

OBSERVER

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Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 7, No. 1

ANNANDALE-ON-HUDSON, N. Y.

SEPTEMBER 9, 1964

Bardian Spends Summer In Troubled S.W. Georgia

By Don Baier

"Sometimes you get paranoid because the whites hate you and the Negroes fear you. The shack we live in has bullet holes..."

These words were written by Jim Peterson, a Bard student who has spent the summer as a civil rights worker in the tense atmosphere of southwestern Georgia. In a letter written earlier this summer from Albany, Ga., Jim described his activities in the freedom movement to his friend Peter Fuchs, a fellow Bardian.

According to Fuchs, Peterson has been working in a library organized to help Georgia Negroes become more familiar with their rights as citizens. The project, which is similar to the one carried on simultaneously in Mississippi, is also designed to help relieve poverty and lack of education in the Southern states.

Jim has also been involved in the testing of restaurants

and other public places which must integrate under the new Civil Rights Act. "We haven't had too much trouble," Peterson wrote, "although we have been turned away at several restaurants, a bowling alley, and a swimming pool. Thirteen people were arrested at the pool."

Georgia rights workers have also been conducting a voter registration campaign similar to the one in Mississippi, which resulted in the formation of the Freedom Democratic Party. The Freedom Party opposed the seating of the regular Mississippi Democratic delegates at the Democratic convention, and succeeded in seating two of its own delegates.

Jim described his co-workers as "wonderful people" and added that they were very determined. The group with which he had been working was composed of about twenty representatives of the Student Non-Violent Coordinating Committee, most of whom are Negroes.

Despite the constant possibility of reprisals from die-hard segregationists, SNCC is still committed to a policy of non-violent action. The workers have more than hostile Southerners to worry about, however. "We have rats in our shack," Jim wrote. Eating is not always easy either, for Jim was given only \$150 for living expenses this summer.

The money was donated to the Council of Federated Organizations an amalgamation of various civil rights groups, by the Bard College Community Council. COFO was organized last spring to set up civil rights projects which would utilize the abilities of college students on summer vacation. Jim Peterson is one of approximately eight hundred students who are participating in the projects.

When Jim returns to Bard he will report to Community Council on his activities.

Expansion Plans Include New Dorm, Tuition Rise

"If you don't work out your own long-range academic planning, the bulldozer will do it for you."

In these words Warren H. Turner Jr., member of the Board of Trustees and Chairman of the Joint Long-Range Planning Committee, describes

the task facing Bard's administrators in the near future.

At a special meeting of the Board of Trustees to be held in New York on September 25, the Committee expects to submit recommendations substantially as follows:

1. That the figure of 600 be tentatively adopted as the ultimate maximum size of the student body of Bard College.

2. That student fees be increased by between \$100 and \$200 beginning September, 1966.

3. That the College plan for the construction of a new one-hundred-bed dormitory and a new dining commons by an ap-

propriation of \$975,000 beginning in the academic year 1967-1968.

4. That the annual income of the College be augmented by not less than \$50,000 per year by 1966, the increment deriving from new unrestricted endowment and other new unrestricted giving.

5. That the Board note the necessity of realizing at least \$5,000,000 from the capital funds campaign by 1970.

6. That the Board express its intention to defer reaching a student population of 600 as long as possible and at least until the school year 1968-1969.

7. That the College augment its student population to 550 for the academic year 1965-1966.

"As a preliminary assumption, we have postulated six hundred as an acceptable student population," the Committee reported recently to the Board of Trustees. "We have also postulated the maintenance of a faculty-student ratio of 1-12 and a mean class size of 12 as highly desirable, so as in fact to maintain the seminar as the principal teaching device, thus enabling the College to retain its distinctive and distinguishing qualities."

"However, we should all realize that no other college as small as 600 is today able to maintain such ratios and mean class sizes. Without very substantial endowments, the economics simply do not work out...."

The bulk of Bard's operating revenue derives from student fees. At present the endowment, tapped heavily for operating expenses during previous administrations, produces very little income. Government and foundation grants are negligible.

Consequently, substantial increases in revenue for purposes of development can only be sought in two areas: 1) higher tuition fees, or 2) a larger student body.

Bard increased its tuition by \$200 to \$2800 last May. Dean Hodgkinson explains that fees at other colleges have risen rapidly, so that Bard's tuition is no longer the high-

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200 Freshmen Ready to Start

More than 200 new students are entering Bard this fall, bringing the total of those enrolled at the college to 520, the largest in the school's history.

This year's freshman class appears to be slightly superior to that of last year, if one accepts the evidence of the Scholastic Aptitude Test administered to applicants by the College Entrance Examination Board. Dean Harold Hodgkinson reports that the mean score on the SAT is 15 points higher for the present freshmen than it was for last year's. "There are more kids in the 600 to 700 range also," he added.

"The new students I've talked to are bright and very eager to get here," he said. "Most of these kids wanted to come to Bard; it was their first choice."

The increase in the number of students is possible because Robbins House, acquired as a part of the facilities of Ward Manor last year, has now been turned over to the college and is to be used as a girl's dormitory. It will house approximately 50 students.

Robbins House also contains an infirmary with beds for 15-20 students. It will replace the old infirmary located on the

(Continued on Page 9)

Bookstore Built Above Boilers

Old Bard students will notice that the Book Store has been moved to a new location. A new building has been constructed over the boiler room, the old site of Orient Hall the former art building at Bard which burned to the ground in 1958.

The new Book Store, which is four times larger than the previous one, expects eventually to accommodate a greater number of books outside of course requirements, as well as several books that professors will suggest for optional reading. The store has been set up "to encourage browsing," and a few comfortable chairs will be available for the particularly leisured browsers. There are also hopes of expanding the Book Store's supply of records.

The previous location of the Book Store, in the basement of Hegeman, will be used as a natural science laboratory; the remaining office and storage space will be used for faculty offices.

Art Bldg. Open Today

By David W. Jacobowitz

When you walk down the new sidewalk on the south of the Chapel this term you will soon come to an imposing stockade-like structure. It might look at first like Mommy and Daughter pyramids connected by a tunnel, or an off-weighted triangular dumbbell, but it is neither. Those unseemly angles cover and house our new art facilities.

Upon entering from the west, one is first struck by the barrenness of the cinderblock walls. Further investigation will not change this impression but only increases apprehension toward the day when there are real people in the rooms.

To the left as you enter is the rounded corner of the center auditorium. This room has a sunken display area which is banked by stepped viewing terraces and an upper level which will be used for life drawing classes. The lower level will be used for films and lectures.

On the north of the building are the individual studios for seniors and special projects. Walking further around the building counter-clockwise we come to the faculty offices on the east—then on to a large paint studio in the southwest corner. On the way to the sculpture studio in the southeast we pass the print studio. The three large rooms have high peaked ceilings with skylights to afford natural light on nice days. Artificial light will flood the areas in bad weather or at night. Mr. Fite, the sculpture teacher, believes that the studio is one of the best he's seen since it is large, well lit, and has plenty of storage space. At the end of our tour, the East wall

(Continued on Page 3)

New Teachers Bring Many Talents

By Kathy Stein

The fourteen new faculty members joining the staff this fall are men and women with unusually broad fields of knowledge and some exceptional talents. Richard B. Clarke, Associate Professor of Biology, is such a person.

It is quite appropriate that Mr. Clarke is to give the lecture to the incoming freshmen on C. P. Snow's "The Two Cultures." Bard's first biochemist is a man who seems to have bridged the gap between the "two cultures." He has completed preliminary examination requirements for a Ph. D. in both Chemistry and Biology while studying French, German, Russian, Japanese, Spanish, Portuguese, and Music. As indicated by his magnificent collection of eight hundred records, his musical interests run

the gamut from Monteverdi, Haydn, and Lukas Foss to Japanese pentatonic music and Ornette Coleman.

"I like to combine my love of music with my art," Mr. Clarke said. "I'm experimenting with the relationships of painting and music—the meaning beyond analysis...in the total expression of a piece of music or simply the expression of one phase."

