

OBSERVER

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Bard OBSERVER

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ANNANDALE-ON-HUDSON, N. Y.

OCTOBER 3, 1967

Club Gets \$200 For Bus; Favus Resigns Senate

By Joan Kaye

The most heated discussion at last night's meeting of the Senate centered on the question of allotting \$200 to the Anti-War Committee to cover half the cost of renting a bus for 41 students to participate in the October 21 demonstration at the Pentagon in Washington, D.C.

The money was finally granted by the end of the meeting after first having met defeat (3-5-0) when initially introduced by Mark Favus.

During the debate over the allotment, Mark Favus announced his resignation from Senate. He stated that as a student governing body, Senate was too unaware of the "reality" of campus opinion on these and other matters.

Referendum Requested

Bruce Lieberman moved that the motion to grant the funds be amended so that a referendum be held for the entire community to decide. Mark Winters said that "It is not a matter of being for or against the war. We should grant money to stimulate any political activity on or off campus."

Lieberman again defended his motion for a referendum and asked that the community be informed of the current financial situation as well.

Bill Sherman felt that holding a referendum on the question might set the precedent of consulting the community on every future allocation.

(Continued on Page Four)

'The Decline of Education at Bard'

Note: This is the first of several articles on recent major changes in the academic structure of Bard College. The nature of the changes, in the opinion of the author, justifies the title of the series.

A series of proposals and recommendations which create the possibility of radically altering the program of the Upper College were approved at a full meeting of the faculty on May 31, 1967.

Some of these alterations have already gone into effect. Their prime significance has been to de-emphasize individual contact between faculty and students, which Bard had always proclaimed as its greatest uniqueness.

"Contact Hour"

Until this year, every full-time instructor at Bard was expected to give twelve "con-

tact hours." A contact hour was an hour per week spent in formal academic contact with students. Classes counted two contact hours, juniors and seniors counted one, upper sophomores and lower freshmen one-half, upper freshmen and lower sophomores, one-quarter. This was the amount of time per week each student was expected to need.

Now, in an effort to "equalize faculty loads," there has been developed a basic unit of instructional effort called the "teach." It has little to do with time spent with students.

Every full-time instructor is expected to perform for thirteen of these units, normally nine in lecture or seminar, and four in conferences. Each class counts three units. If the enrollment is over 40, it counts four units,

if over one hundred, it counts five units. If a teacher handles two sections of the same course, the second section counts one unit less. Science lab courses count four or four and one-half units. Studio courses count two units. Lower sophomores and upper freshmen count one-sixth unit each. Lower freshmen and upper sophomores count one-fourth unit each, and the Faculty Senate recommends that they meet in groups with the adviser rather than individually, as formerly was the practice.

Less for Individual Work

Juniors who are fortunate enough to get a conference count three-fourths of a unit. Major Seminars count the same as a class. Lower Seniors count one unit each. Upper seniors count one-half unit, and it is

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"Meta-Hippie" Knocks Acid; Favors Eastern Spiritualism

By Phil Luber and Bruce Arnold

Though a "wrong turn off the Spiritual Freeway," LSD use may signal the beginning of a spiritual upheaval in America, according to the acid-critic Richard Chapman.

Chapman, who was at Harvard when Timothy Leary and Richard Alpert began their work with drugs, counts himself as one of what he calls growing numbers of "meta-hippies"—those who have tried the drug bit and experienced profound disaffection with it.

He sees widespread drug use as indicative of a deep alienation, a sense of malaise, and a search for fulfillment. But hippies delude themselves if they think they have the answer, Chapman said. He offered a number of reasons for his opposition to the use of psychedelics. Chapman admitted, that the evidence for chromosome damage was not conclusive and offered meditation under the guidance of a guru as an alternative to drug use.

(Continued on Page Three)

Marker & Bresson Movies Shown On This Sunday Night

The first of three "Sunday Night Showings" of films will be held this Sunday, October 8. The movies will be Chris Marker's "The Koumiko Mystery" and Robert Bresson's "Diary of a Country Priest."

They are both French films and in themselves and their differences indicate a wide variance of style. Marker's movie, which is in color, is a one-hour long example of the cinema verite technique. Marker is one of the pioneers in this style, which is more prevalent now than ever before. "Don't Look Back," the current movie about Bob Dylan, is made this way which means filming people and events as they happen with neither script nor true acting. In the editing, the director then gives shape to the sequences he has filmed.

