

OBSERVER

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Page 1	Community Elects New Council Council Chairman Wallack Reelected African Diplomat To Visit Bard Tom Lechner Dr. Kline Speaks on Bard And The Episcopal Church Police Visit Adolph Lampeter Library Presses for Xerox Copier Seventeen Seniors Graduate Mid-year Dave Jacobowitz
Page 2	<i>Observer</i> Letters To The Editor Man About Campus W. Dixon Powell Scholar From Iowa William Walter
Page 3	Quarterly Review Of Literature Richard Deutch Movies: 'The Connection' Susan Cherry Music: Bill Evans Trio Don Bauer Old Bard Michael Shafer Walter The Entertainment Committee
Page 4	Vassar Library Sports Kline <i>Observer Policy</i>
Page 5	CCUN Sponsors Essay Contest The Arts in New York O'Oyly Carte Comes to City Center Lorraine Freeman

The Bard Observer

Volume 7, No. 4

Bard Observer

December 17, 1964

Community Elects New Council

Council Chairman Wallack Reelected

Elections for Council were held last Tuesday. Donald Baier, Charles Hollander, Donald Hurowitz, Andrew Krieger, and Stanley Reichel were voted into office.

A total of 340 votes were cast. The ten finalists finished in the following order:

Charles Hollander	235
Don Hurowitz	168
Andy Krieger	126
Don Baier	117
Stan Reichel	115
Harry Rosenblum	112
Craig Livingston	101
Mark Mellett	100
Jon Rosenbaum	64
Ray Mellett	60

The first four will serve for a full year; the fifth, Stan Reichel, will sit on Council only until June. Next semester's Council will consist of the five elected last week, plus Alan Wallack, Michael DeWitt, Ed Fischer, Mr. Fite, Dean Hodgkinson, and another faculty representative to be elected.

The primary elections, held a week ago Tuesday, produced these results:

Hollander	183
Hurowitz	122
Reichel	119
R. Mellett	105
Krieger	105
M. Mellett	101
Livingston	80
Rosenbaum	73
Baier	73
Rosenblum	73

Since three students were tied for eighth place, it was decided to include ten candidates on the final ballot.

Charlie Hollander led the final totals for the fourth time as he won his fourth consecutive full-year term. His total of 235 set a new record for the Council elections.

Don Hurowitz is the brother of Steve Hurowitz, *Observer* editor from 1959 to 1961. Steve ran for Council his senior year but finished tenth. Don's total of 168 exceeded any received in previous elections.

In addition to Charlie, three

other incumbents sought re-election last Tuesday: Jon Rosenbaum, Mark Mellett, and Ray Mellett. The primary ballot listed the incumbents, but the final ballot omitted the designation.

The election for Chairman of Council was held last Thursday. Alan Wallack won re-election over Stan Reichel.

Al Wallack	99
Stan Reichel	75
Charlie Hollander	18
Protest Votes	5
Andy Krieger	2
Jean-Paul Sartre	2
Mark Mellett	2
Ron Nasser	1
Ellen Rogovin	1
Don Baier	1

All but the first two were write-in votes.

African Diplomat To Visit Bard

By Tom Lechner

This week Kadumukasa Kironde, Jr., the son of Uganda's Ambassador to the United Nations, and High Commissioner to Canada, is visiting Bard.

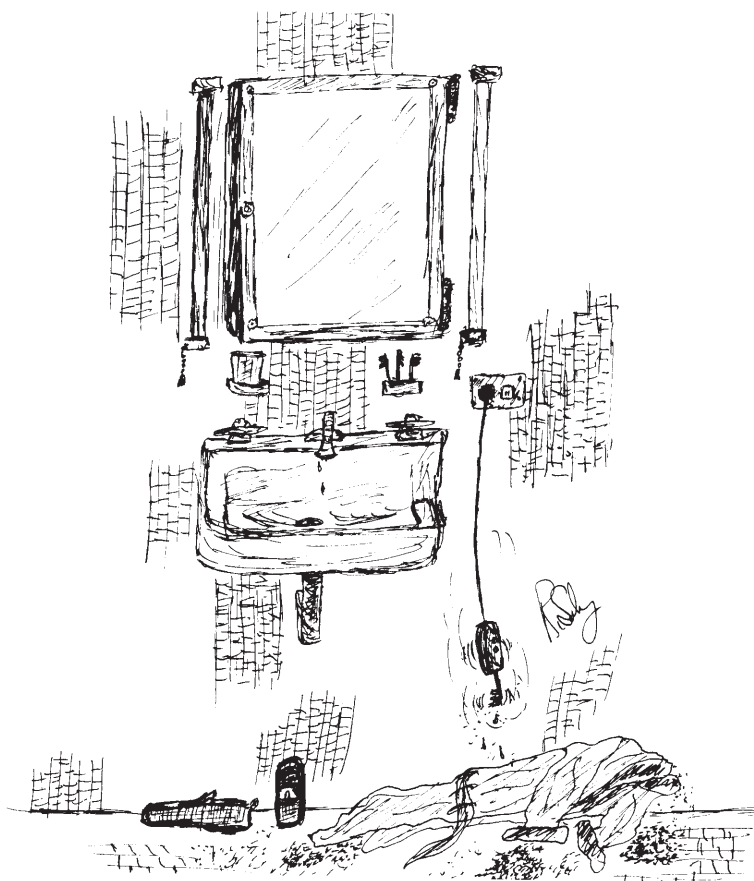
'Kadu' will bring with him films, and information about his country, which will be of special benefit for those sociology students who are studying the territories of Bunyoro and Buganda, in Uganda. The Bard Collegiate Council for the United Nations is sponsoring Kadu's visit.

The program is an integral part of the Bard CCUN's plan to acquaint Bard students with the philosophies of people whose political, social, and cultural backgrounds differ from those with which they are familiar.

Through the International Student Movement for the United Nations, which is active in over 40 countries, the Bard CCUN members are carrying on a vigorous information exchange program with students in Liberia and Uganda. CCUN is also negotiating to extend its correspondence to Warsaw students.

there were a charge of about 10c a page, this might be sufficient to cover the rental.

"The Xerox could benefit the school in a number of obvious ways," Mr. Haigh told the *Observer*. "All the departments could profit by it." He said that the most pressing need for the machine would be for Senior Projects. It could also be used for making clear copies of scripts by the Drama Department. It would also be helpful for Council, the Administration, and just about everyone else on campus.



Dr. Kline Speaks on Bard And The Episcopal Church

Editor's note: On November 15, Dr. Kline, President of the Bard dChapel. We are printing his message because we feel it is of interest to the community.

