

The Bardian

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Historical Methods Compared

The Interpretation of History from the European and American approaches, as found in materialistic and Christian traditions, was discussed last Tuesday evening at the second of a series of Social Science Colloquiums.

Maintaining that history can be discussed only in terms of schools of historical thought, Felix Hirsch, the first speaker of the colloquium, outlined the theories and methods of the leading German historians Leopold von Ranke, Heinrich von Treitschke, Jakob Burckhardt, Hermann Oncken, Friedrich Meinecke and George M. Trevelyan.

Citing von Ranke as the originator of the seminar method of teaching, Dr. Hirsch said that von Ranke's philosophy centered on the necessity, in historical writing, for a "strict narration of fact."

Treitschke's philosophy, according to the speaker, was to "write for Germans." He was one of the earliest advocates of extreme nationalism and racism. A completely different approach is found in Trevelyan, continued Dr. Hirsch. He founded the school of the history of ideas and maintained that "literature and history are twin sisters."

America's two main opposing schools of historical thought, subjectivism and objectivism, were then described by Fred Crane. Following early New England subjectivism a group evolved favoring "scientific history," explained Mr. Crane, adding that the question before historians everywhere was whether it is possible to be that objective.

Since this objective theory met with great opposition in the United States from pragmatic, relativistic and pre-

santivistic schools, which maintained that the historian cannot study past events without being influenced by his personal position in present society, it never gained widespread acceptance. It was repaced, according to Mr. Crane, by the "New School" of Becker and Beard, who believed, in essence, that "History is contemporary thought on historical actuality."

Mr. Crane then described the attack on, or reaction to, this new school. C. M. Dressler, he explained, pointed out the dangers of subjectivism in its susceptibility to influence by pressure groups and propagandists.

Expressing his personal views on this controversy, the speaker said that the only history is that which we remember; that which holds our interest. He granted that today's historical writers are almost "drowned in subjectivity," but maintained that history cannot be entirely objective.

Turning to world controversy between the Christian and the materialistic interpretations of history, Dorothy Thompson said that the first, as exemplified by St. Augustine and Toynbee maintained that there is free will in the determination of historical destiny and that history deals with the rise and fall of civilizations.

The materialistic, or Marxian, school, continued Miss Thompson, is guided by the principle that ideas are determined by material forces and history is guided by modes of production. According to the speaker, this interpretation further states that historical change is caused by class struggle and that, in the words of the historian Prokrovsky, "History is politics fitted to the past."
M. H. N.

College Income and Expenses Analysed by President Case

"These figures probably look baffling to you, but they will break down into students, faculty and the things they need to work with," explained President Case at the opening of the Convocation of October 25. The all-college meeting was called in order to give Mr. Case an opportunity to present the estimated general fund of operations for 1950-51 and to point out to the community the sources of operating deficits.

Using for an analogy cut up pies, Mr. Case explained pictorially from where our money is coming, where it goes and how much more we need.

The expenses of the college break down into instructional expenses, 65.6%, (31% direct), housing, 17.3% and feeding 17.1%. The indirect instructional expenses include special departments such as the Chapel, the library and the physical education department.

The income of the college comes primarily from the tuition, dining and housing fees of the students. The tuition amounts to 49.4% of the income, (\$1,250 per student) dining, 16.8%, (\$350 per student), and housing, 11%, (\$200 per student).

This adds up to the total college fee of \$1,800 or 77.2% of the income. 3.1% of the income for miscellaneous items also comes from the students, from gifts, pledges or is received from the trustees, alumni, parents and friends, another 4.4% can be added to the income.

Yet a deficit of 14.6% exists. That is where the problem lies. In response to questions from the Convocation asking what sources could be tapped for further aid, the President stressed the fact that our neighbors in the Hudson Valley, and the St. Stephens-Bard alumni are the two primary sources for increased funds. Mr. Case was hopeful for the future.
Nina Doerfler

Bard Offers Headmasters Chance to View College Life and Discuss Problems

After leaving the Bard conference on "The School Looks at the College," one secondary school principal remarked privately: "It was just marvelous how old Tillinghast (Mr. Charles C. Tillinghast, retired headmaster of Horace Mann School for Boys hammered away at the colleges. Two years ago this would have been impossible . . . it always used to be the other way around."

