

OBSERVER

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Bard OBSERVER

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ANNANDALE-ON-HUDSON, N. Y.

MAY 16, 1967

New Social Regs. Urged As Campus Rejects Letter

by David Mydans and
Peter Minichiello

A potentially explosive situation existed on campus late yesterday with the appearance of a letter to all students from the Dean and President. The letter informed the Bard community that "unless House Presidents are willing to actively support and maintain the regulations," the Administration will take direct action on violations.

At 8 p.m. Monday night two hundred students participated in a "silent march" to the President's House for a clarification of the position expressed. Dr. Kline stated that it was the Administration's view that because HPC had not sufficiently enforced regulations, the job had fallen "by default" to the Administration.

Most of the students returned to the Council meeting and it was moved by Council that there be a community assembly Thursday night at 8 p.m. in the gym. The new proposals for changes in the social regulations will be brought before the students, as will the proposed new constitution.

Council Chairman Robert Edmonds opened the community council meeting at 7:15 by addressing the 200 students in Sot-
(Continued on Page 4)

EPC Asks Ways To Obtain Art History Major

by Dana Haussamen

"The Social Studies Division will have none of it," commented Dean Hodgkinson, referring to Bard's non-existent Art History major.
(Continued on Page Four)

Fletcher Speaks On The "New Morality"

by Joan Kaye

A community assembly will be held this Thursday night at 8 p.m. in the gym to discuss possible alternatives to the Dean's letter proposing possible abolishment of HPC and the constitution of the new student senate.

On Sunday, May 21 Dr. Joseph Fletcher one of the leading spokesmen for "situation ethics" and the author of "Morals and Medicine" and "Moral Responsibility" will speak at the President's House. The lecture will take place at 8:30 p.m. and the entire college community will be invited.

An article by Gary G. Gerlach which appeared in the April 24, 1967 issue of "The National Observer" elaborated the philosophy of Dr. Fletcher. "On the way out, he says, is the Old Morality, the Victorian moral code perveyed by the churches and based on the love of law. On the way in, he maintains, is the New Morality, an elastic system of decision-making from situation to situation based solely on one principle: Brotherly love for your neighbor . . . No action is good or right in itself . . . it depends on whether it hurts or helps people, whether it serves love's purposes—understanding love to be a personal concern—in the particular circumstances."

Conventional Wrongs Rejected

With love as the determining factor it becomes apparent that premarital sex, divorce, allow-
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SPRING ARRIVES: Stephanie Turner joined thirty-five other students last April 30 to celebrate the first day of Spring weather. Using Cray-Pas, crayons and pastels the students drew elaborate decorations on the area in front of Stone Row. Dr. Kline signed a section and varnish was used to preserve the work.

Movie Review

"Ulysses"

by Erica Brown

For a short time in May Kingston was "just like New York" when the Mayfair Theatre played a three-day run of Ulysses. Unfortunately the prices were just like New York as well and on the whole the effort and the expense to see the movie was not worth the trouble.

Quite understandably an audience of "Ulysses" would assume that any film version of a James Joyce novel would produce an outstanding movie. Such an assumption proved to be incorrect, however, and the effect was generally innocuous. For a film that was advertised as "more candid and more explicit than any film before it," the only frankness of the movie was in the dialogue which was pure Joyce, and undoubtedly the best part of the production.

"Ulysses" was produced by Walter Reade, Jr. and Joseph Strick and directed by Strick after three years and twenty-six weeks of preparation and shooting in Dublin. The result of all this preparation was a mish-mosh collage of a visual stream-of-consciousness. As Pauline Kael wrote in a review in "The New Republic," "the visual imagery is uneven but mostly banal and weak, and the editing rhythm is both static and jerky: visually the movie never comes near to achieving an acceptable rhythmic equivalent to Joyce's prose." In short, the glove does not fit the hand. At times it was like watching the Keystone Cops set to Brahms' second piano concerto.

