended to spend the summer waiting on tables at a Connecticut resort bearing the somewhat misleading name, Happy Acres. Stuart was not happy there. He telephoned a friend at Jacob's Pillow and asked advice. The friend recommended that Stuart try to get work as an apprentice designer at the Rollins Theater School in Lenox, Massachusetts. He obtained the position and worked there without pay for the summer.

After his return to Bucknell, Stuart designed sets for college theatricals and when he graduated, he went to work in summer stock at Fishkill, New York. During the next ten years, he worked six summers there as the chief set designer. He spent a year with the American Theater in Rome, a year with the Met, and four years with the British Colonial Playhouse in Nassau. He worked on the sets for the Broadway production of "Beckett," designed many off-Broadway sets and has done scenery for television shows and commercials.

In the summer of 1961, Stuart met Bill Driver while both were working on a production of "Twelfth Night" in Fishkill. Mr. Driver admired Stu's work and asked the latter to come to Bard as "technical director." Stuart has greatly enhanced the importance of this position during his two years here. In addition to designing and building the expressive sets for all Bard drama and dance productions, Stuart teaches a class

and moderates art and drama students.

When the drama productions for the year are decided upon, Stu reads the plays and immediately forms a conception of the set. He never looks at photographs of the set of previous productions of the play, because in spite of one's own ideas, he says, "There is too much tendency to reproduce exactly what you've seen." He then consults with the director and decides on the basic floor plan which is laid out in tape on the stage. Then the set is sketched and building begins. Since the Drama Department budget is small, scenery must be modified and used over and over again until the wood is cracking and the drops are shredding with age. Stuart must first manage to hold the drops and flats together and then somehow create an effective, realistic design.

When Stu paints a simply designed drop, like that for "A View From the Bridge," he paints it on the floor, walking over it, around it, somehow managing to visualize the final result. This is difficult, as the drop can be as large as four hundred square feet. When the drop is more intricate, like the lily cellar of "Lower Depths," moldy cellar of "Lower Depths," he hangs the drop and paints it while climbing up and down a ladder.

Stuart calls his style of design, "imaginative realism." He forms an "ideal" conception of the set, then paints it "realistically." He prefers realism to abstraction, but has done both. "Abstract sets," he says, "tend to intrude upon the action rather than assist it, unless the actors are exceptionally competent and the director exceptionally skillful. Actors must move around an abstract set instead of moving in it."

Although Stuart prefers to design sets for opera and ballet, he also likes to do "period" sets, such as that used in "A Month in the Country," and "realistic situation" sets for plays like "Picnic" and "Member of the Wedding." Everything in his sets is there because he believes it to be part of the environment of the

(Continued on Page 7)

Book-Review

"The Laurel John Donne,"
edited with our introduction
by Andrews Wanning.

The taste of our age may perhaps be indicated by the fact that we have recovered the admirable, crotchety, passionate, nervous poetry of John Donne. In the anthologies of the turn of the century, he appeared, if at all, as a sport: a rather eccentric English divine, given to writing salacious verse thinly disguised by an ostentatious display of learning. And the Victorians were not the only ones to have found fault with him. Dryden complained to this effect: that he perplexes the minds of the fair sex with ice speculations of philosophy when he should be entertaining their hearts with the softnesses of love. These revolutions in taste are carefully chronicled in Andrews Wanning's excellent introduction to his selection of Donne's poems in the Laurel Poetry Series. But the greatest testimony to the effects of the revolution is that Mr. Wanning's generous selection, including as it does all the secular poems plus a large offering of the religious ones, has been made available to the poetry-reading public for thirty-five cents.

