

BARD COMMENT

ADMINISTRATIVE OPINIONS:

Two Views

=President Case

Q. What in your opinion is the essence of the special or uncommon nature of Bard?

A. Bard's special quality seemed to me at the time I came here in 1950 to be expressed in two ways. First, in a serious concern with intellectual and artistic matters, and second, in a high degree of interest in community government, which for a number of years seemed to function effectively as an expression of personal and social responsibility.

Today one can find much the same kind of concern with the life of the intellectual and the artist. I am not at all sure, in fact, that this attitude is not even more dominant than it was seven years ago when I first knew Bard. A sense of responsibility among students and its expression in community government, on the other hand, have very nearly disappeared, but there are some signs of rebirth. Inhibiting its full development has been a mixture of feelings including futility, confusion and some cynicism. Adequate communication can do much to eliminate these inhibiting factors.

A visitor from another planet might be tempted to conclude, as the observers from the HARVARD CRIMSON did a few years ago, that the special quality of Bard lay in its studied posture of Bohemianism. Actually, Bard is beginning to put aside this phase, and the occasional student who still flaunts a raffishness of manners and dress is beginning to be looked at a little askance, exactly as he would be on any other campus.

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"The Good Old Days"

-Richard Gummere

"Bard has taken one more step down the ladder of mediocrity... Why is it that good and just things are permitted to die? Or does the administration wish to oversee a corpse?... It required but five persistent years for the handful of men supposedly dictating college policy to run a knife through that wondrous thing, Progressive Education."

In both spirit and phraseology this expresses some of the campus criticism of today. Quite a few people seem to believe that Bard's present state-however well or poorly they may value it-has been arrived at through deterioration from a better state. About the timing of this alleged deterioration-the point when it began, the speed with which it has proceeded-these critics are not in close agreement. They tend to believe that through the forties the Bard Plan was working with classic success.

Note carefully, therefore, the date of the quotation used above. It is taken from the "Funeral Edition" of the Bardian issued in 1949. Serious decline would seem to have set in earlier than some now suppose. It is also important to note that the five year period of steady deterioration indicated by the

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"Case"

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No one questions his right to this kind of exhibitionism, but the pose no longer exemplifies the bold, free spirit, disdaining the hypocrisies of middle class morality and assaulting the bastions of convention in the name of the Revolution. At any rate, this is not the significant essence of Bard.

Q. What will be the effect on this essence of trying to meet the criteria set by the external environment?

A. Bard is fortunate in enjoying an isolation from a great many of the pressures of what the editor refers to as "external environment". This kind of freedom from censorious scrutiny can be achieved alike by an institution located in the heart of a great city like New York and by one sitting, as we do, in the middle of an open field. The majority of colleges are located in town or small cities where social pressures are often considerable. If, from our small encampment on the plain there should arise such a clamor as to attract the unfavorable attention of distant people who are not particularly censorious by nature, something might be wanting in the Bardian Way.

It seems to me quite possible to retain the vigorous and creative attitude toward intellectual matters without too much regard to our environment. Concerned with the social cohesion and coherence of an academic community is similarly possible in the world in which we live. If there were a large number of close neighbors who could be shocked and horrified by Bohemians, this pose might take longer to get over than I am inclined to think it will. Epater les bourgeois is good clean fun, but it does require the presence of les bourgeois.

Q. To what extent can we best succeed in meeting these criteria by developing along traditional Bardian lines?

A. In effect, I have already given my opinion on the matter raised by this question. The Bardian tradition expresses many important facets of

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"Gummere"

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Bardian editors would run all the way back to 1944. That year was the beginning of Modern Bard.

Following the logic of campus theory, then (rather than the facts) we would have to graph the career of the college since Second World War by a line starting high to represent, at best, a year or two of unspoiled Bard education in the earlier forties (this is generous), descending steadily from there to the date of the "Funeral Bardian" in 1949. That was about when I came, and I can recall at first hand from then on a running complaint from year to year of the continuous weakening of the Bard Plan.

The chart of our decline and fall would therefore have to continue on down still further from the low point it had reached by 1949, shortly after which year the present administration arrived and is supposed, after a short truce, to have begun its own chipping away at the college's "Progressivism". The line would thus arrive by 1957 at a veritable nadir.

The facts are quite different. If there has been any substantial decline it was between Bard of the 1930's - whose story is a thrilling one - and the beginning of what I have called Modern Bard. From that time on the course of Bard's affairs would be better described as proceed-

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"The Well Pointed Needle"

Even if Nikki Cohen has not presented Gammer Gurton's Neelle in a right pithy and merry manner, we would owe her thanks for rescuing this comedy from the anthologies and giving it more reality on a Bard stage. How much more gratitude is owing her than for the spritely, delightful reality she gave it.

For, despite the crude verse, the unoriginal (by now) situation, the stereotypical characters, and the downright rudeness of some of the costuming, Gammer came off as a lively evening's entertainment.