The Administration of Bard should be commended for engineering this pioneering feat which might point the way to a much more constructive bilateral cooperation between colleges and secondary institutions and thus help bridge the disturbing gap separating secondary from higher education. Furthermore, there is no doubt that this and other conferences (which, it is hoped, will be held in consecutive years) will enhance the prestige of Bard as a college which tries hard to adapt its program to the revolutionary trends in education felt and expressed by many of the representatives at this conference.

Acting as moderator, Mr. Edward Pulling of Millbrook School, opened the conference by praising Bard as a "broadminded and liberal institution." He stated that "the problem of secondary education to get boys and girls into colleges." But he expressed his doubts on whether this was always worthwhile and justified.

The four secondary school representatives on the panel traced some of the causes for these doubts and singled out these two pressing problems:

1. The job of placing seniors of secondary schools into colleges is made unduly difficult by the lack or inadequacy of information and advice furnished by most college admissions offices.

2. Most colleges do not give sufficient guidance to incoming freshmen and neglect to further the character development of their students. The student's quest for academic and social adjustment is often frustrated by inadequate teaching methods and an environment hostile to a growing sense of self-responsibility.

Mr. Hans Froelicher, Jr. of the Park School in Baltimore, and Mr. George H. Gilbert of the Lower Merion (Pa.) Senior High School, dealt in their talks with the first problem. They both agreed, in Mr. Froelich's own words, "that a student should be treated by college admissions offices as a human being and not as an abstraction." The college admission interview often marks the turning point in the life of a youth; therefore, he should be given careful and individual consideration. It is not enough to tell him that he belongs to this or that percentage that is admitted, refused or put on the waiting list. Some colleges, like Yale, are now beginning to give more weight to the recommendations sent in by the principals or headmasters. Much more of such individualized information should be made to bear upon the decisions by the admission officers.

Mr. Gilbert illustrated the strain upon school officials, caused by ambiguous or incomplete college catalogues. Within one single year, for instance, 104 out of 107 colleges made changes in their entrance requirements. Colleges seldom indicate whether they lay greater stress on College Entrance Board Examinations, scholastic averages, recommendations or personal interviews. General admission requirements stated at the beginning of the catalogue are often modified in the back pages. Many officials are often in doubt as to what records they should transmit to a particular college. Mr. Gilbert's initial question "Are the college and the school in touch?" seemed justified and cast a doubt on college efficiency, though good will appears to be present.

While the first problems dealt mainly with technical deficiencies that present no unsurmountable obstacle and are being done away with rapidly, the second point touched on profounder questions of educational philosophy and psychology.

Mr. Tillinghast made severe criticisms on the Freshman Year Program in most colleges. Many students enter college without having a clear plan of study or an objective appraisal of their own abilities and interests. In their helplessness they yearn for advice and guidance which is rarely given. Though conditions have vastly improved over the past 25 years, much needs still to be done in order to give the student direction and self-confidence. In many universities inferior instructors are assigned to large freshmen classes. "The secondary schools," Mr. Tillinghast maintained, "are much more advanced in teaching the student to think and act independently. The students are not used to recitations but to active participation in discussion." He felt that the incoming students are not being challenged to outdo their achievements in secondary school. Advisory and tutorial systems are badly needed as well as "professors of full rank for the freshmen, if for anybody at all." Mr. Tillinghast advocated stricter guidance, guidance not only for the academic but also for the social phase of college life. "Though learning by doing is essential, intelligent guidance is necessary. Life needs not to be suppressed but regulated."

The final panel speaker, Mrs. Dorothy Brockway Osborne of Spence School for Girls in New York City, stressed the importance of character. Integrity of thought, consideration for others and healthy aggressiveness accompanied by a desire for cooperation are the essential composites of character. The college campus provides the total environment for the student during his most formative years. Activities which help build character are just as, if not more, important than academic training. The student is not an individual but a member of a group and as such should participate in extracurricular group activities which are the best character builders. Mrs. Osborne went so far as to suggest, "Why not curtail academic work in favor of extracurricular activities?" She also deplored the lack of experienced guidance in personal relations and the ineffectual role of many college chaplains who served in many cases only one denominational group. "Spend more time developing character than teaching psychiatry!" was the motto Mrs. Osborne offered at the conclusion of her speech.