What does it mean to be a church-related college? This is an important question. There are somewhat over 2,000 accredited four-year colleges in the United States, of which more than 1,200 were originally founded by religious bodies, and over 800 continue to be church-related. No other agency in our society has brought so many colleges to birth, or has poured out so large a proportion of its total resources in this cause.

But the initial zeal evidenced by the religious community in founding colleges has not been matched by an equal skill in the continuing relationship with these institutions. As a result for too many church related colleges have remained feeble, inadequate, or even shabby institutions.

Even more than other colleges, a church-related one contains seeds of mediocrity. Which shall come to flower is determined by whether there be in

such an institution a more than ordinary vision and strength of purpose

If it be stern with itself and willing to venture, a church-related college can be better than other colleges. But if it rests itself upon that polite deference which is often accorded to things claiming a connection with religion, or if it takes advantage of that exemption from rigorous objective standards which is often allowed to pious enterprises, then it will probably be a shabby college.

Much then is at stake here. And so, let us consider that question: What should be the nature of a church-related college?

I want first to present what I feel are the two essential elements of a church-related college, and then to list six characteristics which I hope will make such a college.

The first fundamental element of a church-related college is that it must qualify as a college according to the academic criteria by which every college is judged, before it is entitled to respect for being any one special kind of college. In other words, unless it prevails as a

(Continued on page 4)

Police Visit

Adolph Lampeter

"We had a call from the lady running the tavern that there were several youths in there who were causing a disturbance." These were the words of Sergeant Urey, of the State Police at Rhinebeck, referring to Adolph's. Sergeant Urey continued, "we got the call at 12:30 Saturday morning." He added that, due to poor weather, troopers Logan and McNallan probably didn't get to Adolph's "until well after 1:00."

When Mrs. Lampeter called the State Police, she said that there was no trouble, but she anticipated that there would be. However, when Logan and McNallan got to the scene, there was no trouble.

According to police records, the troopers spoke to one of the youths, and he left of his own volition.

When the *Observer* asked Mr. Lampeter if he were asked to close two nights ago, Adolph answered, "Yes". According to Sergeant Urey, "There's nothing here to indicate that he was shut down."

When asked about non-Bardians, he said the following. "They only come here to annoy the Bard students." He added, "Outsiders? They're here to pick up girls." Adolph continued, "You've got to run things as smooth as you can."

When asked what happened on the night of December 11, Adolph told the *Observer*, "You know, I get rid of a lot of other people, and now you start this stuff."

When Mr. Lampeter was questioned about what he would do if a local person asked him to evict a Bardian, he answered, "No, I wouldn't throw him out." Asked why he would not take action, Adolph said, "Bard students have more ability than local boys. They're more educated."

this winter. As he says, "I'm goin' out into the Great Field Period of Life." Dave is looking forward to buying a Matchless 500cc motorcycle as soon as he makes some money.

At Bard, Dave was a government major. However, when he goes to graduate school in the fall, his field of concentration will be psychology. So between now and autumn, he needs to take some psychology courses for background. He is considering the graduate schools of Columbia and Chicago.

Dave's Senior Project, entitled "The Latterday Utopias," discusses the utopian vision, from 1887 to 1946, of Bellamy (*Looking Backward*), Huxley (*Brave New World*), and Orwell (*1984*). Previously the utopias presented in satire had envisaged a better life, but the authors Dave investigated had a new way of thinking about the ideal.

Library Presses For Xerox Copier

The library may soon be acquiring a Xerox Machine. The machine will copy almost anything, and in about 30 seconds. It will reproduce copies in a fraction of the time it would take to do long-hand.

Mr. Haigh, the school librarian, has brought the matter of a Xerox Machine to the attention of the Administration. He said that they were interested, but here is a problem about funds. The rental is rather high — in the vicinity of \$1400 to \$1500. Mr. Haigh said that he did not know of any plans for raising

Seventeen Seniors Graduate Mid-year

Daryl Utz

The *Observer* wishes to congratulate the seniors who are graduating this semester. We feel that in the past they have not received the recognition they deserve. Therefore the *Observer* hopes that the following will supply a small measure of that recognition.

Daryl is a Psychology major, and her Senior Project is the formulation of an Indirect Attitude test. The indirect test will

race and skin color by their rating of pictures, by attractiveness. Unfortunately, because of the presidential election, people in certain reference groups have had commitments to campaigning and Daryl has not been able to get in touch with them.

After finishing her Project over field period, Daryl plans to enter Medical school.

Dave Jacobowitz

OBSERVER

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

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The Entertainment Committee, in conjunction with Dean Hodgkinson, decided to have a dress regulation for the formal dance. The reasons given for the rule are many. But none of them seems to make much sense. Rather, it appears to be a measure that was invoked as a panacea and that was carried out with hysterical optimism.

The Entertainment Committee says that it is not too much to ask people to get dressed up once in a semester. They also say that if people are dressed up, they will be less inclined to throw around liquor and other messy items, for fear of spoiling their finery. They also say that if Bardians are required to be decked out, then 'townies' will be easily spotable. These, then, are the reasons for the decision.

If one were to ask a member of the Committee why they passed this decree, one would most likely be told that it won't hurt boys to wear a tie. Or perhaps another member will tell you that at no other school would the question even come up. If one is going to a formal dance, then by universal consent, that means that boys will wear suits and ties, and girls will wear skirts, at least. But that still doesn't answer the question. And it becomes a bit stickier if one pauses to think about where the money is coming from—convocations. Morally, the Committee has at best a doubtful position to defend. But a more immediate question is the constitutionality of their action. Nowhere in the Constitution has the Entertainment Committee been delegated authority to determine a matter of this sort. Their duties are:

... to plan and execute all social events or to supervise their planning and execution, with the collaboration, when necessary, of organized or informal groups planning social functions.

(Community Government Constitution, Article 5 section D, Part II)

Is it really true that dressed-up people will be less inclined to mayhem? If this dance were to be compared to other Bard dances, I do not think that one would find a striking difference. There was still the same number of unfortunates. For example, witness the state of decorations at the end of the dance. Nice clothes will not stop people from drinking. It is the after-affect that counts, and not previous intentions.

What about outsiders? If it is really desirable to shut them out, can this not be accomplished by some other means? A proctor at the door, for instance, would have a much greater percentage of success. Further, is it past all belief that a 'towny' is also capable of getting dressed up?

We certainly sympathize with the people who must look in dismay at something like the state of the gym floor. (Given a few more such dances, the floor is sure to rot away entirely.) We are also in sympathy with the Entertainment Committee. Their's is not an easy job. During this semester, the Entertainment Committee has performed a more than adequate service. They have been ingenious on little money. They have been inventive and invincible. Keep trying—but not

Letters To The Editor



To The Editor:

In these last few weeks, filled as they are with moderations, senior projects, exams and term papers, we are wont to look in the annals of Bard's ancient history. We find that several years ago our glorious institution had, at this hectic time, a period of respite from the agonies of semester's — end rush: The Reading Week. If we look further back we find that The Reading Week lasted for two weeks. This seems like a nice sort of idea.

