

OBSERVER

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Bard OBSERVER

The Official Publication of the Bard College Community

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Vol. 8, No. 11

ANNANDALE-ON-HUDSON, N. Y.

May 10, 1966

S.D.S. Speaker On "Right To Dissent"

"We have a right to dissent and it wasn't until the civil rights movement that American young people dared once again to dissent, to take a stand."

These are the words of Mr. Stanley Faulkner, who spoke for SDS last Thursday night. His topic was "The Right To Dissent" and an audience of 100 people heard him.

Mr. Faulkner is a constitutional lawyer from New York. He is presently defending Luftig in the Luftig vs. McNamara case, in which Private Luftig charges McNamara with "an illegal war." Faulkner pointed out first of all that he was by no means giving advice or telling students what they should do about the draft.

Instead, he explained to students their rights concerning the draft issue. There are alternatives that one must be aware of, he stated.

After a review of the Vietnam political situation, he arrived at his topic for the evening. Men of 18 who register for the draft are generally ignorant of the term "Conscientious Objector." Faulkner said that those planning to file as CO's at a later date should be fully aware of the ramifications of the term, the difficulties involved in becoming classified as such.

Faulkner cited cases of his own. He has defended men who were drafted with serious physical disabilities. He said that a man should have a thorough knowledge of his own health before the induction examination. Men can be unaware of certain congenital ailments until after basic training has begun.

Students were welcome to ask questions later in the evening and many did.



The Library's New
Copy Machine

Film Makers Club

Lights! Camera! Action! The Bard Film Makers, a club founded by Paul Schneider, Lonnie Young, and Doug Weiss, are in the process of preparing a show of individually-made films to be presented in late April. Anyone who owns a camera or would like to borrow one and is interested in experimental and avant-garde film making is welcome to join.

The Film Makers recently received a \$228 grant from Council to purchase lettering, a tripod, and film developing apparatus. All equipment is available on loan from the library for one week.

Classified

This Classified Ad reaches many important people . . . Well, it got your attention, didn't it? For information on how to buy this much space for one dollar contact Dick Naylor, Box 76, PL 8-5547.

LETTERS

The Observer welcomes letters to the editor, but they must be signed when submitted. The name of the writer will be withheld on request. All are subject to condensation.

Letters To The Editor

B.R.A.C. IN KINGSTON

To the Editor:
Upon reading Mr. Faylor's article in the Gadfly, I was amazed and indignant by his narrow-minded approach towards BRAC's work in Kingston. Obviously, he has never investigated the diversity of our activity. BRAC's work goes beyond "radical social change"—if decent housing and proper city facilities can be called radical. For the past two years, I have headed a Recreation program for the children of the 6th and 7th wards. Modern and jazz dance classes and Arts and Crafts classes are each held twice a week, in a recreation center that before we came offered nothing more than a basketball. Around 35 children come to these classes, and if Mr. Faylor—or anyone else who
(Continued on Page 3)

Due Process Draft Discussed By Council

Council discussed a draft of the Due Process Report last night in Albee Social and awarded one hundred and fifty dollars for a proposed Bard educational FM radio station.

The Due Process Report which was shown to Council in rough form to test public reaction was drafted by Harvey Fleetwood at the request of the Due Process Committee made up of Dean Hodgkinson, Mr. Koblit, Tony Marzani, Allison Raphael, and Harvey Fleetwood. The report summarized the thinking of the Committee over the last several weeks. Essentially it is based on AAUP Statement on Academic Freedom and The American Civil Liberties Union statement on Due Process.

The Draft calls for the Establishment of an Appeal Committee to review Administration decisions on Discipline and establishes procedures to guard against "prejudiced or capricious academic evaluation". In Academic cases students are encouraged to report such to the Chairman of the Division involved and/or to the President of the College.

In disciplinary cases students would have the right to appeal

the decision of the Administration and come before a Board of three faculty members and, if elected by the accused, two student members. In no case would the Appeal Board handle cases not of a direct disciplinary nature. The only decisions appealable would be those involving suspension, expulsion, or other serious penalties, such as being asked to withdraw.