Miss Sarah Blandings of Vassar and Dean Carroll of Yale were on hand as the representatives of higher education. Though in general noncommittal, Miss Blandings approved of the spirit of this meeting and wished that more such conferences be held. She pointed specifically to the need of such gatherings between secondary and college teachers of the same subject matter.

Dean Carroll made one private self-criticism by saying "that colleges still insist on skills which the student cannot utilize later on." He referred in particular to some one-year language requirements in secondary school which would be of more waste than use. In

(Continued on Page Two)

Task Force

President Case's Task Force designed to study the Student Governments of Antioch, Bennington, Goddard, Sarah Lawrence and Vassar has been chosen. Those selected are Kit Kauders, Whitney Bolton, David Schwab, Naomi Belinson, and Dick Muller.

Headmasters Conference

(Continued from Page One)

reply to the criticisms on admission policy he said "that Yale and other colleges demand from the student more than brains . . . he needs personality so that he can do something for society." And on individual guidance: "It would be a blessing if some philanthropes would set aside two million dollars for each great university—not for projects and research, but for individuals."

The remarks by Dean Carroll were followed by a lively discussion period which suffered only under lack of time. Mr. Davis of Hackley School, Tarrytown, N. Y., asked that the seniors in secondary school should be given more self-responsibility. "Boarding schools in particular," he said, "have a tendency to lull the student into a false feeling of security by dependency." Hackley School counteracts these unhealthy symptoms by giving its seniors absolute freedom of movement on an honor and merit basis during the last semester. "Such and similar programs," Mr. Davis asserted, "would narrow the gap between college and high school." These statements drew a sharp attack by Dean Carroll who "found that many freshmen had come to Yale with a too exuberant spirit of freedom. Best performances are usually turned in by students who have been brought up under strict discipline." Asked by Mr. Maeder of Stockbridge School, "Why can't the students going to college utilize their training in responsibility . . . why can't they benefit from their acquired sense of freedom?", he retorted that "these students have not enough motivation and are too sophisticated." Though Miss Blandings concurred in general with Dean Carroll, while Mr. Froelicher joined the battle line of Mr. Davis and Mr. Maeder, there was not enough time to bring the complexity of this problem to light and to investigate it carefully.

Stepping for a moment out of his role as moderator, Mr. Pulling directed two questions at Miss Blandings:

1) "What are the colleges doing about citizenship? Is there enough effort on their part?"

2) "Why do not colleges take a definite stand on moral questions?"

Miss Blandings answered that "colleges stand both for scholarship and citizenship." She recognized the need for improvements but was again rather noncommittal on both questions.

Bard's Stephen Hirsch volunteered a definition of citizenship. "This quality," he said, "is possessed by a person who acts intelligently after due consideration of the issues involved." In the Arts the student is forced to work independently and to develop the qualities of "citizenship." Therefore, the Arts should be introduced in colleges not only for their own sake but as a character and citizenship building activity.

David Schwab, as President of Convocation, gave a brief but convincing description of the Bard program as one possible way of building an integrated community composed of responsible citizens.

Roundup of News From College Circuit

(As of this Semester the BARDIAN has subscribed to the Intercollegiate Press service. If the experiment proves worthwhile it shall be continued. We will not print each entire release but will cull from each the more interesting items. Ed.)

Take a few lessons in public speaking if your grammar and diction are below par and you'll benefit more than if you were to take a freshman English course. Such was the conclusion drawn by L. H. Swain of North Carolina State College after giving a test that involved some 98 students. He reported that 78% gained more from a course in public speaking than from their first quarter English course.

A growing recognition of the emotional problems of college students has led to the founding of a "psychological

Sturmthal On Europe

"Europe is for the first time in its history living without any great idea to inspire it," stated Mr. Adolph Sturmthal at the first meeting of the Social Studies Club on Thursday, September 28. Dr. Sturmthal, just back from a year's study in Europe as a Fulbright scholar, spoke on "The European Scene—Forces in Conflict."

Dr. Sturmthal told the group that, according to his own observations, Europe is at this time a battlefield of which "three great forces are engaged—capitalism, communism and democratic socialism."

He explained that the issue at stake is the "fate of the century." "Europe still holds the key to the civilization in which we have all grown up, he believed.

His survey of the current structure of Europe revealed that economic recovery is well under way, but military and political recovery is still negligent. "There is a great and striking lack of any moral recovery."