Not only were students relieved from the crush of last-minute work but the faculty found that The Reading Week afforded the best time to conduct moderations and senior project reviews. Classes during this time were suspended and people could catch up on any work which was hanging over them. The idea became perverted when teachers began to assign papers over Reading Week three years ago. It was soon dropped.

We would like to see the Reading Week re-instated. In keeping with the ideal of Bard as an "Experimental College" we find that there is nothing strict about the present time schedule to which Bard adheres. There is the overly long Field Period which could be shortened to allow Reading Weeks at the ends of semesters. Why we hold on to the outmoded Field Period is a mystery to us. Students find it very difficult to get jobs for just six weeks especially with no direct aid from the school. The only rationalization which seems to hold water concerning the Field Period is that it allows faculty to rest from the rigors of teaching at Bard. We should investigate our Field Period deeply since upon it, rests the possibility of re-in-

stating Reading Week. Can we honestly say that a two-month rest in the middle of winter, which is supposed to be — and is advertized as — a 'significant learning experience' is preferable to a one or two week respite at most crucial time in the semester? We have our doubts.

David Jacobowitz
Don Baier

To The Editor:

Since the advent of modern roads ice has been a nightmare. Because of ice, cars will skid, spin, and perform other acrobatics that one has come to expect only in the movies performed by skilled people known as "stunt men". Otherwise, this hazardous condition is corrected with either a chemical to melt the ice or sand to alleviate the problem of skidding. This is not done at Bard. Not on weekends, at any rate. Why not? Simply because B & G is closed on weekends. So, the roads are allowed to remain in their hazardous condition until Monday when B & G may finally consent to relieve the problem. The danger was brought out glaringly this past Saturday night after the Formal dance, and on Sunday. The roads were icy Saturday afternoon. Nothing was done about it. When it snowed on Saturday night, and the roads were in very bad condition, nothing was done. After the dance, driving was literally at one's own risk. Cars skidded, spun, could not stop for pedestrians, and were extremely difficult, sometimes impossible to control. Yet, nothing was done. Must there be an accident before B & G will consent to sand?

Helen Kanelous

Scholar From Iowa

William Walter

Mr. Walter? "He marks as if he were St. Peter at the gate and his students, lowly sinners." This was one student's reaction. Another student at the mention of Mr. Walter's name, burst into poetry. "He's terrifying, but he's wonderful. We need more professors like him." Another student commented, "You can talk informally with him for hours, and still not know him any better than when you began."

Mr. Walter is from Iowa, "I was born on the banks of the Missouri River." He is from a medium-small town or what you might call medium-large town—Council Bluffs. He was educated in the public school system of Iowa. He enlisted in the army when he was 17, and served for three years. He got

sity of Iowa, where he started out as a Chemistry Major. He switched to literature, "partly as a matter of temperament." "My first teaching experience was somewhat of a shock—half the class were graduate students." He added, "It was my first dramatic experience as a teacher. I was teaching people older and wiser than myself."

He has taught in a wide variety of places. Teaching has taken him from the University of Iowa to the Columbia School of General Studies. From there he went to Hofstra, where "the students worked harder than at Bard." Then he was at Suffolk Community College for a year.

Mr. Walter isn't quite sure why he went in for teaching. At

(Continued on page 3)

Man About Campus

By W. Dixon Powell

As the sun set slowly in the West, the earth was ripped with reverberations emanating from the vicinity of the temple of Thampris and rattling window panes from Stone Row to Ludlow Willinck.

Guided by my ever-intent reporter's ears, I ran to the brink of the cliffs to view the destruction of boulders lying hidden 'neath the soil. Several stout B & G men were laying explosives furthering the narrow chasm that extended straight as an arrow from the hill south of the soccer field toward Kappa Gamma Chi.

This was but the first of many jobs I was to undertake as newly appointed Roving Reporter for the Observer. During the next few weeks many feats of daring-do were to be performed as a mere routine part of my assignment.

My next adventure was more mundane—I was sent to interview the firehouse—now in sweet but sad repose, a mere skeleton of its former self looming behind B & G. It had, however, little to say. Two sides were largely torn away, crossbar of two-by-fours held it together, as other board and pipes kept it from sinking into the ground. On one remained a bulletin board that, with great effort, took pains to speak to me. It told me that President Kline once congratulated former Building and Grounds Director Cal Avery on the work here he and his men performed on summer. It spoke in glowing terms of New Harbor and ever illustrated this with a shiny full colored picture. It had much to say on a scrap of paper with "If you people want to continue to have heat you better leave the thermostat at 70°." (signed) Dick. Leaving it I solemnly crushed my cigarette underfoot and headed toward the barracks.

Sounds of a piano, in North Barracks, greeted me but I turned instead to South Barracks where memories of many long-gone painting classes attacked me. I cautiously stepped up onto what was once the ominously Cordon Rouge—1951—Champagne Brat." A very mediocre year I commented and looked around me. The roof, I noticed still covered approximately half the building. Under it, directly in the center, was placed a step ladder leading nowhere but to the flat ceiling two feet above. Alarmed at the nonsensicality of it, descended and nearly caught my foot in the blown out seat of an old cane bottomed chair. Browsing through the rest of the debris, I came across the rarity of rarities, a 1962-3 Bard College Bulletin which seems to have done service for at least three years. (And is as incorrect now as it was then.) In the snow on the floor outside lay a gilded picture, testament of the grandeur of the building in its youth. Some distance beyond, were old steps—now leading a foot into the air, the back into the snow. With sadness in my heart, recalled the many times I had seen Manus Pink water or Reece Kafka, standing there pompously or seductively, as the case may be.

Fleeing from my nostalgia, I sped toward the Observer office where the editor and one of her associates pressed me again into service. This time to the heights. We ascended the stairs cautiously and emerged on the roof. Before us in all its glory stood the famed, now silent, North Hoffman bell. Inscribed were these words: "The Standard Electric Time Co., Springfield, Mass." Tapping it with my pen, I found its tone as resilient as ever. Next to the huge bell sat a sledge hammer in position to strike the hour that it had been awaiting since its controls were torn away over a year and a half ago.

Looking away from it I surveyed the lands now open to my sight and remarked to my companion "Gee, from here I could spit at least sixty feet." Disregarding me they began to call on people below. I turned to examine the rest of the roof. Numerous pipes extended from within. Approaching to find their purpose, my nose for news was rather damaged by the rude odor emanating from them. I was reminded that there were several bathrooms in the buildings below that utilized exhaust pipes.

