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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 being a serious problem, illuminated a very serious problem that even the most dedicated of our students has had to face. The Constitution was adopted to resolve the problem. The Constitution was adopted to resolve the problem. The problem, stated most simply, is: What on earth do we aim to accomplish with this budget? What is a valid activity? What is the purpose of this budget? How do we know that we are accomplishing it?

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Giraudoux: "Playful Mediocrity"

by Dixon Powell

Bard's recent production of Jean Giraudoux's "The Apollo of Bellas" may well be described as playful mediocrity. It is certainly not the tense of the entire staging, but of the play itself. A play that is almost a simple philosophy ("The best career of a female is to be a woman"), it pretends to be frivolous and nothing more. But this pretense, though it did not as successfully reproduce the work as might be hoped, did not greatly disappoint us.

Director Abby Hirsh 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 every facet of the characters and their perfect casting were evident. There were, however, a few instances of clumsy blocking and a lack of full control over her elctors, as we were often most painfully aware.

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

Henry Lowenthal, though he found the tone of the Ne'er-Meller's under Desormiere, Pleyel, Haydn, and the van Houten, a creditable realization of the play. As long as the class regards the course as of this term the audience will become a permanent part of Bard life, why don't we place it there?

Despite the lack of assurance stage director Moses's important, eye-catching Vic-Presidents was a delightful breath of fresh air in the freshness and excitement of the setting. The play soon would have been over.

Letters To The Editor

The performance on September 20, by the Bard Drama Department, of Jean Giraudoux’s "The Apollo of Bellas" brought forth a number of responses. One of the most cogent was the comment by the Observer, "we must say that although we have not seen a more masterful performance of Mr. Spencer Moss’s character than this one, we think the poet’s idea of "A Monotonous Air" is the more ingenious in its observation of human nature as it is portrayed.

The heightened awareness of the difficulties involved in the staging of student productions is also evident in the comments of the Observer. "We are grateful that the faculty members who have been involved in the project have taken the time and effort to ensure that the performance was well executed. The acting and directing were both excellent, and we hope that the students will continue to learn from this experience."

The performance also received praise from the faculty. "This was a wonderful opportunity for the students to work together on a challenging project," said Professor John Smith. "I was particularly impressed with the way the students were able to bring such depth and emotion to the characters."
Dr. Emerson to Give

John Bard Lecture

Dr. Alfred E. Emerson
Professor Emeritus of Zoology
The University of Chicago
will present as its annual guest profes-
sor John Bard, who is speaker on Tues-
day, Oct. 12, at 8:00 p.m. in Rockefeller Hall.

Dr. Emerson, an intern-
ationally known authority on termites, will discuss "Insects
and Human Societies." According
to Dr. Henry Kisker 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 Hudson, Landing, N. Y., has been
affiliated with the University of Chicago since 1928, and is associated with the American
Museum of Natural History and the Chicago Natural His-
tory Museum.

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

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PAGE THREE
Serebrier

Continued from Page 1

Serebrier’s “Poéma.”

However, the writer for the title did not exist until a month ago. Serebrier said that he wrote much of it on trains, airports, and in realigned television and airports. When it was called to the Observer he was still checking to ensure that the correct was current.

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 Mstislav Rostropovich when the New York Philharmonic left the Hall to take up residence at 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 promises to perform with the profusion 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 1959 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 news, Serebrier thought it was a joke and didn’t bother to return the call. Now, 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 “Energy for Strings at the Museum of Modern Art.”

Serebrier is already, at 25, composer and conductor of international reputation. He was appointed 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 1961. He studied conducting under Pierre Monteaux and Ansel Doroff, composition with Aaron Copland and Vittorio Giannini.

Mr. Serebrier first heard of Serebrier while visiting South America. He was attracted by the excellence of the Music Department and the idea of Field Period. “As a former student of Stokowski, I have always been interested in his work,” he said. This Field Period Mr. Serebrier undertakes a European tour, conducting in Italy, New York, Israel, and other countries. He also will make his first commercial recording with an American recording company.

