Steve Burr—
since his stay has explored various major fields offered in the arts division from scenic design to furniture design and finally to painting. His senior project is divided between design of wrought iron, furniture, and painting. Steve hopes to travel after leaving Bard and devote most of his time to creating painting.

David Gould—
his future should prove to be fascinating. Not only has he been given a fellowship to Carnegie Technological Institute where he will hunt for the Goosey, Gooney bird of Afghanistan, but he will be working at the Marine Biological Station in Bermuda where he will study the Ecology and Sex Life of the Haltmides.

Barbara Hyman—
who is a dance major, and has danced in all previous recitals while she was a student here, has just completed her project in directing and choreographing her own dance. Its original story was based on a delightful intrigue between planets. As far as future plans are concerned, Barbara and her husband are expecting an additional member of the family in May. She hopes to return to her work in choreography and technique.

Mr. and Mrs. Basilian J. Koolman—
Mayo and "Bo" tackled two unrelated subjects for their Senior Projects. Mayo has completed a statue of Edwin Graham Mayo, and seven paintings; while Bo's topic is, "Certain Aspects of the Dutch Labor Movements from 1945 to 1963."

Their plans for the future: to have 13 children, six dogs, a monkey —and live in Miami!!

Tommy Lillien—
completes his Senior Project in Ensemble this term. We're looking forward to the program in which he will play first violin. The concert will include pieces by Beethoven, Ravel and Prokofiev.

Astrid Lunden—
is exploring a heretofore un studied subject —The Cosmacks as reflected in Russian art. As a history major with a strong interest in literature, Astrid finds this topic of value as a tie between the two fields. The work is mostly original, the reading being from such works as Tolstoi's Cossacks, Tera Bulba, and the Current Digest of the Soviet Press. (She is not expected to continue her work in history or literature after graduation.)

Yale Nemerson—
a philosophy major, whose Senior Project covers the philosophies of Bradley, hopes to continue his studies in philosophy at Columbia University Graduate School.

Cynthia Silverman—
originally planned a Senior Project on "Reality and Illusion," but while in the process of research became interested in Pirandello. Cynthia, a literature major, has now as the subject of her work, Pirandello's works in translation. Her plans for after graduation are as yet unknown.

Shakespeare Planned For Lit. Weekend

Preliminary plans are now being made for a Shakespeare Week end to be held this spring, March 25-28. Faculty and students of the Literature and Drama Departments met last Saturday to co-ordinate a joint program of lectures and performances. The play to be produced is "Much Ado About Nothing," a comedy from about the same period as "Henry V" and "As You Like It." For three hours, the excessive number of male roles in most of the plays has kept Shakespeare from the Orient Stage. Members of the Literature Department and Club have, however, expressed willingness to try out for parts, and the problem appears to be solved.

The Literature Club will invite three guest lecturers for the occasion. Among the prominent authorities who may be present are Frances Fergusson, Eric Bentley and John Berryman. The Music Department may also take part with a concert of Elizabethan songs and madrigals. The entire program is scheduled for the last weekend in March, beginning on a Wednesday and ending on a Saturday. Try-outs for "Much Ado" will take place the week after Field Period, and all students are urged to come and read.
Regarding The Core Course...

At last the mystery of the core course has been revealed by Mr. Bleucher. Ever since President Case's speech the campus has been divided on the merits of such a course. This division has continued until this day. But we have been completely disregarding the fact that the course has been changed rather significantly and that it is now far from being President Case's baby.

To predict the course's fate at this date would be impossible. It has the potential of becoming a "snap" course or a "cure-all." However, it can be destroyed if not given a chance or if the administration insists on ballyhooing it for monetary gain.

The prevailing attitude towards the core seems to substantiate President Case's contention that the student body is conservative; we satisfy our desire for progressive education by going to Bard and then content ourselves with the protection of its institutions. So if the course accomplishes nothing else but change, it will have value; it might conceivably wake up this campus.

The belief that the core course, by virtue of its being compulsory, is un-Bardian, misses its real intent and purpose. The course has been tailor-made to fit Bard's program. It will deal with topics that the students are interested in and will be constantly changing to fit their individual needs.

