

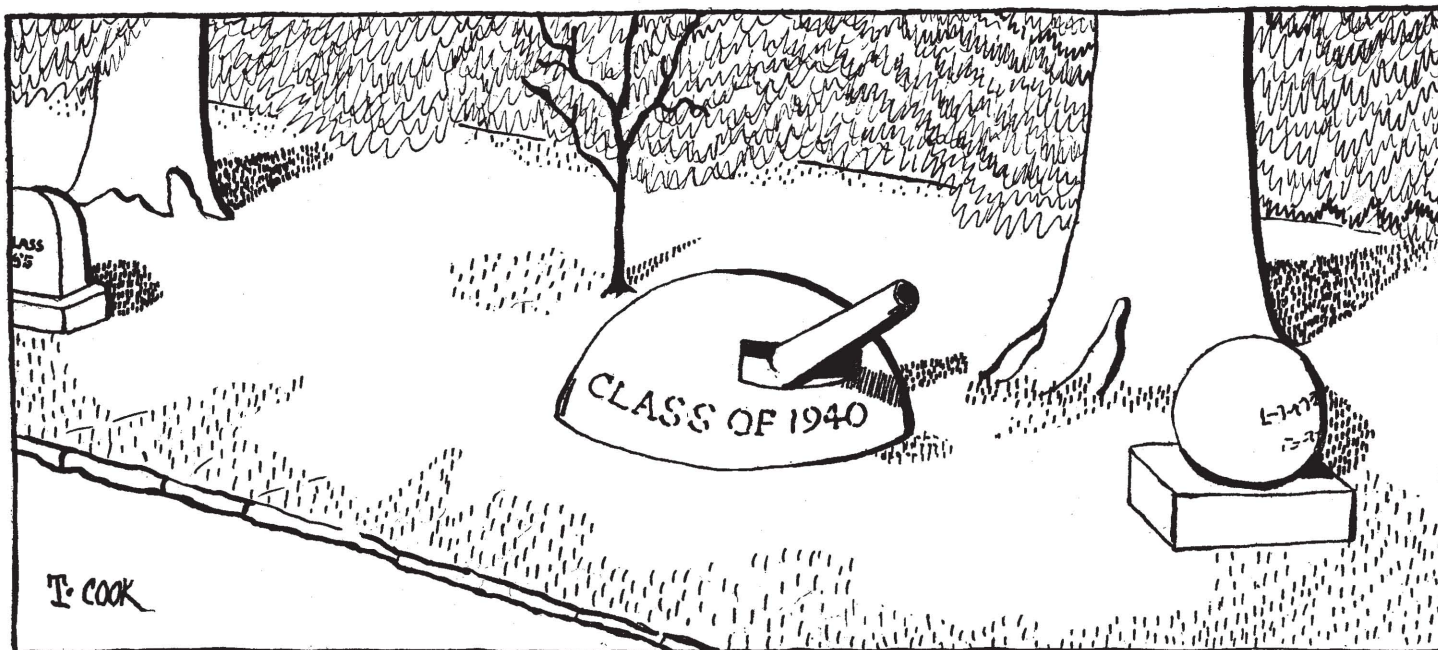
# The Bardian

VOLUME 19, No. 14

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ANNANDALE-ON-HUDSON, N. Y., WEDNESDAY, JUNE 5, 1940

FOUR PAGES



At a Convocation of the students held in the Commons on May 31st, Harry Winterbottom, retiring editor of THE BARDIAN, announced that it had been decided that the management of the paper will be in the hands of two men who will serve as editor and managing editor. As nominated by Mr. Winterbottom and unanimously elected by the Convocation, they are James Westbrook and Philip Gordon respectively.

## ELECTIONS

The various class and social groups of the students have met during the last fortnight to choose the undergraduates who will be responsible for the various forms of student government and social organization for the next academic year.