Marker was in Tokyo in 1965 to film the Olympics. Instead, he met Koumiko, a Japanese girl. Her interest in racing cars corresponded with his and Marker calls the film which resulted a "love letter" to her and to the city of Tokyo.

"Diary of a Country Priest" is altogether different and remains for a few film critics the most nearly perfect film ever made. The novel by George Bernanos details the life of a local priest, the emotional situations he confronts, his work with people of the village. Recently sections of the movie which had long thought to have been destroyed were found and the complete version, lasting just less than two hours, will be shown. The production date is 1947. Bresson's more recent movies have been "The Trial of Joan of Arc", "Au Hasard Balthazar", and "Mouchette".

Mr. Tieger's past experiences reflect this belief in close contact with people on all social levels. After leaving C.C.N.Y., he became a Labor Organizer and then a Union official ac-

(continued on page three)

Kline Seeking Big State Subsidy; Budget In 'Black'

Editor's Note: The following is a letter by president Reamer Kline to Paul Williams, chairman of the Board of Trustees. Of particular importance is Number Three, which tells of the possibility that Bard may receive a state subsidy. Dr. Kline said last Thursday that he had asked Gov. Rockefeller's Select Committee for between \$300,000 and \$600,000 per year.

The Select Committee has already spoken with William Asip, business manager about Bard's finances. According to Dr. Kline, the Governor is concerned about maintaining the quality of education in private colleges in New York State.

My dear Paul:

I am writing to you and to each of the other members of the Board of Trustees about two matters, each of great importance to the life of the College and close to your role as a Bard Trustee.

First, the fall meeting of the Board will be held at 2 p.m. Friday, October 27, at Blithewood here on the campus. Following the meeting, Mrs. Kline and I are giving the annual Reception and Buffet Supper for Trustees and Faculty at Schuyler House in Rhinebeck. Members of the Student Senate will also be our guests. We very much hope that you and Mrs. Williams can be with us for that evening. It is seldom possible for college Trustees to have as much contact with faculty and students as any of the three groups would wish,—or as much as the nature of the educational task would ideally call for. It is therefore very important for the College that we take advantage of every opportunity that presents itself, for such informal meeting, discussion, and closer acquaintance.

Second, a Report to you as a Trustee, on the present state of the College:

FINANCES

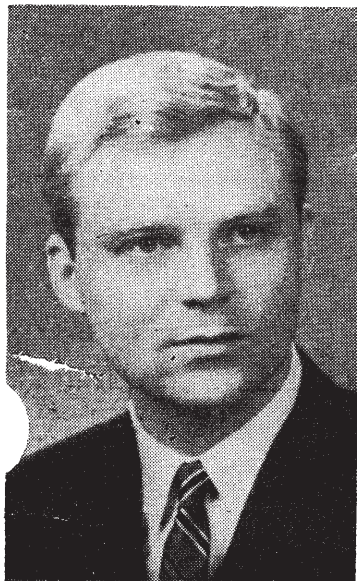
1. I am happy to tell you that the College operated "in the black" for the fiscal year which ended this past June 30, by a margin of about \$24,000 on an annual budget of two million dollars—a little more than one cent on each dollar of total receipts. This means that our overall operations for the seven years 1960-67 inclusive are on the plus side for this period as a whole, by just about this same \$24,000 amount.

ADMISSIONS

2. This year we "aimed high" in our standards for admission to Bard. It may be that we aimed a little too high, because we got a somewhat smaller class (216 new students). But it is already plain that we got a much better class academically. Our new freshmen have an average S A T verbal score of 622 as compared with 600 a year ago, and an average S A T math score of 574, as compared with 547 a year ago. This is the largest gain in aptitude

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Black, Barre & Tieger Join Faculty



Carl Black

By Robert Judd

Seeking a different academic and social situation, Carl Black, Assistant Professor of French, has come to Bard this semester after teaching at M.I.T.

Mr. Black did his undergraduate work at the University of Pennsylvania with a major in philosophy. He did his honors project in French literature on the "Concept of Time in Four French Novels".

After graduation, he traveled in France where he studied at the University of Nancy as a

(continued on page three)



photo by Howard Dratch

Jean-Claude Barre

By Peter Minichiello

After teaching at Bard in 1964-1965, Jean-Claude Barre returned to France for military service. He served in parts of Africa and later in a national organization he likens to "your Peace Corps. Assistance is given to former French colonies."