Mr. Clarke has recently held readings of his own poetry at the Bohemian Embassy, a coffeehouse which was to feature Bard Professor Robert Kelly later in the summer. He is especially interested in Japanese poetry. "The reading of the Japanese Haiku takes a certain effort to understand the subtlety and economy of the seventeen-syllable form" said Mr. Clarke. "I find this sensi-

tivity and economy necessary in any poem."

Mr. Clarke is somewhat avant-garde in all his interests, especially science. Biochemistry is one of the newest of the sciences, and according to Dr. Clarke, the emphasis and development in science is leaning more and more towards the study of living systems. Mr. Clarke will be teaching Biology and Embryology this semester. He will offer Biochemistry in the spring, at which time he will also conduct the six-point program Natural Science Course.

"I hope to lecture, then," he stated, "on ideas—the philosophical implications of Biology—and leave the onus of responsibility for getting the facts to the students."

Teaching the Natural Science (Continued on Page 9)

Greek Course Offered

Attention! Greek will be offered for the first time at Bard this fall. A course in the fundamentals of Grammar and simple textual readings will be conducted three times a week by Miss Jacqueline Starer who is on the faculty of the French Department.

The *Observer* is able to give no details about the course or Miss Starer at this time. Miss Starer, who has recently left her former residence in Paris, is on her way to the United States and should arrive at Bard by the beginning of the semester.

EDITORIAL

Re-Elect Johnson

"Extremism in the defense of liberty is no vice; moderation in the pursuit of justice is no virtue." Barry Goldwater's clarion call to the cavedwellers of American politics cannot possibly be misunderstood; those to whom there occurred thoughts of Martin Luther King's pursuit of justice should remind themselves that Senator Goldwater was not addressing himself to extremists like Dr. King. For the Minutemen and the Christian Anti-Communist Crusaders, that sentence from the acceptance speech survives all clarification. Scranton made extremism an issue at San Francisco by his attacks on Goldwater's followers; Goldwater's use of the word put his own stamp, not on the abstraction of "extreme", but on the very groups Scranton was attacking. He was in effect telling them, "I am your man."

Who are these people, defending liberty and pursuing justice? Ross Barnett in the Ole Miss football stadium shouting: "I love Mississippi! I love her traditions!"—words which helped to explode the campus next day when Meredith entered. Gen. Edwin Walker, in the vanguard of that same insurrection. And the horde of nameless faceless men who write Barry Goldwater's speeches and books. These books deserve our close attention, not because they are Goldwater's words, which often they are not, but because they are his conscience. The conscience of a Presidential candidate can be a very dangerous thing. In Goldwater's case, the conscience dictates a hard line on almost every conceivable issue. Defoliate South Viet Nam, sell TVA, let the states handle civil rights—these may or may not be misquotations of the voice of Barry Goldwater, but they certainly represent his conscience.

The nomination of Barry Goldwater came as a great shock to many of us; we had assumed that he would be eliminated sooner or later. If we make the same assumption for November, the country may be in real trouble. The outcome of this campaign affects Bard students as it does all Americans, and some good hard work for Johnson's candidacy will go a long way on our part toward the kind of political voice Bard has lacked for many years. For this reason we advocate the immediate formation of a Bard Students for Johnson-Humphrey Club to work in the surrounding area for the Democratic ticket. Much work remains to be done.

Observer Staff Retires

This is a special issue of the Bard Observer. It was prepared by two former editors and a staff of three persons who have contributed much to the newspaper in the past. At this moment the Observer is officially without an editor. We, the previous editors, have worked hard to give you this special issue, but neither of us will assume further editorial responsibility in the future.

We regret having to make this decision. Although we are very fond of the Observer and intend to contribute to future issues, the pressure of upper college academic requirements and other commitments to the community preclude our running the newspaper any longer. We have done our part to make the Observer a good college newspaper, and now it is time for someone else to take on the job.

Being Editor of the Observer is far from easy. The primary qualifications are, of course, competence and facility in the English language. The Editor is totally responsible for the articles printed in the paper; all misspellings, grammatical errors, misquotations, and other unfortunate absurdities are his fault.

An Editor who is a poor writer or a very slow writer will find the job impossible, because often he must write much of the copy himself. The Observer has consistently been understaffed and new reporters and feature writers are badly needed. The new Editor must be successful in getting people interested in writing for the paper, and above all, in making sure they carry out their assignments on time.

The rewards of the job are commensurate with its difficulties. The Editor of the Bard Observer is a strong voice in the Bard Community; what he says in print is important to all of us. The Observer is proud of having been a center of controversy, and though our judgment has sometimes been wrong, we think the issues we have raised have been important ones for the college. Nowhere else, except in Community Council, has the student such a platform from which to speak his mind.

But the greatest pleasure of being an Editor is simply doing the job. There have been times when neither of us relished the idea of putting out a newspaper, but we have always been rewarded when the first copy came off the press. We have sweated it, scribbled it, hounded it into being, and we have earned the right to call it ours. We are sure the new Editor will enjoy this same feeling of accomplishment.

In the days ahead we will be looking for new contributors and for an Editor. If you think you can do the job, please contact us in Albee 18 or 19 or put a note in Box 354 in the post office. We are saying goodbye to this newspaper. Now it is up to you.

DON BAIER
CHARLES HOLLANDER

Barry's Conscience And How It Grew

by Don Baier

On a billboard high above the boardwalk in Atlantic City, a large photograph of Senator Barry Goldwater smiled directly over the heads of those assembled for the recent Democratic National Convention. The Republican Presidential Candidate appeared to bear his opponents no ill will; his image was that of a man who is happy, confident, secure in the knowledge that he will prevail. To the left of the Senator, plain, honest block lettering spelled out the message, "In your heart, you know he's right."

This poster typifies Goldwater's approach to the campaign so far. He is appealing to the "heart," or more accurately, to that strange elusive compound of fears, hopes, prejudices, copy-book maxims, misunderstood ideas, and self-righteousness which many men call their "Philosophy of Life." The Senator is one of them; he shares their desire to elevate his collection of biases into the empyrean of the Moral Principle. From his lonely outpost on the frontier of liberty he speaks directly to his followers, asserting that he, alone among the country's major politicians, is truly a man of conscience, who does not what is expedient but what is right.

To Goldwater, a principle is sacred, immutable, and everlasting. "The Laws of God, and of nature, have no dateline," he says in *The Conscience of a Conservative*. "The principles on which the Conservative political position is based have been established by a process that has nothing to do with the social, economic, and political landscape that changes from decade to decade and from century to century. These truths are derived from the nature of man, and from the truths that God has revealed about His creation." Some of us are a little less sure of the eternal verities than Senator Goldwater, and are inclined to demur when he claims them as the source of his political thought. The way in which he applies his principles to the "social, economic, and political landscape" often amounts to no more than a reaffirmation of the principles themselves, followed by a statement that of course they dictate such and such an action. Consider the Senator's defense of his vote against this year's civil rights legislation.

The problem, said he, "is fundamentally a matter of the heart" but he admitted that in some cases laws might help to solve it. It was a worthy companion piece to his earlier announcement, "We cannot pass a law that will make you like me or me like you," which has the ring of a Fundamental Law of Nature, if anything does. He ignored some other pretty important principles, such as a citizen's constitutional right to vote, and his very human desire to eat, not to mention life, liberty, and the pursuit of happiness, all of which must come hard to a Negro in Mississippi. The heart of Goldwater's speech was an objection to the bill on the grounds that it would interfere with States' Rights. "There is a reason for States' Rights," he explained in *The Conscience of a Conservative*. "It recognizes the principle that local problems are best dealt with by the people who are most directly concerned." Fine, but what about a state in which the people who are most directly concerned are prohibited from voicing their views at the ballot box by a systematic deprivation of their rights? What about a society in which the slightest deviation from the view of the State is answered by a pressure for conformity so great that only the bravest men dare to dissent? The very concept which Goldwater argues is a bulwark against tyranny is here used to support it, an individual, who claims to defend the individual threatened by the State, now defends the State when it denies the freedom of the individual. Although the Senator brings up an issue worth discussing every time he mentions the steady expansion of our governments, state and federal, he discredits himself by refusing to admit there is more than one consideration involved.