**Council:** The three fraternities and the Non-Society group chose their Senior Marshalls who will represent them on the Student Council and will in turn, throughout the year, be Chairmen of the Student Convocation and Council. They are: George Daitch who replaces Peter Hobbs for the Non-Society group, Harry Winterbottom who follows Frank Bjornsgaard for the Eulexian Society, Joel McNair who supplants Andrew Storer and Donald Lehmann who replaces George Lambert from K.G.X. and S.A.E. respectively.

Robert McQueeny and J. Alden Manley will be the Junior Class representatives on the Council. The freshmen elected Fritz Steinway and John Ream.

Class officers for next year will be as follows:

**Senior Class** — President, Lincoln Armstrong; Vice President, Bert Leefmans; Treasurer and Secretary, Frank Overton.

**Junior Class**—President, Wayne Horvitz; Vice President, Edgar Anderson. The offices of Treasurer and Secretary were abolished.

**Sophomore Class** — President, Theodore Cook; Vice President, James Westbrook; Secretary and Treasurer, James Silverman.

## FACULTY

The administration announced recently the appointment of two new members of the faculty, to begin service next year. They are Robert Bierstedt, now of the Bennington faculty, and Miss Marian Chamberlin, a present undergraduate of the School of Library Service, Columbia University.

Mr. Bierstedt, who will become in instructor in philosophy, is a graduate of Burlington (Iowa) Junior college and Iowa State university, where he was Phi Beta Kappa. Achieving the Robert Treat Paine fellowship in sociology at Harvard in 1937, he spent the following year at Columbia as receiver of the Lydia Roberts fellowship in social science. Before joining the social studies division of Bennington, he lectured in philosophy at Columbia.

Miss Chamberlin will be assistant librarian under Dr. Felix Hirsch. Born in the Midwest, she attended Cornell (Iowa) college and taught school for a number of years in Iowa before taking up her present studies in New York city.

## MUSIC

In the recent spring elections of the "Intercollegiate Music Guild of America," Theodore Strongin was elected president for the academic year '40-'41. Pat Verdey of Williams College was elected treasurer and Mertina Johnson of Smith College was elected recorder.

## E.P.C.

It has been suggested by the Editor that since quite a number of people have requested to read the minutes of Student Education Policies committee that it might be of general interest to summarize the activities of this group during the past year. This is not to be interpreted as an attempt to fob off those requests; anyone who is interested is encouraged by the committee to acquaint himself with its workings.

There existed here two years ago a student committee on studies which was an offshoot of the student council. This committee lapsed into obscurity due to one cause or another, probably mainly because of the financial crisis the college was undergoing. The committee was revived in a varied form last fall by the faculty committee on studies which felt it could use organized student opinion in conjunction with its own work. It created a committee but no opinions. The method of selection was unfortunate, 1. because of the unwieldy number of members, twelve. 2. because some of those selected were unqualified for such work by their lack of interest. This joint committee became independent at the suggestion of Mr. Leigh, but even though of its own liberty failed to vitalize it for a time. It was not until this semester that the first spark of life appeared and it manifested itself in the feeling that reorganization was necessary.

This movement began in March with a general awakening of interest in the potentialities of such a committee. Two of its members attended a conference held at Goddard College, Vt., at which students from various colleges debated about the functions and success of such committees on the different campuses. Soon after this the actual work of reorganization began. In the discussions held by the committee it was decided that the size should be reduced from twelve members to eight to facilitate greater efficiency. A method of choice was decided on which has been utilized with success at Bennington College, which seemed to promise a way of getting for its members students who would be interested in such work. The system is not infallible and it may seem to

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The Bard College section of Columbia University Chapter of Phi Beta Kappa has announced the election of Mr. William Rueger to its membership.

## SENIORS

On Wednesday and Thursday afternoons, May 29 and 30, the entire Senior class took the Graduate Records Study of the Carnegie Foundation for the Advancement of Teaching.