Donne was, according to one source, the son of a London ironmonger, though Mr. Wanning gives him more respectable, or at least more ambiguous parentage, insaying that his father was a prosperous London merchant. On his mother's side he was connected with distinguished literary ancestors, including Sir Thomas More and John Heywood. He went up to Oxford at the age of eleven, later went to Cambridge, and still later to Lincoln's Inn to study the law. He served as volunteer in two combined military and naval expeditions, and joined Essex's expeditions to Cadiz and to the Azores. Living as he did in an age of expansion and discovery, it is not surprising that in "discovering" his love for his "mistress" he should address her as, "O my America, my New Found Land."

"On he return to London he became secretary to Sir Thomas Egerton, Lord Keeper of the Great Seal, and Lord Chancellor of England. He continued in this employment for five years, according to Walton, "... during which time he (I dare say not unhappily) fell into such a liking, as (with her approbation) increased into a love with a young Gentlewoman that lived in that Family, ..." whose name was Anne More, and who was the niece of Sir Thomas's second wife. Anne's father got wind of what was up, "and knowing prevention to be a great part of wisdom, did therefore remove her with much haste from that to his own house at Lothesley, in the County of Surry; but too late, by reason of some faithful promises which were so interchangeably passed, as never to be violated by either party." The two young lovers were secretly married, and when this fact finally emerged, Donne was regretfully dismissed from his post. He wrote to tell his wife of his dismissal, subscribing beneath his name, "John Donne,

POEM FOR THE END OF MY 31st YEAR

A dead elm livid with old lightening
defines the ruins of the candy-factory
with its split brick oven gulping decades
of rot and refuse. Mike has left school
and taken a job with the Public Health,
burnt his Keats, and will not answer letters.
Sky sags and drips like a wet paper bag
over the grave of Tripod, the three-legged
dog we loved, shot in the rump
by a Christian with licensed twelve-gauge shot-gun.
Black ink winks in the slipper asphalt
and Tod is dead in Laos of a neutral
bug with a taste for young Occidental.
Hank is earth in the Korean downs
which look rather like Vermont, they say.
These lovely trees, the apple, when winter strips them,
are, of all, the ugliest, deformed
many-limbed monkeys, furless, wet.
And Avery writes he will relinquish Orders,
'risk my soul to save my sanity,'
with young David Something in Bermuda.
Thunder rolls the alley of the Hudson.
My father marvels on the weekly postcard
that Kerensky is still alive and says that Mother
is in a huff about the Altar Guild.
Linda and Mac are quits again. My shoes
squeak with icy water and I watch
a pheasant family strut the River Road,
insouciant but bedraggled. Mist rises.

Lord Christ, I swear by both our young
mothers that I was once seventeen!

—PARIS LEARY

Anne Donne, Vn-donne." From the time of his dismissal (1602) until 1615 he depended upon the support of various patrons. He was twice abroad on prolonged sojourns on the Continent, and one of his departures was the occasion of his famous "Valediction: forbidding mourning."

Andrew Wanning's introduction is a model of judicious clarity. After tracing the rises and declines of Donne's reputation, the editor goes on to remark that no critic, however hostile or admiring, has ever denied that one of the chief characteristics of Donne's poetry is its wit. But the meaning of "wit" has changed from age to age, and it was not for Pope what it was for Donne. By way of locating a sense of the meaning of "wit" in Donne's age, Mr. Wanning usefully consults the rhetoric books and the poetic apologists of the period. As an example of what a witty poet might do in trying to bring to life a poem with a conventional love theme, he quotes George Gascoigne "... if I should disclose my pretense in love I would eyther make a strange discourse of some intollerable passion, or finde occasion to pleade by the example of some historic or discover my disquiet in shadows per Allegoriam, or use the covertest mean that I could to avoide the uncomely customes of common writers." Wanning points out that it was often Donne's pleasure to deal with the Petrarchan love conventions, as in "Twickenham Garden," by pushing to their literal extremes some of the standard metaphors of the love-poem repertory, and in this way attaining a visual hardness, a metaphoric fire-ness that had only been latent in the original convention. A broken heart does not break like glass except in a Donne poem: "... but Love, alas, / At one first blow did shiver it as glasse." But Mr. Wanning properly goes on to remark that Donne's genius lies in more than such "invention," in more than the ingenious tricking out, with unexpected details, of a conventional theme of argument.