Mr. Barre was asked about changes at Bard in the two years since his absence. "It's too early to tell but I am struck by the lack of language proficiency on the part of some stu-

(continued on page three)

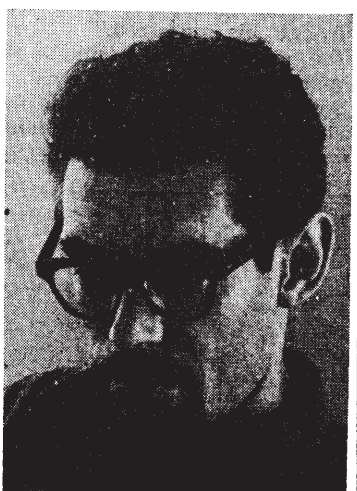


photo by Jeff Harris

Bernard Tieger

By Francis Fleetwood

"There are good students everywhere, but here at Bard one has the opportunity to confront them," commented Bernard Tieger, Bard's new assistant professor of sociology.

"I had heard that Bard was composed of serious, interested and interesting students, and I haven't been disappointed."

Mr. Tieger is not only an interactionist as a sociologist, but as a teacher and a person as well. In sociology he is opposed to static one-dimensional models. As a teacher, Tieger does not want to lecture at a class but prefers the interaction of a seminar.

Bard Observer

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A Rush of Doubts

IMAGINE THIS: A migrant laborer working outside of Rhinebeck is arrested for molesting a young girl, the daughter of a town trustee. The case is to come before the county court in two weeks, and the only lawyer that the county can provide will not be available until two days before the trial. A Bard student knows a lawyer with experience in similar cases although he requires a fee of \$1,500. The worker has no money. The Bard student asks Senate to contribute \$500 towards the legal fee. Will Senate be able to act on this question?

Last night, Senate acted decisively—in spite of itself. Its actions, however, seemed to come as the result of an hour's self-inflicted torment on some kind of rack of public opinion.

During the past week, many people have interpreted our last editorial statement to be an advocacy of the cause of the Anti-War Committee. Our purpose was to "get the ball rolling," and to bring the situation into an open fight. It happened, and Senate acted, and afterwards few of them could believe what they had done.

Eight people filed into the Observer office—five of them direct from the Senate meeting—and they had an air of not being sure that they had acted rightly, but they all wanted to issue a personal statement explaining why they had minutes before voted for or against the \$200. Community opinion seemed to play an important role in last night's proceedings and some Senators discovered for the first time in their political careers that representative government is not an easy system. But the alternative—government by plebiscite—is the total renunciation of the ability of nine people to act in the interests of 600.

Politics is pressure: the introducing of new power sources into a conflict. If someone changes his vote at the last minute because of a sudden rush of doubts—we attribute this to the interaction of diverse opinions, not hypocrisy. With all the soul-searching, when it came to a vote, the motion passed.

If our imaginary situation ever came before Senate would they cast their votes and then dash to issue apologies for it? We only hope that if such a controversy arises again in the future, that another Ilene Hearn will not have to say:

"I'm sorry for all the torture that was felt by all the individuals there. I understand the enormity of the decision for them. All that I can offer is that we'll fulfill the trust put in us."

William Sherman

conversations with myself

Another peace march. Another day, another dollar . . . A skinny prune-faced old lady stepped into the elevator. She was wearing acid-green silk Capris, a floral print midgy-top, and open-toed patent leather stilleto heels.

The flesh hung loosely about her wrists. In her hand she held a leash attached to a miniature French Poodle. She nodded to the elevatorman. Down the block an ancient Negro woman laboriously lifted a garbage can out onto the street. She groaned as she lifted and afterwards placed both of her hands on the small of her back and stretched.

Downtown a young Puerto-Rican frantically pushed a rack of new suits through the traffic on Seventh Avenue. In an office high above the street a well-dressed middle-aged man howled for his coffee and wiped the sleep from the corners of his eyes with a tissue . . . Another day, another dollar.

On the other side of the world a young soldier tensed. He felt a drop of sweat fall from his shoulder into his palm. Night patrol; he fought back an involuntary impulse to urinate, and he took another step. Two hundred yards ahead a small man with yellow skin lay in the brush searching and listening for airplanes.