Ray Gombach, as Diccon, it is true; did not seem too happy about it all. One would have preferred a schemer who relished more his schemes. Robin Fox' Gammer Gurton was adequately distressed at her needle's loss, and more than adequately angry in her scene with Dame Chat; but one missed subtlety, which the role often demanded. Others in the cast suffered from inexperience or disinterest; notably Mimi Stone and Don Parker, whose flat spirited delivery sometimes slowed the play. But the exuberance of the others, particularly Ina Srulovitz as Tib, our maid, and Barbara Brossman as Dame Chat not only covered their own inexperience, but helped to fill the play with the merriness it had. Robert Anton as Hodge, of course, was more than excellent, to the point where he sometimes stole the scene; but one can hardly chide Nikki for that; for the play permitted it; properly done, everyone should steal the show, so that the audience can't control its laughter. As it was, the entire production was closer to a proper doing than anyone had a right to expect.

Pierre Fauteux's set was adequate, to the mannerist presentation of the play, although there may have been a little too much set, in view of its little use. That hardy heroine, Gib, our cat, deserves some plaudit for her restrained and thoughtful characterization. For perfection, one could only have wished that the rest of the cast could have imitated Gib's careful diction and even delivery more exactly.

Jack Hirschfeld.

SENIOR PROJECTS AND PAINTINGS

In this last week there were four painting projects on exhibition in Orient. The first was that of Judy Goodwin, the second that of Mari Blumenau, the third, Janet Goldenberg, and the fourth, Rita Rogers.

Without attempting to criticize or compare the shows, it is interesting to note the differences in approach which were evidenced in the work. The work ranged from the realistic to the abstract. In some, color played a more prominent part than in others, and yet in all the work there was a certain degree of fluency and comprehension of basic problems. Many of the drawings had a spontaneity which was lacking in the other and more formal media.

The projects were, for the most part, excellent, both in their scope and their direction. Much of the work exhibited gave promise of the development of a well-founded and competently executed style, the growth of which will be determined, to a great extent, by the degree of latitude which each of the artists allow themselves once they have mastered certain fundamental techniques.

It is hoped that the exhibitions of these projects and the current showing of "Four Americans" will revive interest on the part of the student body in the art work being done at Bard. It should also serve to remind the administration of the inadequacies of the facilities provided for the continuation of such work.

Rudi Stern.

"Summer Plans"

Special to the Bard Comment

Mr. Shane Riorden, business manager of Bard College, has been awarded a 1957 Carnegie Corporation scholarship for a summer workshop at the University of Omaha, Omaha, Nebraska.

The scholarship covers transportation, study fees and materials, and subsistence for the University's eighth annual Workshop for College Business Management, July 28 -- Aug.

EDITORIAL

Contributors

An explanation should be given for the quantity of faculty articles in this issue. It is not so much their value - we think they are valuable as expressions of possible action on our problems - but the fact that they far outnumber our student contributions that is disturbing. This, after all, is supposed to be a student newspaper; why won't students write articles? After making generous allowance for our personal failings, which are many, some room may still exist for other reasons, among which are: students don't see the importance of community organs and/or issues; students see but disagree on importance, and results to be achieved; or students feel powerless to do anything by themselves or through their institutions. We think the first two reasons are not valid, but that the third one is; we sympathize and agree with it in large measure. Nevertheless, we must appeal for articles and more help; otherwise, within a short time, the students will be a little more powerless than they presently are.

Faculty

The staff and the community extend best wishes for health and prosperity to the 8 faculty members who are leaving us, some for short periods of time. In such a small school, every faculty member makes a distinct impression, and 8 of them produce a large part of the character of the place. Why are they all leaving? We don't know! Perhaps someone could explain the unhealthiness of this faculty attrition.

A. Laymen, in increasing numbers, are thinking of Bard as **strong** and successful academically, as an excellent preparation for graduate school, as an unstuffy environment; more laymen are also thinking of us as a large-size Black Mountain, including the worst that this implies.

Among professional educators, a trusty core think us strong and productive academically; most know of our unusual social freedom and disapprove, although not as emotionally as the laity. The sympathetic professionals are heavily outnumbered by other professionals who think us academically flimsy, predom-

Interview with Mr. Gummere:

Admissions, Reputation, Change...

Q. In its development, to what extent should Bard be influenced by external, to what extent by internal considerations?

A. It is as senseless to cling, in the '50's, to the un-reexamined progressivism of the 30's as it is to sell out hard earned basic principles like freedom for individual creatures, to outside pressure. In short view; keep a weather eye on the world outside, including its prejudices. In long view, hold to the best in the Bard Plan, keep testing it, keep it dynamic and growing. Example: Outside hullabaloo about our social situation should serve mainly as a pressure to keep us studying it to insure that it is what we need.

Q. Is Bard attracting a high caliber of student?

A. The only substantial change in student caliber was in 1933-34 (introduction of the Bard Plan) when there was a spectacular jump in high school academic averages; the caliber has been constant since then in the long run; older students in the 1940's, however, were more mature.