"He radically alters the forms themselves," Wanning says and was able "to make the intellectual framework of the poem an essential part of its poetic texture. For the lyrical, basically reiterative form of the typical Elizabethan lyric he substituted a tough, involved, often paradoxical and frequently elusive reasoning that moves through out the poem." And to see this one need only compare Donne's song, "Goe, and catche a falling starre," with the perhaps more lovely but less "reasoned" song of Ben Jonson's, "Queene and Huntress, chaste and faire."

The editor points out as well how Donne's metaphors and conceits were different from those of his Elizabethan predecessors in their intensity and the unexpectedness, and how Donne was able to introduce into a complex metrical structure a vigorous, idiomatic language that comes close to the sound of familiar speech. Indeed the introduction as a whole is a model of wide scholarship, modestly, thoughtfully and gracefully presented, and is perhaps the best brief introduction to Donne the reader of poetry is likely to find. Valuable also are the brief bibliography, and the chronology which Mr. Wanning has supplied.

I have one small cavil to register, and it has to do with the notes which the editor has affixed to the volume, and which I feel could have been somewhat ampler. For example, it would have been useful to have a note on the line, "Or snorted we in the seaven sleepers den?" which refers to the legend of seven Christian youths who, fleeing to escape from martyrdom during the Decian persecution, found refuge in a cave near Ephesus, where they remained asleep for 230 years, to awake and find themselves in a Christian civilization. Or that "squibs" in Donne's time meant fireworks. But these are peevish quibbles about a book which is beyond doubt a tribute not only to the poet and his editor but to the Laurel Poetry Series of which it is a member.

—ANTHONY HECHT

Interview with QRL Editor T. Weiss

One day last week we were thumbing through one of the better-known pictorial magazines, not looking for anything special. After seeing page after page of second-rate writing underneath uncommonly dull Associated Press and UPI newspictures, we threw down the tract in semi-disgust and meandered over to the book store where we thought we might find something worth reading. Posed in an unassuming metal stand, above the "C's" was a collection of literary magazines. We absentmindedly picked one out and looked at the list of contributors printed on the front cover.

The magazine was the "Quarterly Review of Literature," known, we discovered through further investigation, as the QRL. The thing looked like a good buy—there were two new Chekov stories, a play, a good deal of poetry and other pieces of short fiction. In addition it was not one magazine, but two—the letters on the cover proclaimed loudly XII ½ in black on off-rose. We bought it, not being able to resist an obvious bargain, and scurried off to our subterranean reading room where, in the solitude that befitted the occasion, we opened QRL and began to read.

Like all erstwhile writers, we were intrigued by some of the poetry, enjoyed the Chekov and even perused the play, a three-act job written by one Donald Finkel. While checking an ad for paperback books opposite the title page, we happened to glance across and in small, well-edged capital letters, we saw: Editors: T. Weiss; Renee Weiss. Because the Weiss's live on Bard soil, we felt sure they would be happy to talk to us, editor to editor, and answer any and all questions we might have about the QRL. We settled back with QRL and began scheming as to how we could corner both the Weiss's in one place.

We managed to locate Ted Weiss (the T. on the title page stands for Theodore, but no one we know has ever called him anything but Ted) between classes and make known our desires. After the customary and respectable amount of haggling as to time and date, we made an appointment to see Ted and Renee one evening. He would be, he said, delighted to be interviewed. We allowed as to how we too would be delighted, and so the matters was settled.

Armed with lollipops to insure friendly relations with the literary world, we strode, one recent evening, into the Weiss's living room, a comfortably furnished place, complete with cat. After being formally introduced to Ted's wife, we sat down, handed out the lollipops removed a notebook from our pocket and began to question.