Optimistic predictions will tend to exaggerate the potentialities of the course and will greatly influence our eventual attempt to judge its success. However, when the time does come for us to judge it, there will be many criteria which will be available to us, the easiest being whether it attracts new students and money grants. Conceivably, this could be the most important as the future of Bard College depends on whether it will be able to meet its deficit. However, the chances are that we will leave the financial worries to President Case and concern ourselves more with student and faculty reaction. Here again there will be variance for not only will there be a new Freshman class each year, but a different approach in each seminar, inevitable whenever you have more than one faculty member teaching a course.

To meet this problem, Mr. Bleucher plans to have a conference of the common course faculty each week and then have the entire freshman class meet for certain lectures. But it is too idealistic to assume that the presentation will be "common" in all the seminars.

We do not mean to infer that this will be undesirable, but rather that it will further hinder our final judgment of the success of the course. One thing we can do is observe its effect and influence in our seminars. If the common course accomplishes its purposes and is able to arouse intellectual curiosity, it will certainly become apparent in other courses. Thus, the place to judge the common course will not be in the coffee shop but in the seminars.

In The Time of The Snow...

In the time of the snow, there was death.

Has the Christmas snow come to Bard? Does it fall heavily now, covering the ugliness of a land ravaged by autumn? Does it cover the campus now, blocking the driveway, smothering the sides in their parking places, mysteriously attracting the night?

Perhaps it is in bad taste to remind you of the terrible loss that we suffered, in the time of the snow. But if grief is sincere, it cannot be brief. And if mourning has meaning, it must be renewed.

There was peace and rest in the harmony of rich snow and a soft night, before the news came. Then there was only death, and, now, the memory of death, in hostile snow.

If it is possible to develop a strength that can make misfortune serve us, that even can mock death by wresting some advantage from it, then snow may fall again on Bard as it once did. For not until we can find and preserve in ourselves and those about us some of Wally's brilliance and ease toward life and some of Dick's patient effort and growing achievement—qualities which death emphasized clearly for us—can there ever be peace for those who remember them, at Bard, in the time of snow?

—JUD LEVIN

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The Bardian

THE FIRST SEMESTER UNDER THE "FOUR-POINT" PROGRAM IS NOW DRAWING TO A CLOSE. THE "CORE-COURSE," THOUGH AS YET UNTRIED, HAS BEEN THOROUGHLY WORKED OUT, THROUGH CO-OPERATION OF STUDENTS, FACULTY, ADMINISTRATION, AND MR. BLEUCHER. MOST STUDENTS, THOUGH SKEPTICAL OF "REQUIRED COURSES," SEEM TO BE WILLING TO GIVE IT A CHANCE. EARLY MODERATION HAS ALREADY BEEN TAKEN ADVANTAGE OF BY SEVERAL SOPHOMORES. THE LOSS OF THE TMC TO THE LOWER COLLEGE, HOWEVER, AND ESPECIALLY THE "FIFTH COURSE" NOW SEEM TO BE THE MOST CONTROVERSIAL POINTS.

TO MOST FRESHMEN, WHO HAVE NEVER EXPERIENCED A TMC, THE CONFERENCE PERIOD IN THEIR MAJOR IS NOT MISSED. SOME, IN FACT, FIND IT DIFFICULT TO BRIEFLY FILL THE HALF HOUR THEY HAVE WITH MATERIAL FOR DISCUSSION. TO MANY SOPHOMORES, HOWEVER, ESPECIALLY THOSE MAJORING IN LITERATURE AND THE FINE ARTS, NOT HAVING A TMC IS A DECIDED DISADVANTAGE.

AGAIN, THERE ARE THOSE IN STUDENT AND FACULTY BODIES ALIKE WHO HIGHLY FAVOR FIVE COURSES. TEACHERS FEEL THAT THE STUDENTS ARE WORKING MORE AND HARDER. THEY NOW FIND THEMSELVES ABLE TO TEACH BASIC SUBJECTS TO SMALL GROUPS RATHER THAN HAVING TO TEACH THE SAME ELEMENTAL BUT NECESSARY FACTS TO TEN OR TWENTY INDIVIDUAL STUDENTS. THE STUDENTS FEEL THAT THEY ARE ABLE TO EXPLORE MORE SUBTOPICS, AND ARE GAINING MORE FROM THOSE THEY DO EXPLORE THAN HAS PREVIOUSLY BEEN THE CASE. OTHERS, HOWEVER, FIND THEMSELVES UNABLE TO DO THE WORK REQUIRED OF THEM. THEY SAY THAT ALTHOUGH TEACHERS HAVE, FOR THE MOST PART, TRIED TO LESSEN THE WORK GIVEN TO LOWER-COLLEGE CLASSES, IN MANY CASES FEW ACTUAL DECREASES HAVE BEEN MADE. THIS HAS RESULTED IN LOWER-COLLEGE WORKING UNDER INCREASED PRESSURE AND, IN SOME INSTANCES, SPENDING MORE TIME ON THEIR STUDIES THAN UPPER-COLLEGE.