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BARD OBSERVER

Budget Criteria

(Continued from Page 1) limited appeal, but some consumer groups and some, 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 adding members if they are satisfied, if they wish to continue their program. Every thing 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 20%. This pluralistic variety of activities must thus be reconciled with the fact of scarcity. This is sometimes questioned, however, and the result becomes equally untenable. When is usually put forth be proponents of absolute criteria (this is what I refer to above as absolute), is it well beyond all circumstances to meet. For example, it is stated that there be a certain attendance at club functions to warrant funds, but on the average member of the community understands every lecture. This is wholly contrary to the notion of pluralism put forth above, and it is this set of opposing assumptions that create the underlying tension that erupts when a given budget is challenged.

To bring Council in on these issues, the issue boils down to two opposing ideas: Council must not choose as opposed to the notion that Council has to have some grounds for allocating money so it must in fact evaluate and in the end date to varying degrees. Now, neither point can be shown to be theoretically 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 recon- ciliation between the opposing ideas of pluralism and centralization.

Conversely, work to solve: A and B money to the fund; this must be then do- nated to various activities. Now, might not like to be members of clubs in any way whatsoever, the might not have with regard to A's club. How- ever, A and B lend, use other's money for their own clubs to run. How much will go where is a problem for Council and the public. Of course, it is the average member of the community who gives the money. Hope lies the cross of the local.

This is what I meant when, at the outset, I indicated the problem of bifurcation leads us to discuss the foundations of Council. It is why I pointed out that other stud- ents as well as Council have been equally lax in discuss- ing the issue of budgets. Bard is faced with working out a going political system, but as much as in any society; what has been said for many a thinker concerning various political systems is relevant to the Bard Community as well. For us it is the task of Council to discover what it is that constitutes Bard's welfare. If they political thinkers have discussed problems of this kind.

The fact is, in the commu- nity more so than in Council, but not entirely. Council has faced integrity in falling to the students, a problem of better organization and other issues as well. The second, on the other hand, has chosen the path of quixotic idealism later. This combination has created the almost total lack of serious discussion at Council over ever given issue, by some, but it is A and B am

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This content is from a newspaper article and contains information about budget criteria for a council, a discussion of the problem of councils evaluating activities, and a mention of Plywood and a Handyman pattern for building something.
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 Sleepy Hollow, N. Y., on goals by Mike "Bernardo" Bersani and Chevy Chase, but the visitors quickly mounted a sustained attack and almost went home with victory. A dish Shelton of Stony Brook kept the ball down behavior Charlie Holland and sneaked two tallies past him, one each in the second and third quarters.

The game continued as tight defensive struggle, noted by Bard's defense against Shelton's offense, until midway through the fourth quarter, when a penalty kick was called against the visitors. But in the center of the zone the Bard goals crunched with his arm spread, Berardi lined the ball past his outstretched hands and into a corner of the net for the eventual winning goal.

The Bulletin "Wednesday" Bard entertained Marist College of Poughkeepsie. That is, Bard was theoretically the host. But the Marist men proved most of the entertainment both for the home fans and the Bard boosters, as the home team settled for a 1-0 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 Adams, 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 Ellis and Pete Irving 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 playmaking. The box scores follow:

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Bard got the first goal against Marist of the game, on a penalty shot by Mr. Adams, who was the best Marist player. The visitors' first goal was scored by Mr. Miller. Bard's second goal was scored by Mr. Adams on a penalty shot. Bard's third goal was scored by Mr. Miller on a penalty shot. Bard's fourth goal was scored by Mr. Adams on a penalty shot. Bard's fifth goal was scored by Mr. Miller on a penalty shot. Bard's sixth goal was scored by Mr. Adams on a penalty shot. Bard's seventh goal was scored by Mr. Miller on a penalty shot. Bard's eighth goal was scored by Mr. Adams on a penalty shot. Bard's ninth goal was scored by Mr. Miller on a penalty shot. Bard's tenth goal was scored by Mr. Adams on a penalty shot. Bard's eleventh goal was scored by Mr. Miller on a penalty shot.

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