Goldwater's career in the Senate is a history of such evasions. In addition to the rights bill, he has voted against the nuclear test ban treaty, medicare, foreign aid, the anti-poverty program, and almost every other piece of important legislation to be considered in that body in the last four years. In many of these cases, he has ascribed his decisions to the promptings of conscience. Occasionally, when wondrous to behold, a wave of his magic wand

has reduced a complex substantive issue to a matter of principle, the Senator finds his own retreat cut off by his stern morality. He voted against the test ban treaty "because all of our past relations with the Soviet Union demonstrate conclusively that the Soviets will abide by the provisions of any treaty or any agreement only so long as it is advantageous for them to do so." The Senator would not have us deal with a government that will not keep a treaty on principle, but in practically the same breath he said, "If I were President, I can conceive of situations in which it would be necessary to abrogate the treaty. If I found it detrimental to the interests of the United States to continue to adhere to the treaty, I would use the treaty's escape clause to release us from its provisions." It begins to sound as if one of Goldwater's most implacable foes is Goldwater. So much for those who keep treaties on principle.

Of course no nation abides by its treaties if it feels it is disadvantageous; the United States has broken its share, as well as the Soviet Union. What is important is not the principle of the thing, but the way in which Goldwater has obscured the merits or demerits of the treaty with a spurious moral argument, and then reversed himself to take a position which he has just attacked.

To perform such mental gymnastics on grounds of conscience is not a healthy trait for a politician; after a while he may begin to confuse the posturings of his ghostwriters with the real thing. For Barry Goldwater, the words "conscience" and "principle" have become broad escape routes from his responsibilities. Other politicians are forced to make decisions between conflicting principles, between good and good, and sometimes, between evil and evil. It takes a delicate moral sense to know exactly what is best for your constituents, your political future, and the nation; better men than Senator Goldwater have made the wrong decision. Goldwater, relying on his "sincere convictions," has remained about the legislative battle. Not one major bill bears his name. He has not succeeded in defeating any of the proposals he has denounced so vehemently, except where he joined with Republicans and southern Democrats as a follower rather than a leader. In short, he has not been an influential Senator.

Being outside the circle of power in the Senate does not of itself disqualify a man for the Presidency, but there is something to be said for the man who has had experience in wielding political power of the sort Goldwater has not yet enjoyed. Richard Neustadt, author of *Presidential Power* has remarked that the classic problem of the man on top in any political system is "how to be on top in fact as well as name." Lyndon Johnson apparently knows how, but Goldwater has never sought influence over the processes of government as avidly as Johnson or John F. Kennedy. Late last year he still did not know whether or not he really wanted the power of the Presidency. He believes strongly that governmental power is a deleterious influence in men's lives; he is suspicious of it, and has said many times that if he were elected he would try hard to minimize it. But not seeking it for himself, how could he use it to influence others? It is a difficult to imagine Goldwater as an effective President as long as he holds this attitude. It marks him as an amateur among professionals, and as Neustadt says, "The Presidency is no place for an amateur." With or without a conscience.

Observer

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Editor: Charles Hollander

Associate Editors: Don Baier, Jon Rosenbaum, David Jacobowitz

Feature Editor: Kathy Stein

Business Manager: David Jacobowitz

World's Fair: Two Views

What's Everybody Waiting For?

by Jon Rosenbaum

If one could have the brass to call the New York World's Fair truly representative of the world, one would be forced to conclude that the outstanding global achievement of 1964 is advertising. On every subway car in New York City there is at least one sign urging us to attend the Fair. When one arrives at the Fair, there are many more signs telling us exactly where to go. Let us assume that we decide to go to the General Electric pavilion: to do so, we must first situate ourselves in a line that on any normal Fair day will stretch to something like a quarter of a mile. While we assume our snail's pace in the general direction of the pavilion, there are several dozen more signs to pass, each of them advertising the pavilion that we are approaching. It is hard to know

whether such signs are designed to distract us from our impatience or to goad us on toward the mystery with cheering guidance; in any case, we can now feel a bit closer to the prize, since it is now only a matter of being a few signs away from fulfillment. We enter the gates, in unending droves, and ascend, lemming-like, on an unending escalator to the top of the pavilion. There we are ushered into an auditorium where we are quickly seated and held, in a sadistically magical kind of abeyance, for a few moments before the show begins.

Presently the lights dim, the discreet Muzak rises to a higher volume to provoke anticipation, and finally the performance starts. But what is it all, really, except another advertisement? Unlike the other advertisements however, which

led us to this one, the climactic advertisement represents a dead end. We have nowhere else to go after this one. We can either buy General Electric products now or not buy them, but in either case the show is over, and we have nothing left to do but get into line for another pavilion.

There is something genuinely frightening about the idea of millions of people travelling to the Fair, some of them all the way across the continent, so that they can pay money to see advertisements. Not that many of the advertisements aren't impressive; the General Electric pavilion is indeed a triumph of mechanization and American know-how—it proves for the first time that robots can be constructed which are able to read off commercials with the same woodenness as any television announcer. Other sections of the Fair, those involving real people, represent a reverse achievement; they show us that human beings can be made to recite commercials with the woodenness of robots.

I must confess that my experience of the Fair was limited to a single afternoon, and that much of it was spent waiting in lines. But on the other hand, I do not feel that there is anything atypical about the General Electric pavilion. All of the dozen-odd foreign pavilions that I visited, for example, seemed designed to prove, in some way or another, that countries all over the world are as Americanized as we are. Any spurious attempt made to suggest the personality of a country was drowned out in the most merciless kind of hard-sell, a form of international prostitution suggesting that vulgarity makes the whole world kin.

In all fairness, I should mention some of the compensations. In the Vatican pavilion, one is able to see Michaelangelo's *Pieta* (albeit in a gaudy setting, from a moving platform which allows one only a few seconds to see it). Much of the food is quite good. And throughout nearly all of the Fair, one cannot help but feel a certain grudging admiration for the ingenuity, money, and showmanship that went into the making of it. The problem is that these three qualities are on display solely for their own sake. It is as if one came upon a square mile of solid concrete in the middle of a desert; one is initially impressed, but ultimately angered by the utter waste of it all.

Art Bldg.

(Continued from Page 1)

contains the Johns.

Dean Hodgkinson reports that the big studios will be ready for the beginning of classes and that the individual studios will be apportioned by Mr. Phillips, the new art center director, soon thereafter.

There is still a good deal of trimming up to be done on our Proctor Art Center. Tiling and flooring will be put in later while painting will continue until the dedication sometime in October. Eventually the grounds will be landscaped and the roads to the building paved.

Take it Easy, But Take it

by Charles Hollander

The World's Fair is definitely hard-sell. The question is, do you want to buy? Although you have already met nine-tenths of the participants disguised as television commercials, the variety and breadth of their mercantile interests make for a stimulating experience. By all means, go.

But when you get there, act the discriminating customer. If General Motors wants to sell you the future, well and good, but you're a sucker if you wait an hour in line for them to come across. In such situations, go elsewhere. The best quality about the Fair is the variety of exhibits, and you get no sense of this if you spend most of the day waiting.

Take in the side shows first: Malaysian beer, Colombian tacos, Brass Rail hot dogs, Belgian waffles, then some Bolivian beer, and so on around the premises. The Fair should first of all be enjoyed. People from all over the world are trying to sell you food, jewelry, clothing, and cooling beverages; why should you disappoint them?

Your second purpose at the Fair should be to learn what is being planned for your future, or (to speak in capitals) "What Science Can Do For You." A movie at the Travel & Transportation Pavilion presents this fundamental definition: "Man is only matter, but he has a brain—therefore he must conquer space." General Electric puts it differently, expressing its utopia through the medium of the American kitchen and singing all the while, "It's a great big beautiful Tomorrow." General Motors rolls you past its Cities of Tomorrow, products of Total Urban Renewal. The kicker is Sermons from Science, a nasty little exhibit that urges you to follow them to God by scientific method. "Don't trust your senses," it tells you, "but trust to science for the truth."

Objectionable as all of this may be, the whole point is that you cannot turn your back on these people. They actually mean to build cities of nine-tenths glass, and it's your business to listen to their pitch with a critical ear. First of all, if it gets too much to take, you can always take in the Johnson's Wax film again or have another ride through Pepsi-Cola's Small World. Besides, think of the long lines: thousands of people are lapping it up, since they actually mean to live in such cities. The anger which General Motors engenders is a creative one; you will know better what you want to defend.

