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Bard Observer

VOL. 5, No. 10
MAY 7, 1963

ANNANDALE-ON-HUDSON, N. Y.

Now in Barn
B & G has moved to new quarters on the other side of the new parking lot from the main campus. The barn, which they now inhabit in fairly large rooms, will house a large shop as well as the Radiology, Reader Services, and Gmen.

The other buildings nearby are used for storage of equipment, beds, plows, and caterpillars. The B & G office has been taken over by the Bookstore.

Foundation

Episcopal Colleges

Spiegel to Talk
Thurs. on GOP

Children’s Class

To Exhibit Work

An exhibit of work done in the children’s painting class will be in the South Hall, Friday, May 10, 11 a.m. to 12 noon. There will be a party for the children after the exhibit closes, to which the community is invited.
Reviews of April 27 Drum Productions

Go Forth with All

By Don Bailey and Dixon Powell

Although the various productions in the Dramat Department have ranged from good to excel-

lent, the situation has been far from perfect. Some cast members did not make it to the mat-

ching weaknesses in the acting and directing. The effect of the evening was not altogether

The first play, "Rosemary," was well acted, but the char-

acters seemed to be reacting more to one another than to the script itself. This was the result of a number of factors, including

- The performance was directed by an inexperienced student director.
- The script was written by a student in a first-year playwriting class.
- The set design was simple and unadorned.
- The lighting was flat and uninteresting.

Despite these problems, the production was able to convey the mood of the play. The actors were able to bring out the nuances of the text, and the audience was able to follow the action. Overall, it was an enjoyable experience for all involved.

God Work All Around

By William Shakespeare

This production of "God Work All Around" was directed by a student in the Advanced Directing class. The acting was strong, with several standout performances. The set design was simple but effective, and the lighting was well-balanced.

One of the standout performances was that of the actor playing the role of "God." He was able to convey the majesty and power of the character, while also showing his vulnerability and humanity.

The production was well-received by the audience, who laughed at the jokes and cried at the sad parts. Overall, it was a strong production that boded well for the future of the student drama department.

Misconceptions

By Bill Tinker

The production of "Misconceptions" was directed by a student in the Acting class. The acting was mixed, with some strong performances and others that were more tepid. The set design was simple, and the lighting was flat.

One of the strongest performances was that of the actor playing the role of "The Man." He was able to convey the character's confusion and frustration, while also showing his humanity and compassion.

The production was well-received by the audience, who appreciated the strong performances and the overall message of the play. Overall, it was a strong production that boded well for the future of the student drama department.
The Face of Bard
We have just passed the half-way mark in the semester and I beg to wonder how much I have been able to do as Chairman of Council. I think the main reason that the semester has been remarkable has been our lack of Council. There haven't been many petitions brought to Council. The administration has been very cooperative. Committees are functioning well, even if at times with some confusion. The members of Council seem to be getting along. Indeed, we're beginning to get a little complacent; it's gotten to the point where we find it difficult to direct our energies in a worthwhile direction. I would be very pleased if more people brought up things at our meetings; I'm having trouble pulling together an agenda.

And yet I feel that there are problems which must be dealt with, but I can't meet my first year at least. Our Admissions Committee is just starting a program of evaluations which will be of great use to future Councilors: it will help us to understand the problems in that important area. The EDC has been to investigate the question of field year and winter colleges and this will be brought to the community in the next two or three. The six-out programs have been to work it all into the Bard system and has tried to put any problems clear enough to be heard. Growing pains seem to be nothing this semester. But what I do mean is an internal state of mind. Did it ever exist? I don't know. But once it thought it existed, I'm sure we have not been removed by events and people. If such is the case what can the Council do? Certainly it can't touch every soul in the community. No institution or committee can generate real interest. What is the reason for this change, if there has been one? Perhaps the terms and names I heard as a freshman have lost their mystique; perhaps because they are now familiar they are no longer exciting. Perhaps all is my innocence. There was naivete in the self-hate of half-understood conversations. And this is what I ask you; does the illusion still exist? Does the cause for the illusion still exist? I would very much like to have a meeting of Council where in we would discuss what Bard is now like.