Q. What does the Admissions Office look for in candidates?

A. With relatively few candidates to choose from, we've concentrated simply, on (1) people who should be able to study well, (2) people who enjoy studying. Other qualifications are considered only insofar as they might hamper or enhance these two.

Q. What is the reputation of Bard among advisors, parents, prospective students? Is this reputation changing?

"Werner Wolff"

Werner Wolff was one of the very few psychologists in the entire world who was able to form a synthesis between art and science. Not only was he a fine artist and poet, but he brought to psychology the brilliant imagination and creativity of the artist. He dealt with problems such as the basis of imaginative thinking, and the relationship of psychology, religion and many others.

His contributions to the field of psychology ranged far, but perhaps outstanding is his development of techniques for the analysis of personality through expressive movement. Dr. Wolff recognized that handwriting, gait, posture, and many other forms of movement were manifestations of the basic style and personality of the individual, and he worked arduously to develop scientific techniques to demonstrate this.

As the founder and inspiring force of the Inter-American Psychological Society, Werner Wolff, played an enormous role in integrating psychologists of all peoples and races on the Western Hemisphere.

Personally I would like to say that Werner Wolff was one of the most human, warm people I have ever known, and by far the easiest person to work "under" that I have ever met. He practiced democracy in a quiet, genuine way which I shall never forget.

David Riesman

"Interview With Dr. Wolff"

Q. We need to build up college life, some kind of community. In what way do you feel the social life of the community can be developed from the academic life?

A. I think that the most important factor in building a community is to elicit the mutual interest of administration, faculty, and students. I believe that one way in which students could take the initiative in achieving this would be to invite a teacher or other member of the community to take more part in student affairs, for instance to be a luncheon guest of the students, and at the same time to speak on a certain topic. A related suggestion is to have tables at which French, German, or some other language is spoken. Yet another possibility would be to organize some discussion groups or symposia in order to relate the different segments of the college. I think we should have a club of clubs which organizes different social activities. We might give each club an evening to discuss its activities. I personally am very much for strengthening the influence of student government in community affairs. We should do everything possible to encourage faculty, administration, and especially students, to come to, and participate in, community discussions.

Q. In discussing the part that faculty should play in this, are you speaking only for yourself or do you feel that the faculty as a whole would probably cooperate?

A. I feel that most faculty would cooperate. They have only to be approached in a sensible way.

Mrs. Wolff: One could also make more use of neighboring colleges, for instance Vassar, not only with faculty exchange but with student exchange.

Dr. Wolff: I also feel it is very important that communication should reach beyond Bard itself. We should have symposia on such topics as individualism, interpersonal relationships, the liberal spirit, that concerns all students. In these symposia the ideas of all participants will be enriched by the ideas of others.

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"Wolff" (Cont. from p. 5)

Q. Several of the people interviewed expressed doubt as to whether Bard was still in the vanguard of progressive education. They felt that Bard is hindered in its development by being cut off from the development and needs of the external society.

A. I do feel that Bard, in order to function properly and express its own philosophy of life, needs an environment which listens to this expression and to which it can respond.

Q. Many people feel that Bard is changing. Your suggestions for the conscious direction of this change are all in terms of academic life and academic thinking. Do you feel that there is any other way in which we can approach this problem?

A. I am a hopeless intellectual. We could become a sports college but that would exclude the intellectual atmosphere. There should be some sports expression; however, the main emphasis should be an intellectual one if we are consistent with the philosophy of education which we have expounded. Of course, I do not know exactly what you mean by change. In certain respects we should regress to the time when Bard College flourished and showed its utmost capacities and potentialities. If we could regain the strength of the old Bard this would be the best change I would envisage. Sure, times have changed to the extent that we need many more students than we had before. Also, Bard has become co-educational while before it was a boys' college. I am unable to say whether coeducation is definitely better. It is my opinion that through a greater emphasis on social events the level of academic enthusiasm has been lowered. On the other hand it is probably healthier, and we have other compensations, perhaps in a greater vitality.

Q. What is the date of the "Golden Age of Bard"?

A. 1943-46; until 1944 Bard was a part of Columbia. One reason that this was a "golden time" is that we did not have to worry about financial problems. Columbia paid everything. I think that you might be able to retrace something of its spirit by looking at the old Bardians and reading the creative expressions; their poems and stories, their reports on lectures. The Bardian was, on the whole, one of the most important expressions of the college.

Q. You say that there was a time when Bard was closer to realizing its potentialities. Do you feel that this was because the students of that time were superior to those presently attending Bard? Or is the cause primarily a change in the structure of the College? Is there anything that the students can do to help in bringing this about?

A. I definitely think so, because education in any form is a problem of communication, and if the students take the initiative and start to communicate with each other, then communicate with the faculty, then communicate with the administration—they should even attempt to invade the fortress of the trustees and try to communicate with them — if this occurs then I think we could really change the college in a progressive, and partly, in a regressive way.