Included in the draft were sections dealing with the confidential nature of a teacher-student relationship and freedom of the student press.

Mr. Bernstein asked the Dean what he thought about the Draft and Dean Hodgkinson replied, "I wouldn't have spent all these weeks meeting and working on the Statement, if I wasn't for it."

Both Mr. Fleetwood and The Dean stressed the fact that the Document was still in its rough form and hadn't been officially adopted by the whole Committee and that the final report might be different than the Draft shown to Council.

Mr. Mellett offered some suggestions about clarifying some of the passages in the Draft, and Mr. Faylor inquired about "the cannons of responsible journalism." Craig Livingston said that the "cannons of responsible journalism were what the editor thought they were, and that he didn't believe in censorship of the newspaper or the Literary Journal.

Mr. Livingston, Chairman of Council, congratulated Mr. Fleetwood and the whole Due Process committee and said, "This report shows that you have been doing some serious thinking about this matter."

RADIO STATION

The one hundred and fifty dollars given to the proposed Radio Station will pay for the cost of a consulting engineer to find a frequency which would be free and for the cost of joining the Interscholastic Broadcasting Association which would provide much needed information to guide such a project. Glenn Pomerance said that he had applied to various foundations and expected to get grants totaling eight thousand dollars. "It's happened before, it could very well happen to us."

"The Station will be filling a gap in FM education transmission between Albany and New York," Mr. Pomerance continued. "The cost of running such a station would be about seven hundred dollars a year and we expect to get that from our listeners."

Glenn Pomerance is to be the Station Manager, Bruce Atwood, technical director, Andy Krieger, public relations manager, and Robert Rivlin, program director.

Two Operas

REVIEW:

by Paula Rutstein

On Friday night, May 6, 1966, two operas, "The Telephone" by Gian Carlo Menotti, and "Master Peter's Puppet Show" by Manuel de Falla, opened at the Bard Theatre.

"The Telephone" is a delightful farce of the eternal triangle. There is Lucy, there is Ben, and there is Ben's rival, the telephone. Because Lucy's attention is constantly focused on the telephone, Ben can never get the opportunity to tell her he loves her until he leaves and telephones her himself. The role of the impatient suitor was aptly played by Robert Edmonds, whose best acting was done in his attempt to destroy the telephone utterly by fiendishly cutting the cord. His deep baritone carried well; his singing seemed quite effortless and he only missed his pitch disastrously once. Barbara Angell certainly looked and acted the part of the attractive and flighty Lucy. The musky quality of her voice takes some getting used to; however, her diction is particularly commendable. Menotti makes use of the opera's short time, to employ some pretty themes in Lucy's arias over the telephone and in the duets between Ben and Lucy. Director Andrew Knapp's imaginative blocking is remembered in the manipulation of the telephone's "miles of umbilical cord." It was funny.

A far more complicated bit of stagecraft is William Driver's production of "Master Peter's Puppet Show." Originally written as salon opera for three singing voices, the parts to be played by real marionettes, and for hand puppets, the work here was extended to include a prologue written by Mr. Driver requiring nine additional speaking roles. Instead of marionettes, actors—strong and moving like marionettes—were seemingly manipulated by operators on a catwalk high above. Most of the actors did well in making their bodies behave like marionettes. Outstanding among them was

Blainie Deutschendorf, who played the innkeeper's wife.

Each scene of the prologue was preceded by a short musical interlude which assumedly was taken from de Falla's original overture. Mr. William Sleeper's work with the score and with the orchestra, comprised of members of the Bard community, is to be congratulated. So is Renee Weiss's solo violin. Some orchestra members thought it went poorly. I liked the sound. I liked one sound not even credited on the program: this was Stephen Joseph's classical guitar during the first scene. The chord progression and ancient-sounding melody played on guitar during one of the Scholar's speeches anticipated the music later to be heard on the harpsichord during the actual opera. This was a decidedly beautiful touch.

De Falla, in his music for this opera, cleverly interwove themes both chronologically and otherwise reminiscent of Don Quixote—That is to say, the musical moods ranged from a sense of the early Renaissance in some places to contemporary sounds instilling a feeling of Don Quixote's personality. In the puppet show, which concerns itself with Charlemagne, medieval influence was often felt.