There is one other matter which I would like you to give some thought to. In the past two years the functions of the various student committees and clubs have become more important. Strange though it may be, they are still run by only a few people each. Turnouts at meetings are small, the actual work done by a handful. I believe it necessary that as students we make a commitment to our school. Without actual involvement it cannot possibly maintain its integrity. In the first of these articles I spoke of the need for a tradition to be carried on by each incoming class. I repeat that demand now. Every student must reexamine his obligation to the community. It is not a problem of quality, it is a lack of particular involvement. We are more than a democracy here; we are something of a family. But unless there are more than ten or twenty people contributing to that forum, it can perform no real and meaningful function.

LANE SARABATON Chairman of Council

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(Continued from Page 5)

Show Magazine

(Continued from Page 6)

Lipchitz Sculpture

The buzz has made good; consider cellation, you know it has been given, but what about it? A Show magazine, "Ah-hah," we thought, "a famous man to lunch on the front page" was a message from the managing director of the Parish which said, in effect that photography is a Good Thing and that everybody should expose their film. We noticed that his grammar was faulty. A sudden crowd of flemehocks came whisking by, on the tail of some models who made her wrestling way towards a platform in the middle of the area. Pushed aside, we found refuge in an armoire, thoughtfully provided by the Bosch Camera people.

Sitting, we pondered the program again, looking at ads for a while, then, as if a flash-back mechanism had been triggered, we were taken back by Henry Wolf, the Art Director at Show, who in his offbeat way is as good a man as one finds in the magazine field. Without trying to sound like a literary critic, we found Mr. Wolf's piece delicious, and not too slick, and it made up for the hardback writing in the rest of the program. In fact, he had this to say: "The little box freezes instead of your life faster and better than a diary. It also provides a socially acceptable excuse for voyeurism: if you should look a girl up and down through your sunglasses while sitting on a soft terrace, you are a lecher, but if you do the same thing through a telephoto lens (which acts as a binocular), you are not a Piping Tom, but a Recorder of the Passing Scene." Having been struck by a new idea, we got up, anxious to wander about to see what the Recorders of the Passing Scene were doing.

We ambled down the aisles, watching the one-eyed tourists clicking for their brief (1/25 at f5) scope at a model dressed as Cleopatra. We, too, often, a harem slave. In out-ambles, we happened to press too close to a booth and a young man pressed a movie camera into our hands, "Hi," he said, "Jack, and this is our newest camera." We looked up and saw that he belonged to the DeJur Ameco Corporation, who make eight millimeter and sixteen millimeter picture cameras. Jack explained with the elegance of a used-car salesman that the camera had more electric features than a Cadillac, but was much cheaper to own or operate than one. We nodded and he flashed his false smile. "Wanna something frozen?" he asked, at which we must have pressed a gadget into our hands. "Press the button," he requested, and we did, at which a projector across the booth began to flicker Tom and Jerry backwards on a four by six. "Great, huh?" he queried. But before we could answer we were whisked away, our hands crossed and we were left off at the Yashica booth.

At once we were in a room where they were giving away ballpens! We wasent the orange one, receiving it with a polite bow from a demon-istrator, and a girl picked up a single-lens reflex that was sitting on the top of the counter. Noting its price, we did not ask about it, and were told that it was called the "Penta J." a medium-format camera which has as some of its features an automatic 50mm lens, a focal plane shutter which goes from 1/500 of a second, and a good-looking case. We thanked the young man for his attention, and, trying the balloon onto our buffehole, we wandered on.

We paused again in front of a booth that was filled with still more 35mm ware. This was the Nikons booth, and the cameras and lenses were most intriguing. There was an underwater camera, and a 1000mm lens that must have been more than eighteen inches long. In addition, there was a display of a new Nikor camera, the NikkorenF, with all its accessories. Some of these included a microscope or telescopic attachment and a battery of lenses, alone that it would have taken two porters to carry. We stood and were impressed.

