

OBSERVER

Vol. 6 No. 2 October 7, 1963

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Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 6, No. 2

ANNANDALE-ON-HUDSON, N. Y.

OCTOBER 7, 1963

Criteria for Council's Decisions on Budgets

BY SPENCER LAYMAN

The recent controversy over the proposed (and finally accepted) budget for the **Psychology Journal** has, in addition to creating squabbles, highlighted a very serious problem that Council and the Community at large have chosen to ignore since the present Constitution was adopted. The problem, stated most simply, is, On what bases do we accept, modify, or reject a budgetary request? The answers to this problem can be found only by exploring the very foundation of Council itself.

That Council should be the body that grants budgets is indisputable: Council is the supreme governing organization on campus. Community referendum and Assembly votes can override Council; but in our system of representative government, Council is still the most powerful regularly functioning governmental agency at Bard. Thus, we would expect that a body of such significance would realize the problems involved in a given issue, and act accordingly. Unfortunately, as the meetings of September 23 and 30, 1963, have shown, it has not. However, a word to those who wish to relieve Council of this task: the same is true concerning the community itself. In other words, vitrutally no one has given any thought to the issue of what criteria shall be adhered to in evaluating a budgetary request.

Obviously, the first criterion that comes to mind is: Is the activity worthwhile? A good

question, but all it does is make us rephrase the original problem, so that it is now, What constitutes worthwhile—what is a valid activity worthy of Convocation dollars? (I am assuming—and hoping—that no one would vote to give money to something he considers to be not worthwhile). To discuss this we must first go into the nature of activities on this campus.

Clubs and committees on this campus are in a sense independent, but in another sense interwoven. Taking these in order, clubs are independent because they are organized to further specific academic or nonacademic interests; they are interwoven because their programs are open to the entire Community, and they draw on a central fund—Convocation—for the money needed to implement these interests. This arrangement creates tensions.

These tensions can be summed up as the conflict between relativism and absolutism, as I shall use these terms presently. Because activities arise from the desire of students to further develop their interests, the clubs become specialized. We have clubs for psychology, art, social studies, science, literature, music, and the like. Nonacademic clubs are also of

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Hecht Chosen as Judge For Nat'l Book Award

Anthony Hecht, Bard Assistant Professor of English Literature, is one of three writers selected to judge the competition in the Poetry Division of the National Book Awards. Mr. Hecht was notified of the honor by mail ten days ago.

The National Book Awards consist of three prizes of \$1000 each. They are presented annually for three books which panels of judges consider the most distinguished books of fiction, of non-fiction, and of poetry written by American citizens and published in the United States in the preceding year.

The prizes are donated by the sponsors, the three book industry associations—the American Book Publishers Council, American Booksellers Association, and the Book Manufacturers Institute.

As a judge, Mr. Hecht will read all those books nominated for the award by the publishers. In addition to these he may read and consider any book published during 1963, even though that book may not have been nominated by its publisher. He and the other judges must make a final selection by March 10.

The National Book Committee, which has overall control of the awards, prefers to have writers as judges, "since an award means more to an author if it is made by his peers."

Council Okays Budget For Psychology Journal

On the 30th of September after two weeks of heated debate, the Community Council awarded the Bard Psychology Journal the \$1200, (\$600 from this semester's convocation) necessary for its publication this year.

The question of the value of the Journal as a community publication was first raised publicly by Charles Hollander in a signed article in the Sept. 23 issue of the Bard Observer. Community Council appropriations, which, in the case of publications, have tended to be a routine matter, were discussed the same night at the Council budget hearings. The Budget Committee recommended that the full request of \$600 be granted the Psychology Journal. Mr. Hollander moved that the Journal be granted no money, since he contended that its support should not be derived from the community as a whole, but from the "professionals" to which it is addressed.

The feeling that student money is being wasted on publication of the Psychology Journal, which many students claim to be unable to understand or appreciate, is not new. For at least the last several semesters, there have

been reports of "piles of discarded Journals", in campus waste baskets. Since the Journal has cost about \$3.00 per student, there is strong feeling among some that its publication is impractical.

A good proportion of the students who admit throwing away the Journal, also admit throwing away the Bard Review, the Bard Observer, and "anything else they send me." One of these students, in an interview with the Observer, stated that all student publications are a waste of money since "nobody reads them." He suggested that money could be more profitably spent on entertainment.