If there was any accurate sensitivity to Joyce in the movie at all, it was in Milo O'Shea's portrayal of Leopold Bloom. He is true to the interpretation of the wandering man, the Ulysses and in a sense, he represents the everyman. He is gullible to the temptations of every day life, especially in the brothel scene with Stephen Dedalus. However, at times Bloom's interpretation fails too as it did when he was watching Gerty McDowell. With the exception of a few erotic gestures on her part, the scene is void of meaning. It lacks the accompanying fantasies and leaves the viewer with little more than an impression of Bloom as a dirty old man.

Maurice Rooves is convincing as the young and ascetic Stephen Dedalus in that he looked exactly like the Dedalus that one might envision from the book. Unfortunately the physical impression extends only to the physical; his characterization is perhaps one of the larger mistakes of the movie. We see very little if any of the emotion and torment behind his actions. He is only slightly gnawed with guilt and shows none of the desire let alone intelligence that Joyce gives him in the novel.
(Continued on Page Two)

Drama Review

"The Entertainer"

by Peter Minichiello

John Osborne's "The Entertainer" is a most ambitious play, making "Look Back In Anger" look simple by comparison. But that's the far better play, clear, sharp, having qualities the later play lacks. "The music hall is dying," says Osborne in his preface to "The Entertainer", "and with it a significant part of England."

So Osborne wishes to commemorate that death. In addition, by presenting three generations of the Rice family, he wants to comment on the British thinking as characterized by these groups, which he sees as quite distinct. Finally, he uses all of scene twelve to relay his existential stance. Jean Rice declares no less than "Here we are, we're alone in the universe, there's no God . . ." I suppose we're supposed to think of Wittgenstein's words "the world is all that is the case" and think as well that the plight of the Rices is sad but of huge import.

Needless to say, all of this can't possibly work. Osborne wants the moments of pure drama, "techniques" of the music hall, the philosophical statements, some polemicizing as well. All of this is in fourteen scenes, a technique he should leave to Brecht.

Now I've said this much about the play and not yet mentioned the Bard Theatre production because I think the unevenness of that production is largely due to the play's confusion. Scenically and artistically, the production is ambitious too, and there are many moments in the evening when we're captured by the characters.

Blainie Deutschendorf as Phoebe and Robert Rockman as Billy provide such moments. Each forms a whole character, each is consistent within himself. After a while, we're not surprised by anything these two people do, yet we can see them more clearly and are left with a final sense of Phoebe and Billy. From these two actors, there's always excellent, subtle performing.

From Jib Rosenbaum, we don't have that sense of wholeness, that feeling that we are watching The Entertainer. He doesn't show the way in which Archie wears a mask, and the way in which that mask occasionally falls. Yet Rosenbaum is rightly cruel with his words in some scenes, tormenting Phoebe and his father. While I think he should use more bodily precision, his voice and its modulations are used to better effect than anyone's. Ironically, his characterization improves in the last scenes, such that his delivery of the final monologue is the play's most incisive moment.

In making the 1960 movie version of the
(Continued on Page Two)

Wilde Is Topic Of Ellmann Lecture

by Margaret Aulisio

Dean Cites Plans; Replacement Is Still Pending

by Joan Kaye

In the May 9th issue of the Observer it was pointed out "that Dean Hodgkinson will be on sabbatical leave next spring semester and that Professor Kenneth Freeman of Cornell College in Iowa is presently being considered to replace the Dean during this semester." The Dean wishes that it be known that Mr. Freeman is only one of five candidates under consideration. Both faculty and students have consulted with the Dean on the matter. The President, the Dean, and the Executive Committee will make the final decision.

During his leave the Dean will be a staff member at the Center for the Study of Higher Education in U. of Calif. at Berkeley. The Dean will be involved in a "governance" research project in conjunction with the Kettering Foundation (a grant of \$350,00), to determine ways in which institutions of higher education are dealing with various problems. Mr. Hodgkinson pointed out that the term "governance" applies to the actual processes whereby decisions are made and not merely the formal structure of decision making which is implied in the word "government".