Desiring further information, I called on Mr. Richard Griffiths, intrepid Director of B & G. He told me that the bell was about to be moved to the chapel belltower where it will again, as 17 years gone by, strike the hour.

Furthermore the blasting was only the cleaving of immovable objects from the side of the soccer field, where a pipeline is being laid to Kappa. The pipeline will hook-up on main campus with the line from the sawkill. Since the well at Kappa went dry, residents have been getting along on supply fed through a hose from the library. A this is a bit impractical a regular pipeline is now being installed. Mr. Griffiths assures me it will do no harm to the soccer field because it is laid well to the side.

As for the barracks, with the new art building they are now unnecessary.

Quarterly Review Of Literature

By Richard Deutch

Quarterly Review of Literature XII 1 & 2, a "double poetry issue," is one of the most successful endeavors I have seen of his genre. It manages, as last year's double issue of POETRY did not, to offer a sufficient number of good poems to warrant the bulk and cost (\$2).

Indeed, it is almost too big. The half-spirited attempt to unify its contributors under Whitman is unconvincing. A reviewer is reduced to sketching in the highlights of such a variegated collection.

—WHITMAN. Delightful: especially "Champagne in Ice." Pigrammatic poems, characteristic of his very late work. The poems reveal quite clearly his mental influences.

AMMONS. One of the very best in this issue: of "The Trait."

—BELITT (translations of Alberti). I haven't time before the deadline to check the Spanish, but know Alberti pretty thoroughly from other sources, also BELITT. This work is unreadable, which is a stumbling block.

—BERRY. A fine longer poem.

—BENTLEY. One of the worst:

In the lips' flare
a moist remark cuts the air;
eyes the color of pecan
make unique demands;
nostrils engender imperial
dynasties (sic),
deign to signal subtle messages.

How 1940-ish! There's a footnote, even!

—DICKY. "For the Linden Moth" is a fine poem.

—FINKEL. Nine poems from **Timeon**. "Cocteau's Opium I & I" are very fine.

—HAMBURGER (translations of Holderlin). The best translator of this poet I have seen—infinately superior to Vernon Watkins, who appeared in the Holderlin issue of Quarterly. This is Holderlin's verse play, an important appearance.

Old Bard

By Michael Shafer

There's honesty about the place. If you don't feel it, talk to a senior; he'll make you feel it.

But if you have to talk to a senior, if you can't find it yourself, if you didn't smell it the minute you walked on the campus. . . .

Are we losing something—or is the something still here, unappreciated, ignored? What kind of students are we bringing here these days? What kind of atmosphere are they helping us to create? Dishonest?

On the surface there seem to be some new, "phoney" elements: the "collegiatism" so alien to the spirit of the place. And some of the latest exponents of "way out" individualism look so pitifully self-conscious, so unlike individuals. But that's just the surface. It isn't the point; and besides, the old surface, I suspect, wasn't the epitome of stability. Ingrownness never is. Honesty? Yes. Stability? Maturity?—no, that's not to be expected, for people were here, and still are, to gain attributes

—HECHT. Hecht is so skillful a poet that he doesn't have to be "an exciting new voice," "controversial," "the poet of tomorrow," etc. Here are six poems which are simply excellent poems. "Adam" is the best.

—JARRELL. I didn't read him.

—KIZER. A dependable poet.

—LEARY. A poetaster.

—LEVERTOV. One of the finest poets writing in English today. "The Earth Worm" is a small masterpiece.

—STAFFORD. Consistently fine poet.

—WEISS. One of the few poets left who can write true rhetoric.

Music: Bill Evans Trio

By Don Bauer

Bill Evans is unquestionably the finest jazz pianist on the current scene, and the concert he gave in Bard Hall last Thursday night was a brilliant summation of his talents. Playing with greater force and expressiveness than he has in the last three years, Evans won the admiration of a capacity crowd which applauded him repeatedly with a ferocity almost unknown in a Bard audience. Chuch Israels on bass and Arnie Wise on drums complemented their leader almost perfectly.

Evans' group is a well-integrated unit; one can make this statement of few jazz groups today. These musicians listened to each other, and responded with an ease and sensitivity which showed a real familiarity with each other's musical personality. It was a special treat to hear the extensive interplay between bass and piano which has been the trademark of Evans' trios since the days when the late Scott La Faro was the bassist.

The group's selections were typical of the Evans repertoire; he has recorded almost all the songs he played. Many of them were more successful here than on records, for Evans appears to have fought his way out of the musical introspection which all but stifled his more outgoing, directly communicative side. His renditions of "Nardis," "Somebody My Prince Will Come," and "Waltz for Debby", his own composition, were standouts in an evening of magnificent performances. Evans also showed what great beauty he can get out of a melody with very little improvisation, "My Foolish Heart" was a classic of its kind.

Unlike many other modern jazzmen, Evans seems to be appreciated by an older generation of music lovers. To quote our eminent Assistant Dean, "He plays the kind of music I liked when I was a girl."

XEROX

(Continued)

Mr. Haigh said that there might be a problem with the machine because it would be in heavy use for only about four months of the year. Mr. Haigh has already spoken to the representatives of the Xerox

Movies: 'The Connection'

By Susan Cherry

If you expected "The Connection" to be unbiased and realistic, you will likely be disappointed. The movie was one more of the attempts to expand the supply of topics available for the screen. As such, it is to be commended. But it suffers from newness. The staging of this movie had its own unique problems, which were valiantly handled. But, alas, the result was unfortunate, as was the characterization of the central figure.

"The Connection", taken from the off-Broadway play of the same name, was a bedraggled version of the original. The movie was meant to be a documentary about heroin, its users, the problems of the whole situation. Most of the film was spent showing a group of heroin users waiting for their fix.

The movie was staged as though one were looking at actual films of the room in which the action was taking place. And for the purpose, the camera moved from person to person, or followed one person's wandering around the room. For a while, this was effective. But not for long.

The technique used aimed for the utmost in naturalism. Therefore, director Shirley Clark had the various characters talking, as though to the cameraman, about the making of the film and about their lives. Then, Jim, the "director" appears. This is all to the worse. Jim was supposed to be a neophyte to the subject of drugs and addicts. Further, his role consisted in expressing hope that during the filming there would appear great revelations about the pains and dangers involved in the taking of heroin. But the character of Jim was amusing for no more than five minutes. After that, his attempts to play it cool in order to fit in with the group, become cloying. One might also wonder at his explanation of how he found addicts that were willing to be in the film. He says that he gave them money for drugs, and this was sufficient.