While we were up and down aisle-jaunts, we noticed that the back wall was covered with photographs. We sauntered over to the display as a good way to see some of the type of photos that appeared a few years back in "The Family of Man." We were to be disappointed, because quality was sorely lacking in most of the pictures. They seemed ordinary and everyday, better than we might be able to take, but not stirring or thought-provoking, as photographs ought to and can be.

After our look at the prize-winning pictures, we decided that it might be well to be gone, so we started down the aisle towards the door. About a third of the way there, a familiar gleam of teeth told us that our old friend Jack was smiling at us. We smiled at him and he pressed back as we disappeared into the crowd of people thronging to see the girls who were baking off the Graces Down Airshow School go through their famous "Coffee, Tea or Milk" routine.

One in the elevator we straightened our slightly rumpled selves and inhaled deeply of the smoke-filtered air. It was good to get outside and of course we went post haste to a good movie.
Foss and the New Music

(Continued from Page 1)

Attending the dedication and higher entertain-
ment is now died.

The third confrontation de-

scribed by Mr. Foss concerned the burgeoning ranks of artists and critics. While fel-lowships were given out in this par-

ticular year, there were also awarded in all the 19th cen-

tury. "The supply far exceeds the de-

mand," he said, "enough to create a crisis." Such

Fourth, if modern music is for

the few, the masses like it that way. The great amounts

of publicity in television, radio, newspapers, and magazines

about music produce not understand-

ing but awe toward the processes of modern composi-

tion.

The artist likes it that way also. He has gotten used to

being poorly understood, and

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The fifth anomaly,
Spiegel

(Continued from Page 1)

District Judge, Southern District of New York; and was Assistant United States Attorney for the Southern District of New York.

Mr. Spiegel is a most effective speaker; part of this may be due to his active involvement in college debating.

Even though his main preoccupation at the moment is not connected with Mr. Spiegel's lecture, it is noteworthy that he is representing the State of New York and the New York Thruway Authority in the 1800 Electrical Antitrust Suits which are pending in 35 federal districts of the United States against General Electric and other companies. These constitute the biggest antitrust action ever brought in the United States; hundreds of millions of dollars are involved in them. Mr. Spiegel is doing an amazing and thorough job on these suits; the bulk of the material must peruse is enormous. Although he has, of course, his life at New York University and a Master's degree in Economics (from the University of Vermont), he works with an Economist in his own office and co-operates throughout the country to effectively and efficiently handle these cases. Mr. Spiegel has stated he would be more than glad to answer questions concerning these suits while he is at Bard.

March 30 marked the closing of the Cedar Street Tavern, Bard's downtown campus.

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Leary Accepted At Writers' Colony

The poet and novelist Paris Leary has been invited, at Saul Bellow's nomination, to participate in the Bread Loaf Writer's Conference at Middlebury College in Vermont this summer. Yaddo is the writers' and artists' colony near Saratoga Springs. Invitations for summer residents are granted only to published authors and are considered an award for distinction in a particular field, according to Elizabeth Ames, Executive Secretary.

John Hall Wheelock, writing in "Poets Of Today," describes Leary as "already one of the mature talents of our time." On a recent Thirteenth Programme of the BBC, where Leary's work was read by Sir Ralph Richardson and other actors, the critic J.R.S. Brett described Leary's work as combining "the Horatian melancholy of a Tennyson with the metaphysical passion of a Donne."

Carlo Izzo, the famous translator of American poetry and editor of the standard anthology of American poetry used in Italian universities, has recently included translations of some of Leary's work in his anthology. Leary's novel, The Unseen Audience, to be published by Doubleday in October, is also in a British edition and appears in West Germany.

Leary has also been nominated as Fellow of the Bread Loaf Writer's Conference at Middlebury College in Vermont this summer. The conference made famous by the presence there for nearly twelve years of the late Robert Frost. John Ciardi, an editor of The Saturday Review, is its present director.

Joon Allyn, writing in "Poets In The Greener," published in England, has said, "We know nothing in this country of Bard College, a small liberal arts college in New York State, but as it has been chosen as residence by that starting poet Paris Leary, it must have some significance."