The Procedure

The plan for the project is to
(Continued On Page Four)

Oscar Wilde once said that "wickedness is a myth created by good people to account for the curious attractiveness of others." Wilde, the witty and blatant writer and critic of the waning Victorian era, was the subject of the John Bard lecture given last Wednesday by Richard Ellmann, Professor of English at Northwestern University. Known as an authority on Joyce and Yeats, Ellmann won the National Book Award in 1960 for his biography "James Joyce." He has also published "Yeats, the Man and the Masks," and "The Identity of Yeats."

In his lecture "The Critic as Artist as Criminal," Ellmann discussed the critic, artist, criminal Wilde. Wilde, who spat in the face of 19th century morality, is perhaps best known for his plays, including "The Importance of Being Earnest," and his novel, "The Picture of Dorian Grey." He also wrote poetry and espoused in his essay, "The True Function and Value of Criticism," the desire, says Ellmann, "to free critics from subordination."

Ellmann described the artist/criminal duality in the man Wilde who was imprisoned for two years because of his homosexuality. When Wilde began to live openly as a homosexual, the Victorians were shocked and considered Wilde's actions criminal. For Wilde, these two aspects of himself, artist and criminal, were one. Ellmann said that Wilde felt that since "all men pretend to a virtue they don't have", it was the responsibility of the artist to force the world toward the recognition
(Continued on Page 3)

Bard Observer

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Editors for this issue:
Fleetwood, Minichiello, Kaye

Executive Editors:
Eugene Kahn, Peter Minichiello
Editorial Consultant: Harvey Fleetwood
Associate Editor: Dana Haussamen
Business Manager: Dick Naylor, PL 8-5547
Assistant Editors: Joan Kaye, Molly Kigler,
Margaret Aulisio, Robert Stephenson, Peter
Aaron (Photographs), Howard Dratch,
Copy Board: Robert Rivlin, Anita Schnee,
Marion Towbin, Erica Brown, Glenn Bristol,
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Mydans, Matthew Perlstein, Pat Lambert,
Robert Judd, Kenneth Vermes, Douglas
Kabat.

Letters from readers are welcome. All are subject to condensation. We assume no responsibility for statements made. Send to Box 76, Campus Mail.

YESTERDAY'S LETTER

The question is not really what happened but why.

Why did the Dean arbitrarily threaten to make the social regulations stricter and remove all power from House Presidents? After a year of asking for trust and communication between students and faculty, why did the Dean spring his threatening letter without even consulting one student? What possible designs could have provoked such excessive action; clearly the Dean must realize that the reasons he himself asserts are false ones.

This semester House Presidents has been functioning at a higher level than ever before. It has dutifully given out violations to all those justly accused. No violations have been thrown out because the "judges" didn't believe in the rules. In fact just the opposite was true. Early in the semester 42 persons received the full penalty for demonstration against the present rules, even though most of the judges professed agreement with the demonstrators.

But House Presidents has done more than just give out violations. They have loudly pointed to the hypocrisy and the need for revision in the social regulations.

So much so in fact, that just last week the Administration told us jokingly to take our case to the Trustees; and when we said we would, the Administration panicked. (Perhaps they were afraid that the Trustees wouldn't be the narrow-minded ogres that the Administration paints them to be.) The Dean talked to half a dozen students, including the Chairman of Council, to try to get Linda Boldt to modify her position, and when unsuccessful, he resorted to threats as a diversionary tactic.

The Administration letter was blatantly irresponsible and clearly calls for students to respond with a united front at the Thursday night Assembly to protect those few rights we now possess.

Comment & Opinion

A Dying Coffeehouse

by Bruce Lieberman

"We can probably stay open for another week with the food that we have but beyond that we have no money to keep the Red Balloon open." This is the way Barbara Crane, co-manager of the Red Balloon explained that the Bard students' experiment in nightclub-like entertainment is about to close.