He felt that "the large group of Europeans has seen during its lifetime the failures of both capitalism and of democracy."

"Capitalism has conspicuously failed to 'deliver the goods'. It has essentially been an un-democratic force," he said. "The people have seen that 'capitalism does not mean democracy.' The failure of democracy is seen in the lack of opposition shown by the democratic nations to Hitler.

"Thus, Europe has no idea to dedicate itself to. The day-to-day business of living is the primary concern of the people," he emphasized.

He described Europe as now divided into three zones. The North-Western zone which contains England and the Scandinavian countries, and they are engaged in a true experiment in democratic socialism. Whether the satellite countries will submerge their nationalistic feelings and accept the double deprivation of lootings by the Russians and their own attempts at reconstruction is the test of the Eastern zone.

"In the Western zone lie the questions and answers to the problem of Europe—it is possible to eliminate communist control of labor, and the larger question of whether Europe will go communistic?", said Dr. Sturmthal in summing up.

The editors of The Bardian wish to congratulate Iris Lipskar Oseas and Jonathan Oseas on their recent marriage.

As time drew to a close, many indicating fingers had been pointed at the colleges and many problems remained undiscussed and certainly unsolved, but some basis for constructive thinking and acting on either side of the fence had been laid. On one point all could agree: STUDENTS ARE HUMAN BEINGS WHICH MUST BE TAKEN SERIOUSLY AND NOT A BUNDLE OF ABSTRACTIONS WHICH CAN BE JUGGLED AROUND AT WILL.

Charlie Naef

Origin Of Politics Discussed By Brown And Bertlesman

The Philosophical Origin of Politics, the Emergence of Political Thought, the development of International Relations, and the Elements of National Politics were the main topics for discussion at the third Social Science Colloquium held last Tuesday evening.

Describing the theories of Plato and Aristotle, Heinz Bertlesman pointed out the main theme of both philosophers was that the State aims at developing the potential virtue of man through establishment of conditions favorable to the "good life." Aristotle, Mr. Bertlesman further explained, was in a sense the first political scientist, giving as he did, practical advice to rulers on their conduct of affairs. The speaker also outlined the philosophy of Cicero in connection with natural law and its supremacy over State laws.

According to John Cotton Brown, political science arose originally from ethics as a means of facilitating the development of virtue. An important point brought forth by Mr. Brown was the distinction between Science and Philosophy. He maintained that it is the difference between "what is and what ought to be", and added that the essence of science is testability of ideas. The speaker then outlined the development of political thought through such schools as the Greek, Machievellian, Thomas Hobbs, Marxism, the Chicago School and Modern American thought. Running throughout all such political thinking is the belief that political science is the study of the quest for power, and, in the later periods, a prevalent realization of the necessity of incorporating all social sciences in an effort to understand political life.

Returning to the speaker's chair, Mr. Bertlesman traced the development of International Politics from diplomatic history to its present form; the study of international power relationships. He expressed the opinion, however, that the exclusive study of power relations was insufficient. Technology, he maintained, must also be taken into consideration. Turning to International Organizations, Mr. Bertlesman went on to comment that they are often inadequately studied through exclusive use of official legal documents. The important point, in his mind, is the universal necessity for selfish nations to cooperate.

In the second part of his topic, that dealing with Domestic Politics, Mr. Brown defined politics as the struggle for power through control of the instruments of coercion and influence. Democratic politics, he explained, "is the civilized, sophisticated sublimation" of Machievellian self-preservatory principles. Mr. Brown also emphasized the importance of incorporation of the work of all the Social Sciences in the study of politics.

M. H. N.



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He who molds public sentiment goes deeper than he who enacts statutes or pronounces decisions. —Abraham Lincoln

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plied education within the same campus. It is liberal and applied education within the same human being."

Postwar construction costs at the U. of Idaho have raised the price on new living facilities to 2 to \$4,000 for each student to be accommodated. Prewar dormitories cost from 1,000 to \$15,000 for each student.

\$100,000,000 is the unofficial estimate, made by Oscar R. Ewing, of the initial sum needed to inaugurate a federal student aid program. A well rounded program would be likely to include undergraduate scholarships, graduate fellowships, and student loans. Loans might be paid off beginning four years after graduation.

Bob Solotaire

Impromptu Interview With An Unidentified Author

"What business of yours is this trifling?"