The fact that of all student publications, the Journal has been singled out for attack, suggests to some observers that the arguments against the Journal on the grounds of "editorial policy" and "understandability" are for the most part rationalizations for feelings of resentment against the Psychology Department.

Other observers point out, however, that "rationalizations or not", the criticisms of the Journal are valid. Some feel further, that if there is resentment against the Psychology Department, it may not be

(Continued on Page 4)

Sophomores Found Cheating on Test In Science Course

Several Bard sophomores have been accused of cheating on a recent examination in the Natural Science course given as a part of the required Six-Point Program.

The students, whose names are being withheld pending further investigation, were observed whispering to one another and glancing at each other's test papers. Many other students were overheard complaining loudly about the manner in which the exam was given. Some declared that the course itself was ridiculous.

Students who had finished the exam and had turned in their papers were allowed to remain in Sottery Hall. Others who had not finished went outside, presumably to discuss the test, and later returned to the room.

The course instructor, Ivan Aron, was not present in the lecture hall because he was undergoing minor surgery. The exam was proctored by an upper college science major who was unable to maintain order even after the tests were passed out to the class.

Some confusion arose because the student proctor misunderstood Mr. Aron's instructions and gave out both pages of the exam to all students, instead of giving half the class one page and the other half the second page, as was originally planned.

Consequently, there were not enough copies of the test for all students, and the student proctor had to copy the exam on the blackboard.

When informed of the conduct of the students taking the examination, Mr. Aron

told the class that he was "rather annoyed" and that he did not want such things to happen again. He announced that the results of the test would be disregarded in determining students' grades for the course.

Dean Hodgkinson told the **Observer** that action would be taken against any students who were found guilty of cheating. He also said he would call the matter to the attention of two faculty committees; the Academic Development Committee and the Six-Point Program Committee, both of which are concerned with the success of the Six-Point courses.

The Natural Science course is also being discussed by the Educational Policies Committee. E.P.C. Chairman Remy Hall stated in the last meeting that E.P.C. would make no attempt to evaluate the performance of the instructor but would confine itself to making suggestions for the improvement of the course. Mr. Hall explained that teacher evaluations have previously gotten E.P.C. into trouble with faculty and administration.

Spencer Layman, Chairman of Community Council, said he would put discussion of the science course on next Monday's Council agenda.

Natural Science is required of all sophomores who have not taken or are not presently taking a laboratory science course. About 90 students are now enrolled in the course, which began this fall amidst a chorus of student protest against being forced to take a science course.

Students have also been grumbling about the personality of the instructor. Their disrespect has permeated the lecture hall in nearly every class; the lectures are noisy and very little attention is paid to the Teacher's explanations.

Stokowski Plays Serebrier Work

Tonight the American Symphony Orchestra, under the direction of Leopold Stokowski, will open its concert season with the world premiere of a composition by Bard's new Associate Professor of Music, Jose Serebrier. The composition, **Poema Elegiaco**, was written at the request of Mr. Stokowski especially for the commencement of the winter's series.

Mr. Serebrier told the **Observer** that when Stokowski first asked him for a composition for the occasion, he refused because he felt that nothing he had previously written was good enough. Nevertheless he finally agreed to write a new piece, and last spring, when the program of the Symphony's forthcoming season was printed, it in-

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Violin Recital Set For Next Sunday

On Sunday, October 13, Gerard Kantarjian will give a violin recital in the Chapel at 8:30 P.M. The public is invited to attend.

Born in Egypt, Mr. Kantarjian made his first professional debut at the age of six with the Cairo Symphony Orchestra. He has made solo appearances with the Israel Symphony Orchestra, the Philadelphia, Detroit, San Francisco, and other symphony orchestras throughout the United States, and his concert performances have taken him to the Middle East and Europe.

Lorr Resigns Council Post

Richard Lorr's resignation from Community Council was rejected by the Council at its weekly meeting last Monday.

Mr. Lorr, a council member for the past one and a half semesters, said he was submitting his resignation because his campus activities were interfering with his studies. In addition to council, Mr. Lorr serves on the Educational Policies Committee, heads the campus chapter of the Northern Student Movement, and is secretary to the House Presidents Council.

In a letter to Spencer Layman, Council President, Mr. Lorr said he had chosen to he found it "the least constructive of his activities." He termed the Student Government here "essentially an expression of individual council members' personal animosities or favoritisms rather than a constructive unit of policy decision and actualization." Mr. Lorr also criticized the election of council members, saying that they are elected for their popularity instead of their ideals.