Because of the surprisingly poor patronage on the part of Bard students, the Balloon has been losing money for three weeks now, despite some extremely good entertainment. Yet many students have complained that the lack of entertainment is the main reason why people no longer come. When the Red Balloon opened in the fall semester of 1965, the featured sounds were originally provided by the "Gingermen." Now that the group has left Bard, there seems to be a feeling that the Balloon cannot provide a variety of entertainment equal to the "Gingermen." Yet—at least in this writer's opinion—the new managers of the Balloon, Barbara Crane, Shelley Isaacs, and Hank Brooks, have been more successful in providing not only a greater variety but also a better quality of folk, folk rock, jazz and classical music, besides the occasional serious and comic poetry readings.

So far the new managers have presented the guitars of Kenny Carr and Brad Gunn, Murph Hurst and Dave Gates from the old "Cellar Stairs," Phil Dunkelbarger, "Spanky," the classical guitar of Steve Josephs, the music of Tim Buckley, and—perhaps what has been the best concert at Bard this semester—the jazz group of Don Fagen,

piano; Brad Gunn, bass guitar; and Chevy Chase, percussion.

If more students begin patronizing the Red Balloon and it is able to stay open, the entertainment for the rest of this semester promises to be at least as good. Don Fagen's jazz trio will be back, Steve Josephs will play again, Phil Dunkelbarger and David Erdreich will present a mime show, the "Four of a Kind," Kingston's now-famous vocal group will perform. "Spanky" will play this Tuesday, and on Thursday the Balloon will present a pre-release of the first recording of the "Lost Sea Dreamers," the group which played at our Bal Masque.

So far I haven't said anything about the food at the Red Balloon, but that's because of my personal opinion that the English language can hardly do it justice. The sandwiches are great, the variety of teas and coffee is amazing, the hot and cold ciders are very good, the salads are the best creations since Earth, the managers use kosher salami, and considering both the quality and quantity of the food, the prices are more than reasonable.

Besides being open on Tuesday and Thursday evenings from 8:30 to 11:30 the Red Balloon also features brunch on Sunday mornings from 11:00 a.m. to 2:00 p.m., served with the New York Times.

"We can do a lot of good things," says Barbara Crane, "providing we can stay open." So ——— y'all come.

(Ed. Note: The editors welcome the expression of another or opposite point of view on this matter, to be published in the same place.)

Letters To The Editor

To The Editor:

"They saw that men of learning were careerists; that school and administrators and ministers almost never discussed the realities the students lived with; that even their parents were not true to the ideals they taught the young." Tom Heyden, past president of SDS, talking about why students are discontent.

The symposium was billed as "A Middle-Aged Look at Utopian Youth" and for a while our middle-aged mentors didn't look very middle-aged at all. Profes-

sors Koblitz, Pierce, Walters and Moderator Dean Hodgkinson applauded our dissent, and our searching for some meaning in our life outside that provided by an IBM timeclock.

But they blew it all in the end and showed us just what the "generation gap" was all about. At precisely ten o'clock, just when a hint of excitement was beginning to creep into the proceedings, the Dean called an end to the discussion. The students wanted to stay and talk some more. A dialogue had be-

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"The Entertainer"

(Continued from Page One)

play, Tony Richardson wisely emphasized the part of Jean, Archie's daughter. With Joan Plowright, we had a sense that she was the stable, if "angry" element, and she did help to unify the film. Of course Osborne intended the same thing for Jean in the play, and Wilhelmina Martin played the part. It's the worst-written part in the play, but this didn't prevent Miss Martin from working well with it. She is forced to react and listen as much as speak, and silence is always the hardest thing for an actor. Rockman and Miss Martin worked superbly in the first scenes when he rambled and she listened and looked at the table, not his face, and sipped her liquor. With frequently banal lines, she wasn't banal.