"The 'Quarterly Review of Literature' was begun in 1943, at the University of North Carolina in Chapel Hill," said Mr. Weiss. He was not the first editor, but assistant to the editor who was, at that time, his colleague, Warren Carrier. At this time, there were other so-called "little mags" in distribution, most of which disappeared as quickly as they had begun. The chances for the new magazine's success were small, but the reasons for starting it were valid. Both the Weiss's and Carrier felt that the state of letters could do with a bit of improvement, and they could, as literary men, do the job as well as anyone else. To this Mr. Weiss added that he also had liked the idea of a new literary magazine because it would be another vehicle for him to "sell" his work. (He does not, however, often appear in QRL.) During the war, Carrier left Chapel Hill to join the Ambulance Corps and the Weiss's were left with a founding, not at all self-reliant, and very, very young.

Mrs. Weiss stated that although the QRL is billed in title as a quarterly, it has had only twelve volumes in its twenty-year existence. The "Quarterly" part of the title is somewhat of a misnomer, as the magazine frequently appears but thrice during a year. An example of this, she said, was the current issue, a double issue, leaving just two more magazine to complete the present volume.

We asked if the "Quarterly Review," as a little mag, enjoyed a wide circulation and Mr. Weiss, thoughtfully chewing on a lollipop stick, replied that the circulation was somewhere between one and two thousand copies per issue. "We have," he said, "a large library circulation in which there is any number of potential readers. In addition to this, about one third of our subscription list is outside the United States, and a large percentage of that, behind the Iron Curtain. We like to think that we get through, although during the time we were in Russia last sum-

mer, we didn't see any of our issues." Mr. Weiss added that although the number of magazines that actually went out was small, the QRL was seen by a large segment of the literary world. Mrs. Weiss smiled and said modestly, "After all we are, to say the least, a fairly reputable magazine."

"Our circulation," said Mr. Weiss, "is the largest when we do a special issue." We inquired what he meant by that. He replied that the QRL sometimes devotes an entire issue to the work of one writer. Even though the Weiss's do not publish criticism (the magazine being devoted solely to the art of creative writing) in the special issues there is the addition of selected criticism as well as the writer's poetry, short fiction and articles. Mrs. Weiss remarked that the QRL had done special issues on Kafka, Paul Valery, Marianne Moore and Ezra Pound. She added in some cases, guest editors shared the Weiss's chores, something especially helpful when publishing the works of foreign writers with whom Mr. and Mrs. Weiss are not sufficiently familiar. Irma Brandeis, who well knows and loves the Italian language, guest-edited the recent issue on the Italian Poet, Eugenio Montale.

We asked if the QRL was a money-making proposition, and got a fast "NO!" from the Weiss's in unison. "It's rather like a child," said Renee. "For the past twenty years we've helped it along as much as we could. You'd think that after twenty years a child would be able to support itself, but this child thinks that since it's older, it should have more allowance. I seriously doubt that it will ever take care of us in our old age."

Shifting in our armchair, we asked what had happened to the QRL between the time that the Weiss's left Chapel Hill and the time they came to Bard, fourteen years ago. Mrs. Weiss told us that when Ted had gone to Yale, the magazine had followed and had been published from New Haven. "But whenever we moved," said Mr. Weiss, "the magazine was printed in North Carolina. Recently though, in fact just this past issue, we switched to a printing firm in Belgium because they do a better job—more professional and prompt, you know." We owned we had admired the printing job on our recent acquisition, and congratulated the Weiss's on their change of printers.

We asked if QRL was adapted to any particular sort of writing, and both Weiss's replied "Good writing," at about the same time, laughing slightly. "We were," said Renee, the first to print seriously such writers as Lawrence Durrell, e. e. cummings and William Carlos Williams. That gave us great satisfaction. "But," said Mr. Weiss, "we don't devote ourselves to any particular style or literary group. If we did, we'd feel we were slighting our reading public. You know, I should be surprised if there were more than ten thousand people in the country, outside of the academic world, who read poetry seriously. That is a dreadful shame."