This study, which has been in operation since 1937, has only lately been extended to undergraduate institutions, being primarily concerned with students entering graduate schools. A place on the relatively small list of colleges lately included was secured for Bard by Dr. Ben D. Wood, Director of the Columbia University Bureau of Collegiate Education Research, who suggested to those in charge of the work that a college like ours would provide an interesting factor in the study.

The purpose of the study is to examine the general knowledge of students entering non-professional graduate schools, and was originally given to those entering the graduate schools of Harvard, Yale, Columbia and Princeton. Since it has been realized that the information given by the results of the test is of equal significance to students who are finishing their undergraduate education, it was decided to extend the facilities of the study to the seniors of a selected group of colleges. Apart from the general record of their knowledge that the students will obtain, the test will serve also to show those intending to enter graduate schools how they stand in relation to other entering students.

The examination consisted of four parts, the first three of which were grouped together as the "general" examination. In this general examination, the first part dealt with the Physical Sciences and the Humanities, the second part with the Biological Sciences and Social Studies, and the third part with Mathematics and the Verbal Factor. As is obvious, this general examination is inadequate to test anyone who has majored out-

(Continued on page 4)

## COLLEGE MEETINGS

At a general college meeting held in the open air in front of the gymnasium on Monday evening, May 27, Dean Gray cleared up many of the problems arising from the proposed changes in student employment.

According to Dean Gray, the amount which a student will get in grants from the college will not be changed although the wages will be placed on a "realistic scale." Any loss sustained by a student through the lowering of the wage scale will be made up by grants. In this way no student will be working so many hours that his work will suffer as a result.

The dean also announced that formal applications in and applicants admitted were 200% what they were at this time last year.

"The Second World War . . . Which Way America?" was the subject of a speech given on May 21 by Mrs. Donald B. Armstrong, peace worker and mother of Lincoln and Stewart Armstrong.

Pointing out that the United States had nothing to gain by involving itself in the foolish entanglements of a European war, Mrs. Armstrong said that America might better spend its energies settling domestic problems, and she expressed sympathy for President Roosevelt's policy of arming for our own protection. In the coming election, Mrs. Armstrong's opinion was that only those congressmen should be elected who pledge to keep the United States out of a foreign conflict.

On May 28th, Professor Stephenson Smith

of The American Society of Authors, Composers, and Publishers spoke to a Bard audience in the theatre. The lecture was followed by the usual informal discussion among coffee cups in Albee recreation room.

Stating his topic as, "Broadway and Hollywood Tackle Politics," Professor Smith's talk consisted chiefly of a discussion of satirical musical comedy on the New York stage, together with a few remarks on the various forms and objectives of satire. Possessing a sense of humor in his own right, his summaries of, "Of Thee I Sing," and "Let 'em Eat Cake," sometimes became funnier than those plays actually were in their original forms.

Once he had gotten to the real meat of his talk, Professor Smith discussed the works of the major satirists of the day, such as Kaufman, Rome, and Blitzstein, and the effects these works had on the public. He also talked of the search for new forms of musical comedy, and the opportunities open to new writers in the world of satire, mentioning briefly the ASCAP contest for college musical comedies.

After the speech, the informal meeting continued in the same vein, gradually deviating into discussions of music, painting, and other arts. Professor Smith, besides being an authority on the theatre, evidently can talk with complete assurance on any or all of the branches of artistic expression. When mellowed by coffee, a cigar, and the complete enjoyment of his own words, Smith can be an absorbing companion for an hour or two. He was.

## COMMENCEMENT

The first of the Commencement week exercises was held in Albee on Monday evening when the Chaplain of the General Theological Seminary, the Reverend Miles Lowell Yates, a former chaplain of the college, gave the annual Phi Beta Kappa address. It was entitled "The Mind of Man." Thus was inaugurated the 80th commencement exercises in the history of the college.

