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EDITORIAL

We have been impressed at the increasing frequency with which Bard's name has been mentioned by the press. There is a great satisfaction in seeing one's name in print and the satisfaction is even greater when newspapers, metropolitan and village journals, are giving Bard the spread needed to gain the public's attention. However, a warm feeling prevails among the traditionally cold, hard-hearted office when we come across a modern notice in the Herald Tribune among the "Wanta Ads." While the ad didn't create Bud by name, we could not help feeling that it had been written by a Bostonian of longstanding standing. The notice reads:

WANTED—A handsome mirror to save the life of a little college lad and hard working student, going long enough to prove its intrinsic value; now it needs outside financial help. This is an opportunity for someone to do a good deal of good with a relatively small amount of money. This is unsaid by one or two college people, but honestly, I believe that the need for Bread will come through some one who reads it.

For complete information write Box X 169 Herald Tribune.

We feel that these efforts on the part of Box X 169 are of the type that will guarantee Bard's future.

Much Ado About Nothing?

Thousands of freshmen troop to off college every year without much of a thought to the problem of matriculation. As we close in upon present high school students of the second-year college, there will be some, both students and faculty, with serious reservations about the value of college study.

Perhaps we may find it easy to justify a liberal arts college education if the winning critics are sufficiently in earnest. "The simple art westers' idea is constant; it remains steady, with a constant and deep influence on the education of the people."

And if those ignorant authors who only survived to attempt to try and flood this claim himself, the conference would surely be one of the best in any case. We do, however, that among the visitors from secondary schools, there will be some, both students and faculty, with serious reservations about the value of college study.

Letters to the Editors

Sunday, April 26

Bard Spring?

If you count the surly and the cloudy days of the whole year, you will find that the sun will shine predominately—

"-Ovid

McCarthy

Logic is the art of thinking well: the mind, like the body, requires to be bathed its object among the powers in the most advantageous lamps.

"-Lord Kames

Counsel for Army Welch

The greatness and the power is often simple patience.

"-Benjamin Franklin

Counsel for the Committee

The Hearing?

But, in the view of an independent understanding, does he? And who profits of a superior government? The soul is a level with the height of the superior understanding, and the same with the same.

"-Edmund Burke

McCormath's Innermost Thoughts

Lukily, our heroes are making for unity in any life—life in the existence of the spectator. It gives point and flavor, most of all meaning, to the scene.

"-Harmon M. Geft

Summer Vacation

My one recommendation to people of every degree: the head, that lives has some time to recite the whole of the volume.

"-Bernard Gilgpa

M. Dunncron Appears at Bard in Euripides' "The Trojan Women"

A reading of Euripides' "The Trojan Women," featuring Broadway Movie and TV actress Mildred Dunncron, took place in Bard Hall, April 26, at 2:30. A supporting cast of Bard drama students included Donald Johnson, Robert B. Johnson, Charlie Shavroz, Eleanor Jocoby, and Janicee McCarthy. Bard Hall was filled to capacity for this final event of the Art Division's season. The audience, and the performance, were unanimous in their feeling that the presentation had been eminently successful.

Miss Dunncron's interpretation of the widow's wear, embroidered Heraus was, to say the least, superb. Throughout her performance she was in complete control, beginning with a reserved pathos, rising to a consummate conclusion, and finishing as just as an instant resignation that transported her character and audience around her. Mildred Dunncron created the role of Mrs. Thea in "The Trojan Women" as "The Summer House" by Alan Bowler; she has also made numerous video appearances.

In the supporting cast, Charlie Shavroz was outstanding as Andromache, Heraus's daughter; she played with a fire and verve that is seldom to be seen in college productions. Barbara Wernis as Cassandra and Patricia Kerr as the nun, parts that often fall into the background, were both excellent. Mildred Dunncron carried her parts quite well. Brenda Morey-Clarks, doubling as a member of the chorus of the play, was outstanding. Baruch Barison was a powerful Tithys, Ronald Jacoby an impressive Menalcaus, and Donald Johnson an imposing Poseidon. A female chorus of nine commented and commented on the action, and special music by Prof. Clark Leadman added to the mood of the evening. Speaking of the performance, the play itself, Euripides' "The Trojan Women," was written as a protest against the burning of houses and the enslavement of a conquered nation. During the Trojan War, a woman called Catalinna was chosen, who was to see that the womenfolk of the city were not treated cruelly. It took, but more important, the Athenians' illusion and enslavement of the people of Hellespont, which was out as a testament against war, as it stanch it out ever day.