If the movie had followed the course of the play, and had showed both director and cameraman it would have been successful fiction. On the other hand, if it had excluded Jim and had filmed only the actions of the addicts, it could have been a documentary. Unfortunately it was a cross between the two. By choosing to be neither fish nor fowl, the film became a woe-ful undertaking.

The Entertainment Committee

Al Wallack, Council Chairman, in an exclusive interview with the Observer, enumerated what he thought were the major problems of the Entertainment Committee. He also made a suggestion for their solution.

Mr. Wallack called for "a closer coordination between Council and the Entertainment Committee." He said that this may require weekly reports from the Chairman of the Committee to Council.

"The problem started three

Review Of Measure For Measure

The current production of Shakespeare's **Measure for Measure** by the Bard College Drama Dept. is without doubt one of the finest presentations we have seen on this stage. William Driver has directed a play that moves fast, lively, and most deviously.

Certainly the most outstanding element is the direction. Mr. Driver has, as with *A Winter's Tale*, 2 seasons ago, shown that there is much merit in this frequently criticized play. We are awed at times by how cleverly the scenes are juxtaposed. Often, before we realize it, we are in a new scene with startlingly different tone and tempo. Indeed, it is so well directed one almost looks for something with which to find fault. On only one point can we bring criticism—that the tragic, though assuredly a strong element in this tragi-comedy, is more emphasized than the comedy that forms its core.

Stuart Whyte's sets, always commendable, are here not only the chief support to the directing, but a fascinating entity of themselves. Instead of merely depicting a scene, they are the action around which all action is built. Though they might easily be come a distracting novelty, the precision with which their movements are executed produces a much less-awkward transition from scene-to-scene.

David Johnson's Escalus is perhaps the most polished role, and qualities that once disturbed us as stilted or mechanical have eased to become a most distinctive way of acting. This integrity and incense at injustices are totally convincing. Though it is hard to compare this with previous comic parts, it might not be too much to say that this is David's best job to date.

The pious Lady Isabella, played by Maggie Eckstein, has been done with a commendable simplicity and grace. Though the extent of her virtue may seem somewhat absurd, it is merely a lack of timeliness on the part of the playwright and Maggie makes us believe her virginity is worth her brother's life.

Robert Rockman as Vincentio got off to a very slow start, indeed, it was not until he was revealed as the friar that he fully takes over the role. Moreover, on opening night, there was continuous improvement, from a rather insipid 1st scene to a powerful last scene, in which he is indisputably the Duke of Vienna. Sunday night he seemed more convinced of his part from the start.

Susan Veit has given us a Mariana that leaves nothing to be desired.

The sinister, conniving Angelo, played by Spencer Mosse is a perfect picture of unjust administration of justice. He never fails to convince, though we are not perfectly sure, in his first scene with Isabella, that he does want her so badly.

Lucid and Pompey, most mischievously portrayed by Kenneth Reiss and Charles Kakatsakis, respectively, are such delightful rouges that, while hoping that they would be immediately hanged, we could not allow the noose to hold.

David Crabbs played Claudio most sincerely and effortlessly. Unfortunately, he was not always able to stay in character and occasionally stumbled over his lines. Though John Boylan's characterization of Elbow was well done, it remained on the surface.

Much of the best work was done in lesser roles. Jeffery Rochlis, Terrence Boylan and June Rosenbaum deserve to be commended on their excellent portrayals of Justice, Provost and Peter. Leigh Heagy, Michael Thompson, and Helen Kanelous were more than adequate.

Adding their talents were Harvey Bialy, Harold Stessel, Richard Cianci, Seb Eggert, Blainie Deutchendorf, and Jane McCune. Richard Deutch, James Fine, Charles Perkel, Lynn Bernstein, Maxine Lieberman, Ellen Barber, Elizabeth Jurist, Elizabeth Beecher, Marlayna Lockard, Jennifer Levitz, Alexandra Shenk, Andrew Knapp, Donald Kinsler, and Douglas Weiss rounded out the cast.

Spencer Mosse's lighting was fully effective and interestingly used. Jacob Druckman's songs added so much that it would be hard to see the play again without missing them.

WALTER

(Continued from page 2)

first it was for money. "It turned out to be a fascinating obsession."

Mr. Walter read for and passed his doctoral orals in the Spring of 1962—ten years after he had begun work on his doctorate. "But I kept my hand in."

"And then I came to Bard." Mr. Walter says that he likes the school much more than last year. He finds that he has worked up considerable enthusiasm for the place. "I find the students lazier than they need to be. This isn't true the last two weeks of the semester." He added, "A great many students

ing away." He said that most students here don't have the experience of learning through hard work.

Mr. Walter appreciates the fact that at Bard there is a certain closeness between students and faculty. Nevertheless, he feels that the students are living in a world which is but barely intersected with the life of a faculty member. And because of the gaps, it is still hard to get to know students. He commented, "there are simply a lot of interesting people all over the place."

Mr. Walter thinks that the Moderation Test for Literature students, "was a good idea in

Vassar Library

The Vassar Library is not open to the public. And Vassar librarian Mrs. Baldwin said she wished this fact to be made known to all Bard students. She said that the library is open only to Vassar students and other scholars. Ministers, college professors, and graduate students working on their theses are permitted to use the library. "In other words," she added, "it is open to people who have proven themselves scholars." We just don't have enough room", continued Mrs. Baldwin. She said that since Vassar students pay to use the library, they should not be inconvenienced by outsiders. It was also felt that if Bard were allowed to the facilities, then every other neighboring school would also have to be permitted in. Mrs. Baldwin said that "other schools" include Bennett College, Marist College, and Dutchess Community College.

Mrs. King, of the readers' service at Vassar, commented, "we don't want strangers ranging around our library." Mrs. King emphasized that both Bard and Vassar are liberal arts colleges, therefore we use approximately the same books. "If a Bard student comes, it's because someone's using the book at their own library." She felt that if a book were that popular, certainly Vassar could not spare it. The Bard Library has about 84,000 volumes, Mr. Haigh told The Observer. The Vassar Library, according to its librarians, has about 360,000 volumes.

The Vassar Library was recently renovated and enlarged, the Observer was told by the Secretary to the President.

When asked if the Vassar Library was the best within a twenty mile radius, Mrs. King said that she supposed that it was. But she added that "They want the same things our students do, and we can't spare it." She also said that if strangers were to use the library, then Vassar would have to provide additional service, "and we are not about to." Mrs. King went on, "The Vassar students pay a lot. I don't think they ought to share the library with other students."