The schedule of events for the remainder of Commencement Week is as follows:

- Wednesday, June 5th  
8:00 p. m. Dean's address before the College Community. Theatre.  
Friday, June 7th  
10:30 a. m. Baccalaureate Service. Rev. James L. Whitcomb, Headmaster Hcosac School.  
2:00 p. m. Exhibition of Bardiana and rare books in the Library and of student work in the Art Gallery, the Theatre, and the Laboratories.  
3:45 p. m. Faculty-Senior softball game.  
9:30 p. m. Commencement Dance on the tennis courts.  
Saturday, June 8th  
7:30 a. m. Alumni Corporate Communion.  
10:00 a. m. Meeting of Alumni Association.  
11:00 a. m. Meeting of Board of Trustees.  
11:00 a. m. Organ Recital in the Chapel by Mr. Ernest F. White, Organist of the Church of St. Mary the Virgin of New York City and formerly head of the Music Department at Bard.  
2:30 p. m. Commencement Exercises. Dr. Robert D. Leigh, President of Bennington College, on "The Use and Abuse of Knowledge." Reception by Dean and Mrs. Gray in honor of the Senior Class, to the College community and guests, immediately following the Commencement exercises.

The twenty-three candidates for the degree of Bachelor of Arts of the Class of 1940 are:

- Edward Jackson Bartlett
- Charles Henry Bevers
- Frank Kirk Bjornsgaard
- David Burke
- Harbert Jay Carr
- David Halleck Day
- Eugen Bigelow Eisenlohr
- Robert Temple Emmet
- Warren Whitman Harris
- Harold Gray Hencken
- Peter S. Hobbs
- Richard Frederick Koch
- Gordon Rutherford MacAllister
- Scott Alexander McKeown, Jr.
- William John Nichols
- Reginald Prentice Paget
- Theodore Pearse Reynolds
- William Frederick Rueger
- Benedict S. Seidman
- Douglas George Schultz
- Frederick Dent Sharp, III
- Andrew Frederick Storer
- Frank Wigglesworth, Jr.

The annual commencement dance given by the college and sponsored by the faculty under the direction of Mr. Frauenfelder will be held Friday evening, June 7th, at 9:30. Dancing will continue until 1:30 A. M. with a half hour of intermission. For the second year the new waxed canvas will be used for dancing on the illuminated tennis court. Music will be furnished by Ray Randall and his orchestra from Kingston.

Refreshments will be served during the dance. In the event of rain, the dance will be held about a half hour later at the Kappa Gamma Chi house. Although the dance is given in honor of the seniors and their guests, it is open to all members of the college community.

## CONVOCATION

At a Student Convocation meeting held in the theatre on June 4, the budget as drawn up by the Student Council of the Convocation was passed.

Funds were allotted for the following purposes:

THE BARDIAN	\$ 400
Miscellaneous	275
Clubs	100
Student activities	125
Senior prom	375
Junior-Sophomore prom	325
Freshman frolic	300
	\$1900

On Tuesday and Thursday of this week the students will be served soup dinners instead of the regular fare. This is in accordance with the unanimous vote of the Convocation held on the 31st of May. The Convocation decided to devote the money saved from these two dinners to the Mestre, Peters, Jones, Nash, and Upton Memorial Scholarship Fund.



