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New Social Regs. Urged As Campus Rejects Letter
by David Mydans and Peter Minichello
A potentially explosive situation existed on campus late yester-
day with the appearance of a letter to all students from the Dean and President. The letter informed the students that "unless House Presidents are willing to actively sup-
port maintenance of the regulations," the Administration will take disciplinary action.

At 8 p.m. Monday night, two hundred students participated in a "walkout" led by the Student Council and the Dean's House for a clarification of the position expressed in the letter. The Dean's letter stated that the Administration's view, that HPC had not been en-
forced in the past, was "misleading." The students declined to alter the rules.

Most of the students returned to the Council meeting and it was then decided by Council that there would be a community assembly Thursday night at 5 p.m. in the gym. The new proposals for changes in the social regul-
jation will be brought before the students, and the proposed new constitution will be proposed.

Movie Review
"Ulysses" by Erica Brown
For a short time in May, Kingston was "just like the old days," said a friend who viewed "Ulysses" at the New Theatre, played a three-run day of Ulysses. Unfortunately, this time they also came to New York as well and on the whole the effort and the expense as so to speak were not justified.

Quite understandably an audience of "Ulysses" is also to be found in "The Entertainer". A number of James Joyce novels would produce an outstanding take. In fact, it might be more interesting to consider the movie 'as a whole." The visual imagery is unseen and quite beautiful, and the editing is both static and jerky. Joyce, after all, is not a movie maker and his vision is not quite adapted to the hard, real, and immediate look of "The Entertainer." At times it was like watching the Key-
stone Cops and trying to play piano concen-
tos.

If there was any accuracy to Joyce in the movie, it was in Mibs' portrayal of Leopold Bloom. He is true to the interpretation of the wandering man, the Ulysses and his typical features, and the visual imagery is unseen and quite beautiful. The story of "Ulysses" is also to be found in "The Entertainer." A number of James Joyce novels would produce an outstanding take. In fact, it might be more interesting to consider the movie 'as a whole." The visual imagery is unseen and quite beautiful, and the editing is both static and jerky. Joyce, after all, is not a movie maker and his vision is not quite adapted to the hard, real, and immediate look of "The Entertainer." At times it was like watching the Key-

Drama Review
"The Entertainer" by Peter Minichello
John Osborne's "The Entertainer" is a most amusing play and a success in its own right. In contrast, it looks simple by comparison. But that's the far better play, clean sharp, having qualities the latter play lacks. "The music hall is dying," says Seller in his essay in "The Entertainer," "and with it a significant part of England."

So Osborne wishes to commemorate that death. In addition, by presenting three genera-
tions of the title family, he wishes to comment on the British thinking as characterized by these groups, which he sees, as quite distinct. Finally, he uses all of them to reexamine the current situation. Jon Rice delivers no less than three scenes, but the one that he gets most fun out of is the last. He is a master of his craft and the actor's understatement is outstanding. The bulk of the production does not do justice to the script. At times it was like watching the Key-

Wilde Is Topic Of Elman Lecture
by Margaret Afiilto
Oscar Wilde once said that "wickedness is a myth created by good people in order to account for the curious attractiveness of others." He was, of course, a brilliant and brilliant writer and critic of the time. Wilde was the subject of the John Bart lecture given by Professor Richard Elman, Professor of Eng-

Dean Cites Plans, Replacement Is Still Pending
by Joan Kaye
In the May 8th issue of the Observer it was pointed out that Dean Hodgkinson will be in New York next semester and that Professor Kenneth Freeman of Cornell College in Iona is presently being con-

SPECIAL EVENTS
SPRING EVENTS: Stephanie Turner joined thirty-five other students last April 30 to cele-
brate the first day of spring weather. Using Cuno-Crass, et ares and pastels the students drew elaborate decorations on the area in front of Sine House. Dr. Kline signed a section and cornish was used to preserve the work.
**Bard Observer**

**YESTERDAY'S LETTER**

The question is not really what happened but why.

Why did the Dean arbitrarily threaten to make the social regulations stricter and remove all power from House Presidents? After a year of asking several questions about communication between students and faculty, why did the Dean spring his threatening letter without even considering alternatives? What possible actions could have provoked such excessive action?

The Dean must realize that the reasons he himself assert are false one.

