Admissions Committee to Guide Applicants

The Admissions Committee's primary goal is to assist prospective students in making an informed decision about Bard College. The committee is composed of students, faculty members, and alumni who are dedicated to ensuring that the college's admission process is fair and transparent. They evaluate each applicant's academic performance, personal qualities, and potential for success at Bard.

15th Amendment Goes South

The 15th Amendment to the U.S. Constitution, which prohibits the denial of voting rights based on race, was passed in 1919. However, its implementation was hindered by various tactics employed by those opposed to equal suffrage. This passage discusses the challenges and progress made towards ensuring voting rights for all citizens.

Changes in Policy

The college is making changes to its new library plan, which was initially proposed by the planning committee. The changes are intended to enhance the library's ability to serve the needs of the student body and faculty.

Non-Majors Excluded From Art Dept. Classes

The university has decided to exclude non-majors from certain art department classes. This decision was made to ensure that students majoring in art would have priority access to these courses.

Protege of Debussy Holds Recital Tonight

George Copeland, a contemporary artist, will be performing a recital tonight in honor of Debussy's work. The recital is expected to be a unique and exciting event for those interested in music.

Fire Ravages Wastebasket

The fire that occurred last night at Bard College is under investigation. The cause of the fire is currently unknown, but officials are working to determine the circumstances surrounding the incident.

Emphasis on Art Department Courses

The university has decided to focus more on art department courses. This decision is based on the belief that art is essential for a well-rounded education and that students should be encouraged to pursue their interests.

Our library is in more than a physical transition. The Dean is acting temporarily as Director of the Library, and the post is currently vacant, which makes the Dean's position crucial for the library's success. The Dean is responsible for overseeing the library's operations and ensuring that it meets the needs of the campus community.

We refer you to our previous recital in the Arts Studio, which was well-received by the students and faculty. Although the new library plan is still under development, we believe that it will be a significant improvement.
Monteux Quintet Concert

by David Moulton

The concert given on Sunday, March 21st, by the Claude Monteux quintet is a little difficult to review, or even explain, for the reason that a variety of music presented the strangeness of sounds which makes it a difficult task to begin with, the concert was not a concert of any sort of quintet, but rather a series of different groups which were made up from the five members and the tape recorder. In short, the concert presented three extremes: the music played was not even atonal, not even for two baroque pieces (by Scarlatti and Boulez), and was of such a nature as to make any attempt at a description tentative.

The first half of the program opened with a short sonata for “Cello and Double Bass” by Eugene Perle. From the performance rendered by Mr. Turiett, 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 hilarious grotesque, but the performance also was successful.

Vivian Fine’s “Divertiments for Cello and Percussion (1951)” was more discernible and much more lively. 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 to the other sounds. I could find little in ‘the way of formal organisation in the piece; there seemed to be no dramatic intent at all, and the piece seemed to be played by a general featurelessness. Although I found some isolated parts extremely attractive, this was followed by the return of Mr. Turiett, the bassist, complete with a tape recorder and techniques from WDR and a formidable array of music stands, on which yards of music were draped. The composition was then treated in a composition called “Study 11 with Contrabassos” by Charles Whittenberg. This consisted of various and snubly electronic sounds in living time, providing a rather inceptive backdrop for Mr. Turiett who 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 anaesthetized 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 of this type; the feeling holds true also for the Boulez, but considered by itself, the Scarlatti was quite well done. The other piece was followed by an M. de Strabkotser’s sonata for Piano (1962) by Colin McPhee, also played by Miss Fine. I found the piece a little as if like the pieces, stylistically it was rather in between being 18th Century and 20th Century, comprising the poorer features of both.

Finally Mr. Monteux entered to play Wallfording Reiger’s “Suite for Flute Alana,” which was the high point on the program. It was a freer piece of music, and Mr. Monteux played it with great sensitivity and melancholy. The concluding piece was Music for an Imaginary Ballet (1949) 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. Brant is known to the ‘cellos on the piccolo, and this piece was unashamedly good for all involved and ended the concert in a light-hearted and delightfully irreversible manner.