THE BARDIAN BELIEVES THAT FLEXIBILITY, DECIDEDLY THE KEYSTONE OF BARD'S EDUCATIONAL SYSTEM, MUST BE MAINTAINED. ALLOWANCES MUST BE MADE FOR THE DIFFERENCES IN THE EDUCATIONAL NEEDS OF THE INDIVIDUAL. IN THE CASE OF SCIENCE MAJORS, FOR EXAMPLE, FIVE COURSES ARE A GOOD THING AND MIGHT BETTER BE CONTINUED PAST THE SOPHOMORE MODERATION. ON THE OTHER HAND, LACK OF A TMC IS FELT TO BE A DEFINITE DISADVANTAGE TO THOSE REQUIREING INDIVIDUALISED GUIDANCE, SUCH AS LANGUAGE, ART, AND DRAMA STUDENTS, TO NAME ONLY A FEW CASES IN POINT. EVEN WITHIN THE DIVISIONS, EXCEPTIONS IN BOTH RESPECTS ARE PREVALENT.

THE BARDIAN THEREFORE SUGGESTS THAT AN EVALUATION OF THE EFFECTS THUS FAR OF THE "FOUR-POINT" PROGRAM BE SCHEDULED FOR THE VERY NEAR FUTURE. DIFFICULTIES INHERENT IN THE SYSTEM SHOULD BE LOCATED AND EITHER REMEDIED BY THE INCREASED FLEXIBILITY OF CERTAIN POINTS, OR COMpletely ELIMINATED. A RIGID PROGRAM OF ANY SORT MUST NOT BE PERMITTED. ONLY IN THIS WAY CAN BARD HONESTLY CARRY THE NAME OF EITHER A "PROGRESSIVE" OR "EXPERIMENTAL" COLLEGE.

EDITORIAL
Plans For Common Course Previewed

by MR. HEINRICH BLEICHER

Students to “Take an Active Part in the Course By Developing Their Own Line of Questioning”

It is considered unusual to talk about a course in progress at Bard. However, the very beginning of this course has been the common concern of the Bard community. The atmosphere of rumors, expectations, misgivings, propositions and counter-propositions that first seemed irritating and unhealthy has turned out to be productive. Cases of resistance arising from irrelevant frictions were rare and mostly due to misunderstandings. Very reasonable objections, on the other hand, and sincere misgivings were voiced by students and teachers alike, so that very different requirements had to be met.

Originally the situations were as follows: while a common course was desired, several courses were being proposed; while a core course was needed, an introductory course was considered. And yet this was not an impasse.

The original question had been: what is wrong with education at Bard? The fault which almost led into an impasse lay in this question itself. For there is nothing especially Bardian, and nothing special at all, that is wrong with education which is not wrong with education generally in our times. It was this general situation which made itself felt when the students at Bard complained about a lack of curiosity. Our starting point must be to take this students’ statement very seriously. For lack of curiosity in young and fresh minds is most unnatural and frightening. It indicates lack of enthusiasm, and even lack of vitality and just for life itself. The fact that this could not possibly lie in Bard. It has much more to do with the general mental climate of our time and the nihilistic predicament. In other words, what is at stake here is the state of the human mind in our time as such. The questions Why? and What for? seem often not to be answerable any more and this is also true for the Why? and What for? of education.

Up to the 19th century, the answers to these questions were always provided by common absolute beliefs which lasted in most cases for a man’s lifetime. Since then, ever-changing answers out of an indefinite number or partial possibilities have been given. A man tries ten or more of them, only to fall finally into the nihilistic predicament. This process of alienation and relativisation drives men to abandon their freedom, to accept themselves as being something which is not their own wishes, then of collective drive, soon of any efficient power, and finally of totalitarian rule.