The large corporations are the biggest show of the Fair, largely because they have the most money to burn. If all their exhibits resembled G.M.'s and G.E.'s, revulsion would outweigh curiosity. But other giant companies have in mind a future more like ours. Above all, take the Pepsi-Cola boat ride, an enchanting experience. "Small World" is a children's ride. Disney dolls cavort in grotesque, absurd and wonderful antics, accompanied everywhere by the best song to come around in many a year: *It's a small world after all...* The ride costs 95 cents, and the proceeds go to UNICEF. "To Be Alive" is the film at

the Johnson's Wax Pavilion, and there's no wax in it anywhere. The subject is what it's like to grow up and get to know the world. This is salesmanship too, like "Small World," but this is a good future, satisfying and exhilarating.

The IBM exhibit is an elegant exposition of the methods of electronic brains. IBM is noteworthy in its insistence that computers are a method and not an end. Its presentation, utilizing twenty screens as well as live performers, emphasizes the normal patterns of thought that are followed in programming a computer. It is refreshing to hear from IBM how much can be done with computers rather than how much computers can do.

The foreign exhibits are generally lackluster, though. The Spanish and Mexican pavilions are significant exceptions. Most foreign exhibits have their own native motorcycles on display.

Two of the state pavilions stand out, not as exhibits but as refuges. The Wisconsin Pavilion sells good beer and offers uplifting music from a ludicrous collection of banjos and tubas called Red Garter's Band. And at the New York State Pavilion, you will have the privilege of witnessing an endless succession of teen-age rock and roll bands from the Empire State in their first attempt at stardom. Cheap amplification, a good seat, and some more beer make this the perfect place to relax. "Art of New York State" is highlighted by two stages of Thomas Cole's "The Journey of Life"—Summer, the wayfarer struggling against swirling rapids, and Winter, at the end of his journey, the angels beckoning him up into the world of light. The rock and roll sounds even better from in here.

Visit

the Old Rhinebeck
Aerodrome



W.W. I AIRPORT
AND MUSEUM

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Store"

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Free Delivery

Prescription Specialists

Complete

Cosmetic Line

Fanny Farmer Candy

Dean Reviews Academics

Faculty Suggests Optional Senior Projects

This will be an exciting year at Bard in terms of academic development. As will be seen in the new Catalogue (out in a few days), a number of new courses will be offered for the first time this year. A large number of new instructors will be giving most of them. The number of new faculty is due to a major decision made last year, largely by the Faculty Senate, that many part-time positions on the faculty should be increased to full-time ones.

There are a large number of decisions which will have to be made in the next year or so. Much attention will be given to an analysis of the advising program, which occupies about 50 per cent of the Bard teacher's time and energy. The Six-Point program, having now completed one full run, will be looked at carefully. There is also some support within the Faculty for the idea of making the Senior Project optional instead of required, creating an Honors Program plus a degree in course.

The size of the College is a perennial item for debate, and the search for the "magic number" will probably continue. It is clear that the relative imbalance in the size of the divisions is coming more into line, as we have strengthened both the Arts and Science Divisions this year, but many people feel we should become a college of single emphasis, instead of claiming excellence in every field of intellectual life. This is also a debatable topic.

One major item for the year will be the coordination of the efforts of the various committees responsible for academic planning—the ADC, the Executive Committee, the Senate, and the Joint Long-Range Planning Committee, which consists of representatives from the Board of Trustees, the administration, and the faculty. I sit on all these committees, and thus am in a good position to tell them what the others are doing. But duplication and wasted effort exists in our committee structure as in any other.

Students have seldom, if ever, given proper consideration to the role of their own committee, EPC, in academic development. (For that matter, there is little discussion of the proper role of Community Council in a college like Bard.) I have, in the last three years, compiled a large amount of information on the academic program in almost all aspects. This information has been heavily used by the major committees, but there seems to be little demand for information from EPC.

One major new emphasis is in the area of integrated or interdisciplinary work. The new American Studies program, described in the new catalogue, is just one example of the productive ferment that is going on over this question.

Students seem to have a tendency to wait until something has been decided and then leap into the fray. I would hope that through better coordination and communication, responsible student opinion could be solicited in advance.

One example of what student opinion can do is the existence this year, for the first time, of a course in Greek. Students have been asking for this ever since I came, and last year some 30 students signed a petition stating that they would take the course if offered. This year we can see whether or not this student-initiated program will bear fruit.

HAROLD HODGKINSON
Dean

New Poems by Donald Finkel

Simeon on the Flagpole

SIMEON, Poems by Donald Finkel, Atheneum, 100 pp., \$1.95.

by Kathy Stein

For those who heard Donald Finkel read his poetry at Bard last semester, the publication of his new collection, *Simeon*, comes as a more than adequate fulfillment of the fine preview we received of his work.

Simeon is made up of five sections. The longest single series, a group of nineteen poems, is devoted to the story of Simeon, who, according to Finkel, was the first flagpole sitter. After he was expelled from monastic life and judged unsuited for any kind of social intercourse he shinnied up a stone pillar (reputed to be the middle finger of the left hand of the Colossus of Rhodes) where he "performed, until the hour of his death, continuously and free of charge, his various functions as a man. Not much of an act; yet is brought the crowds."

Each poem in the series is a complete statement, able to stand pillar-like by itself as a finished poem. At the same time the work is unified in telling the myth of Simeon from his transformation atop the stone to his eventual death at three score and ten, when he had become something less than man, perhaps at the "brink where man turns god."

One searches through the opulent fantasy of *Simeon* which shimmers mirage-like, tantalizing the reader, urging him on to the next poem in search of a *raison d'être* for Simeon, an explanation of Finkel's logic, or a reply to flagpole sitters. A clearcut answer is not to be found. What counts is to be the man who perches aloft on the proud finger of stone, "to suggest to man what he could do with his life."

The line between humor and a kind of wry seriousness is difficult to draw in almost all of Mr. Finkel's work. He manages at times to turn the blunt and raucous colloquialisms of the city street into lines which are exceedingly elegant.

Finkel's poetry contains some of the same uses of contemporary idioms, unique to this country, that poets such as Hart Crane have tried to transform into poetry. But Crane failed to create a lasting foundation which could support a poetry sometimes heavily dependent on brand names and billboard products. Words such as "Tintex" and "Japaloc" are now obsolete, and portions of his poems are meaningless today. Finkel, however, is able to connect deftly the material which his modern world offers with Greco-Roman mythology, fairy tales, biblical references, and a delightful miscellany of knowledge. If I may alter a line from his poem "The Witch in the Wood," Finkel's brain is an attic of useable anecdotes.

The first verses of "The Bush on Mount Venus" are an example of his ability to link us metaphorically to the familiar but remote stories of the past.

In the American dream it is customarily deleted along with odors, tooth decay, and the clap, in a shy bid for the approval of Parent's Magazine.

The Greeks could not find a place for it on their marble, though the Babylonians managed to tattoo it on their humbler clay.

It is something woman would rather forget, this net, this trap, this tangled labyrinth where lurks the outcome of her beastliness.

(Continued on page 8)

What We Ate in That Year

A MOVEABLE FEAST, by Ernest Hemingway. Charles Scribner's Sons, 211 pp., \$4.95.

In the spring of that year, long after he was dead, a book of his was published and it was a good book. He had not written a good book for quite some time and the critics were beginning to worry. They had wanted to say something good about him now that he was dead, but there were no good books to say good things about except for those written twenty and thirty years ago, and they (the critics) had already spoken enough about the earlier ones anyway.

The new book was about Paris of long ago when he and his friends were writing the earlier books. In those days there was Miss Stein and Ezra Pound and Wyndham Lewis and Ford Madox Ford and several others. Some were good and some were very good and others were not so good at all. He was not like the others because he was not a homosexual or an alcoholic and he did not have bad breath or look evil. Much of the time he would write, and during the times that he would not write he would walk the shaded avenues or go to the races. There was always the races, and when there wasn't the races there was always skiing in the alps or reading the Russian novelists.