He held a radio tightly in his fist. He heard a crunching sound and tensed, but he remained where he was . . . "If I don't die today, I will die tomorrow."

Where Is Leftweed?

In Washington a group of young college students stepped off a bus. "Jesus, I'm glad Professor Leftweed postponed my midterm," "Ya know, I spent twenty bucks to get down here, Jesus I only have thirty bucks left in my bank account." "What will you do in the corridor of the Pentagon?"

"Where is Professor Leftweed?"

A skinny prune-faced old lady looked at the clock, it was almost noon. She stepped out of her Capris and pulled off her blouse. She made a face at the reflection in the mirror.

"In his office, high above Seventh Avenue, a middle-aged man straightened out his tie and looked at the clock. He reached into his pocket, pulled out a pill, and popped it into his mouth. Down below a Puerto Rican sat down near some

construction workers and gulped down his sandwich. He ogled a young girl and returned to the business of his lunch.

On the other side of the world, a young soldier sat down to rest. A few feet away his buddy sat down and doubled over, a bamboo stake through his belly. His buddy gurgled once and died. Several hundred yards away a little yellow man sat with a radio clenched in his fist. He was hungry and tired. The memory of his dead baby died within him as his stomach growled.

Broken Speakers

In Washington a group of young students gathered as part of an immense crowd in front of the Pentagon. In the distance they saw a figure on a platform waving his arms . . . "I wish those speakers weren't broken, I can't hear a word." "What time is it, Jesus, I can't stand crowds."

"Where is Professor Leftweed?"

At four-thirty a skinny prune-faced old lady turned off her television. "The Edge of Night" was over, "Search for Tomorrow" is on Channel 2. Irv will be home soon. Down the block an ancient Negro woman knelt on a stair and hammered some tacks into a loose piece of linoleum.

"You're Fired"

Downtown a Puerto Rican shifted his feet around and held his hands up in protest. A fat man waved a shopping bag in his face and pulled out a new suit. On the other side of the world a young soldier pushed apart some bushes with his rifle. He saw a small shocked face and felt an immense pain in his belly. He looked down at the pain and saw a knife handle. He slammed his bayonet into the body of the little yellow peasant at his knees. Once . . . twice . . . and then he fell dead on top of the yellow man.

In Washington a group of students trudged back towards a parking lot. "Goddam it, I couldn't hear a word that was said." "Ya know, I saw my friend Larry King, Jesus, I haven't seen him since eighth grade . . . Boy has he changed."

"Where is Professor Leftweed?"

A middle-aged man pushed open the door to his apartment. He saw his wife. She extended her hand and a drink. "Well, another day, another dollar."

ART REVIEW

The Ducornet Show

—by Dana Haussamen—

Guy Ducornet, now showing his work at Proctor Art Center, attempts a highly stylized surrealism which in my opinion, unfortunately remains an attempt. Generally, his work combines large organic, circular forms with a fretted technique.

Many artists have concentrated for years on one or another, discovering endless variations. An example of the former is Gottlieb, the latter, Mark Tobey.

This is not to say that Mr. Ducornet should paint like Gottlieb or Tobey; these examples would be irrelevant if the two aspects of Ducornet's painting were satisfactorily concluded. In this sampling of the artist's work, however, I don't believe that a successful synthesis has been achieved. The larger organic shapes are somehow not satisfying. In other words, one gets the feeling that they have been arrived at arbitrarily, rather than through a dedicated process of purification. I don't feel these forms are derived from nature.

This also applies to the fretted or patterned techniques. Working on masonite, Mr. Ducornet employs a rhythmic palette knife over loose oils. It is a very intricate and quite interesting effect, but I think, extremely self-conscious. This technique one feels, has been perfected in isolation to the total work. Perhaps an entire canvas of this would create a dramatic effect. But when the impasto is shaped into a mountain (as in the work "Ziggourat"), and placed against a flat background, the painting becomes obvious.

The works that do succeed, subordinate this technique to total the composition. Interestingly enough, this is achieved through the restrictions of water color, in which Mr. Ducornet is forced away from a palette knife. Here we see sensitivity that was distracted and over-complicated by the use of oils, and large space. One of the most successful, number "Temple d'Eros" (Number 35), in which the large organic forms are echoed in the background, the color gains in distinction, and is generally satisfying to the eye.