We changed the subject and asked if QRL was affiliated in any way with Bard College. Mr. Weiss answered that although the title page states that there is an affiliation, there is actually no connection between the two. He did add, however, that there was some mutual benefit derived from the title page statement. They hope it has helped Bard because they like to think it identifies something of the nature of the standards and ideas of the college. The Weiss's have benefited because, as they were constantly in search of new talent, they had published a few (and he repeated, a few) students' works. "But we are not," he said, "an outlet for Bard students, and don't really intend to become one."

As the hour advanced, we asked if there were anything else that should be considered pertinent to our knowledge of the "Quarterly Review." Both Mr. and Mrs. Weiss answered that there was not much else they could tell us about the magazine. "I think that we said about all that we have to say about the 'Quarterly Review' when we told you that it was reputable magazine," said Mrs. Weiss.

"It has been a pleasant evening," said Mr. Weiss, "do come back soon." We thanked him and said that we would, next time bringing orange lollipops instead of cherry. We asked if it had been painless, and Mrs. Weiss answered, "quite." Then we were outside in the cool spring evening, walking up the road and thinking about the Weiss's twenty-year-old brainchild.

THE ARTS

Carol Davidson

John Weisman

Stop The World! Review

"If I give you tickets to 'Stop the World,' I expect a favorable review in return," said David Merrick, called by "Playbill," "The theater's most amiable producer." We accepted Mr. Merrick's tickets, promising, however, nothing but our attendance. Our reasons for this were two: first as "Stop the World, I Want to Get Off!" has been running for some months, a favorable review at this point would do little or no good for either Mr. Merrick or ourselves, and secondly, who wants to write a rubber-stamp review, even for free tickets. At any rate, we sat down one Monday evening not too long ago, and, scribbling furiously on our shirt-cuff (we had forgotten notebook as usual) we made copious notes on the production. What follows is a more or less accurate transcription of those scribbles.

"Stop the World" is a musical. In these days, when everything on Broadway which is so termed seems to be getting bigger, louder, brassier and worse, it is somehow reassuring to come across a musical without the familiar lines of chorus girls and brightly staged production numbers. When we walked into the Shubert Theatre, the curtain was up. Sean Kenny's circus-tent set, except for bare stage lights and semi-circular bleacher-type steps, was bare and visible. When the show begins, Anthony Newley appears in a clown costume, white-faced, with a cherry-red nose and pantomimes his character's birth and early life.

Mr. Newley, who with Leslie Bricusse wrote the book and lyrics for the show, and directed it as well, has borrowed freely from several theatrical mediums in order to make his show successful. One of these is a style common to the English Music-Hall. We see this when, at various times throughout the show, the action seemingly overwhelms Littlechap, the clown figure, and he shouts, "Stop the world!" walks to the corner of the stage and directly addresses the audience. Another Music-Hall idea is maximum audience participation, and the set, being semi-circular makes the audience the other half of the circle thereby allowing it to become as physically involved in the action as possible.

The plot of the show is quite simple. It is the life story of one Littlechap who is born in pantomime, grows up in pantomime, and then discovers that there is one important thing in life: money. From that point on we see, through selected incidents in Littlechap's life, how through desire for success, he lets himself be "lumbered" (in his own words) into a restrictive, almost Babbit-like existence. The clown costume, coupled with the harlequin-and-tights affected by the seven pretty girls of the mock-Greek chorus, and the neutral grey tights and elongated tee-shirt worn by Anna Quayle, make more than obvious the fact that Mr. Newley is attempting to show us the comic view of life, which is not always as funny as it seems.