It is difficult to cite many specifics about this production because so much was happening all at once. If lines were blundered, it certainly couldn't be noticed if you happened to be concentrating on several vertical puppet strings just then. What essentially happens is, Don Quixote, after jousting with the windmills, lodges for a night at an inn. Master Peter has brought his puppets to the same inn. The puppets enact an episode from Charlemagne, The Rescue of Melisandra. The deluded Don involves himself in the action of the puppets, only to have another blundering adventure. When the puppet show begins, there are human marionettes onstage as before, plus an actual puppet show, plus the boy narrating the puppet show.
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Bard Observer

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

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Editorial

Mid-Term Exam True To Form

This years Spring Backgrounds Mid-term exam ran true to form. According to best accounts approximately 70-80 per cent of the people taking the exam received a D or an F. The same thing happened last year and the year before and the year before that.

"It's Mr. Toomey's way of getting the Freshman to work," said one Upper College History major, "but I'm not sure he always succeeds. He gives a hard Mid-term and an easy Final and in the end the grades are about what they are in other courses."

John Toomey is one of the best teachers in this school, and Backgrounds, according to popular opinion, is the only Six Point Program Course that is really worth while.

But is this method of mass failure really worth the widespread freshman hysteria that it produces? For some a failure in their mid-term grade merely makes them study harder for the final. But for others it can be disastrous.

"It's not that I didn't work," one freshman told the Observer, "I read everything three times and went to all the lectures. It's the first course I've ever failed."

This student and many others have given up on Backgrounds. "Who needs it! College is tough enough without worrying about Backgrounds. I have a B+ average in all my other courses. Why should I take time from my other courses to study like hell for something I'm going to flunk anyway?"

Maybe this "get tough" policy isn't right for all students.

Opera Review:

(Continued from Page One)

plus Master Peter sometimes, plus an ape, refreshingly played by Julia Beasley.

Gail Graham, mezzo-soprano, displayed real skill in the execution of the difficult role of the boy. The whole thing is rhythmically complicated recitative, which she handled with a clear voice, distinct diction, and obvious knowledge of the music. Kirk Williamson sang the tenor role of Master Peter fairly well. David Johnson, for all his acting ability, carries a tolerable tune, but demonstrated little knowledge of vocal technique.

The little puppet show was a play in itself. Puppeteers Cynthia Bossart, Belinha Rowley, and Stephen Josephs operated Blainie Deutschendorf's hand puppets charmingly.

There was always something going on. The orchestra, the marionettes, and the hand puppets all made quite a spectacle. But for all this color, with the clamor of the last scene, where Don Quixote joins the puppet show, the final aria did not leave an air of conclusion. Mr. Johnson's lack of diction gave no clue as to what was going on, and even after the final blackout, no one was quite sure it had ended.

MOVIE REVIEW:

The Group

by Peter Minichiello

Let me give you some random thoughts on Sidney Lumet's movie "The Group."

It was interesting to think of Mary McCarthy's long, labored book becoming a movie. There was little drama in the work, and instead much observation. So Lumet had the task of making drama plus retaining what satiric bite the work had.

He couldn't. That is to say, there's much screaming in the movie, doors are slammed, liquor bottles smashed but this is hardly drama. It's noise and with eight women making this disturbance, it's a loud film. Mainly it suffers in that it has no center, no core as a finished work: there are simply too many loose ends hanging, suspended strands of what should have been a larger plot.

The characters' motivations are amazingly blurry: why is Harold beating Kay? Why is Kay suddenly a plane spotter?

Candice Bergen is the most striking woman I've seen appear in films in a while. As Lakey, she has little to do and must speak only 50 lines or so. Yet the impression is registered. In the whole movie, there's a lot

Matthiasdottir

by Dana Haussamen

Louisa Matthiasdottir's paintings, now at Proctor, show a great deal of knowledge and self-restraint; the two are not always compatible. She knows how to draw, how to compose, and at times how to use color. But Miss Matthiasdottir's work is tense and exhibits a nervous self-restraint.