# The Bardian

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## EDITORIALS

1940 - - -

Again the academic procession will slowly walk down the hill and we wonder what the Senior is thinking. He has spent four years here at Bard. He has been told in the seminar, in the lecture, in the public meetings that the peculiar educational springlet here in Annandale in which he has been timidly or vigorously immersed will help to make him a more intelligent, free citizen. The world in which he is about to enter is to any young man of good will the worst of all possible worlds. The flood-gates of reaction in his own country are about to loose upon him a torrent of conflict and confusion in a land torn with economic plenty and waste, in a world crashing towards complete destruction of all values worth the respect of free men. This is the estate the Senior has inherited. We do not envy his legacy. He faces one transcendent issue. And that is not bound by the confines of the struggle in Flanders or in England or its Empire. The issue is that if any part of the larger, vital heritage of the West is to remain for us to give to our children, the Senior must never forget that a part of it is entrusted in his care. It has been nurtured, guarded, and increased by the free spirits of every age of plenty, the ages of want. The small measure of it that we can contribute to the next age of plenty will depend largely upon the courage, the vision, the tenacity, and the love of each Senior toward the memory of those who have fought and died for the Freedom for which men are fighting and dying at this hour. We must not let our generation trade Freedom for something that looks like security. We must not sell our birthright for a mess of pottage.

Dr. Harry and Dr. Davidson - - -

It is fitting at this time that we express our sentiments concerning the impending loss of two old friends, Dr. Davidson and Dr. Harry. This is their last year here before retirement.

Dr. Davidson has been here for forty-two years, first arriving, as a teacher, in 1898. Before that he was a student at St. Stephens. He has seen evolution and revolution rake this campus, and has "stuck" in all weathers, teaching Latin and taking active part in administrative affairs.

Dr. Harry, who came in 1926, is Professor Emeritus of Greek, having over-stayed a year (he was old enough for retirement last year) in order to help the boys who still needed him. In his fourteen years here he has established himself as an important and colorful figure on campus, and one we shall miss.

## COLLECTIVISM

Simeon Strunsky, writing about the Soviet Union in his column "Topic of the Times" in the May 14th issue of The New York Times, summed up the attitude of many former Russian sympathizers, former Communists and other present day critics of the Soviet Union. It was the last two or three sentences of his paragraph in particular which expressed their viewpoint. After pointing out that many Americans were impressed by the Communist idea because they saw it working in Russia, while the capitalist system in their own country was showing distinct signs of weakening, he remarked that "Our profit system was in the repair shop and Stalin's non-profit system seemed to be burning up the road. That was the principal reason why some Americans began to wonder if Stalin did not have the right answer. By now they know better."

"By now they know better." What is meant by this? What do they know better, and why do they know better? Since when have these people become better informed on the subject? What kind of information have they received? The disillusioned Communist or former Russian sympathizer — and

many who are just plain liberals—take the line that the Soviet-Nazi pact and the events resulting from the pact indicated that Russia was no longer what it was supposed to be; it was a clear indication that the Revolution had indeed been betrayed, that Russia was no longer any better than the Fascist nations. Those who were not quite sure of all this at the time of the pact, were convinced of it when Russia attacked Finland.

What about all this? Is it true that the internal policies of the Soviet Union have undergone great changes? To my mind, there is no indication of any fundamental changes which took place since the signing of the pact. Soviet economy has not become capitalistic all of a sudden merely because Stalin signed an agreement with Hitler which altered his foreign policy. Collective farming has not been wiped out because Russia went to war with Finland. The great Soviet co-operative movement has not ceased to exist because Soviet troops occupied a portion of Poland. What is even more important, however, is the fact that the Russian people themselves are still imbued with the ideas and purposes of the Revolution. As Louis Fischer recently pointed out, they know that should Stalin suddenly die or be killed, he would be succeeded in power by Soviet forces, certainly not by any great capitalist or militarist. They know also that Russia could never revert to the old czarist social and economic order or to a capitalist society such as we have in the United States. No one of these factors has been altered by the change in Russia's pact with Germany or with her attack on Finland, there is no apparent justification for believing that what is called socialism in Russia has been a failure because of this present foreign policy.

There were, however, many who have felt all along that the Russian experiment failed. They were confirmed, they believed, in their convictions when first reports appeared about the Moscow trials, and before that the activities of the OGPU—Emma Goldman and others started complaining as early as the Kronstadt revolt. These critics have failed to realize that the political excesses of the Soviet government are not necessarily a part of collectivism. They may exist and become very severe, but they are not inherent in a collectivist social and economic order, and that is, after all, what the Russians are trying to attain.