An unidentified librarian added that "there is just so much information to go around, and that they can't afford to let other

Entertainment Committee

(Continued)

years ago", said Mr. Wallack, "Because of immature zeal." At that time, he continued, about 2/3 of its budget was taken away. Mr. Wallack added, "Since that time, the Entertainment Committee has gone steadily down hill."

Mr. Wallack listed three causes for the Committee's disappointing record. First, he said, there is not the same quality of interest among Committee members as there has been in the past. He said that the second cause was the splitting up of the functions of the Committee. What should be handled by the Entertainment Committee is now divided between it and other campus groups, such as, clubs and organizations. Finally, Mr. Wallack said that the Committee has no centralized coordination.

"This is not to say that we don't appreciate the efforts of the Entertainment Committee of this semester," Mr. Wallack concluded. "I think they're doing a fine job, and hope they will con-

people see their books." When Mrs. King was asked if this was perhaps tending to bottle up knowledge, she answered, "Knowledge is too widespread these days. Besides, there's always the Albany library." She added, "We feel no obligation to Bard students." She says that Bardians are not considering Vassar's point of view, and, therefore, we are being narrow-minded. Mrs. King concluded, "We don't want strangers ranging through our library, even if it weren't crowded."

The only people that seem to know about the policy of no admission to outsiders is the Library committee of Vassar. The Committee is composed of various faculty members and the head librarian, Jean McFarland, who was not available for comment. Her assistants said that The Observer could not speak to the committee. Mrs. King was of the opinion that "They shouldn't have to justify their position to any students." "I don't want to expose them to you", the Observer was told.

As far as one librarian knows, the rule has been in effect since 1949. She said that it was revised "just this past year." It was a decision of the administration.

Mrs. King said that the Vassar Library will let Bardians use their books on interlibrary loan. But she added that this is subject to their not being in demand.

Observer Policy

The Bard Observer welcomes articles and signed letters. We are bound to accept for publication the views of all responsible factions in the Bard community which are offered in good faith, and which violate no legal or moral laws or customs of common decency, or personal integrity and freedom.

OLD BARD

(Continued)

like this. We're not here to shine; we're here to get a little mixed up, hoping that something new might come out. That's honest looking for something new in our generation. We have to, and the search is what the old Bard represented.

But honesty doesn't stand by itself; it stands within a context of attitude. There is a kind of honesty which scathes; a kind that neglects sympathy in hatred of the less honest (or other kinds of honesty?). There is a kind of thought which is outwardly correct but inwardly misinformed, misinformed by motives which are dishonest. How honest have our motives been? Has self-criticism been part of our driving force? Enough of a part? If so, why haven't we related better to the community outside? Or isn't our honesty worth sharing?

But we seem to be doing better this semester: Witness Tivoli. Maybe the new element isn't so bad; maybe it's a good, balancing element.

If we intend to relate to the community outside as an expression of honesty, we don't have to concede anything. Cleaning up our collective face isn't a concession—unless we haven't anything else to give our message substance. Of course, if our facade were to lose its unattractiveness, we might gain more of these "new" students, but, as I

SPORTS

	Won	Lost	Percentage	For	Against
NORTH AND SOUTH HOFFMAN	6	1	.875	303	259
POTTER & McVICKAR	1	6	.143	198	295
ALBEE	5	2	.714	374	276
WARDENS	4	3	.571	249	239
FACULTY	3	4	.429	260	294
WARD MANOR	2	5	.286	192	220

SENIORS

(Continued from page 1)

Dave's project touches on H.G. Wells, and he thinks this would be an excellent field for a project. He mentioned that Mrs. Vosburgh was advocating such a project last year because the library has a great many references on H. G. Wells.

Mary Mc Dougald

Mary Mc Dougald was last seen in "Toys in the Attic" in the role of Anna Bernier. Last Semester she played Olga in "The Three Sisters". These two roles are her senior project. Speaking about the experience of doing a senior project in Drama, she said that it was wonderful. "It's all you do for six weeks". Therefore, "It's hell when it's all over."

Mary spent her first three semesters at Bard as a Psychology Major. She said that it was experimental psych then, and she wasn't enjoying it at all. She says that she is very happy she decided to change.

Mary has no immediate plans for the future. "I've just been sort of pounding the pavements and that's not very exciting."

Although she enjoyed Bard very much, she is disturbed at the trend that the school seems to be following. She feels that Bard is turning into a very conventional school. But she said that the change was a necessary one.

To Mary, graduating in the middle of the year means "you just leave." She also said that it "is very anticlimatic." She added, "The group is too small to have any kind of ceremony."

Beatrice Wine

Beatrice Wine is a literature major, and her Senior project consisted of two short stories, a novella, and a novel fragment.

Finding an academic atmosphere constraining to her creative energies as a writer, she does not plan on attending graduate school. She feels that working part time in either New York or Europe would be more beneficial to her writing.

Bebe considers her five semesters here most beneficial, yet she is glad she didn't start her college career at Bard. Her first two years elsewhere better prepared her for the academic demands made on her at Bard.

CCUN Sponsors Essay Contest

First prize of a month-long all expense paid trip to Europe, including a special summer-school session about the United Nations in Geneva, will be awarded to the winner of a college essay-writing contest sponsored by the Collegiate Council for the United Nations. CCUN is basing the contest on the first of a series of 90-minute television entertainment programs about the UN.

Students intending to enter the contest must notify the Bard College CCUN (Box 84) as soon as possible, this semester. Complete rules and details are avail-

Richard Cohen

Richard Cohen, currently the editor of the Lampeter Muse which he says should be out by the end of the semester. Otherwise, he is doing his senior project on Catullus. Richard, who is a literature major, taught himself Latin when he was a sophomore. He felt that he had to learn Latin "because you're cooked in the lit division if you came without Latin." He is working with Catullus because the translations he has seen are both "insufficient and inadequate." He found the translations either too slangy or flowery.

Richard says that he "has no plans for the immediate future." After he leaves Bard, he will be living in New York City for a while at least.

Richard said that "more of the experimental quality of Bard should be recaptured." He also feels that the lower college is a waste of time; people have to wait two years before they get what they come to Bard for.

When asked how it felt to be graduating now? He answered, "I'm glad."

Karen Olah

Karen is a Government major. She wrote her Senior Project on the Securities Act of 1923, which was a New Deal Reform Legislation to counteract the problems of the Stock Market.

Karen's Senior project has kept her so busy that she has not had time to inquire about jobs. She is not planning to attend graduate school immediately but she hopes to enter a training program with a brokerage firm in New York, with the intention of becoming a broker. Karen is considering going to graduate school in September.