The last two pieces, the Reiger and the Brant, were, for this observer, the best things on the program, and were the only type of music that matched the expectations of the first half of the concert. With the exception of these two works, the idea of the concert somewhat lack a concert sense of artistic integrity and sense of validity on the part of the performer. I was disappointed, Mr. Purity in my eyes was amused, by the overall offering, and feel that we should expect more from both our composers and performers in the form of both our composers and performers in the form of dedication and responsibility to craft, not to mention artistic expression. Only the Brant piece and the Reiger piece, especially the Reiger, saved the concert from being a waste of time and effort.

Letters to The Editor

To the Editor:
The Entertainment Committee, which has been a part of some community for the last three years, has again decided 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 campaigns. SNCC’s success in voters registered has been limited; their real victory in this situation is self-confidence and optimism they have aroused in the Negroes of many Southern counties. It is in this registration campaign that we are involved in their struggle; they are not making a futile battle. We have put off our own confrontations in part because we knew that there would be more to be done in the front line. Now we see the front line, occupied by new martyrs, who have set an example of courage, endurance, and faith in human (Continued on Page 3)

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EYDITORIAL
(Continued from Page 2)

Cross Country

With hopes for a successful season next fall, Bard's newly organized cross-country team goes into spring training. Only a handful of runners are now practicing (weekdays 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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Winer to Speak

This Wednesday evening the Science Club is presenting
Dr. Richard Winer, who will speak on behavior genetics. His lecture, a general introduction to the field, will take place at 8:00 in Albee Social. Dr. Winer 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 Stern is the co-author of this paper, having worked with Dr. Winer on the subject this past summer.

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Seymour Krim to Speak
Tomorrow on “Artist”

The Literature Club has announced that Seymour Krim will deliver a lecture tomorrow night at 8:00 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, Commentary and other publications.

The Beats, Mr. Krim's outstanding essays, is now in its second printing. Mr. Krim is the co-author of a collection of views of a Near-sighted Cannoner, 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 championship last Thursday by defeating "Berry's Ferries." 39-26. Captain Joe Diamond opened the season's roster with the "Dappers" early in the first half with a one-handed shot from the outside, and went on to be the leading scorer of the evening, with 14 field goals to his credit. David Fiero, six-foot center for the "Dappers," scored 12 points. Additional conversions for the "Dappers" were made by Lewis Larners, 2; Bialy, 12; Quinn, 10; Quinn, 10; and others.

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PAYMENT TO OUR REPORTER ON THIS YEAR'S BASKETBALL LEAGUE PLAY: (J. Foyle (3), Bialy (2) and Potts (4).)

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

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The ARTS

Carol Davidson John Weisman

PAGE FOUR APRIL 10, 1963

In this issue of the Observer we inaugurate a new section of the paper, to be published monthly, called THE ARTS. We feel that, as the voice of Bard College, should be not only the expression of the individual, but part of the college, yet not part of the curriculum. At Bard, we are very much into the visual, performing and literary arts. The mirror the essence of a society. They represent its collective psyche.

This section of the paper will be devoted, in the coming issues, all the features of the arts, as well by members of the faculty, which, up to now, has not been done regularly. In addition, each issue of THE ARTS will contain features of the arts, which deal with various art forms. So by doing, we hope to increase your interest in the arts. In our first issue, we have found material close to home—Theodore Weiss’s magazine, "Observatory." The friend recommended designed drop, like that for THE ARTS.

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 life" and through making up the various forms of art, we hope to reflect the presentation of this mirror as fully and respectfully as possible.

CAROL DAVIDSON
JOHN WEISMAN

POEM FOR THE END OF MY 31st YEAR

A dead elm livid with old lightning defines the ruins of the candy-factory with its split brick even guillotine edges of rot and refuse. Mike has left school and taken a job with the company which burnt his Kest, and will not answer letters. Mike says and the other builders have been driven from the grove of Tripod, the three-legged speaker, shot down by a Christian with licensed twelve-gauge shotgun. Mike and Ted is dead in Laos of a neutral bug with a taste for young Oriental. Hank is earth in the Korean down.