The danger is felt and often sacrificed the fact that all the different fields of human endeavor no longer form an integrated whole. Man alone could provide a satisfactory answer to such all-encompassing questions as Why? and What for?. Therefore, pertinent attempts at re-integration of all fields of human endeavor are being made. To these also belong all so-called general and preparatory courses. Unfortunately, it is only intellectual wishful thinking arising out of despair, to believe that life can be re-integrated by an educational system. This way will only lead to alienating education from life even more than before, because such an integration, or re-integration, could be achieved only from some higher instance. The integrating factor would be supposed to rule the whole of the present fields.

In the older educational systems, this ruling factor was a God or a Cosmos in which all men believed as a matter of course. Therefore, the ruling factor was transcendental and left space for freedom. In our age of secularization, however, this ruling and organizing factor can only be an arbitrarily devised theory of knowledge and can only rule tyrannically. And since we do no longer have a usual belief in any legitimate authority above us at our disposal, this kind of rule from above will always become in the end a rule from below.

Both rule from above or rule from below, are ruled out. There remains the possibility of government from within. Although no absolute principle from above is any longer revealed to us and only arbitrary principles from below are offered to us, we still will find within ourselves one principle common to us all. This is our original will. This is the human community itself, as it is based on our experiences of free reason.

They will take an active part in the content of the course by developing their own line of questioning. The common core course has as its task to establish human freedom from within in such a way that all the fields of human endeavor begin to form a living community and enter into creative mutual collaboration. This could become fruitful for higher education only if it is very beginning; its success will partly depend upon the extent to which our freshmen are willing to consider themselves as fresh minds. In exchange, we shall let them have the great privilege of being taken seriously to the point where they will be confronted with the main issue of our time in the first year of their college education. They will take an active part even in the conduct of the course by developing their own line of questioning.

The more immediate purpose of the common course is to provide a common ground for creative collaboration between all human capabilities and their respective fields of knowledge, as well as between students and students, teachers, and teachers, students and teachers. This will provide for a communicative education which tries to enable us to evaluate these processes whose infinite possibilities progressive education has opened up to us. If we want to refuse to be instruments in processes and re-assert our birthright as creative creatures, we must first show our ability to change processes into creative procedure.

To the freshmen this means first of all to change the process of education, as it is imposed upon them, into a creative procedure of their own. The common course will be a required course in order to enable students to choose well among the non-required and freely chosen courses at Bard. The student will discover and become able to evaluate his own inclinations and abilities by going right into the middle of human creative capabilities and their specific requirements.

First among them is that their deeds and thoughts ought to be one. Second, that they made one of the few fundamental discoveries in human creativity which can never do without. This discovery, third, must be based on a personal experience that can be re-experienced and therefore established as a truth by everybody for himself. Fourth, all these discoveries must be fundamental indications of human freedom.

Nine such “great men” have been chosen. Since they are “great men” rather than “great books,” the texts they have left us are short, short that they almost can be learned by heart and remembered for a life time, as they should. They are the archetypal figures of man, so great and yet, so absolutely our equal, though not in stature. Free men can look up to them in pure admiration.

Mr. Bleicher discusses “Common Course” with Dr. Hirsch and students, knowing that these are like us and that their "creativity" guarantees us the possibility of our own growth. With these findings and founding fathers of the free human mind, we—teachers and students—want to establish communication during this course. Its ultimate purpose is to find the dependable foundations of a free life in the given or God-given founding qualities of man’s creativity and to learn to use and trust them in order to proceed in the way of community-building, to help make the human mind a libertarian mind, an open mind for an open human world and to prevent lest it fall into the trap of whichever (Continued on Page 8)
I've So-o Tired
by WEND ELLACK ERMANN

Ah, me, I tink I'll just sit down here an' rest ma' tied bones for just a little bit. Oh, lemme take off dese heavy shoes, ma' feels is so tired. Uh, well, dat takes care o' one 'em... an' now bof are off. Ma' feels feel so much betta when I takes off dem heavy things. Ah, now to stretch out in dis cool grass... Just look at dat blue sky an' dem puffy clouds; dem's my file'm along so-o slowly... It feels so good to curl ma' toes in dis wet grass. Dew's hot an' sticky afore, but now dewy's cool an' refreshed.