Q. Some people feel that the sole cause of the "Golden Age of Bard" was the influx of veterans.

A. Mrs. Wolff: I don't think that the veterans were necessarily a completely positive influence. Quite a few veterans went to college only because it was paid for by the G. I. Bill. We might have had some very interesting veterans but I don't know if on the whole their influence was so stimulating.

Dr. Wolff: Concerning veterans I would say that on the whole the veterans were a more negative than positive factor at Bard. The veterans caused a split in the school between themselves and the younger students, who often had younger and fresher minds. Veterans sometimes rebelled against being treated like the younger students, and this was a disruptive factor. So I do not think at all for one minute, that golden age of Bard depended on the veterans.

Q. Can you summarize the essential points of this interview?

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"Blossoms" . . .

Two Upper College students presented two Drama Workshops this term. Miss Jayne Moyer directed Gertrude Stein's *IN A GARDEN* and *THREE SISTERS WHO ARE NOT SISTERS*, and Peter Feldman directed Luigi Pirandello's *CHEE CHEE*. The plays were interesting contrasts in literary style and in the producers' methods of approach: one, in production at least, very human, the other very theatrical.

The human element was most conspicuous, oddly enough, in the Stein plays. *IN A GARDEN* was an interesting anecdote about female imagination and power seen in the actions of a little girl playing with two companions in a make-believe back yard. Lucy Willow (charmingly played by Carol Kimball) thinks of becoming a queen. When she discovers that her rowdy playmates (played by Ray Gombach and Don Parker) both have crowns and both are after her hand, declares that since she is one queen and they are two kings there is nothing to be done. The duller, less inspired males fight for her, foolishly leaving her their crowns. They kill one another and the play ends with Lucy crowning herself with the double crown. Without a break the children begin the next play. (Mill Moyer imaginatively conceived the entire production as the games of children.) *THREE SISTERS WHO ARE NOT SISTERS* was a murder mystery with a difference. There was no real killing and everyone knew who the murderer was. But somewhere in the middle of the "fourth act" everybody, including the pretended murderer and the audience, became confused about who the guilty party really was. The children after the suicide of the murderer, tire of the game and everyone goes to bed. Just in time, perhaps, for Miss Stein's strange tautologies and repetitions could not have held out much longer. The director and the cast deserve much praise for the thoroughly serious and believable way they went about creating their little characters. It struck me that the director allowed her actors to become a little too preoccupied with detailed behavior. Now and again the author presented a surprise reversal, or a dramatic announcement that was allowed to slip by un-

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"Weeds in a Garden"

Three Sisters Who are not Sisters and *In A Garden* are children's plays and should receive their praises or criticisms from them. It is difficult to present a production such as this before a college audience because most of us have been trained to look for certain underlying themes and motives. Usually when we don't find them we are prone to interject one that suits our present mood. Gertrude Stein has dramatized two children's games, they are nothing more than they seem to be. They are just the flights of fancy of children as they play.

The major difficulty that arises is the adaptations of the plays to suit a college audience. For the most part, the production maintained a certain freshness, naivete, and truthfulness. At times though they seem to be doing things that were completely foreign to them in the play. For instance, one clever bit of business had one of the actors swing across the stage on a rope; it was wonderful, it was funny, but did it belong? There were many such activities that I can't quite recall now. They seemed to leave the text of the play and create something entirely incongruous. For the most part, these moments were covered up by some very fine pieces of staging and the overall mood created by Jayne Moyer, the director. A lovely musical background was written by Carl Davis. It tended to heighten the fantasy and lend an air of mystery to many rather exciting moments. Although I did not feel it was appropriate for a children's audience, it added immensely to the production we saw. Gail Sherman's set for the play should also receive a comment now. The set worked hand in hand with the play, it belonged. I guess that is about as big a compliment you can pay a young designer. Although there were many elements of the *IN A GARDEN* set that I didn't understand, it didn't faze me too much because it did belong.

The production can be considered quite a success, because of the reception it received from the many children who witnessed it in Red Hook and the Bard matinee. I must also

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noticed while a character became involved with an itching knee, or, at one moment with faithfully rendering Sir Edward Elgar's Pomp and Circumstance. I preferred Carl Davis's score that was perfect for these fantasies. Gail Sherman's crazy setting was also in keeping.

If we were given a very human handling of abstractions in Stein, the production of Pirandello's *CHLE CHLE* was a little distorted in the handling of a realistic play. Pirandello's little comedy is, in effect, a philosophical flim-flam. A cynical playboy named Chee Chee is bent on getting back some promisory notes from one of his more attractive admirers. A debtor comes to visit him and Chee Chee hoodwinks him into getting the notes from the girl by improvising a lie. The poor man is totally inept at fantasy, but when the girl arrives and is left alone with him, he thoroughly convinces her by his natural confusion. She gives him the notes and prepares to take revenge on her lover. Chee Chee returns and so effectively plays the role of the innocent the girl is shaken. He swears the debtor was a notorious con-man who will now ruin him because of the girl's mistake. She is so contrite that she not only gives him money, but a good deal more besides. The play is another Pirandello comment on truth and verisimilitude. Nada believes the inept liar and the thoroughly convincing one, depending on the circumstances. The author's ideas are not merely discussed but are shown in action. Midway in the play we are on to the joke; the rest sustains its humor in the brilliance of Chee Chee's technique of lying. Under Peter Feldman's rather theatrical direction, the joke itself becomes overstated. By treating the characters as mouthpieces of the story the comedy of their human behavior was lost. By insisting on a manner, Pierre Fauteux, in the title role never made it clear just what it was he was doing. Elisa Higel was very energetic and decorative as the confused Nada, but fell victim to the same theatrical manner; certainly there was enough confusion existing right in front of her for her to pretend to be confused. Perhaps Pirandello made his point after all, for it was impossible to tell when the actor was pretending