The semester House Presidents have been functioning at a higher level than ever before. It bears directly on violations to all those justly accused. No violations have been thrown out because the “judges” didn’t believe in the rules. In fact justly accused in the semester 42 persons received the full penalty for demonstrating the rules, even though most of the judges professed agreement with the demonstrations.

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

So much so in fact, that just last week the Administration told us jokingly to take our case to the Trustees; and when we said we would, the Administration panicked. (Perhaps they were afraid that the Trustees wouldn’t be the narrow-minded urges that the Administrators are.)

The Dean talked to half a dozen students, including the Chair of the Board, to try to get Linda Boldt to modify her position, and when unsuccessful, he threatened to remove them as a disciplinary action.

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

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**LETTERS TO THE EDITOR**

**The Entertainer**

(Continued from Page One)

The play, Tony Richardson vividly emphasized the part of Jean, Archibald’s daughter, with Joanne Druke. Sally Eames had a sense that she was the stable, if “sappy” element, and she did help to unify the ensemble. Sally also maintained the same sort of Jean in the play, and William L. Martin played the part. He wrote the written part in the play, but this didn’t prevent Miss Martin from working well with it. She did a fine job of making the character of Jean a believable one. Silence is always the hardest thing for an actor. Richardson and Miss Martin worked superbly in the dual scenes when he rambled and she listened and looked at the table, not his face, and sipped her liquor. With frequent banal lines, she wasn’t bad.

William Druke does again move his actors to good effect; the production is contained and moves well. Only in Arlady’s lengthy drunk sequence did the action drag a bit. Richardson makes the mistake of allowing his actors to play the scene of a dead crease. A lot of it is consequently just handed to the audience to absorb, and for once there are no real scenes and not even a collection of Britains .

A note of “Oliver Twist” concern calls in, in which the actors take their bows still playing their roles ridiculously. We want to applaud the actors, the play has ended the life of the characters. And now come the characters that kill their own life of the play, often good, often pretentious. In “A Patriot for Me,” the characters are even more effective than their actual ones. The characters are those of the play’s, seen usually look uncomfortable, as though they want to strike off if there’s a reason.

Stuart Whyte’s setting was inglorious for the part, conceived with wit and a notion of the play’s needs. Only the ramp seemed unnecessary for it was used only two or three times. The costumes by Marilyn Salkin were the characters’ concern calls in, in which the actors take their bows still playing their roles ridiculously. We want to applaud the actors, the play has ended the life of the characters. And now come the characters that kill their own life of the play, often good, often pretentious. In “A Patriot for Me,” the characters are even more effective than their actual ones. The characters are those of the play’s, seen usually look uncomfortable, as though they want to strike off if there’s a reason.

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

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

“So we can do a lot of good things,” says Barbara Elson, providing we can stay open.”

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**The Letters to the Editor**

To the Editor,

"Now, you know that we are just beginning to work on this project. The administrators and others among us parents have always been very interested in the progress of our child's education. I am not sure that this is the best way to approach this issue, but I think it is important to have a clear understanding of what is happening at our child's school."

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**The Ailing Coffeehouse**

by Bruce Lieberman

"We can probably stay open for another week with the food that we have left beyond that we have no money to keep the Red Balloon open." This is the way Barbara Crane, co-manager of the Red Balloon explained that the Bard students’ experiment in night-club like entertainment is about to cease. Because of the surprisingly poor patronage on the part of Bard students, the Red Balloon has been losing money for three weeks now, despite some extremely good entertainment. Yet all students have complained that the lack of entertainment is the main reason why people no longer come. When the Red Balloon opened in the fall semester of 1969, the featured sounds were originally provided by the "Gingerines." Now that the group has left Bard, there seems to be a feeling that the Balloon cannot provide a variety of entertainment equal to the "Gingerines." Yet all in this writer's opinion — the new managers of the Balloon, Barbara Crane, Shelly Inez, and Hank Brooks, have been more successful in providing not only a greater variety but also a better quality of folk, rock jazz, and classical music. Besides the occasional serious and comic poetry readings.