What's dat dere on ma' hand? Oh, it's just one of dem little ants. Sorry, little ant, but I haf ta brush ya off 'cause yooze tickles... Ma' eyes is so heavy. I'll just close 'em for a bit. Listen to dem birds. Dere just keep up dat nice chirpin' all day... neva gits t'ied a playin'... I hears humpin'. Yeh, I sees it, too. Couple dem fat cows comin' ova dat acorn tree. Look a' dem lazy critters, dere's just about movin' dere's wings. If I had ma' Willie wid me, maybe I'd pick him up an' pop one a dem off so supper. But, too late, dewy's gone now... Gee, dat stream makes funny noises. Trick-slick-alkike, trick-slick-alkike... so nice an' calm an' content wid itself. Maybe I'll just pull myself up an' take a look at 'er. Uh-h-h... look dere at dat green leaf. Dere gonna rush it ova da water. It just takes its own sweet time. Ah-l-h me...

Dere's dat ova behin' dat bush? Is'at you Jimmy? Yeah, it's you all right. What ya doin' down here? I hear ma' company an' it makes ma' feel so good. Another haggy individual got on the top step (I think he was a Drama major) an' yelled "My Kingdom for a Coke." As I had not been startin' crawlin' out, sayin' good new'an' I was in a hurry, I asked, "Well, dahling, C'me at ya laat?" As the door closed behind me I heard a weird, bitter cry go up that could only originate from this chorus of parched throats: "C'est la misere!"

—H. K.

TRAGEDY
A great tree lies sprawled across the forest floor,
Like a mighty, fall-spread giant.
Its long, dead limbs reach out in leafless dread
Of some god's fire-fierce bolt.
Sylvan companions stand in quiet ignorance
Of their fellow's fate so fell.
Sure it was a strong great god
Struck down this heaven-grasping titan-tree.

DISCOVERY
Immersed in this space-spread grassy field,
Like a high-glide dove 'gainst a sky pure blue,
A lone violet, cool-petaled and soft hued,
Looks up at me.

It is nature's secret tear,
In that sweet, mute moment
Before its fated fall.

by MARTIN DINITZ

Season's Greetings
The Door

by ROBERT LANE

His face was dark with thoughts as he walked slowly towards the door. As he placed his hand on the knob, he turned to face her. "Rita, this is the last time I'm coming to see you," he said in a low voice.

She was almost up to him when he said it, and she stopped and looked at him, stunned. Her mouth worked for a moment in silence. "Frank... why?... what's happened?"

"Nothing's happened... it's just that... it's just that I've decided we can't see each other anymore."

Her face was pale; she tried to smile.

"Please, Frank, I don't think you're very funny."

"I'm not trying to be, Rita. I'm not coming to see you again. I mean, not if you're going to be so suddenly by the door at arms. Will you cut it out?"

"It's not that... it's nothing you've done, but..."

She could hardly believe that she was saying the words, but she knew that she was. "I'm not coming to see you again, Frank. I have to and I decided we can't see each other anymore."

"It's not that easy... not that easy... not that easy..."

"Rita... you're the only guy I've ever known, and I need you."

"Rita, please..." He tried to back away but was brought up suddenly by the door at his back. He turned and stepped back, but she clung to him. "Frank, you're the only guy who can make me be what I want. And you can't leave me now. Frank, I'm..."

There was another knock on the door. He looked at her, peculiarly riwed. He looked past her at the afternoon sunlight streaming in the window and dashing itself against the door.

"Frank... is that Jeanie?"

"You know Jeanie's known for a long time and there's nothing she could do. It's not that," he concluded impatiently. "Well, what is it, Frank? Have I done something?"

"No, of course not. It's... look, Rita, it's too tough to explain... it's nothing you've done, but... let it go at that will you?"

"Frank!" she breathed out, amazed. "It's not that easy... not now."

Her hands clutched his arm; the knuckles of her thin hands were white. "You know what I was when you came to me. You know what I was... no woman wants to be a prostitute! I was just dirt until I met you, Frank; there wasn't anything else. When a man walks out on a woman, she can't stop being a woman. I tried to take it easy after Mike left me, and I thought I had it licked, but I..."