He said at the beginning of the book that it could be regarded as a work of fiction but that even as that it might shed some light on what has been published as fact. This was a good thing to say because it let him off at either end. But there is one part about Scott Fitzgerald that might or might not have been really true but was really good in the way that a very good short story was good. And maybe it was true anyway. But what mattered was not that it was either true or not true but that it was good, and all of them were dead anyway, all of them except for Ezra. So one could say that it was a good book to have been written.

—J.R.

Mississippi's Iron Curtain

MISSISSIPPI: THE CLOSED SOCIETY, by James W. Silver. Harcourt, Brace & World, 250 pp., \$4.75.

by Jonathan Rosenbaum

It is surprising and also encouraging to discover that this book has already found its way onto the best-seller lists. As a rule, Americans are not eager to listen to indictments; they usually prefer to reserve their attention for the headline atrocities that periodically rise up out of the South like bubbles from a sinking ship, and to avoid thinking about causes and contexts.

Silver does not gloss over Mississippi violence, but neither does he wallow in it, as several contemporary Southern tract-writers are wont to do. In the first two-thirds of the book, he documents his case with the meticulous concentration of a legal brief, demonstrating how the ills of Mississippi grow not so much out of simple prejudices as out of the rigors of a "closed society" which manages to stifle all forms of dissent. It is his unswerving contention that Mississippi "comes as near to approximating a police state as anything we have yet seen in America," and the underlying question of his premise is not how Mississippians can think the way they do, but rather how, under the circumstances, they can manage to think at all.

Maintaining a measured, unexcited tone throughout, Silver presents us with a scrapbook of nightmares. The ordering of his array is not particularly dramatic or logical, nor are any of his sources especially difficult to come by, and one is tempted to conclude that any reasonably-trained college professor in Mississippi could have done just as thorough a job; the significant rejoinder is that out of timidity or indifference, no one before Silver has ever bothered to try. And even granting Professor Silver's somewhat makeshift organization, the facts that he presents are of such glaring importance that secondary considerations hardly matter. The skeptical reader is advised to turn to pages 67 and 68, which devote themselves to racist manifestos recommended by the White Citizens Council for grammar school texts, any sentence of which is guaranteed to freeze blood. Or to page 47, which recounts a resolution passed by the Mississippi Senate in 1962, "calling for the impeachment of President Kennedy on four counts, including incitement to insurrection at Ole Miss and betrayal of his inaugural oath." Or to an account five pages earlier of another resolution passed by the Mississippi legislature to urge a boycott of desegregated stores in Memphis, made during the same week that four Negroes were fined in court for boycotting stores in Clarksdale.

As Silver is at pains to point out, the outcome of such lunacies is not only a demoralized society, but even worse, a society which insulates itself against any possibility of self-improvement, creativity, or even rational discourse. The final third of the book—which is given over to letters from Silver to his family, friends, associates, and various newspapers—make this fact all the more evident as we are allowed to see the pressures Silver himself is up against. A member of the faculty at Ole Miss for nearly thirty years, Silver today finds it necessary to keep his shotgun in his front closet; subject to the continual tensions of being a dissenter in Mississippi (even, up to the time of this book, a restrained one), he breaks out occasionally in skin rashes. It is not the fervor of Silver's disagreement with the norm that has brought about such a reaction, but rather the fact that he has chosen to disagree at all. Only in Mississippi does the genteel term "moderate" take on the connotations of "traitor."

Looking beyond the immediate factual in-

terest of Silver's report, the image he creates of a "closed society" is a valuable one to contemplate in considering all of the Deep South. The metaphysics of Southern mythology is indeed a "closed" system of thought, a tautological means for sustaining its own self-perpetuation. The richest descriptions of the myth, those that strike to the South's marrow, are to be found not in Silver's book nor in any other non-fiction works, but in novels by Faulkner such as *Light in August* and *Absalom, Absalom*. Both of these novels seem to grow out of an obsession with the very fibers of the myth; in the latter, Faulkner's absorption is so total that one often feels that his prose is teetering on the edge of madness. Many social scientists have illuminated portions of the myth for us, but only Faulkner has penetrated far enough into the hysteria to make us feel its weighted impact.

★ ★ ★

My own metaphysical training in the South existed primarily outside of my home, since my parents are both liberals and believers in integration. My prejudice against Negroes was passive, and characterized more by apathy than any overt animus. It was not so much a question of being brought up to believe that Negroes are inferior as it was a matter of never encountering any situations, or hearing any statements, that would suggest the contrary. Since Southern Negroes are generally brought up to behave as though they were inferior, it is difficult for white Southerners to consider them otherwise without any exposure to outside influences. In the case of the Negroes, this acceptance seems to have come about only because by dictates of common sense, any Negro who does not consider himself inferior is bound to be dissatisfied with the injustice of his situation.

In an interview that my father held with James Meredith last year, Meredith mentioned that among the hundred-odd letters he received every day from Negroes, nearly all of the ones that congratulated him seemed to come from Negroes under the age of twenty-one; most of the letters he received from Negroes over twenty-one tended to reprimand him for his actions. After the age of twenty-one, Meredith explained, Negroes have a tendency to "give up," and to accept all or most of the myths that have been hoisted on them, or at least strive to emulate them. When James Baldwin forwards the notion that Negro crime is often the direct result of this persecution, this idea takes on a particular irony when seen in context with the Deep South. Unlawful acts that are committed by one Negro against another are rarely punished with any severity in the Deep South; offenses against whites are usually the only kinds of crime that are likely to enrage white judges and jurymen. For this very reason, crime committed against another Negro is one of the safest, not to say easiest, ways for the Negro to express his discontent and work off any feeling of rebellion he might have. Southern whites tend to laugh at this kind of conduct, because they consider it to be typical of Negroes, and with this reaction the myth has moved full circle: by rebelling against myths in the only "socially acceptable" way, the Negroes succeed only in helping to extend their believability.

Every myth which purports to know what is "worst" usually maintains some concept of the "best" as well. In the southern myth this role is played by the white woman. This aspect of the "closed society" is perhaps the most difficult to approach, because it is basically compounded of feelings that border on the religious, even "mystical" side of the white Southerner's experience; but any Northerner who has ever attended a grand Southern cotil-

(Continued on Page 7)

Agee on "Key Largo"

Key Largo, a film starring Humphrey Bogart and Lauren Bacall, will be shown in Sottery Hall on Saturday night, September 12th, at 8:30.

When *Key Largo* was originally released in 1948, James Agee wrote the following review of the film in *Nation*:

"John Huston and Richard Brooks have almost completely rewritten Maxwell Anderson's play, and I think that in almost every way they have sharply improved on it. Huston's directing is even better than the screen play: in some respects, because the starting materials are so much less amenable to movies and so much less promising anyhow, the pictures demonstrates his abilities even more impres-

sively than *Treasure of Sierra Madre* does. Huston manages kinds of vitality, insight, and continuance within each shot and from one shot to the next which are the most inventive and original, the most exciting and the hardest to analyze, in contemporary movies; everything that he achieves visually is so revealing of character, atmosphere, emotion, idea, that its visual and rhythmic rightness and beauty, and the freshness and originality themselves, generally overtake one as afterthoughts. There are a few others so good that I hesitate to say it, but Huston seems to me the most vigorous and germinal talent working in movies today." (*Nation*, July 31, 1948.)

House Presidents

The House Presidents Committee enforces the social regulations of the Community. HPC helped work out the present regulations in June of 1961, and it has been working since then to make them effective.

Each dormitory elects a House President to represent it in closed meetings at which social policy is discussed and specific violations are dealt with. The Dean represents the Administration at these meetings.

Intervisitation hours, during which women may visit men's rooms, are from 1 p.m. to midnight on weekdays, and from 1 p.m. to 2 a.m. on Friday and Saturday. Men are not allowed in women's dorms outside the social rooms. Curfew for women is midnight on weekdays and 2 a.m. on weekends.

These regulations have worked well, and most students desire their continuation. But some House Presidents have not taken the initiative to insure that the system works smoothly in their dormitory.

Last spring a substantial increase in the number of persons found breaking the regulations aroused the Administration's concern.