If this separation between the political set-up and the economic changes taking place can be understood, a better understanding can be gained concerning not only the Soviet Union but also the present war. All the nations of the world, to a greater or lesser degree, are undergoing social and economic changes. To deny this would be to presume a static society which does not exist. For the Allies to claim that they are preserving democracy, that they are preserving the present world order—they throw in Christianity to boot—is a myth. It assumes that society is static, that democracy, as we know it today, must exist for all time. England, France and the United States, as well, will have to become collectivist states, though. Their capitalist-democratic system no longer provides for the needs of their peoples, and to resist such a change is futile.

In the last war, it could be said that the Allies did away with kaiserism. Kaiserism, though, and everything that it represented, was a dying institution. Collectivism today is a growing one, growing because it provides a solution to the needs of the great mass of people. We might dislike the excesses which are committed during the transitional period, but that does not provide reason for war. Similar excuses will, no doubt, take place in the states which are now democracies, possibly with less brutality, but they will have no effect on the fundamental social and economic changes. They are temporary, while the changes will be lasting so long as they are useful.

How does the United States fit into all of this? It is claimed by England and France that they are fighting our battle. They are supposedly preserving our world order. These may be their claims, but they have little more validity than most war claims. These nations are merely trying to preserve their own power. Defeating Hitler will not save for all time democratic capitalism. It is doubtful that it would even result in Germany's overthrowing its present social and economic institutions and reverting to capitalism. This war cannot possibly stop the present trend toward a collectivist society. Our job today is to stay out of the war, since it is no concern of ours and can result in no immediate good no matter which side wins. What we can do is to work within our country toward a collectivist goal, but a collectivism which would suit the temperament of our people. That is, while making changes in our social and economic structure, we must attempt to preserve that which is still useful in our political institutions so that the barbaric excesses committed in Germany and Russia can find no place here.

—BENEDICT SEIDMAN.

## FROM THE EASEL

By Theodore N. Cook

Konrad Cramer's photographs, which were on exhibit here up until May 29, caused an unusual amount of confusion and discussion among art majors. All this was due to the question of whether a photograph that is more the product of the darkroom than the lens should be considered art.

There is no denying that Konrad Cramer is a versatile photographer who has many clever tricks in his bag, but as far as the show was concerned, I felt that too much emphasis was placed on mechanical improvising. Take the case of that series of semi-abstracts containing scissors and other miscellaneous objects. As experiments in printing and pure mechanics they were very interesting. But as something for exhibition they were not particularly successful because the spectators could not understand them. The composition was not striking enough in itself to provide sufficient interest.

Not that all the tricky photographs were devoid of feeling, however. The figure studies were particularly expressive. One, a torso done in a brown tone, had all the restraint and charm of a crayon study, while from a distance, two others could easily have been mistaken for lithographs. It was here that another question arose: should a photograph be able to be confused with a lithograph, for example? There certainly is no iron-clad rule about this, although I think that a photograph should look like a photograph. So much is possible in photography without trying to imitate other mediums, that it seems too bad that good photographers like Cramer so often get side-tracked.

I believe that Cramer's best work is in the "straight" technique. His snow scenes in the show were beautiful. He captures shadows which form interesting darks, and the actual feeling of winter is brought across to the spectator. In a scene of Woodstock in the evening after a shower, rays of sunlight escape through heavy clouds and cast interesting lights on the puddles of surface water. These pictures are far more honest in appearance and far more interesting than those of his resulting from darkroom tricks. Experiments are good for the sake of experience, but they should not overbalance an exhibit to the extent that they did this one.

Reginald Paget's senior project in industrial design also was on view. It included renderings in pastel, pencil, and tempera. Among these was a light designed for the graphic arts studio, and a sign for the Visitor's Office.