* * * * *

Rikki Ducornet has chosen the line as her medium. One cannot help but respect Mrs. Ducornet for her skill and imagination. The general mood reminds me of a medieval surrealism. The works are delicate, precise and fantastic. The charm of such pieces as "La Colere", "The Tower", is obliterated in some by her blatant sexual fantasies which bordered on the offensive. Generally, however, one cannot help but admire the inventiveness and delicacy of Mrs. Ducornet's work.

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Drawn by William Sherman

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StateSubsidy

(Continued from Page One)

scores that Bard has ever made in any single year. We had 731 applications for this September, —about 100 more than Bard had ever had for any year, except for the single year 1966, when we had 762.

ENROLLMENT

All colleges are now subject to unpredictable surges upward and downward in both student ability and total student numbers, because of the swift currents of change which are sweeping the college and university world. Last year Bard had an average enrollment for the year of exactly 600 (although our Long Range Planning Committee had projected our reaching a 600-student body only in 1968-69). It appears that our this year's average student population will be in the 560 to 575 range. We have made corresponding adjustments in our operating budget for this current year.

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STATE ASSISTANCE

3. As I am sure you know, Governor Rockefeller appointed a Select Committee to study ways in which the State might assist and strengthen the private colleges and universities. (Members of the Committee are McGeorge Bundy, chairman; Dr. Conant; and Presidents Hannah, Hesburgh and Sachar.) We have already furnished this Committee with considerable information that they requested. We have now just been informed that Bard is one of eleven out of the 137 private institutions in the State, which the Committee will study in great depth, in order to document its case for State assistance to the private institutions. The Committee's staff members are already on our campus for a two-weeks' study of Bard's functioning and operations. This should mean that the case for such a college as Bard, and for our type of education, will have its place in the report of this very important Committee.

FUTURE OF PRIVATE COLLEGES

As I am sure every college Trustee realizes, these are times of profound reappraisal and readjustment of the total college and university picture. You may have seen the Kingman

*Dorothy
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Accessories*

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Brewster cover story article in Time last June,—or the "Students Wanters" article in a recent Newsweek;—or "Private Colleges: A Question of Survival" in October's Fortune. I have the feeling that we have come to the end of the period which began with the close of World War II, during which a college could make almost any necessary additions to its program or plant, or any reasonable enlargement of its capacity, and raise its fees as required, and still find abundant numbers of students eager to fill the additional places at whatever might be the resultant higher fees. It would appear to me that for the period now beginning, our colleges and universities—especially the private ones—are going to have to be much more adaptable to current situations and much more flexible in their adjustment to changing conditions. We, who are in the small, private, liberal arts colleges, are going to have to be much more zealous in continually making sure that high-cost education is really superior education, and we must watch our costs and eliminate non-essentials, and concentrate on the things which really matter most. In all of this, the judgement and advice and work of the college Trustee should have a larger part than ever before in determining the institution's future.

We look forward to seeing you at the October Board meeting, and for the evening with our faculty and student leaders, on October 27.

Faithfully yours,
REAMER KLINE

Senate - - -

(Continued from Page One)

After the meeting, Brad Gunn claimed that the only reason the money had been given was that the total budget last night was computed on the basis of requests for the first third of the semester, not the full term requests. Phillip Dunkelbarger, treasurer, asked that all clubs send in their first period request by Wednesday.

Dunkelbarger noted the possibility of granting the \$200 at a later date when various clubs would be penalized for not providing their "first semester financial reports."

The money was granted just before adjournment when Nancy Lovallo re-introduced the motion, without the amendment for an open referendum.

Yielding to circumstances, Bruce Lieberman said that he would "now vote in favor of the motion on the basis of my personal belief against the war. I regret that Senate refuses to give the community a chance to vote in the form of referendum."

Dunkelbarger acquiesced in favor of the allotment, although he abstained when the vote was

taken. After the meeting he issued a statement of his personal convictions on the question. He maintained that the expenses should be borne by the individual. He felt that when an "individual's personal values" are "subsidized by the public," the "whole concept of freedom of the individual is prostituted."

Senate also granted History Club's request of \$600; Sociology-Anthropology, \$250; a pottery workshop, \$150; and \$300 was allocated to repair the transmission of the community vehicle.

Decline at Bard--

(Continued from Page One)

recommended that they meet "perhaps about four times a semester." When it is all added up, the average teacher gets 20 per cent less credit for his individual work with students.