William Driver does again move his actors to good effect, the production is contained and moves well. Only in Archie's lengthy drunk scene does the pace falter, and Mr. Driver makes the mistake of allowing his actors to play the scene at a dead crawl. A lot of it is consequently lost to us. Mr. Driver judiciously decided to dispense with accents, and for once there's consistency and not eleven varieties of British intonations.

A note about "character" curtain calls, in which the actors take their bows still playing their roles: ridiculous. We want to applaud the actors, the play has ended the life of the characters. And how can the character humble himself for applause, especially if he died five scenes ago? The company as they take their bows usually looks uncomfortable, as though they want to smile and can't. If there's a reason for this method, I don't know it.

Stuart Whyte's setting was ingenious for the most part, conceived with wit and a notion of the play's needs. Only the ramp seemed unnecessary for it was used only two or three times. The costumes by Marilyn Salkin were excellent.

Finally, I ought to repeat that I think Osborne's play to be an overloaded piece of writing, often good, often pretentious. In "A Patriot For Me" and "Inadmissible Evidence," his two most recent plays, Osborne is doing far more interesting and careful work. So the Bard Theater production of "The Entertainer" has succeeded almost in spite of itself.

"Ulysses"

(Continued from Page One)

It is almost as if Mr. Strict did not know quite what to do with the character of Molly Bloom. She is probably the most meekly represented and innocuous figure of the entire cast. She too looks the part but her actions are limited almost exclusively to lying in bed and and her most effective lines are spoken for her in the final soliloquy at the end of the movie. During this scene there is some ingenious imagery created on the part of the photographer. Everything from shots of Michaelangelo's David to children jumping rope to underwear hanging on a clothesline along with the unexpurgated text of the novel made the final scene one of the most erotic if not artistic parts of the movie.

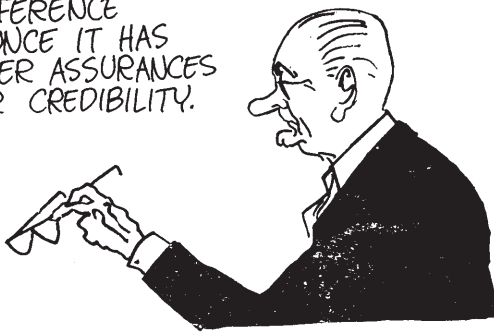
Unfortunately for those who have read the book, the movie was a misfit and poorly done. Perhaps it would have been impossible to produce a film that really adhered to the true Joyce and still appealed to the general public. But more than likely the middle-of-the-road position that the director decided to take was beyond the level of pure enjoyment for someone who just decided to take in a movie.

Having coffee in a Kingston diner after the movie proved to be interesting as I heard several residents comment that the film was "over my head" and that it was too profound to be enjoyable. It is too bad, because the effort and the idea behind the film is admirable and the novel lends itself perfectly to a film version. However, an attempt was made to please everybody and the result was that nobody was entirely satisfied.

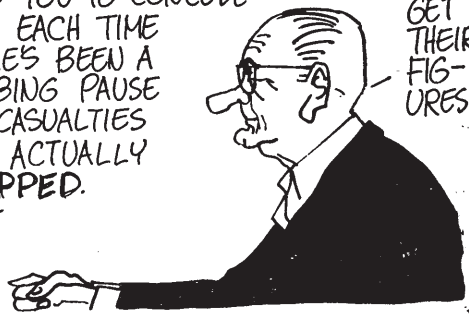
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WILLING TO COME TO
THE CONFERENCE
TABLE ONCE IT HAS
STRONGER ASSURANCES
OF YOUR CREDIBILITY.



HANOI HINTS IT MIGHT
TRUST YOUR CREDIBILITY
WERE YOU TO CONCEDE
THAT EACH TIME
THERE'S BEEN A
BOMBING PAUSE
U.S. CASUALTIES
HAVE ACTUALLY
DROPPED.