he was lying or pretending he was pretending he was lying. The settings and costumes (designed by Mr. Feldman) effectively caught the new modernity of the twenties, and the energy of the entire production was commendable. An evening of the two productions was very stimulating: Humanity wins out.

J. O. Scrymgeour

"Woods in a Garden" (Cont. from p. 7)

Admit to having a great deal of fun watching it even though I did not feel the reality that the younger viewers did.

On the whole, the production was unified. The actors, music, and scenery worked together as one unit. On that account, Jayne Meyer must be complimented again. Some very nice jobs were done by Carol Kimball, Ray Gombach, Margarie Harter, Harriet Andur-sky, Don Parker and Gail Sherman. While I feel that many elements might have been handled more successfully than they were, it must be remembered that they are extremely difficult plays and that it is a form that is new to the actors and directors. It would be both interesting and helpful to the department to do more work of this kind.

Bob Anton

Former Ambassador to Spain

Chester Bowles, former governor of Connecticut, will deliver the key note address at commencement exercises for Bard College, Annandale-on-Hudson, on June 22.

An honorary degree of Doctor of Laws will be awarded by the college to Mr. Bowles, who served as U. S. ambassador to India and Nepal from 1951 to 1953.

Founder of Benton and Bowles, Inc., a New York City advertising agency. He was chairman of this organization from 1936 to 1941. He left to become Rationing Administrator of Connecticut and later state director of the Office of Price Administration. President Roosevelt appointed Mr. Bowles National Price Administrator in 1943; a post which he held for three years.

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"A Willingness to Become Involved"

Before World War I foreign news appeared only on the inside pages of American newspapers; after World War I it had become front page news. This happened because the United States had accepted its involvement in world affairs. Perhaps Bard College, without the intervention of a war or even a Bard crisis, should recognize that its issues have a clear and direct relationship to the great and moving affairs of the world outside this campus.

Even a casual review of what is being written about education today shows that there is a recognition of the need for our schools and colleges to examine their curricula, teaching methods and techniques in order to meet the demands of our society. I believe these demands require a new balance between the requirements of a technological, scientifically oriented society and the necessity for each individual to maintain areas of freedom and personal enrichment and development. If education cannot find this balance we are in danger of being torn apart by increasing external conformity and internal rebellion. Evidence of this is abundant: automation, the new suburbia, the "organization wife" on the one hand, and on the other the reaction to these patterns which is now becoming apparent. The movement in industry toward a development of good personal relations, directed solely toward smooth running of organization, is being questioned; the need for individual growth has emerged from a situation where it had seemed to have no function. Secondary schools are asking how they can supply the training for jobs and at the same time give their students a culture and a philosophy which will give personal satisfaction and impregnate our society with the seeds of a genuine democracy.

I have heard from students recently that they are bored with their courses, that they are lonely because everyone goes his separate way, that no stimulus comes from faculty or fellow students - is it possible that this is traceable to an unwillingness on the part of Bard students and faculty to involve themselves intellectually and

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Consider the Auk

Some little minds at Bard College -- and one supposes with other colleges -- who are wrapped up in their world shaking love affairs and their infinitesimal world of literary criticism, cannot see any reason for concerning themselves with the "common herd" living outside of Bard. This arrogant, negative thinking, self-centered, supercilious, anti-social group contend that it is not important for them to be concerned with the "unseen and undeserving masses". They try to act the role of "savants" but succeed only in making of themselves tremendous fools who have forgotten the lessons of our magnificent common cause (if they ever learn those lessons). They slander the people who have been tricked and sold and sold again by just such "savants". They call them the "superficial masses", the "herd", the "uneducated", the "unintelligent" -- without ever thinking of the many noble, wise and potentially educated people who must live their mundane existence while yearning for the truths which they cannot afford the tuition to discover. (If Bard's tuition keeps rising there is the great possibility that many of these apprehensive Bardians may be yearning for the same truths.) Then this group, immoral and anemic, sits back in their Parnassian towers and ponder the public mistrust of the educated man.

If asked to state the reason for their lack of concern for their fellow man their argument would at best run as follows...I am not allowed to finish my work, I am bidden to finish it. This, it seems to me, is the meaning of all the talk about civilization. It can only exist where each individual fills his own personal sphere of duty. If everybody recognizes and takes upon himself the duty to which he is called, genuine life will result. The civilization of an entire nation cannot be based on anything less.