Professor Thomas and Professor Morey-Clark were the directors of the performance. Their request proved completely unanimous: so successful was Mr. Huff- man's and Miss Dunnock's collaboration, performance, though only a reading, was as clear as it was effective.

David Baker

Thoughts

"The play itself, Euripides' 'The Trojan Women,' was written as a protest against the burning of houses and the enslavement of a conquered nation. During the Trojan War, a woman called Catalinna was chosen, who was to see that the womenfolk of the city were not treated cruelly. It took, but more important, the Athenians' illusion and enslavement of the people of Hellespont, which was out as a testament against war, as it stanch it out ever day."

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Alan Green

Reprinted from Poughkeepsie New Yorker

He Angelohydromachion

The Battle of the Buckets

Silence throughout the campus, and over the banks of the Hudson Phoebe Apollo shared radio calls down the rooftop of Warden's. Students sat rapt in their studies, except for the slender-eyed Westman, who anxiously followed the woodcutter Jay to come to the window—

This is the case. O Mine!—for he pored forth a bucket of water over the head of the artist: nor less did it in his own favor. Each one summoned his allies, feared the host that assembled: First came the wild Steve Barbash, followed by silver-tongued Schubman, nose in hand, running head on at the bark of the dog. And then Alexander, his scarf though drenched still flowing behind him, Macintosh, Flicker, and Walsch, each with a bucket they gathered, Moupy. Whiffle. They stepped, in and out of the flood that engulfed them, Buckets, buckets, pails, the water seeped down to the basement. An audience watched on the sidewalk, watched as they fought in confusion, Till finally the silver-tongued Schubman gathered the warriors in pair, from the others. They turned against the onlookers who till then fought the banner. All in line quietly were stopped: Rappor, the cowardly Marty. All fell to the local cafe—al's, cafes for crafty old Ricks.

Who locked himself in a washroom in Hobson and leapt from the window? The hoist withdrew to refill their buckets, but then the stately Max, leaving the students to follow their studies, the heroes to mop up.

"-Harmon M. Geft

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"IN THE LIMELIGHT"

by MILES KREIGER

In Electra, Jean Giraudoux presents different concepts of what it means to live. Each character is a representative of a unique idea of what constitutes the true essence of life. And because the individual concepts are so pure, and because the characters seem to exist only to represent these ideas, we can say that the characters in this play are dehumanized and are actually the personifications of their own ideals.

The beggar is the only individual character who has no one specific ideal; rather he has an observer's impartial view of the entire situation. He is also capable of perceiving the past, present, and future in a great paradox whose truths are so secret because the complete picture is available. The true existence of the President is tolerance. It is by this that he feels peace, and it is also by this that he is awakened by becoming a beggar. The Gardener's truth is love. He lives a simple, unembellished life close to nature, he loves Elektra unselfishly; and he gives one of the play's most eloquent speeches on the subject of love. Elektra's truth is unconscious justice.

In order to understand the many ironies in the play, it is necessary to discover what is meant by Giraudoux's term, "revolving oneself." We know that each character stands for an ideal. Since the characters actually are the ideas themselves, they cannot change or develop during the action of the play. The Elektrums, who do not follow this rule, will be discussed later. Second, Giraudoux has invented something else that the characters can do. Until a certain point in their existence, they remain the ideal they stand for, but laterly: "Then, once in the proper situation, they perform the first action that is the manifestation of their ideal. With this inhibition thrown off they are free to act according to their nature. This set of emerging from the dormant state is called "revolving oneself.""

It is Angustius' true existence to be king. So he reveals himself at the moment when a king is needed. He does not suddenly become a king: he is a king to begin with. Rather, he reveals to retain the guise of impregnability and emerges to show just who he is. Elektra is justice just as much before she reveals herself in Orestes' arms as after. She reveals herself in his arms simply to obtain his name as tool to achieve the justice that she has always desired.

The Elektrums are the only characters in the play who have development. And to make certain that one does not miss this, Giraudoux presents them in the beginning as children; during the course of the drama they become adults. They do not learn anything with their increase in age, that is not their kind of development. They know everything to begin with. They are likened to mushrooms by one character, and it is: parasites that they grow. As the tragedy develops, so do they, focusing on its complexities and classes.

This play is strange combination of sincere drama and the very strange elements of its development. The President becomes the self-conscious place where characters spoke directly to the audience; and further away from the audience the sincere drama was enacted. This explains the division of the stage area in Miss Larkey's setting. Mrs. Lloyd and Miss Larkey (the President) turned their backs on the audience at the very beginning of the play; and when the curtains started to open, the President's reaction to the speech of Miss Larkey was quite effective. Particularly humorous were the opening moments when the lights slowly came up behind the scenic curtain, to reveal the three Elektrums. In perfect conjunction with Mrs. Lloyd's dramatic pause, the mood of the play was beautifully established. The final scene was equally as striking. The view of Elektra RLasing defiantly against the flaming sky was handled with great care and originality.