WHERE
DO
THEY
GET
THEIR
FIG-
URES?

FROM THE
DEPARTMENT
OF DEFENSE.



TAKE
A
SIGNAL.

TO
HANOI?

TO THE
DEPARTMENT
OF DEFENSE.



FIX THE FIGURES.



New Morality

(Continued from Page One)

ing the hopelessly ill to die become morally acceptable in certain situations. "A white lie is all right . . . if it is a loving decision that masks the greater horror of imminent death from a cancer patient who is mentally unable to face his plight."

Sex is Fletcher's favorite example, as Mr. Gerlach points out. Gerlach quotes Fletcher as saying, "Sexual intercourse may or may not be an act of love . . . Christianly speaking, sex which does not have love as its partner . . . is wrong. The personal commitment, not the

county clerk sanctifies sex." Thus in certain cases, unmarried sexual activity could be more moral than "married unlove".

Protests "The Soft Morality"

At the same time Gerlach notes that Fletcher does not advocate a "soft morality" where anything goes. "He has repeatedly turned down lucrative offers to write for . . . Playboy magazine, simply, he says, because "the New Morality is not the soft morality" of the sexperts." . . . Their argument is that anything sexual is allright if it does not hurt anybody . . . The Fletcher ethic says that "nothing is right unless it helps somebody".

Fletcher's Role

Rev. Joseph F. Fletcher is an Episcopalian and a professor of ethics at the Episcopal Theological School. His lectures and writings have caused numerous arguments on the topic of "situation ethics". But as Gerlach points out the issue is not new. "They trace back to Britain's Anglican Bishop John A. Robinson and in Europe — Karl Barth, Rudolph Bultmann and Dietrich Bonhoeffer . . . who in a classic case. He plotted the "ethically correct" murder of Hitler, and then was hanged . . . In this country the system's greatest . . . proponents have included . . . Richard Niebuhr of Yale Divinity School and Episcopal James A. Pike . . . But it is Professor Fletcher who has assumed the popularizer's role".

Opposition To Fletcher

The philosophy of Fletcher has met with vehement opposition. The term "the New Morality" came into general use in the seminaries about 1956 when the Vatican . . . promptly banned it . . . critics argue that "situation ethics" courts "moral

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Bard College Calendar

Tuesday, May 16

House President's Committee
Music Department presents Faculty Concert; Luis Garcia-Renart, cello, William Sleeper, piano.
Russian Club presents film, "Stanislavsky", a documentary

Albee 6:45 p.m.
Bard Hall 8:30 p.m.
Sottery 7 & 9

Wednesday, May 17

Educational Policies Committee
Photography Club presents Bruce Davidson, noted photographer (show earlier at Bard)

Albee 6:00 p.m.
Albee 8:30 p.m.

Thursday, May 18

Tennis Game, Bard vs. Dutchess Community College (Home)
Chamber Music Moderation Concert, Chester Breznjak, clarinet, Ingrid Spatt, flute
Psychology Club presents Miss Denise Thum from Brandeis on "Reward Variation and the Frustration Hypothesis"
Bard Committee to End the War will sponsor a Draft Adviser from the Catholic Workers to speak on Conscientious Objection

Courts 3:00 p.m.
Bard Hall 8:30 p.m.
Procter 8:30 p.m.

Friday, May 19

Movies: "A Day at the Races" with the Marx Brothers and Margaret Dumont; Jacques Feyder's "Carnival in Flanders"

Coffee Shop 1-5 p.m.
Sottery 8 & 9:30

Saturday, May 20

Movies: "A Day at the Races" and "Carnival in Flanders"

Sottery 8 & 9:30

Sunday, May 21

College Service
Red Balloon open
At the Presiden's House, Dr. Joseph Fletcher, one of the leading spokesmen for "situation ethics" and author of "Moral Responsibility" and "Morale and Medicine" (jacket and tie requested)

Chapel 11:00 a.m.
11-2

Monday, May 22

Mr. Philip Kapleau, Zen master (Rochester)
Community Council

President's House 8:30 p.m.
Old Art Library 8:45 p.m.
Albee 7:00 p.m.