Miss Quayle makes a near-perfect match for Newley. She portrays all the women in his life: his wife and his three mistresses, a Russian Commisar, a German maid and an American night-club singer. It is as the German, Ilsa, that she is the most effective, shouting Hitlerian euphemisms to "Typische Deutsche," one of the most effective songs in the show.

The best way to sum up the show would be to say that it is extremely clever, and sometimes very catchy. By now, "What Kind of Fool Am I?" has become a hit record, and an expectant ripple went through the audience as the orchestra went into the introduction to that number. The other numbers, however, are done cleverly. The same tune is used for all but one of Miss Quayle's songs, with just the title and words changed in each instance.

However, it is not so much the production of the show which engrosses us, as the extraordinary talent with which Mr. Newley holds the show together, forever becoming more bewildered by his circumstances. Littlechap knows what he is after, but he is always surprised that he gets it. The pattern of the show, after a while, makes us realize the futility of Littlechap—the repetition of the songs, and, once or twice, the theme of the patter (it would be wrong to call it soliloquy) which Littlechap mouths after shouting "Stop the World!"

We mentioned earlier that Mr. Newley has borrowed several theatrical techniques. So far we have spoken of only one—that of the British Music-Hall. He also makes effective use of pantomime, as well as of a Greek-styled chorus of seven girls. These girls follow Littlechap throughout his life, becoming at times the machines in his factories, flight announcers at the airports he visits, and always commentators on his condition, both physical and mental.

But we cannot condemn Mr. Newley for this borrowing, even though his words are often trite, his phraseology old hat, the songs predictable and the action a bit slow. It is possible to appreciate "Stop the World" because it borrows from the older forms, and comes up with a fresh approach to the old problem of Broadway Musicals. It is almost negligible that the production is not totally engrossing, because it is fresh enough and new enough to override its lack of substance.

The play comes out ahead in the long run because Mr. Newley never lets us forget it is straight-forward modern allegory. Although one may disagree with the allegory, the direct presentation is something too often lacking in dramatic Broadway productions, and rarely considered in musicals.

Non-Majors Excluded

(Continued from Page 1)
complained loudly that had they not been forced through registration in such a "short tense period of time" they would have complained about the situation in the Art Department.

Others concurred that it was their fear of losing time and therefore not getting into "any of the classes" that prevented them from registering any protest.

Since registration, there has been almost no verbal protest of the limitations placed on non majors by the Art Department. Criticism among students has centered more around the cutting of the Art Department budget, which led to a torch-light protest parade.

Students Note Trend

Many students, however, have expressed opinions against "a trend" which they claim is becoming more and more apparent. These students point out that several classes in the Literature and Social Sciences divisions are now limited to majors in the division, and that this kind of situation can only lead to a further "lack of dialogue" at Bard than is already present.

They maintain that once we abandon the principle that all students should have opportunity to "explore newly discovered bents and develop contrasting interests freely", we are well on the road toward the narrow and specialized "mass education" common today.

Whether the limiting of Studio courses this semester is a unique situation or the "vanguard of a trend" remains to be seen. Critics maintain that, since the school plans to expand the student body to 630 during this decade, it will be impossible for the school to avoid greater and greater limitations of this nature.

Few of these critics have discussed the problem with the Dean or any other representative of the Administration. Consequently, there is no clear-cut evidence thus far of a definite school policy either way. Until such a time as these student visits coincide with the Dean's free time, it seems that the problem of non-majors in crowded divisions will remain uncertain.

Library

(Continued from Page 1)

packed into boxes by B & G workers without her knowledge. At present, she says, she has no idea where these books are being stored.

She estimates that the new floor will provide only enough space for the books from the Science Library. The books and periodicals in the attic and basement of Blithewood will have to remain there for some years more.

Miss Vosburgh has also expressed doubts about the architectural stability of the new floor, in spite of the assurances of several experienced architects that it will not fall down. The Dean has pointed out that the third floor was originally proposed by former Librarian Felix Hirsch in 1953.

