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"Red Desert" by Antonioni Here This Weekend

"Red Desert" is a 1964 film of Michelangelo Antonioni and his first in color. It will be shown by the Film Committee this weekend.

"My intention," says Antonioni, was to express the beauty of this world where even the factors can be so honestful... The line, the curve, the form of the buildings... the skies... says perhaps more beautiful than a line of trees, or alone the eyes have already seen in space.

Monica Vitti, who has appeared in nearly all of Antonioni's major films, is again starring in this one. She plays the wife of an electronic engineer. At the film's outset, she is suffering shock from an auto accident. She meets a mining engineer, played by Richard Harris, but their relationship is brief and unusually ends by her choice.

Not-Recommended

Despite the drama itself and continued on page three

New Action Unit Outlines Its Motives and Tactics

By Randall Baier

"We wish to present a counter idea to student pacifism: That no man is free until all men are free and that the only way to achieve this freedom is through hard work and understanding," stated Jane Earns, newly elected secretary of the Bard News Action Committee, Federal. The committee is planning a campaign of the campus political group.

The New Action Committee (NAC) held its second meeting last Thursday, October 12 with attendance ranging from 15 out of the 25 active members of the recently formed group. The committee received $200 from Japan two weeks ago to cover the cost of renting a bus to the demonstration in New York City.

A committee member announced Monday that unless 30 more people sign up for the trip, the bus cannot be rented in a round-trip fare is six dollars. The cost of the trip is 100.

In essence the plans of the committee are: 1. to establish a library, draft counselling, and drop resistance center, 2. to help migrant worker children in nursery school, 3. to participate in demonstrations whenever necessary and well founded, and 4. to continually present their political viewpoints through speakers and films.

The Committee is already actively engaged in sponsoring a Bard contingent to march on the Pentagon on Oct. 21 for preparations for this march, where mass civil disobedience is planned when the marchers will "Confront the Warmakers," the NAC has scheduled three events.

Tuesday, October 17 in Stone Hall, a lecture by Martin Oppenheim, Professor of Sociology at Vassar College, will be given at 8:30 p.m. "A Revolutionary Affair," a play by Howard Koch, will be presented October 18 in the Red Balloon at 8:30 p.m. Followed by a rally at the Rapier at 2:00 p.m. Thursday.

Protest Denied

March Permits Permitted By D.C. & Va. Police

WASHINGTON (CPI) — Opponents of the war in Vietnam may demonstrate here in October 21 without a permit from the Federal Government.

Harry Van Cleve, general counsel for the Federal Government, Services Administration, speaking for the Federal District of Columbia, and Virginia police officials said the Government will not issue a permit as long as the war continues. In an order it is expected to include "law-breaking activity and teaching plans.

The National Mobilization Committee to End the War in Viet Nam, an organization of 100 peace groups which is organizing the demonstration, said it will not renounce its plans for a sit-in at the Pentagon.

The committee of course did not apply for a permit for a sit-in. They argue that refusing to grant the permit overlooks the very right of the sit-in movement to free speech and liberty.

Three-Part Acton

The committee plans a three-part action against the war on October 21. This includes two parts: one from the Lincoln Memorial and another from the Washington Monument, both converging on the Pentagon; a mass rally; and the sit-in. The Mobilization expects that only one portion of the marchers will sit in.

The avowed purpose of the sit-in is "to shut down the Pentagon and stop it from working," according to Dave Dellinger, the Mobilization's national coordinator.

Balloon Opens: Jukebox, Menu Promise Variety

The Red Balloon, Bard's student-run coffeehouse, is beginning its third year with a new set of managers, a few changes in the menu and promises of different and interesting entertainment.

The managers, Jim Pine, Sara Van and Sloan Mack, have all had previous restaurant experience; one or two, he says, have tried the coffeehouse than it enjoyed in the past. The most noticeable change has been the addition of a jukebox. With selections ranging from the songs of Terry Praytor to the hits of the Garden State Chicks—plus Dylan, The Beatles, Archie Franklin, Moby Grape and others, the jukebox has some of the best possible tunes.

Other entertainment scheduled for this semester includes Tim Buskey, a play by Bard student Mark Stryker, a play presented by the Bard Anti-War Committee, the music of Dr. Dinkelsbarger and performances of Dom Fugates' jazz group. They have not, however, considered showing underground movies which have drawn large crowds when shown in Nixon.