EDITORIAL

We are not even faintly surprised at discovering cheating in the Natural Science course. The students' behavior during the examination was the logical culmination of the discontent which has been growing rapidly since the course was inaugurated this fall. Although there is no excuse for cheating, there are reasons for it; these seem to be, in order of importance: 1. There is a widespread feeling among the students that science is a thoroughly unpleasant and unnecessary part of a liberal arts education. 2. The students obviously do not respect the course instructor because they regard him as incompetent and uninteresting. 3. The technical aspects of the course, i. e. the way in which assignments, examinations, and course materials are given to the students have been badly neglected. The last of these seems easiest to remedy, so we shall begin with that.

First, students should not proctor exams in the absence of a teacher. It is unfortunate that Bardians apparently will not respect student proctors, but since they do not, they must be watched carefully by someone who has the power to punish cheating offenses. Next, assignments should be mimeographed and handed out to the class or posted on the bulletin board so there can be no mistake about their nature. In a class of 90 students it is impossible to eliminate all misunderstandings, but the size of the class makes it extremely important that mistakes occur infrequently. When they do occur, they are usually big ones. Finally, the necessary materials for the course should be made easily available to the students, who have sometimes been hindered in their work because the proper books, graph paper, etc. were not in the bookstore in sufficient quantities.

The problem of student contempt for a teacher is far more serious. We feel highly unqualified to judge Mr. Aron's performance, but we suggest that before the end of this term the members of the faculty, who must by this time be aware of his poor reputation among students, should attempt to discover the reasons for this situation and determine whether the students' complaints are justified.

The greatest obstacle to the success of the course, however, is still student prejudice against the idea of required science. This prejudice, combined with the things we have previously mentioned, has produced a cynicism which must not be allowed to prevail. As long as the class regards the course as a joke at its expense, it is not likely to make any effort to learn. Therefore Mr. Aron, the other members of the Science Division, and the faculty committees who have jurisdiction over the Six Point Program should redouble their efforts to convince students that Natural Science is an important part of their education, and that like it or not, they will have to make a serious attempt to meet the challenge of the course. The only alternative is to abandon the course entirely.

But the cheating which has occurred exists also as a moral issue independent of the course's shortcomings. As far as we are concerned, those who cheat on exams are guilty of an academic sin as great as plagiarism. Bard takes great care to make its students aware that plagiarism can result in expulsion; now that large tests have become a permanent part of Bard life, why don't we place an equal emphasis on the punishments for cheating? Events have proved that we at Bard cannot afford to assume that students are always honorable.

Ardito Quintet Plays

Although student concerts frequently, and understandably, have a somewhat unprofessional air, such was not the case with the concert given by the Ardito Wind Quintet on September 29 in Bard Hall. Despite the fact that all five members of the quintet are still students, the performance was on a surprisingly professional level.

The quintet, which is visiting the United States from the Netherlands under the auspices of the Netherland America Foundation, very skillfully played works by Desormiere, Pleyel, Haydn, van Praag, Danzi, Mozart, Ibert, Hindemith and de Groot (the last as an encore). The performance (R. Van Acht, flute, R. Visser, oboe, T. Kessler, clarinet, H. De Wit, bassoon, F. Bezembinder, horn), who have been on a

four-week tour of the United States, wound up their trip with Sunday night's performance after having played for audiences in New York, Philadelphia and Washington, as well as for students at various American universities, including Yale and Rutgers. It is surprising that Sunday night's concert constituted only a fraction of the group's repertoire; altogether, there are twenty three compositions which are alternately played by the quintet. The eight works heard at Bard, however, were certainly sufficient to demonstrate the groups considerable skill. Sunday's concert was a fine example of just how professionally handled a student concert can be, and as such it was both a challenge and an incentive to future student performers at Bard.

Giraudoux: "Playful Mediocrity"

by Dixon Powell

Bard's recent production of Jean Giraudoux's "The Apollo of Bellac" may well be summed up as playful mediocrity. It was not only the tenor of the entire staging, but of the play itself. A rather pleasing little drama with a bit of simple philosophy ("The best career of a female is to be a woman"), it pretends to be nothing more. The production, though it did not as successfully reproduce the work as might be hoped, did not greatly disappoint us.