New Director's Tasks

The Dean hopes that the new director will be able to see the library objectively. The subject matter should be regulated so that it covers much more than just course offerings. Five per cent of Bard's one-million-dollar budget is allocated to the library. The new director will have to allocate his \$20,000 to meet the demands of faculty, students and building facilities.

One of the most promising applicants is a doctor in history from Chicago who will be able to teach also. There are fifteen other applicants from around the country being considered for the job.

Future Plans

The new expansion will not end development. College plans call for an extensive addition onto the western end of the library within the next three years. In the near future, the Science Library will be moved to the main structure in order to make room for faculty offices.

The future location of the Art Library is still being considered. The cozy room which now houses the Art Library is only open three hours at a time, and many reserve books cannot be taken from the premises. But there is a phonograph and a comprehensive record collection, and the room is the only branch of the library where smoking is permitted.

Staff

The new position of Director of the Library is superior to that of the Librarian, who will continue in charge of circulation and the Bardiana Collection. Some other workers will remain, but there is a controversy over the number of professionals necessary, since student workers are always available.

The third floor also presents problems. Nobody has yet figured out what it is to be used for. The Dean has proposed reading space, typing booths, or carrels for individual study. He welcomes students suggestions on how the new floor should be used.

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Stuart Whyte

(Continued from Page 4)
characters in the play. There is no decoration for the sake of decoration; no, as he puts it, "bottles and beads hanging around." He dislikes sets which have gimmicks and extraneous ornaments and pastel colors, all of which he seldom uses unless their need is expressly stated by the author in the script's stage directions, or unless they are vital to the action.

Scenic design is Stuart's chosen specialty within art because he says, quoting from Robert Edmund Jones's book *The Dramatic Imagination*, "A scenic designer is an artist of occasions." This means he must be able to build and paint sets as well as design them, be able to light a production, and design costumes. Interpreting backgrounds is never dull. Besides allowing me to be creative, it keeps me aware of a great deal of history, social and political trends and diverse philosophies, which I must know in order to harmonize a set with the play and the characters."

Stuart Whyte is one of Bard's best faculty artists. His sets contribute a great deal to the enjoyment of any Bard production, and have raised the stature of the Drama Department as a whole. For the first time in years, there is an expectant hush when the curtain opens on a stage for the moment empty of actors, revealing the original conception, the hard work and the final impressive set. It always receives the first, and often the most appreciative applause of the evening.

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(Continued from Page 1)
ued, "with its emphasis on the individual. A good student should be allowed to work at his own speed, set his own goals, and judge his own ability to meet a challenge."

Professor Tremblay declared that the faculty's action did not mean students could not go to summer school, merely that they would not receive academic credit for their work. "If anyone is interested enough in something to go to summer school, we're very pleased, but we don't think credit should be the primary motivation," he said.

Remy Hall, Chairman of the Educational Policies Committee, had this to say about his organization's activities in the matter:

"E.P.C. is meeting with the Academic Development Committee on Monday. E.P.C. called this meeting in attempt to obtain a positive statement from A.D.C. concerning the resumption of the Winter College. We will also discuss the recent circular concerning summer school and acceleration."

Mr. Hall declined to comment further on the faculty's decision. He indicated that he would have more to say after the meeting.

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Composer Foss To Deliver AMDD John Bard Lecture

Lukas Foss, composer, conductor, and pianist, will deliver this year's Art, Music, Drama and Dance Division John Bard Lecture April 24 at 8:30 in Bard Hall.

Composer of the widely acclaimed vocal work, "Time Cycle," and founder of the Improvisation Chamber Ensemble, Mr. Foss will speak on the future of music.

An honor graduate of Curtis Institute, he has studied conducting under Reiner and Koussevitzky, piano under Vergerova, and composition under Scarlato, Thomson, and Hindemith.