(Continued on Page Four)
A Growing Discrepancy

The two photographs on the first page represent graphically what we consider to be the growing discrepancy between what Bard is supposed to be and what it is quickly becoming. While Bard's institutions might be as attractive as Bard Hall, too many of them are reaching the deceptively condition of the Dwelling Units. In the words to come, the Observer will conduct critical investigations into these areas of Bard's academic program that are falling short of their stated purposes. This includes the individual Junior Conference, which is already a luxury in most divisions; the Six Point Program, which is in its present state may not "provide all students with a basic cultural literacy"; and the increasing difficulties of students in finding advisors with whom to write their Senior Project.

We do not pretend to believe that our efforts will be sole instigation for improvement. Educational Policies Committee is working on some of the problems also. Our intention is to make Bard students aware of how they are being short-changed, academically, and what they can do about it.

Bard Observer

PHILIP GUSTON to AchieveFreedom

By Dana Hessmons

"I've a strong disbelieve in painters talking too much," started Philip Guston last Wednesday night at Provost. "I'm not a lecturer, you know.

Mr. Guston proceeded to show slides of his work, a retrospect of twenty-five years. Painters usually make a mistake when they try to discuss their own work; Mr. Guston is an exception.

Unhappy Period

It was in 1947—after the WPA projects, after teaching at the University of Ohio—when Mr. Guston viewed his recent paintings, figurative, cubistic works, with mixed feelings. "It was an unhappy period for me. I wasn't interested in subject matter. It became too much of an excuse for something else. Pure color spaces were more interesting to me, but I didn't know where to move."

Mr. Guston left for Europe and stayed a year, away from the canvas with only a sketch

(Continued on Right Hand Column)

Conversations

On Slogans and Demagogues

William Sherman

Since the beginning of time, slogans and demagogues have had each other well in hand. Personally I find slogans of all kinds and all kinds repetitive. Personally of slogans I declare to be fools. Any person who wastes time developable and potentially exciting moments of their life-time standing in the freezing cold waving a sign around and about is stupid.

Please note that more rustics, matter, and proletarians crop up during the more temperate months of the year. The individuals who create the slogans and dogma which "the people" believe are often right-minded people. Unfortunately they often fall victim to the message or myth they proclaim to be their own.

"Hey Big Mouth"

There is a leek who lives in India, self-named Mehdi Baba. He is a man who deserves our respect. The poor fools hasn't uttered a word in forty-two years. My guess is that someone put him down badly in 1925 for being a stupid big mouth and as a result he's been afraid to utter a word since.

A Religious Choice

Paul Murray Says He Was Misunderstood

To the Editors:

I really must express my delight over the item on Black Power in the October 10 issue. Jules Feiffer is almost always clever and convincing. Here he has successfully lampooned the poposity of those who hold that Truth would somehow make itself manifest to all if only we were honest, serious, and political information could be assimilated through some kind of evolutionary cycle of conferences. He is a sentiment which I have often expressed myself.

I hope that Jules Feiffer will not be similarly misunderstood and abused by his audience as was Saul Alinsky. Both are, I believe, in their peculiar wisdom, the laziest sort of people. Mr. Feiffer seems certain not to be aware of the limitations of his position. What profit can there be in casting pearls to pigs?

Paul Edward Murray
Oct. 12, '67

Another victim of his own charmers was Joseph McCarthy, formerly an idolized junior senator from Wisconsin. For years he shouted that there were pinkos in the State Department. He shouted until he was shot in the face and died several years later quite hoarse and in despair.

Another former Red-butter is Richard Nixon, ex-president and unsuccessful jetsetter. Nixon reached the heights of political fame by denouncing Helen Gehagan Doug- las as a pinko.

"Nobody can lick our Dick," his managers quipped. They did not foresee the reception Dick received in Canada one year. Nobody can lick our Dick; why even when he was covered from head to toe with rotten fruit he was still laughing and waving his rolled right hand. Each year since then Enquirer Magazine has printed a big picture of him in their Awards section captioned. "Why isn't This Man Laughing?"

Nixon's 'enrolling cohort, Ebenezer Hoover was another politico (continued on page three)

LETTERS TO THE EDITOR

‘A Religious Choice’

To The Editors:

May I comment on the letter concerning the 'Religious at Collegian' article by Jules Feiffer. Murray, the educated man does not need to resort to name-calling, as his criticism will stand up academically without it. So much for Mr. Hessmons’ letter.

Mr. Johnson’s letter was one of the most cogent and prescient I have seen in the Observer. I think I could perhaps help Mr. Murray, Mr. Johnson and those who take issue with either by discounting a few assumptions they do not share.