The paintings show a restlessness, a constrained force. It is as if she had stopped herself in a certain, scope and rationalized instead of felt her subjects. I do not feel the artist has a strong emotional involvement with her work.

Examples of this may be found in her color, application of paint and brush stroke. I feel Miss Matthiasdottir finds no joy in color. They do not function as a part of the composition but as light and dark. Application of the paint is nervous and tentative by using a small brush for large areas, resulting in scumble. Only in her small self-portraits does her brush stroke vibrate with any kind of excitement.

In those two paintings and in two landscapes with houses, Miss Matthiasdottir exhibits an ability to go farther. Whether this means out of figurative work is altogether another question. She must, however, free herself in some way, relax, and not think about it so much.

(Due to complications in delivery, the second half of the exhibition, paintings by Leland Bell, Miss Matthiasdottir's husband, are not at present on exhibit. The review will, therefore, be continued next issue.)

of performing but only one piece of acting—that by Joan Hackett as Dottie. She is very fine — dark-haired, controlled, bringing a depth to Dottie's character.

The Daily News warned us: "This movie will cause a sensation. 'They said the same thing about 'The Agony And The Ecstasy' which produced sensations, yes, but of laughter. And 'The Group,' despite its faults, the sloppiness of its script, and its inability to 'come across' with some power, remains a very entertaining film. These days, that is a rare commodity."

The spring tennis schedule reads as follows:

Sat., May 14, Colgate Frosh, Away.

Fri., May 27, Oneonta State Teachers, Away.

Sat., May 28, New Paltz State Teachers, Home.

Paul Goodman

STUDENT HIRED "VISITING PROFESSOR" WRITES FROM SAN FRANCISCO STATE

I am writing this from San Francisco State College where I am employed as "visiting professor" by the students, paid by student dues—handsomely paid, too, though I took the job because I felt honored. So far as I know, this arrangement is unique; and by and large San Francisco State has livelier student-initiated activities than I have seen elsewhere in the country.

As a commuter college in a cosmopolitan city, the college is not unlike City College in New York, but less crowded and, being in California, the students are a little trimmer, richer, and nautier. Contrasted with most state schools, there is a heavy emphasis toward the Humanities and social psychology, so the students tend to be more radical than those aiming for organizational careers in engineering, business, or physical sciences.