The entire purpose of this intricate re-ordering, according to its major proponents, is to "relieve faculty at points of

great stress," i.e., Major Conferences and Senior Projects.

The faculty, in short, believes that lectures should be emphasized over seminars, and seminars over individual conferences. They call for "consolidation of teaching effort" (elimination of conferences), and greater "stress" on "in-conferences when you finally dividual scholarship" (fewer do get one). As it stands, a student could conceivably attend Bard for seven semesters before he was finally allowed to do independent work with his adviser, only to meet with his adviser four times in the final semester—according to the recommendation passed by the full faculty.

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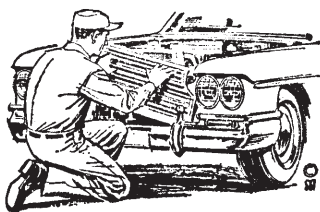
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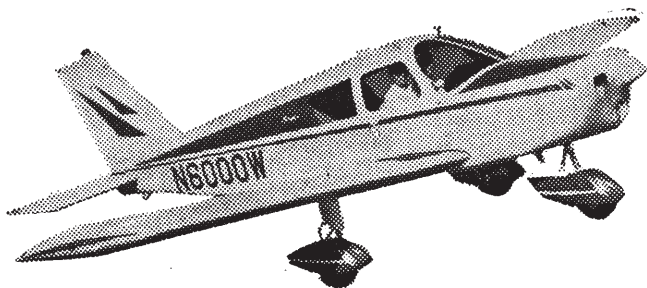
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BLACK

(Continued from Page One)

Fulbright Scholar. Returning to the United States, he went to Yale as a Woodrow Wilson Fellow and was honored as both a Sterling Fellow and "Ranking Scholar."

"The prospect of beginning my teaching career at an Ivy-League school paralyzed me," Mr. Black said. The Ivy-League schools, he felt, function upon outdated social and intellectual "myths." He said he could not relate to concepts which predated the Depression.

Leaving Yale, Mr. Black went to M.I.T. to begin his teaching profession. He worked there in their experimental program in the humanities.

Mr. Black said that he found his teaching experience at M.J.T. to be both enjoyable and pro-

fitable. Yet, he remarked, he wanted to find another "new situation" and so he came to Bard.

Mr. Black came here primarily because he finds Bard students distinct psycho-socially from Ivy-League or M.I.T. students. He finds Bardians mostly "bright" and more mentally or emotionally mobile and "open" than M.I.T. students.

BARRE

(Continued from Page One)

dents, but this is of course only some students."

Architecture and film are two of Mr. Barré's major interests. Also, he is working for his doctorate and writing on Shakespeare's "problem plays," those being "Troilus and Cressida," "Julius Caesar" and "Measure for Measure." The thesis will be written in English.

The French Mood

He touched on Vietnam, and Mr. Barré spoke about the French mood on the subject now. "They are opposed to the war, of course, and perhaps a bit jealous," because of their former involvement. Mr. Barré remarked that news media here tend to de-emphasize the French feelings about the war. "This summer in Paris there were numerous sit-ins, teach-ins and demonstrations." What was once a purely political issue is now a serious moral one.

"Also, this is important, De-Gaulle has the support of the people, although many do not believe it. He is still very much a man of ideas and theories. The French people share his feelings that France must remove itself from NATO and attain a different strength."

TIETGER

(Continued from Page One)

tivist, and while working for his Ph.D. at New York Univer-



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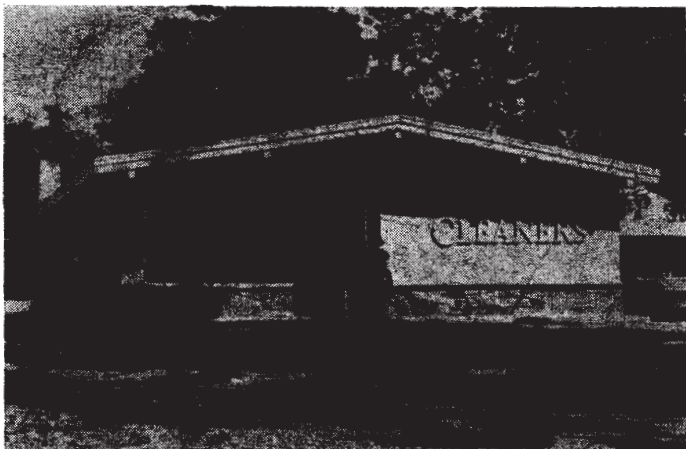
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Bard College Calendar

Activity

Place

Time

TUESDAY, OCTOBER 3

House Presidents' Committee	Albee Social	6:30 p.m.
Faculty Concerned with Vietnam	Albee Social	8:00 p.m.