House Presidents Committee will function properly only if students elect responsible House Presidents. Therefore each dormitory should consider carefully which student can best represent them on HPC before voting.

Once elected, House Presidents must attend all meetings. But that is not enough: House Presidents should also participate actively in the discussion and take unequivocal positions when voting on matters before the committee.

Besides insuring that intervisitation rules are not violated, the House President should endeavor to control noise in the dormitory, to prevent theft, and to resolve any problems which concern the residents of the dormitory.

Charles Hollander
HPC Chairman

EPC Plans Evaluation Of Teachers

The Educational Policies Committee can be one of the most important and powerful student organizations at Bard. In the past EPC has concerned itself with course offerings, moderations, senior projects, admission policy, library efficiency, both short- and long-term divisional planning, and more recently has reinstituted the practice of student evaluation of the faculty. These evaluations will begin this semester. In about a month a representative of EPC will come to each teacher and request 15 minutes of class time to distribute and collect questionnaires from students.

EPC is also a good place to come with gripes about courses, teachers, or any other academic problems. There are several open meetings a month, usually held on Wednesday nights at 10:00 p.m. in Aspinwall C and the community is cordially invited.

David Jacobowitz

Community Council

Community Council is the cornerstone of Bard's community government. Since faculty and administration members vote at the meetings, the Council represents not merely the student body but the whole college. The eleven Council members make up the continuing organization arm of our community government.

One of Council's most important duties is the allocation of budgets. At the beginning of each semester, all campus clubs and committees must submit a budget to Council's Budget Committee. The money for these clubs' activities is taken from the Convocation Fund, to which each student pays a \$25 fee every semester. The distribution of funds is often a touchy business, since budget requests may exceed funds available. Not all allocations are spent, however, and toward the end of the semester additional activities can often be sponsored with the extra money.

Council also oversees the work of its various committees, including the Entertainment Committee, the Safety Committee, the Institutional Committee, and the Admissions Committee. It works in close liaison with House Presidents Committee and the Educational Policies Committee on matters of importance.

Most important, Council's Monday night meetings in Albee Social are open for discussion of any question. To place an item on the agenda, a student has only to contact the

chairman, Richard Lorr, or any other Council member a day before the meeting. If there is not enough time for this, the matter may be brought up under New Business after the completion of the agenda.

Council meetings are not always well attended, and Council discussions are not always to the point. The reason for the second is often that Council members do not do their homework. If an issue is important enough to be brought before Council, the member who has introduced the question should make the effort to find out all there is to know about it. Discussions without facts degenerate into symposia, and many Council meetings would be best opened by reports on the matter at hand. For instance, Council has many times tried to discuss the question of Bard's expansion. Each time the discussion turned into a forum of opinions, and nothing was accomplished.

Bard's expansion is a very complex issue, as it involves academic changes, long-range financial planning, the faculty-student ratio, and in general the future aims of the College. Council members' opinions on these matters are not particularly valuable, especially when they are impromptu responses to other opinions, but Council decisions which follow upon presentation and careful consideration of the facts at hand can have great effect.

Four students are elected to Council each semester for one-year terms. This term's student members are Richard Lorr, chairman, Charles Hollander, Chat Gunter, and Mark Mellett, until December and Michael De Witt, Alan Wallack, Ed Fischer, and David Jacobowitz, until June.

The Dean serves as Administrative representative on Council. The two faculty representatives are Mr. Sanford Burnham, until December, and Mr. Harvey Fite, until June. Mr. Fite was elected for the second year in a row, despite the fact that he is unavailable at the time of Council meetings. After six weeks, the faculty had to choose another Council member, Mr. Charles Patrick. It is probable that they will be forced to do the same thing this year. Faculty members interviewed expressed no knowledge of why Mr. Fite was selected.

Council meetings are held Monday evenings at 7:15 in Albee Social. All members of the community are urged to attend. Participation by new students and faculty is especially welcome.

Charles Hollander
faculty chairman

Mississippi: The Closed Society

(Continued from Page 4)

lion will probably know what I mean. White women represent for many a white Southern mind the highest expression—indeed, the *raison d'être*—of Southern culture; to this extent, for many Southerners, it becomes the reason for existence. It is the mainspring on which the entire substructure depends: the face of the Virgin Mary, not of Jesus, which Southerners look to for spiritual support.

At best, the words "white" and "black" are abstractions in this context. They describe not the way things look—what Caucasian is actually "white," what Negro actually "black?"—but what they mean. If the highest value is placed on the white woman, it is inevitable that the lowest value is placed on the abstraction that is diametrically opposed, the Negro male. The fact that most segregationist's statements include an emphasis on "miscegenation" is no accident; it represents the literal tearing-asunder of the entire Southern mystique.

The implications of a myth composed of "black" and "white" are obvious: since the two values represent good and evil, it is easy to see how adaptable the myth becomes to the more fundamentalistic sects of Christianity which permeate the South. But the qualities that are traditionally associated with white and black, light and dark, go far beyond the bounds of a simple moral relationship. Darkness immediately suggests the unknown; and if we accept fear of darkness as being fear of the unknown, the white Southerner's fear of the Negro becomes a logical extension of the myth. However much the Southern white may kid himself, he knows that there is a great deal about the Negro that he does not know. He does not really know what goes on in the Negro section of town at night, nor does he even know what a Negro is thinking, during any part of the day, when he is ostensibly behaving the way whites think he should behave. In many ways, he does not want to know, and therefore invents numerous ways to prevent himself from finding out. One of these ways is simply not looking at Negroes.

The extent to which Southern whites avoid looking directly at Negroes has never, I believe, been stressed enough. The degree of this avoidance was made especially clear to me when, on a certain opportunity, I was able to discover his characteristic in myself a few years ago. I had already been going to school in the North for two years by then, and I considered myself to be reasonably free of prejudice. I had just attended a six weeks' camp in Tennessee that was integrated with a ratio that was roughly two-thirds Negro. It was a novel enough experience for me, but I was unable to realize how novel it was until I returned home, and soon afterwards happened to be walking down the main street of my home town. I was utterly amazed at how many Negroes there were walking down the street—I'd never thought that my town had such a large Negro population—and it took me a few seconds to

realize that I was seeing no greater a number of Negroes than were there at the same time on any previous day. It was the first time I was able to see Negroes in my home town as part of a crowd.

Fear of Negroes can easily correlate itself with other aspects of the Southern myth. Darkness, in the opening of Genesis, is the color of chaos, the loss or lack of equilibrium—an idea that is especially frightening to the white Southerner, who looks on the Reconstruction as the ultimate nightmare of his past. Clearly, there is a much greater sense of the historical past in the South than in the North; in many ways, the Civil War and its aftermath is more vivid today to many Southerners than it probably was to many Northerners fifty years ago.

The Southerner's deep concern with his history is closely connected with his even greater concern for tradition. This can partially be explained by the fact that the Southerner has little else to feel regional pride for. With few exceptions, the South is retarded in relation to the rest of the country; educationally, industrially, culturally, it is the most backward section of the nation. But the South has one thing of its own which the North cannot claim—a Southern tradition. I do believe that there are certain aspects of this tradition which are worthy of some pride. Such qualities as "Southern hospitality" and a sense of grace and leisure, while often mocked on North, contain some genuine virtues. The curious property of this tradition, however, is that it cannot be broken up into separate parts with any ease in a Southern mind. The white Southerner indeed considers "Southern hospitality" and "segregation" to be indivisible.

As I hope I made clear, the Southern myth provokes attitudes and modes of behavior that influence the entire fabric of people's lives. When James Silver sets out to indict the "closed society," he is not speaking of isolated aspects of Mississippi; he is speaking about an entire mode of existence. So intact is the Southern myth that it is only the individual who is dissatisfied with some facet of the "Southern way of life" that can break away long enough to see white supremacy for what it is. It is impossible to realize that one is part of a pattern without first breaking away from the pattern in order to view it as an outsider. Among all of my liberal friends in Alabama, I cannot think of a single one (and I would include myself) who has developed any real conviction about the reality of Negro persecution without having first become dissatisfied with some other aspect of the South. Perhaps it is impossible for one to realize selfishness in others unless he has selfish reasons for doing so; but since this fact appears to be a universal one there is hardly any reason for finding it more distasteful in the South than in anywhere else. It would hardly advance a liberal argument to assume that Southern whites are basically inferior to other people.