Rod Townley

One of the more creative literary students of Bard is graduating this semester. After he leaves Bard, Rod Townley plans to travel and become, in his own humble words, "an unknown writer." Asked what he intended to write the tall literature major answered, "Anything but essays." He continued, "I prefer writing poetry, but when I can't do this I'll write prose." Rod further feels that all of the fiction he has written so far is inconsequential and he hopes to achieve a much higher standard of perfection before he publishes.

Rod's senior project, a review of James Agee, is soon going to be reviewed by his board. James Agee was an American author who died about 45 years ago. He is best known for his book, **A Death in the Family**, which was recently made into a motion picture. Asked why he picked this particular author, Rod answered, "He writes well and I'd like to also. Also I feel that nothing worthwhile has ever been written about him." Mr. Townley's main sources were a few poorly written magazine articles and the books by the author himself.

CORRECTION

The article about **Measure for Measure** which was in the November 2, 1964 issue of the Bard

KLINE

(Continued)

college, it cannot prevail as church college.

The second fundamental demerit is that a church-related college must be validly "of the church".

I think that the chief purpose of a church's involvement in college is to speak up for what it believes, at the point where learning is taking place. Its role is to bear witness, just as the role of the church in the world is to bear witness.

This means that in a church-related college, the sponsoring church should be represented by a significant segment of faculty and students. It is not necessary that this churchly segment should be a large proportion of the student body, and think it should probably be considerably less than a majority. But it should be a group of sufficient size and quality to be heard. In other words, the life and faith of the Church must be validly lived, held, and expressed on that campus.

These are the two essential elements of a church-related college:

1. It must in every way qualify objectively as a college.
2. It must include, as part of its basic structure, the life of the church.

Here are the six marks or characteristics which such a college would have:

1. It would have a good group of students who plan to go on to prepare themselves for the ministry or other religious service. This group need not be large, but it is essential that it be not inferior in ability and in college performance to the students who are preparing themselves for other careers.

2. It is essential that the church-related college include in its student body and faculty men and women who hold views other than those of the church that is have students who are planning other careers, and that these other life views and life goals be held in respect. Today the church lives in an increasingly pluralistic society, and the church-related college should fit men and women to live in the world as it really is, and it should equip those who become ministers and teachers to minister and teach in such a world.

However, the institution's authority should not and must not be employed to try to secure even a tacit acceptance of the faith and way of life on the part of those who do not share the institution's religious commitment.

It follows then, that the church-related college should not seek to suppress the dissident voice, but rather should especially cherish it. It should, in short, be a place where the moral demands of God are strongly set forth, where God is effectively presented as the architect of creation and its ultimate and continuing life-source, a place where He is presented, too, as the Lord of history, but also as a place where other life-views are given full voice, including agnostic and humanistic voices, a place where Freud, St. Paul, Nietzsche and Thomas Aquinas all come face to face and state their case—in short a true crossroads of the intellectual world where the roads of faith and of non-faith really meet.

3. A third mark of a church-related college is that it should be mindful of its indebtedness to the Jewish tradition and that it should have in it

The Arts In New York

D'Oyly Carte Comes To City Center

by Gary Bratman

Here's a pretty how-dee-do. The delightful town of Titipu has been transported to the stage of the City Center and Bardians have to satisfy themselves with nandale!

The D'Oyly Carte Opera Company has brought its gifted cast, charming scenery, and marvelous costumes to the United States to give us a look at how Gilbert and Sullivan should really be done. This reviewer was anxious to see them, hoping for a treat of *Planihe, Ruddigore*, or *Trial by Jury*. It was a trifle upsetting to find that the scarcity of theatre tickets necessitated seeing the *Mikado*. Visions of dreadful minor High productions and unday morning educational shows for children were conjured up. But these were no cause for fear. The entire production was as bright and fresh as it just have been when it was first performed.

The familiar strands of Sullivan's music conducted by Isidore Odfrey lead the wanderer to the Japanese town of Titipu. Here we meet a cast of characters that has delighted audiences since the time of Victoria. Ko-ko, the Lord High Executioner, is brilliantly played by John Reed. His mobile face and fantastic antics point out all of the broad comedy of the role and Mr. Reed's voice is lilting enough to ring out the tragicomical nuances

of "Tit Willow". Gillian Knight deserves laurels for her magnificent portrayal of Katisha. Her constant scowl and rich voice bring true character to a role that a lesser actress might have fumbled. Jennifer Toye and Philip Potter as the lovers Yum-Yum and Nanki-Poo, are charming. The *Mikado* is deftly played by Donald Adams, who contemplates making the punishment fit the crime with a sadistic glee and a laugh that could curdle milk. Special attention should be given to the portrayal of Pooh-Bah by Kenneth Sandford. He wields his heft around with a disarming grizzled quality and his rich voice is one of the most beautiful in the cast. All in all, the entire company, is one of the finest that this reviewer has ever seen.

The staging of the production itself enhances the beauty of the piece immensely. Charles Ricketts' costumes are beautiful and enhance the characterizations. The simple and effective sets by Disley Jones show Titipu in all of its simple glory. The entire audience seemed delighted by the production. An example of their enthusiasm is the fact that the "Here's a how-dee-do!" trio was called back five times for encores. The enchantment of Gilbert and Sullivan was complete.

KLING

(Continued from page 4)

make-up a sizeable body of Jewish teachers and students.

One of the great facts of the social and cultural history of the past few decades has been the emigration of the core of the Jewish intellectual community from Europe to America. This exodus of a people which has known many tragic exoduses as brought to America the discoverer of the theory of relativity, the forebears of the developer of Salk vaccine, and the sources of a large proportion of the current American vitality in the creative and performing arts, in contemporary letters, and in scholarly research.

But going beyond this general fact, a college in relationship to church has a special obligation here, namely to the Jewish spiritual heritage. For these are the people and this is the faith out of which Christianity came. It is the source of "the law and the prophets". This is the faith through which came three fourths of the canonical scriptures. As St. Paul wrote to the Romans about his kinsmen.

"Theirs is the sonship, the covenants, the giving of the law, the worship and the promises. Theirs are the patriarchs, and of them is the Christ, according to the flesh." Romans 9:4,5, Roman Catholic text)

And only last month, the Bishops of the Episcopal Church declared:

"The charge of deicide against the Jews is a tragic misunderstanding of the inner significance of the crucifixion. To be sure, Jesus was crucified by some Roman soldiers at the instigation of some Jews. But his cannot be construed as corporate guilt to every Jew on Jesus' day; much less, the

sion of faith, the Christian understands that all men are guilty of the death of Christ, for all have in some manner denied him, and since the sins that crucified Christ were common human sins, the Christian knows that he himself is guilty . . ."

(Position Paper Accompanying the 1964 Pastoral Letter of the House of Bishops).