These pseudo-sophisticated pedants should feel flattered by the beautiful words which have been uttered in their names, and which come from the diary of Katho Kollwitz. But they

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Review of "Uncle Vanya"

The production of "Uncle Vanya" at Bard Theatre Saturday night was on the whole a sensitive and understanding one. The conception of the play was clear, the sets functioned very well, reproducing the stifling, musty atmosphere of a house in the provinces. Most of the performances were good, except for the nurse and Telyegin, whose particular failings I'll go into later. The production went at a good pace; the interludes of boredom and inaction were acted at times better and with more tension than the sections of the play demanding more obvious actions. Occasionally the humor, which when reading the play seems pathetic, verged uncomfortably towards slapstick. For example, I thought that the scene in which Vanya tries to shoot the professor could have been played a bit more quietly, with less general uproar. The crucial moment in the scene is Vanya's realization that he missed, and with the rest of the cast reacting so strongly to the shot, Vanya is less in the foreground than he ought to be.

Mr. Rockman's performance of Vanya was on the whole a fine one, except for moments when he seemed rather to be imitating an idea of what Vanya was supposed to be. When he was speaking to or about Yelena, his character seemed more that of a generalized, hopeless lover, rather than that of Vanya, who loves to a certain extent out of desperation, to become aware again of his own manhood, who pours out all the love he has stifled for so many years on this undeserving girl. He (Mr. Rockman) is most convincing when Vanya is in the swamps of his hypochondria and despair, when he is being snide and vituperative about the professor, when he is most intensely conscious of the waste in his life (as in the scene with Yelena during the storm), and in his tenderness to Sonia.

Miss Rosenheim's performance of Sonia was honest and beautiful. The necessity to love and care that she so often speaks about was carried through in her smallest gestures, and she was especially successful when she seemed caught between her girlhood and the sense of her wasted womanliness. One senses that she will be an old maid throughout the play.

Miss Horsley, as Yelena, acted very well as the play went along, but I was somehow left without a clear conception of her character. It would be very difficult to say whether Yelena was full of suppressed passion that was suppressed only because there was no-one in the play to answer it, or whether she really was bored and empty and frivolous. She was at her

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"Gummere Interview"

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antly concerned with the arts, and socially "loose." Bard's good reputation is pretty well cancelled out by the bad.

Q. Have any advisors, parents, or prospective students expressed criticism and/or hopes for changes in Bard?

A. On the whole, all hands are satisfied with us academically. There is general approval of informality, moderate disapproval of unkeptness, and hearty disapproval on all sides of what they hear is excessive freedom on campus. Bard is widely classified as "bohemian" in the sense of being irresponsible, self-centered and too painstakingly unconventional.

Q. Do you feel that any changes would help Bard attract a higher caliber of student?

A. Increasing the size of enrollement, bringing better order into the dormitories, and casting off irresponsible self-centeredness would bring droves of better candidates.

Q. How do you feel the rise of entrance fees on the one side of the ledger and the improvements to be made on the other side will affect the quality and quantity of students attracted?

The fee increase of 1953, without special improvements undoubtedly kept away many good students, without disastrous reduction in the quantity of the enrollment. The new dormitory will be sure to attract more and better students, particularly if with it comes a "new deal" in the structure of dormitory mores and more responsible general spirit.

Q. In your opinion, how does the reality of Bard compare with students' expectations?

A. In evidence are a lyric, uncritical enthusiasm, a sure critical disillusionment, an uneasy mixture of the two, and a judicious appreciation. There was unanimous agreement at a recent headmaster convention that 90% of college freshmen are disappointed in college; the great majority then slowly gain perspective and satisfaction. The Bard tradition of round-the-clock judging of everything-with or without enough experience-leads to many inaccurate

(Cont. from p. 9)

emotionally, analytically, and creatively, in the big question of the day; to look on Bard ("the old Bard" particularly) as a "city of refugees", temporary, perhaps but for the moment apart.

Let us look at what could happen practically if we saw ourselves deeply involved and wanting to prepare for action in the larger arena. Take the seminar as a sample: if every student came fully prepared, knowing the material, really ready to discuss a question, feeling competent to deal with whatever new ideas might emerge in the meeting of the class - this alone would guarantee the growth of intellectual curiosity and it would bring together the two essentials of education: knowledge and creativity. These are inseparable; new ideas do not come from a vacuum but grow from the imagination which sees new forms and new directions. This may be an insignificant example of what could be done, but add to it some others of your own creation - perhaps a new recognition of beauty which would lead some among us to an appreciation, sometimes an identification with the natural beauty around us, here for the taking; perhaps a fresh sense of the fascination, the undiscovered interest, in personality, one's own and others'; perhaps some curiosity about that word "community", its essence and its practice.

It is hard to realize that Bard may not be in the vanguard. The opportunity is surely here if we are aware of it and ready to use it. Creativity, imagination, methods and techniques - all are needed. And a willingness to become involved in struggle.