For so the new managers have provided the guitarists of Kandy Carr and Brad Ginn, Morkh Hurst and Dave Gant in the oh so "Chill, Blues," Phil Dunkeball and Sterkly, the classical guitar of Steve Joseph, the music of Tim Boulton, and the "Middle-Aged Look at Young bookmarks" and for a while ago middle-aged mentors didn’t look very middle-aged at all. Professors Kohler, Piers, Walters and Moderator Dean Hodgkinson are always our discreet, but we are searching for something meaningful in our life outside that provided by a squid timelapse. But they blew it all in the end and showed us just what the "generation gap" was all about. At previously thus video, but just when a hint of excitement was beginning to creep into the proceedings, the Dean called an end to the discussion. The students wanted to stay and talk some more. A dialogue had be

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**The Entertainer**

(Continued from Page One)

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**Ulysses**

(Continued from Page One)

It is almost as if Mr.Strict did not know quite what to do with the character of Molly Bloom. He has created a complicated and mysterious figure and then left her in the lurch. Her actions are almost unconnected, her lines are uninviting, and her most effective lines are spoken for her in the final millisecond of the movie. During this scene there is some ingenious imagery created in a part of the photograph. Everything from shots of Michaelangal’s David to children jumping rope and lying on a clothesline along with the unpregnated text of the novel make the final scene one of the most erotic if not artistic parts of the movie.

Unfortunately for those who have read the novel, it is one of the most disappointing as well. Perhaps it would have been impossible to preserve the true joy and still appealed to the general public, but that is the problem that the director decided to take was the trouble to include a subsection of a one who just decided to take a movie. A movie that the movie proved to be interesting as I heard some saying that the film was "over my head" and that it was too complicated. It is true that the novel lends itself perfectly to a film version, with a steady pace and a clear storyline. But the body and the result was that nobody was entirely satisfied.

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**Fix the Figures**

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**Hanoi’s Hints May Help You to Conclude that Each Time There’s a False Bombing Report, U.S. Casualties Have Actually Dropped.” **

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**From the Department of Defense**

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**To the Department of Defense**

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**To Hanoi!**

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**Hanoi! Hanoi! Hanoi!”

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**To Hawaii!**

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**Hawaii! Hawaii! Hawaii!**
New Morality

(Continued from Page One)

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

Not in the same manner, however, does Gerlach point out. Gerlach quotes Fleming as saying, "Sexual intercourse may or may not be an act of love ... Christianly speaking, sex which does not have love as the partner ... is wrong. The per-
sonal commitment, not the

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(-Continued from Page Two)

Letters

(Continued from Page Two)

-ing between professors and stu-
dents and wasn't this what Bard was all about anyway?

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

From a student turned "Cenvenial"

BARD OBSERVER PAGE THREE

Bard College Calendar

Tuesday, May 16
House President's Committee
Music Department presents faculty concert: Luris Garcia Beret, cello; William Stowe, violin; William Trotter, piano;
Educational Policies Committee
Photography Club presents film "Earl Davidson, noted photogra-
pher" (show earlier at Bard).
Thursday, May 18
Tamaqua Club Bard vs. Tamaqua Community College (Home-Cloud, basketball, women's basketball, tennis.
Psychology Club presents Miss Denise Thum from Brandeis on "Recent Variation and the Frustration Hypothesis.
Board of Directors Meeting. Bard Committee to End the War will sponsor a Draft Advisory Committee of Catholic Workers to speak on Conscientious Objection.
Friday, May 19
Movies: "A Day at the Races" with Marx Brothers and Margaret Sullavan. "Carnival in Flanders" Saturday, May 20
Movies: "A Day at the Races" and "Carnival in Flanders"
Sunday, May 21
College Service
Red Balloon open. At the President's house, Dr. Joseph Fleming, one of the leading spokesmen for "situation ethics" and author of "Moral Responsibility and Morality and Medicine (jacket and tie requested).
Monday, May 22
Mr. Philip Kapla, Zen master (Rochester) Community Council
Tuesdays, May 23
BRAC presents Calvin Hicks, coordinator of Afro-American Institute, teacher at the Free University Organ sponsored by Peter Brown.
RED BALLOON open Tuesday, Thursday nights
PRENDERGAST SHOW - LAST FIVE DAYS

Albany
6:45 p.m.
Bard Hall
8:30 p.m.
Sutten
7 & 9
Albany
6:00 p.m.
Albany
8:30 p.m.
Courts
3:00 p.m.
Bard Hall
8:00 p.m.
Proctor
8:30 p.m.
Coffee Shop
1:00 p.m.
Sutten
8 & 9:30
Sutten
8 & 9:30
Chapel
11:00 a.m.
11:15
President's House
8:30 p.m.
Old Art Library
8:45 p.m.
Albany
7:00 p.m.
Albany
8:45 p.m.
Chapel
8:30 p.m.

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