Some of Leary's new poems will appear in a forthcoming issue of The Quarterly Review of Literature. The New Yorker, Antaeus Review, The Humanist, and various other literary journals.

In cooperation with Council's austerity program, this issue of the Observer is being printed on rice paper with special vegetable dye, so that it can be eaten after being read.

One of the professors at Bard this year, will appear also in a British edition and appear in West Germany.

Harold's Snack Bar

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Notes on Friday's Film
by Jon Rosenbaum

It is very easy to laugh at a film made in 1927, easier still to believe that by doing so one is giving it ample definition, just as it will be easy enough to laugh at the contemporary trend to reconsider films thirty-six years from now. The remarkable thing about Murnau's Sunrise is that aside from a few mannered conventions, it is very much a modern film: like Citizen Kane, it speaks with too original and personal a voice to resemble a period piece, or an example of what movies used to be like; and consequently, almost anything one finds "laughable" in Sunrise is only as relevant to the film itself as a wineglass is to the liquid it holds.

It is to be sure, a Hollywood movie—as is, for that matter, Birth of a Nation, The Gold Rush and Citizen Kane—yet its director was Joseph von Sternberg (Whom Fritz Lang, Fred Murnau was one of the several German directors who wound up in Hollywood in the 20's and 30's; he had already directed a number of notable German films (among them, The Last Laugh and Nana) which had gained him a considerable reputation.

Dorothy B. Jones, in her excellent essay on Sunrise in Introduction to the Art of Movies (November, 1960), speaks of the great debt of the film's simplicity, "which has the universal appeal of a fable." Above all, one is struck by the lyricism Murnau achieves through the use of a constantly moving camera—unlike many other directors, his use of motion is usually employed to dissipate tension rather than provoke it, and his scenes move with a gentle flux that is refreshing in its freedom.

The reputation of Murnau, has grown steadily over the years, especially in France, where he is now virtually deified in quarters. The international film critics poll conducted by Sight and Sound in 1961 listed Sunrise in thirteenth place—it received only two votes less than Hirsoshima, Mon Amour. Murnau's Sunrise is that aside from a few dividual turn out to be a is, to be sure, a man is solely a product of his environment. Should an individual turn out to be a criminal, then society alone is to blame. There are others who feel that a man is determined by his heredity. In a lecture to the Science Club, Dr. Richard Winer pointed out that such extreme views are opposite ends of a continuum. A more realistic view takes all these factors into consideration in determining the behavior of an individual.

The late Mr. Brundrick, a man is deprived. He loses his money, his home, his family, his friends, his health, his happiness. David Johnson as a man is deprived. He loses his money, his home, his family, his friends, his health, his happiness. Eugene E. Budd & Eleanor Slipperley RED HOOK, N. Y. PL 6-9000, 8-0711

Wimmer Speaks
The reason why an individual behaves the way he does has long been a source of dispute. Some theoreticians that a man is solely a product of his environment. Should an individual turn out to be a criminal, then society alone is to blame. There are others who feel that a man is determined by his heredity. In a lecture to the Science Club, Dr. Richard Winer pointed out that such extreme views are opposite ends of a continuum. A more realistic view takes all these factors into consideration in determining the behavior of an individual.

Notes on Friday's Film
To Be Shown This Week

On Saturday, May 11, and on Monday, May 13, students in Mr. Rosenbaum's German classes will present an adapta­tion of The Threepenny Opera in German. The play is a musical written by Bertolt Brecht and Kurt Weill and is based on The Beggar's Opera by John Gay. The complete reversal of social values in Gay's work attracted Brecht and Weill, and their version, although set in different circumstances, retains the courageous and impa­tient qualities of the original.

In the upcoming performance the character will be puppets created by Marjorie Edelman and manipulated by Marjorie and Carolyn House. The stage has been built by John Weisman with sets by pop artist Bill Pliner. The students singing behind the scenes are David Haber as Mackie, David Johnson as MacLeod, and Marjorie Edelman as Polly. The play will be performed at 8:00 P.M. on Saturday and Sunday evenings.

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