"Christ! The change from just wanting somebody to taking anybody was so damned easy."

He looked down at her face and saw in her eyes all the helpless-ness of woman since the time of Eve. "I know, Rita," he whispered, angry with himself because he could understand too well.

"But you've seen how I've changed, Frank; I'm not just like any more... only for you. And I need you now, Frank; you're the only decent guy I've ever known, and I need you."

"Rita, please..."

The rain beat down on me with heavy, thudding drops. I left my room behind me in the mist. I knew one thing; I had to get away.

I thought of those faces back there. What faces they were: the looming one with the dripping lips and the whining, nasal voice; the muffin-shaped one, mounted on two enormous breasts; and the thin one, white and cold as a slab of marble.

I could hear their cackling and ravings even now, though the only sound was the incessant drone of the rain on the road, on the trees, in the air, falling, falling.

The night had closed around me, and I was an island in a grey ocean. There were vast, towering waves, some of them bigger than I'd ever known, and I tried to reach out to them, but they were too big. They rose high into the sky, but they were too high. I looked down at the ground and watched my own feet reach out from under me, relentlessly, like pistons, slamming against the wet tar, then disappearing beneath my coat.

I had just reached the highway when the rain began to smash against my face. I pulled my coat collar high to keep the fur from getting matted. But the rain was furious, and the dampness eased down my neck.

I felt myself being driven into the earth. The sky was dark. It was very late. Suddenly, from behind me, there came a glow, soft, distant, but a glow. A life was near- ing me.

The glow became brighter and brighter. In front of me, I saw my own shadow, as long and thin as a needle. The shadow became sharper and shorter. I turned. I saw two round lights piercing through the grey haze.

There was a screech of brakes, and a dark, bulky object, nearly my height, came to a stop by my side. A voice inside asked me if I wanted a lift; I answered yes. A latch snapped, and a door opened.

I got in the car and saw a smile next to me. "Cigarette?" the smile said. "Thank you," I answered.

There was a scratch, a smell of sulphur, and a beacon light of orange approached my mouth. I inhaled, and a wisp of cigarette smoke wiggled its warm way through my nose.

I sat back into the spongy cushions and glanced, by the light of the beacon, at the car's maroon interior. A flick of the wrist killed the light, and another flick of the wrist sent the tiny dead beacon out the window.

I took another soothing puff of tobacco, and after the car lurched into motion, there was a little glimmer of cardbord, tipped with grey, lying alone on a wet highway, somewhere between here and there.

Sonnet

When love first like a fruited tree was grown,
With skins of green bleached silver under moon
I would have cut its growth and not have known
That such can grow where such has died so soon.
But silently it sank its roots
Down my moon-illuminated vein,
And a young grace detaches bone from bone
Come where water swells and night is cool.

As in her loneliness, Persephone
Comes numbed and nimbus'd out of Pluto's pit
By spring and morning thawed, and winter free
Feeling the sun too strong to look at it,
The tree went hill-high into day, and stood
Unwithered, and its fruits are good.

by DICK SEWELL
Students, Faculty Members Interviewed On Five Course Program

The new five course program for the Lower College has been working for almost a full semester. The following statements by various students and faculty members represent a cross-section of community feeling toward the program thus far:

Wendell Ackerman: I am very much in favor of the basic idea of the five course program. Freshmen and sophomores are now allowed a greater number of courses permitting more experimentation before matriculation. At this time, however, I don’t think that the program is as good as it could be because, in many cases, homework assignments are so long that one cannot be prepared adequately in every subject. If the amount of homework was proportional to the number of courses, then I think the five course program would be extremely worthwhile.

Dr. Fred Crane: I’m not in a position to say it’s worked but I have an indirect criticism of it in the sense that it has replaced the content conference in the lower college. This content conference constituted for me in the past the heart and core of individualized education at Bard.

Dr. William Fraenfelder: It is my general impression that students have, of necessity, had to work harder, and have been doing more work. It is also my impression that the freshman class has been more successful in adjusting to the five course program than the sophomores, who were “brought up” in the four course program.

Sheila Heister: I am in favor of the five course program as it has evolved, due mainly to the wider range of courses it now offers. However I feel that one of the five courses should be the hour Trial Major conference. I do not necessarily advocate its incorporation into all the divisions, but for those students in the Social Studies and Literature Divisions, particularly, I feel the TMC is of great value and its exemption from the lower college student’s curriculum constitutes a real loss to his development.