Tuesday, May 23

BRAC presents Calvin Hicks, coordinator of Afro-American Institute, teacher at the Free University
Organ Recital by Peter Browne
RED BALLOON open Tuesday, Thursday nights
PRENDERGAST SHOW — LAST FIVE DAYS

Albee 8:45 p.m.
Chapel 8:30 p.m.

anarchy". They point out that there are certain traditional Christian moral principles, such as the Ten Commandments that are absolutely authoritative."

Significance For Bard

The appearance of Fletcher at Bard should prove to be a stimulating event in the wake of student revamping of social regulations. Many Bard students have advocated that the present system is archaic because it does not serve as a guide to right or wrong activities but merely tells the student "we do not care what you do but only at what hours you do it". Fletcher's discussion may, therefore, shed light on what one student, Jane Hill, has termed a more "positive" approach to our social atmosphere.

Ellmann Lecture

(Continued from Page One)

tion of the criminality of all men. Wilde, commented Ellmann, was "quite content with himself as sinful".

Ellmann also discussed Wilde as a critic. While Arnold and others wanted to "put the critic on his knees" and insisted that "the aim of criticism is to see the object itself as it really is", Wilde professed that the object of criticism was "to see the object as, in itself, it really is not." To Wilde, criticism was an independent branch of litera-

ture with its own procedures. The critic must know all great works of literature and judge works in that perspective rather than by themselves.

Ellmann maintains that Wilde willed his own death, that he died because he decided to die. One night, Wilde converted to Catholicism; the next day he was dead. There had been nothing else for Wilde to do as an artist, said Ellmann; his failure was that "He was cramped to one myth, and that depleted and reprecated." But if this was the reason for Wilde's death, Wilde was probably not sorry, for he himself had said, "The artistic life is a long and lovely suicide, and I am not sorry that it is so."

Letters

(Continued from Page Two)

gun between professors and students and wasn't this what Bard was all about anyway?

Some students asked "why do we have to quit?" But "Utopia" stops at 10 p.m. for the older generation and the Dean mumbled some good reason, and said the meeting had to end and it did.

From a student turned "Careerist"

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Council...

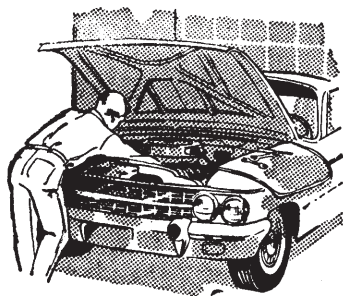
(Continued from Page One)

tery Hall. "Let's fight dishonesty with honesty," he said, "and not commit the grave error they have committed." He called for a two day "truce" and asked that there be "cooperative rational action" on the part of students.

The floor was then opened for discussion and Linda Boldt pointed out that HPC has been supporting the regulations and that points had always been given for violations. She referred to the Dean's letter as "ridiculous" and said that "they've been pushing us (HPC) around all semester."

"I propose we march to the President's house now," said Harvey Fleetwood, "to show him how we feel." He said Edmonds should be spokesman. Jeffrey Levy asked that this be a silent march, and Fleetwood agreed.

The feeling for a march quickly grew and a voice vote at 7:45 p.m. was overwhelmingly



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in favor. Loud applause greeted the suggestion by Phil Dunkelbarger that a demonstration be organized at Antioch in sympathy for the Bard students. It was intended to coincide with the arrival at that college of Dean Hodgkinson, who was due to arrive there late Monday night.

Although 200 students left Sottery for the President's house, they were joined by more on the way. The marchers were quiet and Dr. Kline appeared at once to greet them. Robert Edmonds said that "people want an explanation." The President said that the only statement he could make at the time was that the Administration felt compelled to issue the letter because HPC was apparently not enforcing violations. He said that he understood there to be 50 to 200 violations committed weekly.