Director Abby Hirsch has managed finally to present us with a fairly creditable example of the director's art. A full grasp on the idea of the play as well as understanding of the proper use of the characters and near-perfect casting were evident. There were, however, a few instances of clumsy blocking and a lack of full control over her actors, as we were often most painfully aware.

One of the few signs of any superiority was the performance turned in by Margaret Ladd. After a slow start she took the part and as she developed Agnes from a timid girl into an aware young woman, she added another entry to her growing list of successes. Executing the difficult task of holding a characterization on stage for the full length of the play, she rarely faltered. We hope, however, that we might see her in something other than the half-child, half-ingenue parts she seems always to be playing.

Kenny Leiss, though he found the correct tone of the Man in self-assurance and exuberance, had a tendency to exaggerate these qualities to the point of annoyance, which, out of eventual boredom made us nearly avoid watching him. We might wish for him, not different parts, but a director who can show him what's wrong. It is most unfortunate that both of his leading roles here have been directed by someone as unaware of an actor's problems as Miss Hirsch.

Amy Ratnofsky's Chevreton glistened with ill-will and sourness. It seems quite fair to say that her relatively brief appearance was the best in the show.

Despite a lack of assurance on stage, Spencer Mosse's self-important, cigar-chewing Vice-President was a delightful breath of stale air in the freshness and cuteness to which the play would soon have sunk. If he

continues as he has begun, we can expect some very fine performances of Mr. Mosse.

David Johnson's characterization of the President unfortunately did not measure up to the excellence we had come to expect of him. A perfect understanding of the part and an untarnished line delivery could not quite compensate for the fact that his movements clashed with the role. Before he can play anything other than the purely dramatic, it is evident that Mr. Johnson will have to learn to be less restrained and give more attention to facial expressions.

Therese, the President's cold, self-possessed wife, was well portrayed by Maggie Eckstein as a more or less typical woman who is unable to see the obvious superiority of men. We must say that although we were quite pleased with Harvey Bialy's clerk (a part in which he was superbly cast), he did lose some of his conviction, by occasionally slipping from the role and "acting".

Though Wesley Hind was the most humorous of the Directors, we also enjoyed the performances of Harold Stessel, John Weisman, David Burgess, and David Crabbs, the Chairman.

It is a wonder that we have not by now come to take Stuart Whyte's excellent sets for granted, yet we were again struck by his ingenuity and use of detail. The lighting, though faulty on opening night, pulled itself together most effectively on the second night.

Observer

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

Editor: Don Baier

Associate Editors: Steve Chalmers, David Johnson

Business Manager: Alexander Lindsay

Feature Editor: Jon Rosenbaum

Special Editorial Consultant: Charles Hollander

Continuity: David Jacobowitz

Photography Editor: Tom Lyons

Staff: Dixon Powell, Rick Smith, Jeff Mortimer, Ann Rovere, Virginia Lipson, Mark Kennedy, Vicki Lindner, Kathi Stein

Letters To The Editor

The performance on September 29, by the Bard Drama Department, of Jean Giraudoux's "The Apollo of Bellac" has left this writer exalted. His elation was not occasioned so much by the skill of the actors as by the content of the play itself, though it should be mentioned that fuller appreciation of the latter was made possible by the generally fine rendition.

The high spirits of the writer were elicited by the refreshing and fun-loving quality of "The Apollo." He found the play a very welcome relief from Broadway dramas dealing with sexual abnormalities and using figures of speech that would strain the sensibilities of those attending a bachelor's party. He hopes that the theatre of joy will achieve an equal if not higher seating among plays of the pre-occupations of "Cat On A Hot Tin Roof" and will be conducive to the elimination of unnecessarily vulgar language—such as the choice figure of speech in "Toys In The Attic" of how a certain woman maintains her continence with the use of an ice box.

The present writer does not advocate that the theme of sexual aberrations is anathema to a healthy-minded theatre, rather that the preponderance of plays of this type represent the neglect of important and fertile ground for the

dramatist. The multifarious nature of the human personality invites him to explore it theatrically on at least two levels, if not more.