B. R. A. C.

The protest demonstration has been the major tool of the civil rights movement in the North. The object of this action has been the desegregation of housing, schools, public accommodation, and employment.

But the demonstration must for the most part be superseded by a more comprehensive kind of action. The civil rights movement must address itself to the economic, social, and educational problems which prevent ghettos and deprived communities from making use of the opportunities that desegregation might afford them.

BRAC's major project will be the tutorial program in Tivoli. The problem of Tivoli is not a racial but an educational problem. It is educational deprivation which, as a college, we should be most equipped to deal with.

The success of BRAC's program depends largely on the dedication and maturity of Bard students.

Craig Livingston

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Goodheart Invited

For Talk on Rousseau

The Bard Literature Club will begin its lecture series for the fall semester with a talk by Eugene Goodheart, a member of the literature faculty at the University of Chicago and a former member of the literature faculty at Bard.

The topic of Mr. Goodheart's lecture will be the *Confessions* of Jean-Jacques Rousseau. At press time the exact date of Mr. Goodheart's talk has not been settled, but it will be during the first week of the semester.

Science Dept. Expands

By Harvey Sterns

The change that has taken place in Hegeman is far more extensive than the redecoration of the lobby. In an attempt to keep pace with the ever-changing scientific community, Bard has made significant changes in faculty and facility this year.

Most notable is the reorganization of the Physics Department under the direction of Dr. Christensen and Mr. Olanoff. The college has spent \$5,000 for new equipment for the introductory course, General Physics.

Dr. Christensen stated that it will now be possible to have a

modern, coherent, and integrated course of a type not previously available at Bard. The lab space has been doubled with the creation of a new facility in the area formerly occupied by the Book Store.

A new instrument lab has been installed under the direction of Dr. Hilton Weiss with money from the National Science Foundation and the Alfred P. Sloan Foundation. This facility now contains an Areograph Gas Chromatograph, Beckman DB Spectrophotometer, Sargent and Heath Recorders, and a Bausch and Lomb Colorimeter, which will be used for research in chemistry by faculty and students.

There has been plenty of activity among the science students this summer. Harvey Bialy and Danny Reibin both took part in the Jackson Laboratory National Science Foundation Summer College Program at Bar Harbor, Maine. There they worked on research projects under the direction of staff sponsors. Harvey was awarded the \$500 first prize in the 1964 Continental Oil Company Contest in Colloid and Surface Chemistry for college undergraduates with his report on "The Surface Activity of Tranquilizers."

The Science Division has decided to have Open House as its Divisional Reception on September 10. The Laboratories will be opened to the entire community and displays will be set up.

Poems by Finkel

(Continued from Page 4)

Or is this the veil the riddle of the princess,
the answer to which is the lovely princess herself?
Behind the darkness at the door, the door is dark.

The smoothness of his lines and the ease with which they fall on the ear almost deceptively veil the precision of their construction. Despite the easygoing moods of much of Finkel's poetry, it is often immensely complex. In the poem "My Painting Will Never Offend," for instance, Finkel works successfully with nine analogies within five relatively short verses. However, if anything critical is to be said about Mr. Finkel's work, it is that he sometimes gets himself so deeply enmeshed in his labyrinthine metaphors that Ariadne's unravelled thread would indeed be helpful.

Simeon as a collection illustrates Donald Finkel's gift of making good poetry out of the many aspects of his world. He turns the old silent comedy routine of two men carrying a pane of invisible glass into a delicate and beautiful metaphor of marriage. Finkel beholds a black angel hanging upside down by one leg caught in a noose of thread, sleeping princess, Odysseus throbbing to the song of call-girls, and Oedipus at San Francisco. He finds the young Christ on a Sunday auto outing in the country.

The series called "The Hero" presents an impressionistic account of the Christ story. In "Apotheosis," the final poem of the group, Christ is seen as a travelling poet.

..... he wandered about
the country giving readings. Everywhere
he scattered into the miracle-famished crowd
bright loaves and fishes, for a moderate fee.
In the morning, however, one woke with a bitter taste
and a dozen, perhaps, of hard inedible lines.

But the real hero of *Simeon* is the poet with a "name halfway between a bell and a snicker," who knows countries of vision "where rainbow and rain are one."

out of these fictions Finkel spins
a sharp-nosed, grinning, too-loud world
he shudders at, to think it turns,
minute by minute, slowly bald,
(from "Song For Syrinx and Pennywhistle")

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Softball

Another Faculty-Student softball game will be held early this semester. Faculty captains Hilton Weiss and Frank Oja have announced their eagerness to engage the students once again in an afternoon of wholesome activity.

Last spring the students took a doubleheader from the faculty by scores of 20-2 and 17-12. In the first game the youngsters went ahead in the first inning when First Baseman Charles Hollander forced in a run by drawing the first of four passes from Pitcher Oja. Hard hitting by Shortstop and Captain Ed Siegel and Third Baseman Mike DeWitt helped put the game out of reach. Jeff Rochis was the starting and winning pitcher.

Don Baier's home run down the right field line in the sixth inning of the second game broke a 7-7 tie to bring a victory to the amateurs. The faculty had scored six runs in the first inning for a 6-0 lead, but the students made up the deficit off Starting Pitcher Weiss.

Students interested in playing should contact this year's captain Mike DeWitt. The scheduling of the game will be posted on the bulletin board. Refreshments will be served to those who play and to those who only stand and wait.

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RED HOOK, N. Y.

Teachers

(Continued from Page 1)

Course this fall, is Associate Professor of Physics, Samuel Olanoff. "I plan to present a case for Physics," Mr. Olanoff said, "the case against and the case for." The course will not be a technical one but everyone must work within the subject to gain any understanding of physics, both in its theoretical aspects and its functions in today's world.

"I came to Bard very much impressed by the school's approach to education. Then I saw the Physics Department facilities. They were inadequate, but already there have been great improvements in the lab space, and equipment. We have had excellent co-operation from B&G and the Administration."

For recreation Mr. Olanoff enjoys chess and was interested to know that Bard has facilities for ping pong which he has not had the opportunity to play for some time.

Dr. Sabinus H. Christensen, Professor of Physics, comes to Bard this year from Hobart College. He has done research in improving Physics courses for students in liberal arts colleges, and he has also contributed to the physics of fluids and isometric methods in photographic physics, or the evaluation of negative exposures. "But teaching comes first," Dr. Christensen said, "research second."

"In most liberal arts colleges the emphasis is on anything but science," Dr. Christensen said. "Bard is helping to promote interest in physics by providing adequate equipment and laboratory space."

"I have students come up to me and say they just could not get physics. . . The sciences are not beyond the comprehension of a person with an average amount of knowledge of his subject. I know it's comprehensible," Dr. Christensen added. "I flunked physics in high school."

Dr. Christensen received his Master of Science degree from Pratt Institute and his Doctor of Science from Harvard.

"One has to be the man as a whole," he said. "I play the violin and my wife Marion paints." Dr. Christensen is interested in joining a quartet ensemble. "However," he said, "I don't know of anyone who plays the viola." Dr. Christensen is also interested in philosophy and the religions of the world.

The Department of Religion's new Assistant Professor, David C. Pierce, is intrigued with Bard's teaching methods. "By necessity I will probably start my courses in the nature of a dialogue," said Mr. Pierce.

"In the History of Religion course, as I see it now, we will spend time in ancient Israel and study the foundations of Judaism, with some attention to humanism, then proceeding to the beginnings of Christianity. Some of the major reading for the course will be Philo, selected portions of the Talmud, Moses Maimonides, and perhaps a glance at Jewish mysticism."

"While I'm talking," Mr. Pierce said, "I might as well give a plug for my course 'The Literature of Existentialism.' It will perhaps be a year course depending on student responses. The first semester I would like to spend time on the development of religious existentialism; Dostoyevsky, Gabriel Marcel, Heidegger, and Kierkegaard. And then if the course was to be continued, the

second semester would be devoted to the study of secular existentialists such as Nietzsche, Sartre, and Camus."