To play as one-sided a character as Elektra and still retain the interest of an audience throughout this long and pedantic work is an achievement of no small merit. Barbara Werbeski, who played the role for partial fulfillment of her Senior Project, employed her tinnick skills to give to this role the humanity necessary to relieve the plight of the character to the understanding of the audience, a quality which Giraudoux, as a philosophical playwright, must of course omit, but to the performers and director. The consummate control and vitality of Barbara's performance splendidly achieved a depth and detail that made the flat, dehumanized ideal of M. Giraudoux come to thrilling life.

The object of Electra's destruction is Angustius, who, excepting the Emperor and the Elektrums, is by far the most human, perceptive, and opposing character in the play. Giraudoux has not fashioned Angustius after the weak kings whose fleeting appearance in the Greek plays leave the audience without any well defined image of the character. Rather, he portrays a man whose insight forms him almost always to be aware of his own situation. Poor men very rarely captured the audience and reserve of this man.

If Elektra is a duplication of her mother, then her mother at the time she revealed herself must have also been an ideal of justice. But Cyreniastra has very strong feminine instincts as well. When she has to decide which lady is to be deprived, she favors the son of the King to her daughter. She cannot muster to avage the death of her own daughter, Iphigenia. These qualities and the crying of the woman all combined to present Barbara Marvin-Clarke with what perhaps was the most challenging role she has ever played at Reed. Beauty did extremely well, giving beautiful detail to her characterization by utilizing both vivacity and pathetic regret.

The part of Orestes, though lengthy, is only a shadow, a mist that hardly anything to do in the play; rather, he is set up. Orestes is led by Elektra because he harasses her. He is useless by Angustius, who wants him to love his mother. He is excommunicated by Angustius, who fees him. Perhaps the hardest task in acting the part is to keep Orestes from being obviously rigid. Donald Johnson played the part with a lightness that seemed appropriate to such a loving youth. He was continuously fresh and strong and it was therefore possible that Donald's Orestes could be capable of the violence which might otherwise seem out of character according to M. Giraudoux's treatment of the young man.

The Thracophylax family is as healthy as the Atrides is stained with blood. The quintessence of his health is the Gardener. Conceived as the ideal of love and natural simplicity, his role helps to throw the Atrides into relief. Played the part with a lightness and a charm, Mike Rubin achieved a warm and humble honesty that was a pleasure to behold. It is noteworthy that despite his recent introduction to the thrust theatre, Mike handled the long lament with brevity and variety.

While Charles Howard achieved the veracity and foolishness of the President, there seemed to be an intangible difference about his voice.

Mike Methods did a full and compelling portrayal of the Atrides, the President's fulminating roles, and still managed enough realism for the violent emotions within which he moved to enable him to deliver his serious speeches with marvelous sincerity and vehemence.

Jackie Armitage was a most convincing and reasonable eminence of honor, and likewise economical in the use of words with care.

The noisy, slow Elektrums were marvelous with their madcap mannerisms, but the play of the individual performances was not up to the part. The first group of Orestes, Mr. Ronie Rubin, Barbara Glavac, and Donald Johnson. The second group consisted of Ellis Dyer, John Cullen, and Lewis Crane. The Orestes were Albert Elking, the one the serene H. Herndon.

David Thomas played the looking glass scene considerably well in turn, it is probably the enemy of the entire effect of the entire play. The ideal of this concept is regret to the utmost character.

The Beggar, Mike, handled the long lament with tenderness and variety. He is in line from the movie, He is the beggar in the Town who has no knowledge about the picture in the Reign, but never says anything, and the plot himself. The Stone Mason is a marvellous interpreter and actor, but never a beggar, and is the Beggar in Fiddler in the Full Country. Right You Are, If You Think You Are. It was as remarkable when Louise played the Beggar's attitudes and even speaks the player's own words, and is still the most simple human character, and although quite intelligent, he never knows more than a word or two, and is unsuitable for his situation to know.

The Beggar is in both human and comic. He is both a character of the play and the one who is the ideal observer and an active agent, and no observers and a project. While he shares all the characteristics with the Krampus, there is one difference. He is entirely impolitel. An active observer, he is always the chairman of all the possible philosophical relationships not only between himself and all the others themselves. Hence he is the chairman of the most sophisticated and complete job of creating a Beggar who existed on both the level of the
The Irremedial Witness

by ELSA HEISTER

"—and the light shineth in darkness, and the darkness did not comprehend it."—

To every man certain talents are given to which a debt is attached—a debt to himself and society—a debt of fulfillment. Each who shrinks in fear or self-disappearance is lost. His soul must necessarily shrivel and descend into the unseein'.