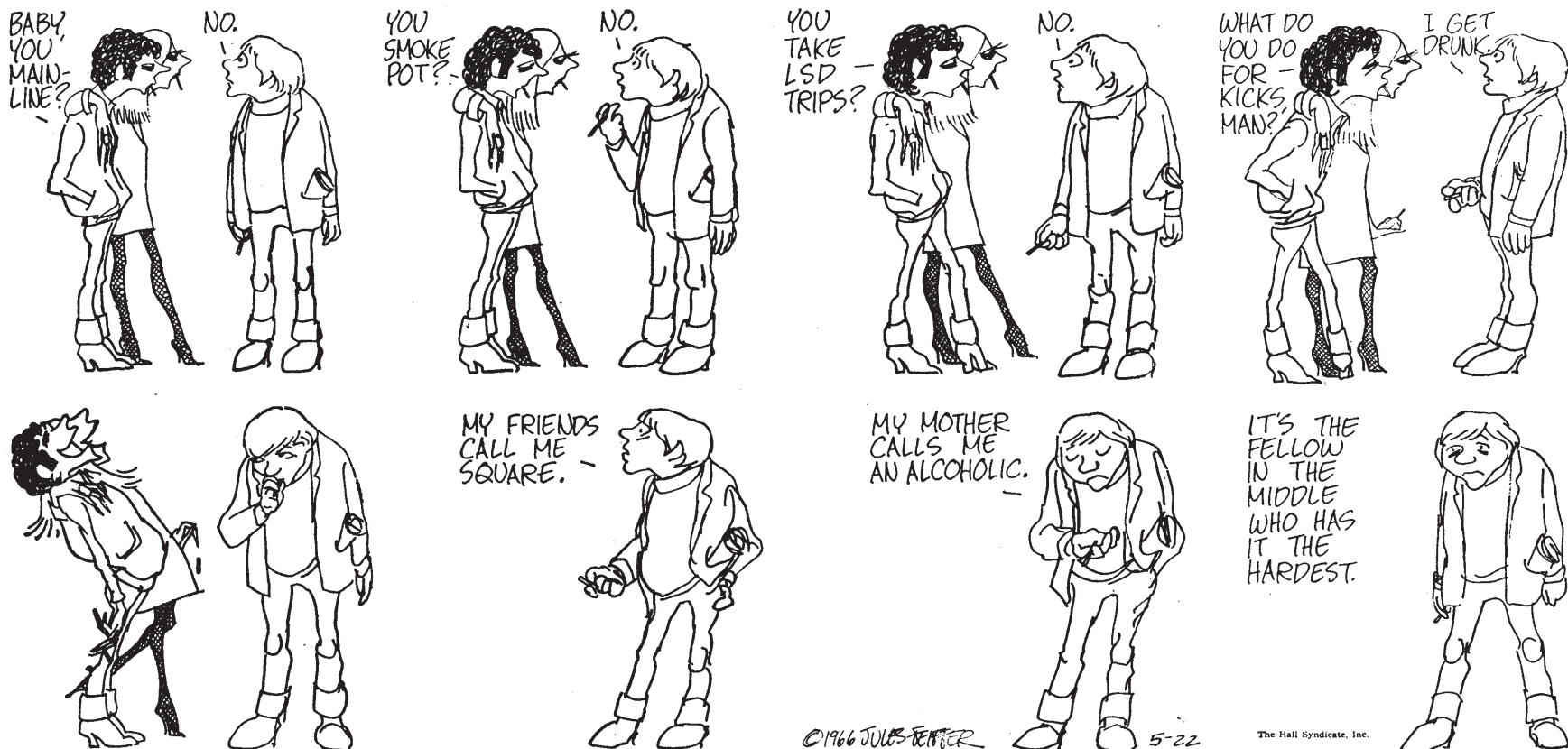
This is really a more radical campus than Berkeley across the Bay, and one wonders how it has managed to remain so peaceful and unnewsworthy. One reason, I think, is that the student activity occurs with the tolerance and even complicity of an intelligent administration (and much of the faculty), unlike the pettiness and blundering of Clark Kerr and company. Another reason is that Berkeley is a great and famous recipient of Pentagon and CIA money and so is touchy territory, whereas S.F. State does not have this incubus and the corresponding faculty and administration.

To give a presently important example of faculty temper, the Senate at S.F. State has just unanimously directed its delegate to the State College Faculty Senates to resolve not to cooperate with the Selective Service weeding out by grades—perhaps by adopting a pass-fail system (which has the further advantage of getting rid of grading!). No matter what the State association does, S.F. State will attempt to go it alone. What will be the position of the administration in such a case? Remember that the school is supported by the legislature.

The student government has organized and runs three major projects of its own: a big Tutorial program for underprivileged children, involving 300 students; a Community Involvement Program, e.g. cultural work with delinquents and abandoned children; and an Experimental College, with the usual offbeat subjects, action sociology, and emphasis on interpersonal contact. Significantly, study in the Experimental College, if fulfilled by acceptable papers or other products, is rewarded by academic credit toward degrees; and academic credit is given for other extra-curricular activity, like the newspaper. Besides, many professors try to set up courses in which the students determine curriculum and method, and there is a pretty good opportunity for individual students to design their own study and get credit. A fanfare has greeted the (excellent) Muscatine report for academic reform at Berkeley, but most of its best spirit and many of its concrete proposals have modestly been in operation at S.F. State.

Consider my own status here. As an employee of the students I do not have to sign the loyalty oath—which indeed I would not sign in the California state system because of its bad history, although, in an amiable mood, I have signed such a paper at Sarah Lawrence in New York. Nevertheless, my position is characterized by the Administration which neither hires nor can fire me. (During a hassle over an appointment for next semester—the candidate was Allen Ginsberg—the president of the students told the administration, "It's none of your damned business whom we hire with our money.") Personally, I do not intend to make unnecessary trouble, but in this haven of John Birch and the mores of the ranch-house, how can one ever tell?