"I am especially interested in Camus because he comes as close to being relevant as anything does in the religious world today. Camus is perhaps the only person today who bears any resemblance to a saint. I remember when he died, the response in our community was as great as any except for President Kennedy."

"Also there are so many more complex subtle differences between theism and atheism. This course is one way to get at these differences."

Mr. Pierce is married has two children and a golden retriever named Solly. "You will probably see a lot of Solly," Mr. Pierce added. "He craves attention."

Matthew Phillips, Bard's new Associate Professor of Art and Director of the Proctor Art Center, is a man of exceptional academic versatility. He has offered studies in philosophy, American literature, composition, and an introduction to poetry. He has completed his Ph. D. requirements in English and Humanities, "but because of the claims of the artist within me I never took the degree."

As a painter Mr. Phillips is "self-taught," although he completed a two-year program in art history and aesthetics at the Barnes Foundation, Marion, Pennsylvania.

Mr. Phillips' most recent position was with the Art Study Abroad Program at the American College in Paris, where he lectured on paintings in the major collections of Paris. During the last four years he has held four one-man exhibitions and three group shows. Last year he held a pair of simultaneous exhibitions in New York and Paris.

Besides his painting, Mr. Phillips has also published poetry in the *Chicago Review* and *Pivot*, and he has written for the *Journal of Aesthetics*. He is interested in the interrelationships of the arts.

In the Department of Languages and Literature Bard has two new instructors in French and a teaching aide to Mr. Rosenberg in German. Mr. Jean-Claude Barre, Instructor in Languages, was born at Bethune, France. He has taught at Amherst, NDEA Summer Language Institute, University of Massachusetts. He will be Bard advisor in French studies for freshmen.

Jacqueline Starer, also Instructor in Languages, will be teaching courses in introductory, intermediate, and advanced French. She will initiate an introductory course in Greek at Bard.

William A. Sleeper, Associate Professor of Music, has recently passed his oral requirements for a Ph. D. that will be awarded at the next ceremony at the University of Rochester. Mr. Sleeper has appeared as a soloist in two piano concerts. He has been a guests pianist with the Bangor Chamber Music Society Orchestra. Mr. Sleeper has directed chorus, orchestra, brass, and string ensembles, as well as courses in music theory and music history. The following compositions of Mr. Sleeper's have been performed and will be published sometime in the future: "Scherzo for Brass Quintet" and "Sonata Movement for Violin and Piano."

Janet Reed (Mrs. Branson Erskine), Visiting Lecturer in Dance, was formerly premiere danseuse with the San

Soccer Team Faces 8-Game Schedule

Bard's soccer team faces an eight-game schedule this fall, Coach Charles Patrick announced today. Among the teams on the schedule are Army's Junior Varsity, Union College's Junior Varsity, Rockland County Community College, Hartwick College, Nyack Missionary College, and Marist College.

Last season the soccermen won 3 and lost 4, dropping their last three contests. Among the returning regulars are Jens Stockey and Chet Dentan, half-backs, Pete Irwin, Al Wallack, and Gene Walsh, forwards, and Charlie Hollander, goalie.

Ukrainian Neo-Cubist

Mr. Matthew Phillips, a new member of the art faculty at Bard, is currently making arrangements for an exhibit of paintings by Gritchenko, a Ukrainian neo-Cubist painter.

The exhibit will be held in the new art building sometime in October; the exact time and date will be posted in advance in Hegeman. Many of the paintings in the exhibit will be shown for the first time in America.

New Students

(Continued from Page 1)

lawn of the main campus which has been converted into faculty housing.

The major addition to the orientation program for new Bardians is an hour-long tour of the library which will be given to all freshmen. Dean Hodgkinson explained that in previous years incoming students were often unfamiliar with library procedures and were therefore unable to take full advantage of its services. During the tour the students will be given a complete explanation of the Bard plagiarism document. "All the old students have received a copy of this document," said the Dean, "and we want to make sure that this year's freshmen understand it also."

Francisco Opera Ballet, Dance Players, and the Ballet Theater. For the last five years she has been the ballet mistress of the New York City Ballet. Mr. Gus Solomons Jr. also will spend his first semester as visiting Lecturer in Dance.

The Social Studies division welcomes Mr. Stuart Levine, Instructor in Psychology. Mr. Levine has taught at the New School for Social Research and the New Jersey Reformatory at Bordentown. He has been clinical and research psychologist at the Philadelphia State Hospital, and instructor, USAFI Tokyo, Japan. He is married to Bard alumna Pamela Stone.

Miss Thurley Randolph, Assistant Professor of Sociology and Anthropology, has studied at the University of Buffalo, Post College, and has received a three-year fellowship to New York University, where she has completed course requirements for her doctorate. She has been research assistant at Columbia, and an abstractor for Sociological Abstracts, Inc.

Assistant Professor of Economics Lawrence Shute studied at the University of Stockholm and is a doctoral candidate at Columbia University under the direction of Joseph Dorfman. His dissertation is titled "The German Historical Thought and American Economic Thought."

Graduate School Tests To Be Offered Soon

The Graduate Record Examinations, required of applicants for admission to many American graduate schools, will be conducted at examination centers throughout the United States on November 21. Educational Testing Service, which annually administers the test, also set these four administration dates for 1965: January 16, March 6, April 24, and July 10.

Education Testing Service advises each applicant to inquire of the graduate school of his choice which of the examinations he should take and on which date. Applicants for graduate school fellowships are often asked to take the designated examinations in the fall test administration.

The GRE tests offered in these nationwide programs include a test of general scholastic ability as well as advance level tests of achievement in eighteen different major fields of study. According to ETS, candidates are permitted to take both the Aptitude Test and one Advanced Test on any of the nationwide testing dates.

A Bulletin of Information for candidates, containing a test registration form and providing details of registration and administration as well as sample questions, may be obtained from Mrs. Sugatt in the Dean's Office or directly from Educational Testing Service, Box 955 Princeton, New Jersey. A completed test registration form must reach the ETS office at least fifteen days before the date of administration for which the candidate is applying.

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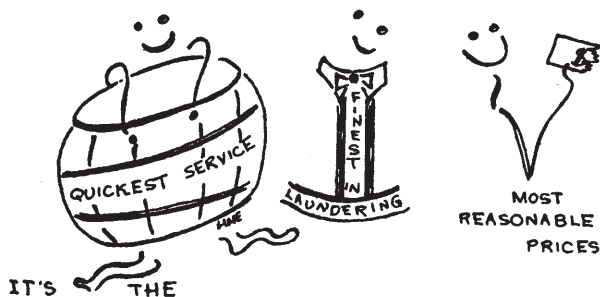
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Bard's new water conditioning plant is now in operation. Designed and built by Dick Griffiths and the B&G staff at a cost of \$40,000, the plant is unique in this area. Dick admits that he had a little engineering assistance from the Grover Water Conditioning Co., which supplied the equipment. The plant as set up has a normal capacity of 100 gallons per minute. If the conditioning equipment is bypassed, the pumps can produce 300 gallons per minute in case of fire. The machinery inside the 26x40 building near the swimming pool takes water from the Sawkill River and subjects it to three processes before pumping it to the entire campus.

The first step is chlorination. Here chlorine is injected into the pipeline to kill algae. There are two reasons for making chlorination the primary step. First, it prevents algae from getting in the other equipment and, second, the solid compounds that normally dissolved sulfates will form with chlorine can be settled out while the water is still in the plant.

The second process takes place in what is called a re-activator, which has chemical injection. There are two phases of the reactivation process: sedimentation and coagulation. Through the use of alum and lime minerals are coagulated and are settled out along with

other debris. The water at this stage is clean and soft. The final step is fine filtration through two sand tanks.

All the equipment is fully automatic. The filters backwash themselves automatically and the sediment tank has an automatic blowoff. What this means is that chemical tanks need be filled only once in a while for Bard to have plenty of pure sulfur-free, soft water.

Lorr Resigns

LATE BULLETIN: Richard Lorr, Bard senior, has recently announced that he is resigning from his position as Chairman of Community Council. He was elected to this position at the end of last semester, running against Alan Wallack.

Until a new Chairman is elected, Alan Wallack, the Community Moderator, will serve as Chairman.

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