If Freud votries really envisage the mind as an appendage of the genital organs," as the writer recalls Carl Gustav Jung to have put it, let their dramaturgy orient itself in those parts. But those who believe that probings into the human personality will pass by which beauty that . . . which is on the surface — and the "the surface layer of the world is quite thick enough . . . that every living thing, and every object, assumes reality more from its colour than from its skeleton"—will be followers of Jean Giraudoux. The author further illuminates his position in a passage that applies to his drama as well as to his prose: "What I am chiefly to be credited with is the publication of that newspaper which give detailed news, not of men themselves, who are by definition unchangeable but everything that in relation to them is to say, the seasons, the feelings, the elemental wonders of the universe—and which keeps in constant touch with the variations . . . affecting, for example, honour, autumn, or the perishable constellations."

—Alfred Pleasanton

Changes in Bookstore

The Bard Book Store, under the co-managership of Eleanore Matthews and Mil Haskins has completely changed its physical set-up this year. Because of the addition of many more bookshelves and the acquisition of the room that used to house the electrical shop, much more stock can be accommodated. The old electrical shop is now being used as a stock room for books. However, according to Mrs. Haskins, the Book Store, which was vastly over-crowded before the changes, still can not accommodate all that it should.

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Dr. Emerson to Give

John Bard Lecture

Dr. Alfred E. Emerson, Professor Emeritus of Zoology at The University of Chicago, will be presented by the Science Division as its annual John Bard lecturer next Thursday, Oct. 17, at 8:30 P.M. in Sottery Hall.

Dr. Emerson, an internationally known authority on termites, will discuss "Insects and Human Societies." According to Dr. Henry Kritzer of the Science Division, the speaker will be the first biologist to lecture at the college under the John Bard program in three years.

Dr. Emerson, presently living in retirement in Heulets Landing, N. Y., has been affiliated with the University of Chicago since 1922, and is associated with the American Museum of Natural History and the Chicago Natural History Museum.

In addition, he was elected to the Belgian American Education Foundation of the Belgian Congo in 1948, and is a past president of the Society for the study of Evolution.

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Films for Fall Term

by Jon Rosenbaum

(This is the second half of a two-part article)

November 1: 39 STEPS and THE MAGICIAN—examples of the work of Alfred Hitchcock and Ingmar Bergman who both were close to the heights of their powers. The Hitchcock film is probably the best of all chase movies (his more recent *North to Northwest*, which carried the genre to the nth degree, was to some degree modelled after it.) *The Magician* represents for Bergman something rather close to what *8½* represents for Fellini: a self-portrait of an artist and an intensely realized picture of the world he inhabits.

November 8: TEN DAYS THAT SHOOK THE WORLD and THE HOLE. The second of these is a short subject about peace that won an academy award, but never mind about that—the first could arguably be considered Eisenstein's greatest film, and even if it turns out to be one tenth as good as its reputation, it would still hover above the other films of this semester. Not only an exciting portrayal of the October Revolution (which comes to us, by Miss Carliner's astute planning, almost exactly forty-six years after the actual event, it represents a culmination of all that Eisenstein believed could be done with cutting, and moves with a speed and a rhythm that suggests parallel flashes of lightning. It was made in 1928, three years after *Potemkin* and it should give ample demonstration of how little, really, films have progressed in the past thirty-five years, *Marienbad* or no *Marienbad*.

November 15: THE 400 BLOWS and PHANTASY. "My films are circus shows," Truffaut has said. . . . I'd like people to boo the sequences that have gone wrong and clap the one they enjoy. And since people who come to see my films have to shut themselves up in the dark, I always like at the end to take them out into nature—to the sea, or the snow—so that they'll forgive me." To all those who remember Truffaut's wonderful short *Les Mistons* ("The Mischief Makers") which was shown at Bard last semester, his first feature film displays much of the same innocent excitement and sly humor. While not nearly as cockeyed in tone as *Shoot the Piano Player* and

Jules and Jim (Truffaut's later films), it nevertheless represents an homage of sorts to Jean Vigo's anarchistic *Zero de Conduite*, and still exists as one of the cornerstones of the New Wave. *Phantasy* is a Norman McLaren short, and consequently can be recommended unconditionally.

November 20: THE BLONDE FROM BASHFUL BEND and NIGHT MAIL. The first of these is one of Preston Sturges' least celebrated films, but it has his best title, and it has Betty Grable, and since Sturges' usual blend of slapstick and cynicism has a far greater punch than anything by Billy Wilder, it should be a movie worth seeing. If not, at least stay around long enough to see *Night Mail*, a lyrical short whose subject is transformed from a mundane routine into a epic kind of ritual. The narration is supplied by W. H. Auden.