Dorothy Dulles Bourne

"Gummere" (Cont. from p.10)

estimates by students here of the college's qualities, both strong and weak.
Q. What, in your opinion, is the effect of Bard on the students who are accepted?

A. Bard makes them articulate, imaginative, intellectually curious, over-critical, and uncooperative; this is not a bad combination judged in relation to American undergraduates

(Cont. on p. 12)

Consider The Duk (Cont. from p. 9) should be cautioned against feeling one iota of kinship with that great artist, she was a woman who took her art from nature and felt that the plight of the people was her plight; without being an "Olive Chancellor". Her argument does not at all imply neglecting humanity. This fact is proven by her own life. In her speaking and work she showed her contempt for the sickness of her nation and her love for the highest ideals of humanity. In addition, Katho Kollwitz was writing her diary when the sophomore student of her era was playing the role of the Brown Shirt bully boy, and tapping their professors brains with axes instead of questions. The callousness of a few perverted students of pre-Nazi Germany helped form the "educated" backbone of that brutalized nation. Any student of that era who believed that he could plan to pursue a profession without "getting involved in politics" soon discovered that "politics" could change his rosy plans to bloody red.

Today, in America, the enormous number of students who refuse to say anything on any issue for fear of "not getting a government job" is appalling. But even more appalling is the few pseudo-educated students who refuse to "get involved" because they don't care whether a "Japanese fishing man dies". They say that they don't know him, but the manner of his death may very soon become as close to them, as though they were his brother. Moreover, it is not the number of people who die, but it is the manner in which any one person dies and the reason for his death that determines the meaning of his death for all humanity. Thus the first Jew to be killed in Nazi Germany should have been, because of what his death portended, just as terrifying to the human race as the death of six million Jews. Today, the duty of every person in the world, including the American student is to give some serious thought and, at the very least, take some pen-in-hand action to the cause of preserving his fellow man.

Of course, the faculty and administration take a good deal of responsibility for the ignorance and negative thinking of their students,

(Cont. on p. 12)

"Gummere" (Cont. from p. 11)

generally, though our faults come too close to cancelling our our virtues. If the community could develop "individualism" into a form more suitable to this half of the XX century, the result might be terrific. "The establishment of a sound individualism is the special problem of modern man."

Irving Babbit-

Consider the Luk (Cont. from p. 11)

Their own negative thinking has often resulted in their students' unfeeling ignorance reaching the point that describes no less appellation than viciously repulsive.

Caution to Everybody

Consider the Luk;

Becoming extinct because he forgot how to fly, and could only walk.

Consider man, who may well become extinct.

Because he forgot how to walk and learned how to fly before he thought.

Ogden Nash

P. S. This article was originally to be written on the great danger to humanity present in fallout of radio active dust from the tests of thermo-nuclear weapons. The Soviet, British, and United States Governments now are in possession of enough bombs to annihilate the entire population of the world. Yet their insistence on "testing so as to make a cleaner bomb" may cripple or annihilate the population of the world before any atomic war. The threats to humanity are complex, numerous, and terrifying. According to a government report, the average American receives most of his atomic poison from man made and natural sources. But the government report did not note the tremendous increase in the atomic poison, strontium 90, which prior to atomic explosions was not at all present, and which is now growing by leaps and bounds. Dr. W. R. Eckleman, one of Columbia University's team of three

scientists measuring strontium 90 in human bones, soil, rain water, milk and other foods has said that strontium 90 has doubled in the soil of New York during the past year. SR 90, lying in upper layers of low calcium soil (e. g. parts of New York) gets carried from grazing grass to your milk glass and then to the bones of your body. William Neumann, a bone specialist studying SR 90's effect on bones, speaking before a congressional investigating committee on Wednesday, May 22, said that the bones of the human race have reached a point dangerously close to the "saturation point" for strontium 90 and that if the present tests continue widespread bone cancer may cause the end of humanity. Bard's Mr. Bressler in a letter to the community points out that even the term "saturation point" is a meaningless term and that as many as 10,000 additional leukemia deaths may have resulted from the increase in atomic poisons. Not only is there the immediate danger, to the very existence of humanity, but there is also the possibility that, even if the human race does survive this terrible death, the danger of mutations resulting in a malformed human race of the future may have to be faced. This post script would have to be several pages long in order to cover even the barest minimum facts on the dangers of radio active fall out and other radio active sources.

The United States is now testing bombs in Nevada. One of the bombs went off Tuesday, May 21. The British just exploded their first H bombs over Christmas Island in the Pacific. They announced with glee the testing of more such bombs in the future. The Soviet tests from this April are now being felt in the form of poisonous radio active dust fall out. We must, at very least, call upon our government to stop these tests and to request them to work out an agreement with British and Russians to do the same.

The Japanese government, knowing full well the meaning of the atomic age, has requested our government to cease these tests. What shall we do? Japanese students picketed in front of our embassy while (cont. p. 14)

"Uncle Vanya"

(Cont. from p. 10)

best when annoyed with Vanya, but I felt a falsity in her scenes with Sonia that perhaps did not come entirely from Yelena's inability to feel anything very strongly.