"HPC disbelieves in the regulations," said Dr. Kline, "and so they don't support them." Dr. Kline reminded students that he was presently dining with the AMDD John Bard Lecturer Vincent Persechetti. "I respect your views," he said, "and your lucid presentation of them."

On the return to Sottery, the Council meeting began consideration of a precise course of action. Dev Tarrow urged that the faculty "have some voice" in this matter. Miss Randolph agreed and cited the necessity of "having clearly mapped out what you intend to do."

Peter Heller, Assistant Professor of Languages, then spoke and said "if the battle is really on, you'll lose; and they'll win."

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He asked if students would support a "complete absence of rules" and inquired "What would you do that's new?"

Linda Boldt took that moment to state the proposed new regulations. They include, at the discretion of each dorm, open men's dorms, restricted intervisitation in women's dorms and the current regulations for first-semester freshmen.

After more discussion, Miss Boldt moved that the Council adopt this plan of action. Unless the Administration restores the power of HPC immediately, the following would happen: (1) no proctor would be allowed to enter a dorm unless in a life-or-death situation; (2) two days later there would be a "sleep-in" demonstration; and (3) there would be national news coverage one week later.

"This motion is at best ludicrous," said Bruce Lieberman, and recommended that the student body, if it felt responsible enough to live under the proposed regulations, should adopt those rules at the assembly and begin to live by them.

Mark Favus said that HPC would continue to function under the new rules.

EPC Asks

(Continued from Page One)

tory Department at last Wednesday's EPC meeting.

"In terms of intent and sympathy in the AMDD Division," Mr. Rodee, Art History instructor said, "Art History should be in the Social Studies Division."

Bruce Lieberman, chairman of EPC, asked that if the Committee agrees, a recommendation should be made to the Executive Committee to put the possibility of an extended Art History Department and major on the list of college priorities.

In Mr. Philip's opening statement he said, "I cannot think of a college of our size that has both a strong creative art department and the equivalent in art history."

Miss Darryl Shedden later asked Mr. Philips if he didn't think Sarah Lawrence "which offers an excellent Art History program" wasn't similar to Bard in "size and scope." Mr. Philips answered that Sarah Lawrence was "jealous" of Bard's Art Center.

One of the central problems discussed was the question of funds. Mr. Philips said a comprehensive program should consist of two to three full time teachers. Mr. Rodee felt two half time instructors, offering four courses a semester could handle it.

Mr. Philips pointed out that an Art History professor from Princeton, after surveying our present art library, estimated \$10,000 would be necessary for adequate expansion.

Mr. Rodee estimated a total of \$14,000 a year could support an Art History program adequate enough for Art History majors. This figure included \$5,700 for slides, \$2,000 for books and the remaining \$11,300 for teachers' salaries.

No formal conclusion was reached at the end of the meeting. Mr. Lieberman recommended that names of all those who would have been Art History majors be compiled and presented at next week's meeting for further discussion.

Dean Cites

(Continued from Page One)

inquire among faculty, students and administration of the 25 various colleges and universities as to what their procedure for decision making is in theory and then for the researchers to determine, by way of questions and interviews, how the decisions are actually made.

The Dean noted, for example, that at Bard Educational Policies Committee might in theory represent student participation in academic policy decisions but that in actuality E.P.C. is an advisory group.

Goals

The purpose of the project is not to cite any one pattern for superior governance but rather to determine a series of guidelines that will be of use to institutions which have already expressed the desire to move into an area of innovation. One place being studied, for example, is a school which is in the process of changing from a religious to a secular institution.

Mr. Hodgkinson and his co-workers will be working under a preconceived theory—that the governance of a particular institution, in whichever form it exists, is the combined interaction of faculty, students and administration allowing for per-

sonal achievement on the part of the individual.

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