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LETTERS TO EDITOR

(Continued from Page One)

B.R.A.C. IN KINGSTON

feels inclined towards condemnation and scorn—would care to help us one day, he would find nothing political in the recreation program. I do not harass the children with "BRAC's liberality." We dance and we paint and we make mosaic ashtrays sprinkled with glitter.

Yet, the most upsetting thing for me is Mr. Faylor's and other BRAC critics' unwillingness to acknowledge the depth of our commitment; they seldom realize the energy, and time, and dedication of the 8-10 students who go to Kingston every day. Better, the critics seemed ashamed to comment on the very intensity of our work. The fact that we sacrificed \$850.00 of our summer budget, thereby limiting extensiveness and further development of our programs shows how desperately we needed the car.

Mr. Faylor apparently has no idea of the disappointment of the parents, the children, and the "BRAC liberals" each time we failed to get to Kingston because of no transportation. He has never seen the children gathered outside the Recreation center, waiting for us to bring over "evangelizing Yahoo" dance records and our "self-righteous bilge-water" paints.

Arlene Krebs

NO ENTERTAINMENT!

this type.

The Entertainment Committee last spring was accused of ignoring the interests of the community, graft, and various other atrocities. We would like to compare the accomplishments of that committee to this year's.

Spring 1966

- (1) Beer Blast Bust

Spring 1965

- (1) Big Joe Williams
- (2) Wiltwick Steel Band
- (3) Jazz Festival
 - (a) Ron Carter
 - (b) Art Farmer
 - (c) Freddie Hubbard and others
- (4) Semi-formal
 - (a) The Reekers
 - (b) liquor punch & beer
- (5) Gospel singers
- (6) Hoot in collalertion with the folklore society
- (7) several beer blasts

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Chapel	340	290	250
Economics Club	325	325	325
Art Classes for Children	100	100	
Entertainment Committee	3207	2587	2587
Film Club	1123	1123	1123
Film Makers Club	591	183	228
Forum	490	350	400
Gospel Club	250	250	250
Jazz Club	1000	1000	1000
Jewish Services and Speakers	275	132	132
Lampeter Muse	400	350	400
Music Club	822	802	802
Observer	1248	1178	1178
Psychology Club	599	575	599
Psychology Journal	1600	1600	1600
Science Club	200	150	150
Sociology-Anthropology Club	620	430	478
Students for a Democrat. Soc.	210	210	210
Varsity Club	135		100

(8) Formal on Blithewood lawn with sandwiches and mixed drinks.

The students who have been here for more than a year will remember that Bard used to be a school where not only the students themselves wanted to stay on weekends, but where old Bardians and students from other schools were anxious to visit on weekends. Now, the Entertainment Committee might as well spend their remaining money on a bus to accomodate

the mass migration to the city on weekends. We hope that the students who share our attitude will join us in signing up for next year's entertainment committee in hopes that we can change back to the kind of school it used to be.

Paula Fuchs
Jeff Alberts
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Linda Boldt

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Key to nationwide, half-fare travel for anyone from age 12 to 22 is the Youth Fare Identification Card. The cards are available at \$3 each from American's ticket offices from coast to coast, and from representatives on college campuses.

Any holder of an identification card can purchase, on a standby basis, boarding after regular revenue passengers and military standbys, a ticket for travel anywhere on American Airlines' domestic system. Qualification for the card is simple; any document which offers legal proof of age and three dollars are all that's needed. The card may be purchased by mail, and validation will be made at the American Airlines installation which the card holder uses to make his first trip. Validation, of course, calls for proof of age.

Youth plan cards are now available at any American Airlines ticket office. In addition, they may be purchased by mail, from American Airlines, Youth Plan Headquarters, 633 Third Avenue, New York, N. Y. 10017.

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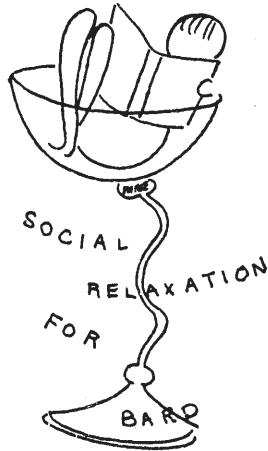
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