Mr. Feldman's performance of Astrov was competent, despite the fact that his lines seemed to escape him on several occasions. In the first act, however, his timing was too slow, and he seemed to have to wind himself up before he felt, or could say, anything. His affection for the nurse was not convincing, as it is at the end of the play. He played a bit too heavily on Astrov's cynicism, which I think is essentially an unwilling cynicism that the Doctor is slightly ashamed of.

Carl Davis, as the Professor, was very funny, and very obviously a fraud, but he slightly over-emphasized the burlesque potential in the role of the professor.

Mr. Parker, as Telyegin, overplayed consistently, and was much too abject. He seemed to be the victim of a stock conception of an old man: that one must bend forward, and the voice must quaver. Telyegin should have had more depth than was apparent in Mr. Parker's performance.

Miss Amdursky, as the nurse, was rather inept. She had almost no sense of what an old, deeply religious Russian peasant would be like.

Miss Harter, as the mother, really seemed to come out of another world and an earlier Russia. Her oblivion to her surroundings was very well done. She floated on stage like a spectre, with eyes only for her son, Alexandre.

But, in spite of my criticisms, I enjoyed the play very much. As I said before, it was very clearly and sensitively conceived by the director to show the sense of waste and frustration in these people, their inability to understand or communicate with each other, their hopelessness and their absurdity, ran coherently and insistently through the play. He achieved a subtly insistent atmosphere of gradual decay, of isolation, of thick, stifling air, of a very Chekhovian sense of absolute futility.

Sheila Shulman

BARD COMMENT

Editorial Board: David Robison
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Rudi Stern

Interview with Dr. Wolff
(continued from p. 6)

private interests of the students. The administration should be interested in what each teacher and each student does. This means a really spirited interest in the research, novels, poems, etc., of each member of the community. It might even be a good idea to invite people from the outside to give their opinions of what the Bard faculty, students, and administration do.

Of course, concerning student government I very much feel that it should be one of the most important factors in Bard life. The students should have a vote in educational problems. They should take more initiative. In this way student government and the student community could in general become one of the most important influences on Bard.

- Avron Soyer

"Master Bowles" (Cont. from p. 6)

He was ~~director~~ director of Economic Stabilization under the Truman administration, and was also a member of the War Production Board and the Petroleum Council for War. As American delegate to UNESCO, Mr. Bowles took part in the Paris Conference of 1946. He served as governor of Connecticut from 1949 to 1951.

-- James Grinder

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Case (Cont. from p. 2)

Any popular set of values contains much that is shoddy, vulgar, hypocritical and petty. The values held in this country at this moment of history are no exception. It is right, furthermore, that a select society like the Bard Community should reject, even angrily, the unworthy elements in the popular tradition. Mere rejection, however, is not enough. The real task is to stand for something better.

The role of the intellectual and the artist is to create a tension between popular standards and those of an aristocratic elite. Such a tension constitutes the necessary condition for the improvement of society in general. Despite its isolation, Bard does not exist in a vacuum; its function is more than to instruct a handful of students. Its larger responsibility involves helping American society to refine away the dirt and dress so that it may realize at last the worthy ideal on which it was founded.

Avron Soyer



Gurmore (Cont. from p. 2)

If you pick the year 1948 to explore, for instance, you would find the Community Government situation as disappointing as it is now, but you would be delighted with the "Seymour Culture Clubs" brilliant demonstration of this fact.

Noting drastically low attendance at several constructive community assemblies, all of Seymour attended the next one and easily voted every cent of Community funds into their own hands. They then invited the Community to Seymour for a "cultural evening", receiving their guests in tails and white tie and serving elegant refreshments, before turning the funds back with mock solemnity.

Except for the excellent effects of having a student body averaging 3 three years older - and these effects were matched by colleges everywhere during the Veteran Boom - it's doubtful that the Bard Plan worked any better during the forties than now. The main difference was a more heroic flair with which things were done, as in the case of the "Seymour Culture Club".

We need a brisk northwest wind from over the Catskills to blow away the smog of nostalgia which pervades the Bard campus. It clouds our view of the past, the present and the future, all three. Even worse than that, as the people of Los Angeles say of their smog, it saps away a valuable portion of our vitality. We need all that we can muster. Thanks to a fair mixture of worth, pluck, and luck, Bard has survived afflictions that should have killed us several times over. Like a singed cat, as the saying goes down in Maine, we could look better but we're tough. With a wiser use of our proven vitality there's no telling how far we might go.

Gurmore

"Caution" (continued from page 12)

we at Bard petitioned about the coffee shop door. Japanese fishermen must carry Geiger counters, and dispose of contaminated fish; we complain about the food.

A petition for the stopping of atomic weapons tests was posted; many did not sign, from fear (examine your conscience) or unconcern (obtain one).

This would have been on the subject, but many couldn't see why.

- Jerry Lawrence