December 6: A DAY AT THE RACES and a program of Chaplin shorts—enough nuclear energy to dislodge, if placed within a single current, the entire twentieth century, and a number of stodgy conventions along with it. The Marx Brothers feature is not by any means their best, but even the Marx Brothers at their worst surpasses practically everything else in sound comedy, and this is a good deal better than their worst. I don't know which Chaplin shorts will be shown, but as far as any recommendations are concerned, I don't suppose it matters.

December 13: L'ATALANTE and LAST YEAR at MARIENBAD. Jean Vigo lived long enough to make only two feature films. The first of these is *Zero de Conduite*, which has become something of a perennial favorite at Bard; *L'Atalante*, which is not nearly as well known, is the second. Unfortunately, one could say, it is a far more "mature" work than its predecessor, and instead of zooming off in all available directions it sticks fairly close to its ostensible subject—a honeymoon that takes place on a barge moving placidly down the Seine. But there are, nevertheless, a number of imaginative cadenzas, and the same kind of savage poetry that permeated the first film at least characterizes to some degree the second. And in addition to this, it is still one of the greatest love stories on film, if I can state that without sounding too much like Aaron Green.

Postscript: Due to this year's budget strain, it was necessary to delete four feature films from this semester's Friday night series. The four films are *El Last Year At Marienbad*, *L'Atalante* and *The 400 Blows*. Fortunately, the Entertainment Committee has decided to sponsor the showing of *The 400 Blows* and McLaren's *Phantasy* on November 15th, the originally scheduled date, and as a new addition to the ritual of Bard film-going, refreshments will be served. One can only commend the Committee's decision to do this, for it represents, in its willingness to alleviate another budget's deficiency, an innovation in Bard politics which is refreshing and encouraging.

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Tues. Wed. Thurs. Oct. 15-17
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Akira Kurosawa's
"Sanjuro"
starring Toshiro Mifune

Serebrier

(Continued from Page 1)
cluded Serebrier's "Poema."

However the music for the title did not exist until a month ago. Serebrier said that he wrote much of it on trains, airplanes, and in railroad stations and airports. When interviewed by the Observer he was still checking to insure that the score was correct.

The premiere performance of Serebrier's work commemorates the first anniversary of the American Symphony Orchestra and its establishment at Carnegie Hall. The orchestra was organized by Maestro Stokowski when the New York Philharmonic left the Hall to take up residence in Lincoln Center.

The recently assembled group contains both young musicians and skilled veterans. Under the direction of Mr. Stokowski, this combination of experience and enthusiasm performs with the proficiency of a seasoned ensemble.

"Although conducting has always been my main interest, I feel like an apprentice next to Stokowski," said Mr. Serebrier, who began his conducting career at the age of twelve. His association with Stokowski began in 1956 when Stokowski wanted to perform a Serebrier composition. At that time Serebrier was a student at the Curtis Institute in Philadelphia. When he received the message from Stokowski he thought it was a joke and

didn't bother to return the call. Not until Stokowski sent him a telegram did Serebrier believe in his good fortune.

The two met again when Stokowski was on tour with the National Symphony Orchestra in Mexico and in October, 1962, Stokowski conducted the first New York performance of Serebrier's *Elegy for Strings* at the Museum of Modern Art.

Serebrier is already, at 25, a composer and conductor of international reputation. He has appeared with the Minneapolis, Boston, and Pittsburgh orchestras, and the National Symphony of Washington, D.C. In 1962 he conducted the National Symphony of Mexico and directed the Pan American Music Festival.

A native of Uruguay, Mr. Serebrier graduated from the Curtis Institute of Music in 1958. He studied conducting under Pierre Monteux and Anatol Dorati; composition with Aaron Copland and Vittorio Giannini.

Mr. Serebrier first heard of Bard while visiting Swarthmore. He was attracted by the excellence of the Music Department and the idea of Field Period. "As yet I haven't found anything which I could criticize at Bard," he said.

This Field Period Mr. Serebrier undertakes a European tour, conducting in Italy, Norway, Israel, and other countries. He also will make his first commercial recording with an American recording company.

Journal

entirely undeserved.

In order to facilitate the passage of the other budgets, debate on the Journal was curtailed, and final decision was postponed until the next scheduled Council meeting on September 30.