"Only passing—I was assigned to review it."

"Aha a critic! How I love a critic! Ho-Ho-Ho!"

"Ho-Ho-Ho—yes and I have an appointment—"

"Pardon me. I am a brute and an ingrate to accost you without—"

"Really quite all right but I—"

"Knowing you—but I am really interested—"

"Must see someone during intermission!"

"In your opinion of the play."

"—OH?"

"Please, my friend—tell me, how would you rip this play's limbs apart?"

"Well since you ask and with all respect I must remind you that this is an elementary—I am tempted to say silly play. I would start this way: 'The Impromptu of Versailles' is a play within a play that is not a play. It has those qualities of undeveloped characterization and unclimatic action which dramatists fondly call 'experimental.' And in order to appreciate this experimental play we need access to the days of Louis XIV and the life of the brilliant young ambi-theatrical Molière. All this—"

"Ambitheatrical—HO! How you scribble! So—"

"You should mind your business!"

"Cleverly!"

"All this leads to ask 'Why put it on?'"

College drama is vital-modern. The answer: "We can't be desperately avant garde" and then slyly, "The old boys banged out a few dillies in their day." But why put on such odd unenjoyable plays? And such inferior ones!"

"Inferior to what, mon petit Boleau?"

"To Molière's other plays—haven't you read Molière?"

"Ah no! It would take me months to recover!"

"L'Avare, Le Médecin Malgré Lui, Le Misanthrope, all fine plays—what would he say to that?"

"Who?"

"Peter Stone, the director."

"If he has as much sense as his wonderful interpretation and staging indicates he would say that it is not a play wrought out to a dramatic climax but that it is silly to judge a play on what it is not! It is an incident not unlike Hamlet's advice to the players. Or even more than that! It is the

author's reply to the pompous fopsters of his time who tried to produce the tone of theatre by plucking the string of a ladies garter. Of course it is slight, but how could a dramatist with any brain defend himself pompously—have you ever been slapped in the face?"

"Yes."

"Punched?"

"Yes."

"Which was more insulting?"

"The slap!"

"Zut—of course—and to go on—In a school it is for the students of the stage that the work is done—not for the audience. That is when drama is at its best! Oh for the days without the purse! Oh the play that is the player's play!"

"Oh come off it! What benefit is it to them. We have one actor—Howard Honig with a tremendous part. He brings it off really well. He is the play! He speaks for the author. We are amazed at his pace and mimicry—his vitality!"

"Heaven preserve me—to have such a critic! Didn't you notice the way he fractured those delicate lines in some phases—the monotonous bombast he gave those subtle insults?"

"Have you ever been punched in the face?"

"No!"

"Slapped?"

"Oh—innumerable times!"

"Which do you think would hurt more?"

"That is good—My thanks to you sir! But quite apart from such fishy rhetoric let me point out that an actor does not have to have an enormous part to benefit by a play—in this little piece he feels theatre—he sees it grow in a little way—he hears it think!"

"Yes—yes—"

"My poor stupid old grandmother's washtub yes yes."

"All right—but if all this is true how can I write a review of this play?"

"You are raving my boy, but I will help you! We have gone over this ingenious Honig's part—now we come to the others the small ones—we must give credit where it is due but concisely! Hand me your program. Peter Blaxhill—brilliant as a nondescript. Scott Peyton—wonderfully malignant. Miles Krueger—refreshingly bland. Arnon Gafray—a (How you say?) greaseball par excellence! Lloyd Oppenheim—at if only King's messengers had such polite resonant tones! Ann Gerose—"

charming and sophisticated. Barbara Wersba—charming. And Mary Price—ah how I would like to give that girl a big kiss!"

"How literary!"

"Would to God I still were, sir!"

"Quiet—here comes George Dandin!"

* * *

"And do you find this piece hard to attack?"

"Not at all. It's a tragic satire of a paranoid with exaggerated prestige desires—"

"Nom de Dieu—I might have known that these bons mots would find a way to slip in here! Don't you know that this was performed in a gala festival—it is comedy!"

"Is it conceivable that the people of that time were callous to ego frustration and frigid libidos?"