My father marvels on the weekly postcard that "he was the best of the result." But is it not a huff in a shunt for the Allora Guild. Linda and Ally are the only shoes equipped with icy water and I watch a pheasant family scuttle the River bend, unsatisfied but beguiled.

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

—PARIS LEARY

Stuart Whyte: A Portrait

If you pass the Bard theater on your afternoon errand and hear the music of the opera coming from the auditorium, you may know that Stuart Whyte is working there. Whyte is who, which I first became acquainted, then come to realize, that he was not of the Metropolitan Opera Company in the strictest sense. Mr. Whyte in explanation of his charming but peculiar habit.

Known to most Bard Students as Stuart, our tall, toned voice artist has worked in many theaters in the United States and abroad. He first became interested in the arts as a profession during his first year as an art major at Bucknell University. He intended to spend the summer waiting on the stage, to get the feel of the theater. His bearing the somewhat misleading nazne, "Rollins Theatre," Stuart, was not happy there. He linked the name of that theater with Jack and Jacob’s Pillow and asked aid. The friend recommended that Stuart try to get work as an apprenticeship at the Rollins Theater in Lenox, Massachusetts. Whyte obtained the position and worked without pay for the summer.

After his return to Bucknell, Stuart designed sets for city 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 as the chief set designer. He spent a year with the American Theater in Rome, for which the Who, with four years with the British Colonial Playhouse in Nasua. He has worked on the sets for the Broadway production of "Racket," a comedy written by Ben Stein, who directed on Broadway and also designed the sets for the Broadway production of "Twelfth Night" in Fishkill. Mr. Whyte did not like Fishkill, but the latter to come to Bard as "technical director." This was due, he said, to the importance of the position definition. How can a director in addition to design and building, control all Bard drama and dance productions. Stuart teaches a class in abstraction, but has done both.

The taste of our art may perhaps be explained by the fact that we have recovered the admirable, crotchety, passionate, provincial and down-to-earth poetry of John Donne. In the anthologies of the turn of the century, he appeared, if at all, as a sort: a rather eccentric English divinist, given to writing with obsessions and upsets. But writers from the Victorian era were not the only ones to have found fault. This is true, he perceived the minds which were too diseased or too disinterested to enter into the depth of poetry. Such poets as Charles Ives, in his "The Lower Depths," or the strange discourse of the poet, Ted Hughes, in "The North Ship," don’t have a place in the poem’s laurel poetry. The fact is that too many of the poems just mentioned are still used in the college. By so doing, we feel that the poem’s essence is not properly represented. Whyte will publish an original selection of his own poems in the Laurel Poetry Series. In writing that the art of poetry is a profession, this is not meant to imply that revolution is that Mr. Whyte desires to see a collection, in which as it does all the secular poems large and small, of the religious ones, has been born. It is large, available to the poetry-reading public for thirty-five cents. Donne was, according to these sources, the son of a London ironmonger, though Mr. Whyte notes, he there at least more ambiguous parentage, insuring 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 a justice for two combined military and naval expeditions, and joined the Cadiz and to the Amores. Lives he he did do the discovery, it is not surprising for the very thing: it was his love for his "mistress" he should be named for, and his love of England, his New Found Land. "On the Mere in Lincoln’s Inn alone, he had been secretary to Sir The- mas Cooper of the Great Seal, and Lord Chancellor of England. He continued in this emolument for five years, according to which time he (fare say not unwisely) fell into such a lik­ ing, as (with their approbation) increased a love with a young Gentlewoman that "in the poetry, by his name," whose name was Anne Apron, more, and his "Sir Tho- mas" was his second wife. Anne’s father, Sir John, was a man of a rather coarse and honest. He was a great man in the famous and powerful, and I know not what he in his own house, and in the County of Surry; but too late. He was a man whose promises were so inter­ mingled, that he was in more haste to move from there than to do anything. The time of his death was not recorded, and his poetry was never dedicated. It was afterwards dedicated. Donne was re sorely dis­ missed from his post. It is not possible to be sure of his dismissal..."