The fact that the Journal was awarded its full budget at his subsequent meeting has been hailed by segments of the Journal supporters as a victory for "editorial freedom" and the "democratic process".

The motion in favor of granting the Psychology Journal its budget was made by Richard Lorr and was passed (5-1-2). It consists of the following provisions:

1. That Council appropriate \$600 to the Psychology Journal and

2. That Council send suggestions to the Journal suggesting possible improvements but that the acceptance of these suggestions not be a contingency upon which the appropriation rests.

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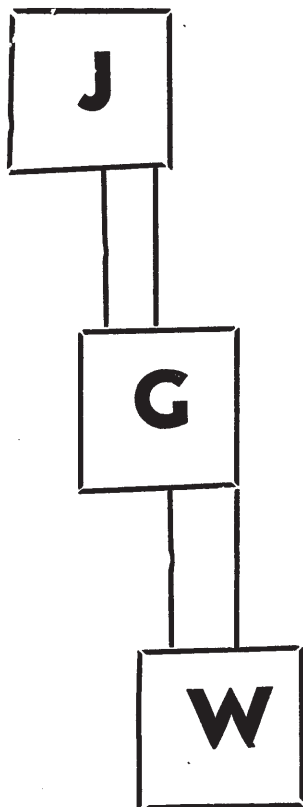
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Budget Criteria

(Continued from Page 1)
limited appeal, but some (entertainment and films, for example) have a broader scope. By and large, however, clubs have a limited appeal. The rationale is that since the clubs are organized to further such interests, they should not be forced to "talk down" to the entire community, for in so doing they lose their real meaning. Thus, the only criteria for evaluating these organizations becomes one of asking members if they are satisfied, if they wish to continue their program. Everything becomes relative, and Council should grant every club its budget.

This is impossible, since the total of requests usually exceeds the total available funds by some 50%. This pluralist society of activities must thus be reconciled with the fact of scarcity. This is sometimes overdone, however, and the result becomes equally untenable. What is usually put forth by proponents of absolute criteria (this is what I referred to above as absolutism) is a given set of standards that must under all circumstances be met. For example, it is stated that there must be a certain attendance at club functions to warrant funds, or that the average member of the community

understand every lecture. This is wholly contrary to the notion of pluralism put forth above, and it is this set of opposing assumptions that creates the underlying tension that erupts when a given budget is challenged.

To bring Council in once more, the issue boils down to two opposing ideas: Council must not dictate as opposed to the notion that Council has to have some grounds for allotting money so it must in fact evaluate and in the end dictate to varying degrees. Now, neither point can be shown to be logically wrong in and of itself; but, the facts of life—the lack of funds to meet every request, the fact that Council must choose—force us to work a reconciliation between the opposing ideas of pluralism and centralism.

Convocation works as follows: A and B money to the fund; this money is then distributed to various activities. Now, A might not like B's club in any way whatsoever; the same might hold for B with regard to A's club. However, A and B need each other's money for their own club to run. How much will go where is a problem for Council to decide. Council decides, but it is A and B and

C . . . who give the money. Here lies the crux of the issue.

This is what I meant when, at the outset, I said that the problem of budgeting leads us to discuss the foundations of Council itself. This is why I pointed out that other students as well as Council have been equally lax in discussing the issue of budgets. Bard is faced with working out a going political system as much as in any society: what has been said by many a thinker concerning various political systems is relevant to the Bard Community as well. For we too must discuss what it is that constitutes Bard's welfare, just as political thinkers have discussed what it is that constitutes national welfare.

For a variety of reasons, Council has blissfully escaped the problem of responsibility. The fault is in the community more so than in Council, but not entirely. Council has lacked integrity in failing to discover student opinion, on budgetary and other issues as well. The Community, on the other hand, has chosen the course of ignore now, complain later. This combination has created the almost total lack of serious discussion at Council over any given issue. Council members wrongly express their own views with no attempt to discover student feelings, but one can ask, in a limited way, who can blame them, for no one seems to care in the first place.

To get back to the issue of budgetary criteria, I have said that student feelings should play the leading role. This does not mean that Council members must only follow but not attempt to mold opinion. However, at the moment of voting, the vote should reflect student opinion, original or molded, at the time of voting. I do not use "molded" in a cynical sense, for there is nothing cynical about people changing their mind after hearing different arguments or new facts.