Of course Mr. Murray cannot tell the black man what black power is all about. He can tell us what present from where he stands perhaps the black man is doing the same). Secondly, I don’t think Mr. Murray means that the situation or the minds of the people involved in the 1963 and 1967 see the same, but that there may be similarities. This can, of course, an academic matter (continued on page three)

Guston

(Continued from Column One)

book. "I’m not one of those regular painters, you know, every day."

Returning to the States and back in the studio, I got myself into the canvas as I was painting. The canvas is like a magnetic field and I seem to find myself with fantastic energies."

He passed, and one member of the audience asked Mr. Guston what he thought in the act of painting. "All acts of dialogues are going on. You think about a million things all at once. You want to eliminate the gap between thinking and painting. If I think red and go to pick up red, I’m sunk. When you’re thinking, feeling and making at the same time, that feels good."

Mr. Guston looked out at the audience. "Do you want to talk about this? It’s like talking about having a baby."

Searching for Freedom

"I was very anguished at this time, (1950’s) I wanted to be as spontaneous as possible. Even the palette seemed too far away. I moved it as close to me as I could, and then began to paint without stopping back to look. In a couple of days I came back to look and I thought, ‘My God, that’s a very organized canvas. Maybe the organization is in myself.’"

"That was too much freedom. I wanted to work for that kind of freedom. I wanted to be softer and came to a more mysterious type of freedom."

Mr. Guston looked up at the side of his work, a shattering circular shape, its fragments arrested in space, on the verge of crashing in on another.

"When moving a form over a quarter of an inch becomes crucial, that’s freedom."

Personalized Forms

After 1957, Mr. Guston’s work began moving into a new phase, "After the dissolved picures, I felt I wanted the shapes to grow out of the painting. One day DeKooning dropped in and told me how I had the whole form of a certain form out of a certain painting. DeKooning exclaimed, ‘Don’t take him out’.

I don’t think of them as it or other."

Use of Color

Mr. Sullivan then asked: "How do you decide on color? For instance, why did you introduce green into that painting?"

"I don’t know if I could really answer that," Mr. Guston answered slowly. "Color seems hard for me to understand. It took me ten years to understand red. I grew to feel the color until it was color anymore but matter, stuff."

Mr. Guston concluded with several comments on personal influences. "Any period of painting is a debate. I went on for years having an argument with Mondrian, not that he cared, he wasn’t here. Basically I’m involved with color. I like an art work, I don’t want to look at his painting. Why should I dwell there?"

Mr. Guston summed up his conception of the artist’s role in the “art world” by saying, “I am not art lover. That’s for the customers.”
Conversations... (Continued from page 2)

Letters (Continued from page 2)

Barrd Osbyster PAGE THREE

Bard Catalogue (Continued from Page One)

Student Trips
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Bard College Calendar

ACTIVITY
Home Presidents' Committee
Music Club Presents Sidney Moore, pianist
New Activities present Dr. Karl Oppenheim, professor of Sociology, Yeshur, speaking on "Civil Disobedience"
Red Balloon
Soccer game with New Paltz State J.V.
Art Department presents an exhibition of paintings, water colors, and etchings by Herman Rose
Senior Class Meeting
Faculty Meeting
Educational Policies Committee Public Hearing
With Balloon

PLACE
Albany
Albany
Satteret
Home
Proctor
Albany

TIME
6:30 p.m.
8:00 p.m.
7:00 p.m.
4:00 p.m.
4:00 p.m.
4:00 p.m.
5:30-12:00 a.m.
5:00 p.m.
7:00 p.m.
7:00 p.m.
7:00 p.m.
7:00 p.m.
8:00 p.m.
3:00-12:00 a.m.

Thrusday, October 3

Movies: "Red Desert," a film of Michelangelo Antonioni. Monica Vitti and Richard Harris (color)
The Department of Drama and Dance presents an informal lecture by David Steppa, Associate Director, Metropolitan Opera Association, and Mary Anne Repp, Scene Artist, Met. Opera Assoc.

Saturday, October 5

Parents Weekend
Soccer--Quartette State Teachers
Red Balloon
Movies, "Red Desert"

Sunday, October 22

The COLLEGE SERVICE
Red Balloon
Student Senate

Monday, October 24

House Presidents' Committee
Lecture: Professor Ray Drum, of the Biology Dept., City of Mass., will speak on "Sex and Disability"
Red Balloon

Wednesday, October 26

Literature Club presents from his own works
Field Period Films Open

Walter Lowenstein reading
Monday-Friday 8:00 p.m.
Wednesday-8:30-10:30 p.m.

"Red Desert" is shown at 8 p.m. on Filmmakers and Saturday evening in Settery Hall.

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