"My poor profound little goose—such dark imaginings!! Have you never met a Booby? . . . Let me see—in your age he would be a young man with long unkempt hair, a loose shirt and a tight jaw—eyes misty and nebulous that mirror a flow of dynamic thoughts that he has read the night before from some intimately intellectual little magazine. He—"

"I'm really certain that I don't know who you mean—and what's the use of making public fun of him!"

"But he's no more than a clown—I always found him beating my door like a drum with some new silly conquest to brag of—"

"Enough!!"

"I am sorry if I've offended you in some way . . . I will agree with you on one thing—there is no reason to overdo this simply because it is a comedy. Here is the danger of amateurs in a small play. The span of the play is so short that they direct their energies too furiously. They simplify characterizations because they are too small or for the same reason overplay them."

"Who is so violently inclined here?"

"Virginia MacAdie. She represents those elements in that psychological dirge you just sung—deceit—unfaithfulness, etc. Which is no reason for her to glower like Lady Macbeth, but is warning enough that bovine eyerolling and schoolgirl tittering are out of the dramatic question. She should be calm and suave and as quietly assured as her husband is the blundering booby!"

"But this is the director's problem, not hers. Her performance was good

in itself but was not intergrated into the play's unity or theme."

"Good, but what do you say of George Dandin himself? Jay Smith portrays the character well up to a point. But he puts too much into the role. He forces the characterization to such intensity that we have no time to rest and enjoy the ludicrous situation. We are only aware of his frustrated reaction to it. Also, he uses that stylized little shuffle for too often. Once is enough but when he expresses rage, happiness, cunning and frustration all in the same way his performance has a peculiar singularity of tone."

"Do you consider everyone inadequate?!"

"Slowly my little mask-maker. Let us take this same problem of stage movement in reference to Lubin, Bill Walker. He also has much movement across the stage, but he reacts to the tone of the play—he interprets and gives the right amount of intensity to each phrase by his bodily movement. Judy Diamond does the same thing with her servant girl. Both do fine to interpret freely without overplaying. Helaine Kopp brings out a pride—fortified battleaxe beautifully and Ed Coster is exact as the blustering paternal authority. Ed Mayo—"

"Was too stiff and serious!"

"—Ed Mayo acted the part as for the original audience—Nobles. The spectators identified themselves with him and therefore the part had to be written with dignity—and acted that way!"

"You have left one out."

"Ah yes—the fellow who escaped from a pig-sty! It was delightful to watch him standing still in that maelstrom of dervishes. I believe if I were to step into that domestic scene, I also would drop my jaw and scratch my—"

"One more thing—You have mentioned deficiencies in acting. How can one tell if they are not deficiencies in directing—or writing?"

"If you spend your days pondering that, you will soon find yourself in George Dandin's lake. No single director, actor or writer can ever be entirely sure of his brilliance or his insight. There is too much interrelation of these parts of the theatre for one to fairly claim independent praise or blame—"

"Unless one person is brilliant enough to be director, writer and actor."

"Merci! My friend—those are really bons mots!"

Ray Rudnik

The Music Club

The Bard Music Club had its first meeting of the semester on October 1st, to elect a new President and listen to music.

Last year's President, Ted Prochazka, outlined the purpose and functions of the Music Club, in order to clear up some misunderstandings held by many students. The main emphasis of Prochazka's talk was on the point of membership. The club, as he stated, is open to all members of the Bard Community, faculty and students, from all divisions. The club is in no way connected with the Music Division; membership is not set, but consists of any people who may be interested in performing concerts, or merely listening to live and recorded music.

While no definite plans have been formed for November 19th, a live concert by some artist will be presented on that date. Music on records may be heard almost every Sunday night in Albee Social.

Nov. 19 the Music Club will present Miss Cynthia Gooding, folk singer, at 8.30 in Bard Hall. The entire community is, of course, invited.