The book review of "John Dryden" by Carol Davidson and "Anne Donne, Vn-donne." From the time of his dismissal (1632) until 1635 he was dependent upon the support of various patrons. He was twice abroad on prolonged sojourns on the Continent, and his most famous work —the "V metalut 134 Th d tions in taste are carefully chroni- cled in Andrews Whyte’s excellently introduced to his wide circle of poets. His poems in the Laurel Poetry Series.

After leaving the stage, Whyte worked there. There he worked at any rate more memorable parentage, insuring 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 a justice for two combined military and naval expeditions, and joined the Cadiz and the Amores. Lives he did do the discovery, it is not surprising for the very thing: it was his love for his "mistress" he should be named for, and his love of England, his New Found Land. "On the Mere in Lincoln’s Inn alone, he had been secretary to Sir The- mas Cooper of the Great Seal, and Lord Chancellor of England. He continued in this emolument for five years, according to which time he (fare say not unwisely) fell into such a lik­ ing, as (with their approbation) increased a love with a young Gentlewoman that "in the poetry, by his name," whose name was Anne Apron, more, and his "Sir Tho- mas" was his second wife. Anne’s father, Sir John, was a man of a rather coarse and honest. He was a great man in the famous and powerful, and I know not what he in his own house, and in the County of Surry; but too late. He was a man whose promises were so inter­ mingled, that he was in more haste to move from there than to do anything. The time of his death was not recorded, and his poetry was never dedicated. It was afterwards dedicated. Donne was re sorely dis­ missed from his post. It is not possible to be sure of his dismissal...

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Interview with QRL Editor T. Weiss

One day last week we were thumbing through one of the better-known pictorial magazines looking for something worthwhile. After seeing page after page of second-rate underclothing we gave up and went to the Associated Press andUPI newswires, where we found two good articles, one about the Little Chapel in which there is any book store where we thought we'd find something worth reading. Featuring in an amusing newsstand stand, above the "Quarterly Review," was a notice for Mr. and Mrs. Weiss, thoughtfully chewing on a lollypop stick, replied that the circulation was Warren Carrier. At this time, there were other so-called "Quarterly Reviews," as the lit medal and in which there is any circulation in which there is any magazine was ended. Westruck, 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.

We changed into the Weiss's living room, a place. 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," a good deal of one's own benefit. In addition it was not one magazine, but two. As we turned the cover propped joyedly Jolly XIII in black on defense. We bought it, not being able to resist an obvious bargain, and senior, not at all self-destructive, and very, room, where is the sidewalk that befell the occasion when we opened QRL and began to read. Like any other writers, we were in...
Non-Majors Excluded

(Continued from Page 1) 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 Science 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 philosophy that all students should have opportunity to "explore widely diverse fields and develop contrasting interests freely," we are on the road toward the crowded divisions will remain uncertain.

Library

(Continued from Page 1) Whether the limiting of studio courses this semester in a unique situation or the "guard of a trend" remains to be seen. Critics maintain that, since the school plans to expand the student body to 600 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.

Future Plans

The new expansion will not end development. College plans call for an extensive addition only the eastern 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 easy 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 to be filled by the librarian, who will continue in charge of circulation and the barclona Collection. Some other workers will remain, but there is a considerable turnover in the number of professionals necessary, since student workers are always available.

The third floor also presents a problem. Nobody has figured out what it is to be used for. The Dean has proposed reading space, typing booths, or study rooms. He welcomes student suggestions on how the new floor should be used.

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Summer Courses

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(Continued from Page 1)

Summer Courses

(Continued from Page 1)
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 13,947 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 studied law, 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 voicing the sorrow of SNCC worker James Travis and expressing the indignation of SNCC workers at the fact that Negroes are being arrested, beaten, and murdered for working to develop citizenship schools, organizing local officials to help them.

Last Wednesday Greenwood police arrested 18 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 to gather and then we'll go to the man 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.'"

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