Dr. Felix Hirsch: I believe that the fifth course is one of the most desirable and most effective features of the new plan. I believe it offers the Lower College student a broader range of subjects and thus to gain a general education in the best sense of the word. I would be in favor of extending the five courses (including the major tutorial) to the junior year. My own experience as a student, long, long, ago and my observations of Bard students have convinced me that a greater variety of subjects will stimulate the energies of a student more than a somewhat narrow intellectual diet. The greater effectiveness of the five course program in particular, and the new educational plan in general can be proved by the heavy increase in library business this fall. Although the enrollment dropped ten percent as compared with last fall, the library circulation in the months of September, October and November 1952, increased by twenty percent as compared with last year.

Leni Rosenfeld: In comparing the new five course system with the four course system of last year I find that none of the work in any one of the courses has been minimized. This is particularly bad when you become involved in time consuming extra-curricular activities which relate to your courses. You are then forced to keep hours which endanger not only health but school-work as well.

Mr. James Schroyer: On the basis of what has gone on this semester, and keeping in mind that I have exceptionally small classes (even for Bard), my impression is that the five course program offers a decided advantage; the students are working harder. My statement, however, must be qualified from every conceivable angle,

The general consensus seems to be, bearing these opinions in mind, that the five course program has the advantage of offering a more diversified program and an opportunity for students to experiment more fully in various divisions.

The outstanding disadvantages then, are the loss of the trial major conference, considered by many a most important part of the Bard system of education; and the overly-heavy work load, to which most sophomores find difficulty in adjusting.

It appears that the feeling is toward the five course program in theory, and that the major complaints about the program are technical difficulties which may be ironed out as the program progresses.
Yerma Presentation Reviewed

by ROBERT SPITZLER

Joan Larkey's sets are utilitarian and attractive; her lighting is more than a little murky. But as a whole her work is compatible with the demands of the tiny Orient theatre. Whether performances like Miss Kopp's, so closely approximating the brava, are equally at home, is a moot point. In any case, "Yerma" was produced, quite frankly, to serve as a learning situation, and here it has been successful. As a complete evening in a playwright's itinerary, it has not.

Bard Plays Host To Dutchess County Administrators

On the afternoon of December 4, Bard played host to the Dutchess County School Administrators Conference. This group of secondary school principals and superintendents has formed together an association to further the aims of the teaching profession and to make this society one of good fellowship while advancing a cause they all feel so deeply.

After dinner in the Poincy Dining Room, Dr. Robinson explained one of Bard's proud extracurricular activities, M.S.A. The clear and concise description of our part in the program was well received by the association.

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Seven
International Week-end

(Continued from Page 1)

bring foreign students to the campus, where an exchange of ideas with American student leaders and the Bard Community will take place.

The tentative program which has been set up for the week-end includes: an opening address on Friday night, panels on Saturday morning, speeches and informal get-togethers on Saturday afternoon, a panel discussion on the political role of youth on Saturday evening, and a closing address and entertainment, which will be in charge of Mrs. Muriel De Gre on Saturday night. On Sunday morning there will be the traditional trip to Hyde Park where a wreath will be placed on the grave of F.D.R.

Co-chairmen for the week-end are Charlie Naed and Shelia Heister. The steering committee consists of Naomi Bellinson, Marilyn Shwartzapple, Ann Shaaker, Francesco Cianarella, Chuck McIntosh, Bob Ronder, Dietrich Sperling and Audrey Goldman. Al Landau is the treasurer.

It is hoped by those planning the International Students Week-end that all Bardians interested will get in touch with them and help make this year's event the best yet.

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Eight

The Bardian's Literary Supplement, containing creative material by and for Bardians, will make its debut in magazine form early next semester.

The magazine will be comprised of about thirty pages of original material, including entries in The Bardian's short story and poetry contest and illustrations by various members of the Art Department. Steve Barbash has designed a woodcut for the cover which, appearing for the first time on this issue, will be used for following Literary Supplements.

Common Course

(Continued from Page 3)

tyrannical idea of totality. In this sense, we hope that the common course might become the common cause of the Bard community.

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