The obvious solution is student polling, but this has problems. Will A say B is worthwhile when he knows that the absence of B's budget might mean more money for him? This is indeed a real problem, nasty as it might seem. The solution, I feel, is to have students determine the criteria to be applied.

I think at least the following criteria are valid as they stand. (1) All expenses that can be lowered without damaging club activities should be cut, e.g., the radio station was told to attempt to rent equipment until it was determined how appreciated the station would be, so that some \$200 would not be sunk in a losing venture if such turned out to be the case. (2) A club's activities must appeal to more than just a few members of the Community, but not to all members. If we discovered that over a year's time a given club's lecture drew no more than ten or twelve people, its role in the community merits further discussion. (3) An attempt should be made to appeal to more of the community without endangering the goals of the club. Lecturers are cued to the nature of the audience. (Continued on Page 6)

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Booters Edge Shelton, Romp Over Marist, 10-5

Bard College established itself as a small school power in the mid-Hudson valley with victories in its first two games, 3-2 over Shelton and 10-5 over Marist.

Bard jumped out to a 2-0 lead over Shelton, of Ringwood, N. J., on goals by Mike "Bernardo" Borsari and Chevy Chase, but the visitors quickly mounted a sustained attack and almost went home with victory. A slick Shelton offense kept the ball down by goalie Charlie Hollander and sneaked two tallies past him, one each in the second and third quarters.

The game continued as a tight defensive struggle, mostly Bard's defense against Shelton's offense, until midway through the fourth quarter, when a penalty kick was called against the visitors. As in the center of the cage the Shelton goalie crouched with his arms spread, Bernardo lined the ball past his outstretched hands and into a corner of the net for the eventual winning goal.

The following Wednesday, Bard entertained Marist College of Poughkeepsie. That is, Bard was theoretically the host; but the Marist team provided most of the entertainment both for the home fans and the Bard booters, as the home forces coasted to a 10-5 victory.

Chevy Chase scored first for the Bardians after seven minutes of the first quarter. Mike

Miller scored for the visitors eight minutes later, and that was as close as the visitors ever got to the lead. Bard scored twice before the next Marist tally, this one by Don Adem, the only really first-class player the visitors displayed.

When his team ran up an 8-3 lead near the end of the third period, Charlie Patrick inserted his second team. After two quick goals by Marist, Charlie sent his varsity back in and Bobby Ellen and Pete Irwin scored to give the Bardians double figures.

Every member of the Bard forward line scored at least two goals except Gene Walsh, who set up several goals with his neat passing and play-making.

The box scores follow.
Marist 2 0 1 2—5
Bard 3 2 3 2—10

Scoring
First Quarter: Bard, Chase 6:45; Marist, Miller (15:45); Bard, Borsari (17:45); Bard, Ellen (21:38); Marist, Adem (21:58).

Second Quarter: Bard, Ellen (4:48); Bard, Borsari (5:15).

Third Quarter: Marist, Franks (1:10); Bard, Chase (8:27); Bard, Borsari (13:00); Bard, Irwin (18:10).

Fourth Quarter: Marist, Adem (5:35); Marist, Muller (13:00); Bard, Ellen (16:40); Bard, Irwin (20:35).

Shelton 0 1 1 0—2
Bard 2 0 0 1—3
Bard goals—Borsari (2), Chase.

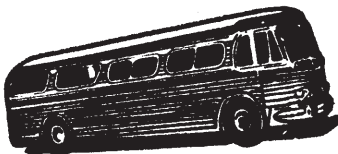
Budgets

(Continued from Page 5)

so they might spend some time on introductory material they might otherwise neglect; or, the editors of the *Journal* can make it a policy to be sure that all of the terms in its articles are defined for the lay reader.

Council members, as noted above, through the fault of the electorate and themselves, often vote in the dark regarding student opinion. We will have but one formal this year, for it was felt that the money for a second one could be better spent else where. Do you want more than one formal? Or no formals? Ask yourselves about the grants to every club, look at the resulting overall budget. Do you have a different scale of preferences? Then come to Council, speak out. When you vote, ask those running their views, and vote accordingly. If those elected prove unsatisfactory, throw them out next time. Only you can do this. The appropriation of budgets is a political process first, and an intellectual one second. The balance of feeling concerning budgets should be reflected in the final allocation of funds. You decide which criteria are to be followed, and indicate this choice to Council. Don't let us do it for you, and then a week later tell us that we're dopes.

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