Earlier this year Mr. Foss, age 40, was appointed conductor and musical director of the Buffalo Philharmonic. Since 1953 he has been a professor of composition at U.C.L.A. During the last few years he has guest-conducted a number of American and European orchestras.

As a pianist his record is no less impressive. Official pianist of the Boston Symphony Orchestra for six years, he has also appeared with nearly every major orchestra in the United States.

His musical works mark him as one of the most original composers of his time. "The Prairie" and "Time Cycle" both won him N. Y. Music Critic Citations. His Second Piano Concerto has been praised by Artur Schnabel as "one of the finest pieces written in our time."

Fifteenth Amendment

(Continued from Page 1)
Rights Commission reports that in three Southern states — Alabama, Mississippi, and Georgia—there are 16 counties with no Negroes registered and 40 counties where less than 3% of the Negroes are registered. In Leflore County, Mississippi, scene of much recent violence, there are 13,567 Negroes and 10,274 whites eligible to vote; of these, 9800 whites and 250 Negroes are registered.

SNCC is the only group presently working on Negro voter registration in the rural South. There are now some 40 students working full-time in twenty Mississippi towns, three counties of southwest Georgia, and parts of Alabama. These students spend day after day working to develop indigenous community organization, to set up citizenship schools, and to help people in the actual process of registering. In return for this they have been arrested, beaten, and shot at; they have seen four churches burned; and they have shared in the continual poverty of these rural areas.

Our Community Council sent a telegram to President Kennedy protesting the shooting of SNCC worker James Travis on February 28, and calling for immediate Federal action in the case. Chairman Lane Sarason received a letter from Lee C. White, Assistant Special Counsel to the President, answering that Mississippi and Leflore County officials were looking into the

matter, and that FBI agents would conduct an investigation.

"We appreciate your concern for the safety of these Negro voter registration workers and assure you that we will do what we can to secure that Negro citizens of Leflore County are permitted to register to vote free from intimidation and harassment," Mr. White concluded.

Around midnight, March 25, the SNCC's Leflore County office was destroyed by fire. The police were called immediately but did not arrive until 10:00 the next morning.

A few days later eight SNCC volunteers were arrested for disorderly conduct and sentenced to the maximum punishment, four months in prison and \$500 fines. An impending Justice Department suit induced local officials to release the prisoners.

Last Wednesday Greenwood police arrested 19 Negroes in demonstrations before the Leflore County Court House. The police did not arrest comedian Dick Gregory, who came to Greenwood to assist in the SNCC voter registration campaign.

In the first voter registration meeting last fall in Sumter County, Georgia,

SNCC field secretary Charles Sherrod told his audience, "We'll meet each week and talk about our fears. That's the first step — to admit we're afraid. We'll talk about it together and then we'll go to meet the man and smile, look him in the eye and say 'I'm afraid, but I'm not a coward.'"

"All our lives we've had to bow and scrape, laugh when there was nothing funny and scratch our heads and say 'yes sir.' We want to change that; we want to be men; that's what the power of the vote can do. It's people like you, with faith in God, who are going to change this country. And we'll do it together."

Racing Films Present Africa, Isle of Man

Two great racing films will be here sometime this week. The films, free loans from the Castrol Oil Company, promise to be the finest films yet.

The first film depicts the great Isle of Man motorcycle race. All the classes will be shown, including the thrilling sidecar race.

The second film shows the 2,000 mile African Safari Rally. Here will be stock European sedan and sports cars driving at high speeds across Africa's arid plains, rocky passes, and steaming jungles, dodging ferocious animals, and traversing rock-filled rivers.

Look for the announcement of the showing this week.

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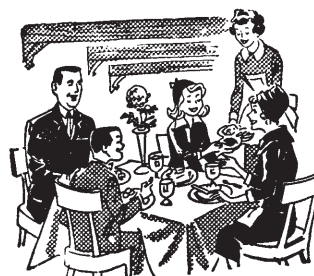
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