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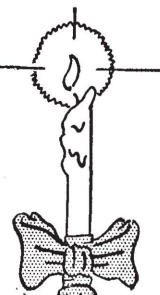
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Pete on the Riviera

Enough of Paris with its park-like construction, cheap-but-good wine, and temperamental taxi-drivers. Turn the hood-cap of your Citroen southward; no more buildings, we've headed for the French Riviera for women and gambling. (The sunning can be obtained in as mundane a spot as California, so we'll regard that pleasure only as a gap between romance and the wheel.) Before we start, realize one thing. Traveling is not merely the time spent between one place and another; we'll pick the best route south. Leaving Paris through its southeastern suburbs, we go through Ville Juif (Jewish town: Here a wonderfully confusing sign will announce, "Jewish Town announces High Mass to be held in Karl Marx Stadium!") and Fontainebleau, with its forests and school, westward through Dijon, the mustard country, to Geneva, Switzerland. A few hours here to examine watches, the site of the League, the tip of Mt. Blanc, and a city that curves around a lake, as a great many Swiss cities do, and we move southward. The first stop should be Grenoble. Spending the night is a necessity: the fortress overlooking the city, accessible only by cable-car, affords dinner, dancing, and a view unmatched.

Early in the morning—a long drive lies ahead—we should be on the road. We are taking the same route Napoleon used to return from Elbe, in 1815. After a day's drive, if you're lucky it'll be around 4:30 in the afternoon, from the top of the southernmost fringe of the Alps, the Mediterranean shows itself—from Marseilles to San Remo, Italy. Hurrying down the mountains, we first hit Canne, the hangout of the rich American—rich in money only. Let's not stop; but don't miss the bathing suits. (Perhaps it would be wise to clarify one's motives at this point. True, girls and bathing suits weren't the basic reason for our trip. But let's face it.) We drive westward toward Nice, passing through Antibes. Here, at any time, Elsa Maxwell, Darryl Zanuck and Orson Welles can be found hiding from themselves. Let's zip through Nice, too crowded, and going through Ville French we come to our hotel, on the tip of Cap Ferrat, a crawl from the impotent home of Maughm. Picture a cape, jutting into the Mediterranean; from your breakfast balcony Nice is on one side, and Monte Carlo on the other.

Tonight, how can we stay from the casino in Monte Carlo? The odds against entering this shrine with one dollar and cleaning them out are 48,000,000,000,000,000,000,000,000 to one, according to the latest figures, but it doesn't seem to matter. Monte Carlo is the capital of the province of Monaco. No citizen of Monaco is allowed in the casino by law, but since it takes three generations to become a citizen, forget it. The city of Monte Carlo is built on a hill that slopes down to the casino. There's a saying: "A coin dropped anywhere in the city rolls into the salon." How true!

Enter the big room. Forget about the paltry slot-machines put there for kids and old ladies. Pass by "Les Crapes" which the French Croupiers have not yet understood. Overlook Chemin-de-fer and baccarrat tables, you need too much capital to play. Go to the roulette tables; one's as good as another. Look at it. 36 numbers, a red and black, an odd or even, and a green zero. Organized chaos! Play one number, two, three, four, six, twelve, or eighteen at one time; play them all. You're not necessarily going to lose. That's the game. You don't have to know anything about it. Throw a chip in the air, call your bet, in French, of course, and the croupier takes care of it. He can handle two hundred bets and remember who they belong to after the little ball stops. That lady over there has a pencil and paper and is writing down every number that comes up. Useless! Just bet. Beat it. You can; others have. Understand though if 14

four

La Danse

LA DANSE—(at the final rehearsal of a beginners' group)

Dance, ballerina, dance.
If you're sure you really hanker
To look like a sail
In a heavy gale
With an almost as heavy anchor.

Dance, ballerina, dance.
As long as you have a leaning
To resemble a flower
In a sudden shower.
And never mind the meaning.

Degas, they say, was very clever
Depicting dancers' backs and knees.
Now tell me, Degas, have you ever
Seen ballet-girls who looked like these?

"Down with the fallen arch," they say.
"One thing we've had enough o'
Is suffering for our art all day
When our art is the thing to suffer."

Dance, ballerina, dance.
That's the chant that the audience chants.
So the music begins and you take up your stance
Perceiving the fancy your dancing implants
That you're doing your dancing with ants in your prance
But don't care about that. Go ahead and dance!
Bob Amsterdam

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comes up three times in a row, the odds remain 37 to one on another repeat; every spin is independent. Understand the chaos. Number three comes up. All right, where to now? You have, counting zero, 36 other choices, or will three repeat. Where to? Jesus, I don't know.

This, then, is the Riviera. Trying to keep its splendor now that the British can no longer travel. It sports refined gambling, unrefined bathing suits, eternal sun, Communist-inspiring Americans, and the French who sit back

and run it—laughing so much with it and at it that they confuse the two.
Pete

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