The Ecumenical Council and the new climate of which it is both a cause and an expression, have gone far to heal longstanding wounds in the body of mankind. The colleges can rejoice that in the healing of this particular wound, they did it first, and so helped show the way for the world. And in the further healing that here remains to be done, colleges can continue to show the way.

4. A fourth mark of a church-related college is that only rarely and for weighty reason should it admit a student because he is "on the Church" who would not otherwise be selected for admission. And only with greater caution should it appoint to the faculty for churchly considerations one who otherwise might not be chosen for appointment.

5. A church-related college should include in its curriculum courses which collectively present the history and interpretation of man's great religious tradition. In such a college, this tradition should be set in its proper intellectual context, significant alike for the believer and the non-believer. Included here should be courses in doctrine, church history, scripture, philosophy of religion, and comparative religion. The church-related college should "speak up for" the vast cultural contributions which

The theme of Lorraine Hansberry's new play, *The Sign in Sidney Brustein's Window* has commitment. Sidney Brustein played by Gabrell Dell, is a young Jewish intellectual whose Don Quixote complex prevents him from facing the ever present realities. He will not realize the need to establish a "well-adjusted" life for himself or to rescue a dwindling marriage.

Everything that Sid touches seems to turn to ashes. He opens a coffee shop where the purists can gather and mix coffee with Zen. But he soon realizes that without moneyed customers there is only one way — out of business. Then Sidney decides to put out an avant garde newspaper. A local politician encourages him to use the newspaper as an organ for the latest re-

scene. He accordingly puts a former that has appeared on the banner sign in his window supporting the newcomer. Sidney is dubious at first, but persuades himself to go along for the sake of taking up another cause. To his surprise, his candidate wins the election. Sidney is not only ecstatic but also shocked. It is the first time Sidney's idealism, reluctant or otherwise, has brought in a winner.

Iris, his wife played by Rita Moreno, is an aspiring actress seething with frustration because she knows that she will never be a real star. Throughout the play Sidney is busy chasing his own pipe dreams and is completely unaware of his wife's misery that broods in every scene. She takes out her frustra-

Lorraine Freeman

tion on her husband and is scornful of his friends, who are radicals, homosexuals, artists, bohemians and sharpies.

Iris constantly reminds him of many past failures. And on the night that he is jubilant because of his man winning, Iris bitterly reminds him that his victory is meaningless; his reformer has betrayed the campaign promise to sweep the neighborhood clean of corruption and has sold out the bosses.

After dealing this blow, she packs her bags and walks out on the marriage. Sidney is crushed. The entire framework of his life has been shattered. He breaks down and gets drunk. The scene ends in an inevitable tragedy, after which Sidney (supposedly) emerges a new man.

Walter

(Continued from page 3)

principle because it gives a common basis of comparison." But he felt that there was not sufficient time allotted (one hour) for the test.

Mr. Walter has mixed feelings about the Moderation procedure. "It's difficult to be severe enough." He thinks that most students who are up for moderation do not realize fully the implications of being in the Upper

College. He feels that what is being tested is the student's potential "for doing semi-specialized work in the last two years."

"Some required courses are a necessary evil." And the study of literature might be one of them. He would like to see English required for two years. He says that this standard practice for most other colleges.

religious faith has been the motivation, century after century, for much of the world's finest art, music, literature, and even science and philosophy. Bach, Handel, Raphael, Milton, and Dante were the great voices of the culture of their times, and much of their creative power proceeded out of their irresistible compulsion to proclaim the glory of God. Even in the field of science, Mendel was a monk.

6. As a sixth and final mark of a church-related college, it should be found sharing in the great adventures which belong peculiarly to its own time, adding to them the further dimension of special theological insight.

You know, every age of history has its frontier, and as Lowell reminds us in his very familiar line, "Each age its solemn task may claim but once."

For example, in the Renaissance, that frontier was the re-discovery of the cultural treasures of the classic past, and the suffering of them with a new vitality.

In the centuries from Renaissance to the settlement of the Americas, the frontier was the discovery of new lands, especially those of the West and Far East.

In the 19th century, especially, the frontier was at the outward edges of the spread of western civilization over the earth, western civilization as embodied in Christian missions, education, medicine, and modern governmental patterns.

Then, in the lifetimes of our fathers and ourselves, the great human frontier has been the frontier of science.

Now we are in an age whose frontier is the developing edge of reconstruction of the social order. This reconstruction of the social order is probably the most

focus is twofold: first, in the thrust for nationhood of the formerly subject people; second, in the reach for full social and economic equality by minorities in the older and multi-racial societies.

Most obviously, the church-related college has a particular responsibility to participate in such movements. But in addition to the zeal which others have, such an institution should bring also its own special gifts: a sense of love and forgiveness, and a belief in the possibility of men being turned from old ways to new ways, that is, a faith and an experience in the power of redeeming love.

In short, to such a cause as today's civil rights movement, the people who speak for both church and college should be able to add the theological dimension.

Now finally, why should church and college be associated together anyway?

At a meeting in Geneva, New York, this past August, the Foundation for Episcopal Colleges adopted this declaration:

"The role of these colleges is of unique importance to a continuing dialogue in which the Church by its involvement . . . reminds the academic community of the significance of Christianity in Western culture;— and in which the colleges . . . constantly remind the church of the necessity for intellectual integrity . . ."

I do not know whether you realize it or not, but colleges are desperately important to religion.

The secular state cannot lay hands on the Church without usually provoking a reaction which will acquit the Church even where it does not deserve to be acquitted. The academic community is one of the few bodies which can call the struc-

of facts.

For example, it was religious people for what they felt were godly reasons, who sought to discredit and suppress Copernicus' discoveries of the structure of the solar system, the work of Galileo, and the Darwinian theory of evolution. And because there was nobody in society which could or did bring the men of the Church to account, they were able to persist in a way of pride and of blindness to fact.

Had the Church at those points been in live relationship with an independent intellectual structure of power, vigor and courage, it probably would have been unable to go on in opposition to newly found truth. Thus, colleges can help to guard the soul of the Church!

And conversely, religion can help to nurture a soul for a college. It should be a voice continually crying (often in the wilderness) that beyond all that even the most learned men know, there lies— still further on— a wonder and a mystery, greater than we can know.

A college and the Church have this in common, that each is committed to a value beyond itself. Each is beholden to a truth which in the end must take precedence over institutional self interest. Each must be prepared to save its life by losing it.

In the world, those who serve an absolute value do not usually achieve the material prosperity of those who are free to follow expediency and self-interest. It is not surprising, therefore, that both scholars and saints have usually been poor, and it can be expected that this will continue to be so. And so it is quite probable that a church-related college may not be conspicuously affluent.

It is also quite possible that it may be highly respected, deeply

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