WEDNESDAY, OCTOBER 4

Educational Policies Committee	Albee Social	6:30 p.m.
Meeting of Seniors planning to go to Law School	Aspinwall 101	8:00 p.m.
Eve of First Day of Rosh Hashanah	Bard Hall	8:30 p.m.
Bard Chorus		

THURSDAY, OCTOBER 5

Rosh Hashanah

FRIDAY, OCTOBER 6

Rosh Hashanah		
Movies: "Shakespeare Wallah" James Ivory's film about a traveling Shakespeare troupe in India. Starring: Felicity Kendal, Shashi Kapoor. Music by Satyajit Ray. Plus two shorts: Stan Vanderbeek's "Breath-death" and Bruce Conner's "Cosmic Ray".	Sottery Hall	8:00 p.m.

SATURDAY, OCTOBER 7

Movies	Sottery Hall	8:00 p.m.
Theater: "Summer and Smoke" by Tennessee Williams; Directed by Charles Kakatsakis. With Wilhelmina Martin, Ellen Barber, Rufus Botzow, and Elizabeth Garvaris	Theater	8:00 p.m.

SUNDAY, OCTOBER 8

The COLLEGE SERVICE	Chapel	11:00 a.m.
Movies: Special Sunday Night Showing: "The Koumiko Mystery" (Le mystere Koumiko). A film by Chris Marker (Color) and "Diary of a Country Priest", directed by Robert Bresson		
Theater: "Summer and Smoke"	Sottery Hall	8:00, 9:05 p.m.
	Theater	8:00 p.m.

MONDAY, OCTOBER 9

Theater: "Summer and Smoke"	Thaeter	8:00 p.m.
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TUESDAY, OCTOBER 10

House Presidents' Committee	Albee Social	6:30 p.m.
Theater: "Summer and Smoke"	Theater	8:30 p.m.

WEDNESDAY, OCTOBER 11

Educational Policies Committee	Albee Social	6:45 p.m.
SYMPOSIUM	Albee Social or	
Literature Club presents poet and editor Walter Lowenfels	Red Balloon	8:00 p.m.
Bard Chorus	Bard Hall	8:30 p.m.

Please Note: Parents Weekend will be held on October 21-22

Field Period Files
Open Monday - Friday 9:00 - 5:00
Wednesday evening 6:30 - 8:30

Deans Office

sity he became a New York City taxi driver. A few years later, while working for the New York State Industrial Board he conducted a seminar entitled "Profiles Of A Taxi Driver."

His three main fields of interest are: labor and urban problems, and race relations. Mr. Tieger taught at Yeshiva University and N.Y.U. before coming to Bard.

Mr. Tieger, with his wife Margaret, have rented a home in Tivoli. They have four children; the youngest two years old and the oldest fifteen. His wife is an artist and has shown her work in New York. She is currently illustrating a series called Hudson River Profiles, written by Mrs. Muriel DeGré which appears in The Rhinebeck Gazette and The Red Hook Advertiser.

MAHER BABA

(Continued from Page One)

He later added that drug use was "an escape from actuality," which "destroys personality," calling it a "cultural disease."

The essential question, according to Chapman, is not whether LSD is harmful—and there is evidence for that, he said—but whether it is beneficial to one's body, mind, and spirit. Chapman said that he does not see much evidence that LSD is changing people and making them better persons. In fact, Chapman claimed that many persons could no longer cope with their lives after using the drug, and the spiritual benefit of "oneness," is both temporary and illusory.

Turn-On Without Acid
After graduating from Harvard in 1966, Chapman went to India to study philosophy and psychology. He then became involved with Eastern mysticism and meditation—which he proposed as an alternative to drug use. "Zen-Buddhists don't need acid," like Ravi Shankar, many "turn-on" without it.

What everyone needs is his own guru, or guide, to help him gain wisdom and insight, he claimed. Chapman himself has studied under Meher Baba, an Eastern teacher held by many to be the perfect teacher or "sahd guru."

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