It was some time before he realized he had been sitting motionless, beyond time and space. When he suddenly awoke the pattern before him assumed an objective form and he was conscious of the play of light on the papers before him and their quality of interrupted work. Yet it was not the ordinary quality of a short space of time, but rather, it was work left by a hand, innocent of fate, many years ago and had only just been discovered again by one whose natural curiosity about the past had led him to this same.

He could not make up his mind as to whether, because of the form the situation had taken, he had any perquisites to break the spell and in his indecision he let his mind slip back to its previous state.

He was restless and in half-awareness the rain, slowly crawling the length of the window pane, made itself felt rather than heard. They told of his life—those papers. Everything was down there. The simple.

The objectivity of a few moments ago for then perhaps he could look at his answers without making excuses.

In the quiet of his soul lay a debt to himself and society—a debt of fulfillment. Each who shrinks in fear or self-disappearance is lost. His soul must necessarily shrivel and descend into the unseein'.

With decision, he turned on his heel, crossed the room and stepped off.

Disgruntled, he turned away from the desk and walked to the window. It was dark, dusky, and very dreary. "A typical November day," he thought, and decided he should like to go for a walk.

He walked quite a while, not conscious of where his steps were taking him, peering through the mist at the quiet houses and philosophizing as though the two had been working together. What sort of thing was this that the two had been working together. What sort of thing was this that had possessed him, what had led him here? How he hated it, his indecision he let his mind slip back to its previous state.

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With decision, he turned on his heel, crossed the room and stepped off into the hall. At first the bright light in the hall startled him and knocked against his nerves. He hurried down the stairs and flicked off for his coat on the hall-tree, he quietly left the house.

An old man with pale face, side whiskers and blue eyes. His head lolled back and the light illuminated his twisted face. It hurt his eyes and squinting he turned and walked slowly home.

A DEAD WOMAN

In virtue full,
She did not fear;
But spent her life
With certainty.

The men all watched
With angry eyes.
The fault they need
Was never seen.

Her truth is now
A warden thing:
It fails to move.
Remembering.

RAY REDFORD

AN OLDEN FRAGANCE

In that austere season of the year
When the scraping edges of the bare
Leaves sharpen edges of the wind sun dulled
Mulled cider gleams in ashwood mugs, wives wave
Warm wool, log fires draw together kin
And strangers wandering are welcomed in.

PHILIP MILLER

The Heart, Happy Without Cause, to the Mind

If like a beaded bubble, in the grind
Of things, I by my very void
Rise through the bitter amber of our ale.
A small round eye winks light, be not annoyed.

A blinded prophet comes when I have burst
Or yet, if death intemperately tips
This sup to temper an immediate thirst,
I'll be the first to touch the temper's lips.

RICHARD S. SEWELL

NO. 1

Let the little boy run:
Open wide the tired gates
Of our rusted world.
Let his white feet twinkle fun.
And run, and leap high, up
Over the moon, into the sun.
Lift the iron veil
From little boy's blue sky.
Let him fly, high, and fall, all
By himself, down
Behind the noon walls.

DAVID RAPAPORT
Confusion which results when the experienced players are held back by gramm starts this coming Monday. Registration for the outdoor activities yet been scheduled, but will probably be filled by teams from the advanced students, and full participation is urged.

The softball team has started practice for its season, which opens against our archrivals, New Paltz. The team has many returning players, with Dave Rappoport in leftfield, Dick Mack in centerfield, and Al Brent, Jerry Colson at shortstop, Tom Rondell at second base, and George Walruch at first base. The probable starting pitcher for the first game was probably not the prior one.

The Chorale in A minor by Franck allowed for great contrasts, and Mr. Leonard made tasteful use of the possibilities of the organ.

Prof. Claire Leonard Gives Bard Hot Organ Recital

Professor Leonard gave an organ recital to a large and appreciative audience in the Bard Hall on Monday, April 12. Mr. Leonard's moving interpretation brought out the nobility and address of the music, and the audience appeared to be lead by the organist by Mr. Leonard to be heard, and made the conception of the music all the more effective.

Next was a Concerto in D minor by Handel, originally for organ and orchestra. The contrasts between the solo and orchestral passages are presented in this transcription by Mr. Leonard who has worked with the university of that name. The piece works well, as the fast movements exhibit a lively style at times almost precipitate, and the slow movements seem to be in the same manner.

A sensitive performance of four Brahms Choral Preludes followed. The organ was played with assurance and refinement by Mr. Leonard, and made tactical use of the possibilities of the organ.

A sensitive performance of four Brahms Choral Preludes followed. The organ was played with assurance and refinement by Mr. Leonard, and made tactical use of the possibilities of the organ.

The program included a theme by Paul Reubin, well known composer and a member of Mr. Leonard's of the Bard faculty. The colorful and well presented theme itself left itself to an extensive development, and Mr. Leonard showed his great inventiveness in several harmonizations, and fine feeling for the position of the organ. His full command of the instrument and brilliance were evident even more than in the rest of the program, so that the listeners were entranced by a stirring tone.

Lester Hannah

ACAD. FREEDOM SPEAKER

(Continued from Page 1)

Radious - Televi -onets - Typewriters - Phonographs
ARMAND SPANGLET
Wholesale Price

Here and There

by MARVIN FLUCKER

Joe Murphy was working in electronics but perhaps more noted at Bard College for his bandanna art. Mr. Murphy returned to campus Friday evening, Mr. Murphy and the present student Russell Kenneth Ulster Barns Vann, held a campus on for an overnight expedition into the wilds of the Catskill Mountains. Present re -turn -in -friends, without either from winter nor the peril of the wild as a trip of a few days were encamped nearby.

Wendell Ackerman X55, who was also visiting school this past weekend, is a member of the Army and will stay at Bard College in the background of his complete training in four years.

Barbara Boyle 57 and Herb Orleans 58 were the Bard representatives at the dedication of the Catterlock Club of the Diocese of New York in New York City. The ceremony took place in New York City at the Cathedral of St. John the Divine. The service was conducted by A.C. FORD, Field Sports Editor.

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(Continued from Page 1)

Representation, the Supreme Court of the United States in a curtailing opinion by Mr. Justice Douglass, stated "The power of investigation is also limited. Inquiry into executive and private affairs is precluded."

The Supreme Court of the United States has said in Jones v. Roosevelt and Elkins v. United States 495 U.S. 1, through Mr. Justice Justice.

"The citizen when interrupted during his private affairs has no right before answering to know why the inquiry is made; and if the purpose disclosed is not a legitimate one he is not required to answer.

The First Amendment to the Constitution provides the power in Congress by statute into matters involving the freedom of speech and freedom of the press cannot be used to restrict the legislative intent of power. The Congress of the United States declared a free regime to legislate with regard to prior restraint on opinion in either form; and so as to any books already written or statements made on, except post foes law can be passed to determine immorality or religiousness, and therefore any investigations into my writings is certainly beyond the power of the Congress.

A. Under the Constitution our Gov- ernment limited powers, tribunals in form, in the drafting of the legislative and, and the executive, and any inquiry is in procedure. This is supported by facts, authoritative action lies with the jurisdiction of the judicial Department, and the exercise of this power by the legislature is an unconstitutional invasion of the power of the judiciary.

The Supreme Court has held that the separation of powers is fundamental to the existence of our democracy and that even an emergency does not permit the concentration of all the powers of one department by the President. The decision is thus a blow to the Congress by Mr. Ralph Stein.

The worst, though, is yet to come. When a man joins the Communist Party he submits to an intellectual and moral discipline, and becomes a member of the Party he submits to an intellectual and moral discipline, and becomes a member of the Party.

The worst, though, is yet to come. When a man joins the Communist Party he submits to an intellectual and moral discipline, and becomes a member of the Party, rather than observe the Party's discipline. All Communists are automatically and continuously members of the Party, and the Party's discipline is based on the principle that the Party is not a political organization, but rather an international conspiracy. All Communists are automatically and continuously members of the Party, and the Party's discipline is based on the principle that the Party is not a political organization, but rather an international conspiracy.

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Evening it was learned that the situa-
tion in Dining Commons with regard to missing milk bottles has greatly improved, many of the way-

The rate of loss has dropped to about two bottles per meal. Need-

The meeting was most involved. The possi-

The real virtue of Mr. Bentley's lecture perhaps lay in his refusal to be swayed by the current of inefficiency utilized in our
time. If he declined to discover a dramatic renaissance in the school
to discover a dramatic renaissance in the school

Many of the complaints heard in Dining Commons concerning slow

American Drama

American Drama (Continued from Page 1)
of "the badly made play," with its emphasis on mood. He noted that

The rate of loss has dropped to about two bottles per mem-

of time can amount to a consider-

Successful evening it was learned

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