New York City life, especially within the past ten years, has been the object of many an excellent artist's work. Sloan, the Soyler brothers, Bishop, Marsh—to name only a few—have built their reputations almost entirely on this subject. Judging by the exhibit of John Castelli's reading period drawings, we have among us one more who has been lured by the color, noise, and dirt of Manhattan.

Castelli's drawings are not pleasant. They depict cripples, drunks, prostitutes, and the poverty-stricken in a manner that for the sake of comparison might be likened to that of Cadmus of "The Fleet's In" fame. No details are overlooked, and by clever manipulation of light, roundness is emphasized. Every muscle normally visible to the eye is defined, and even eye-balls shine with reflected light. This does not result in confused drawing as one might expect from so much detail. His pictures are alive, and well-planned.

The expressive flowing quality of his simple line work catches the eye the moment the room is entered. The drunks in "Two of a Kind," for example, demonstrate how much can be said with a simple, but well-controlled line. The pencil starts out lightly, but as it rounds a contour, it becomes darker and then fades out, only to repeat the process again. Continued practice is required before such a technique can be used effectively. Castelli seems to have mastered it.

His work is not confined to line drawings, however. Most of the pictures in the show were heavily shaded. I think his best of this type was "The Pickup," which shows a girl sitting on a park bench at night, with the harsh light of a park lamp supplying general illumination, while her face is brilliantly lighted with the glow of a match with which she lights a cigarette. This picture shows a careful and studied use of lights. Her face, the inside of her upturned coat collar, and the folds of her coat are highlighted in a dramatic fashion. Castelli's knowledge of human anatomy is very noticeable here—especially in his treatment of her hands and legs.

This exhibit seems to support the theory that undergraduate artists tend to overemphasize the violent and unpleasant. Last year Jordy played up the reactionaries, while this year both Castelli and I have gone off the deep end—in his case with drunks, whores, and cripples, while in mine with dust bowls, strike-breakers, and rabble-rousers.

Those humorous color reproductions which

## LOOKING AROUND

Writing the last "Looking Around" column of the year, I find myself thinking not of the past but of the future—two futures, in fact. It is perhaps only natural that I should be conscious of my own and every other senior's future. I also have in mind the future of Bard. For indications of the new and coming Bard have been manifest throughout the year.

The year we have just completed has been a dead one at Bard, intellectually and spiritually. We have not lacked the courage or the freedom to express our convictions; no, those factors of learning have been present but we simply have not used them. We have lacked the interest and the spirit to be concerned with any convictions. Faculty moan at the low ebb to which the tide of scholarship has receded. There has been no consistent, regular functioning of any campus activity or organization, with the possible exception of the theatre, since last year. Lectures, discussion groups, clubs, fraternities, proms, the chapel, "The Bardian," meetings of any sort have felt the effect of the loss of spirit or interest.

Yet there have been indications, as I said, of what's to come. The \$1,500. (includes room, board, ordinary medical attention, etc.) tuition is here to stay. No serious faculty, administration or student objection can be noticed. In spite of rationalizing talk about grants, everyone knows and accepts it as inevitable that Bard is a rich boys' college just as Bennington is a rich girls' college. Our last two deans and at least two of the new faculty for next year are Bennington men. Our educational mechanism is being molded more and more after Bennington's; e.g. the divisional major system, the suggested lengthening of the Winter Period. Consciously or unconsciously the men who are guiding the steps of Bard are following and will follow the path of Bennington. The very fact that of all classes, of all activities the theatre alone has flourished this year would indicate that the enterprising undergraduates here are turning their energies to the field most emphasized at Bennington, that famous "fourth division."

You must have heard the same things I have heard about Bennington, that there are lots of socially eminent girls running around looking for culture; that the girls blow Gertrude Stein through their cigarette smoke and trade opinions about Saroyan's or Farrell's latest. It doesn't matter to us whether such malicious gossip is true or not. We must only recognize that this is a hazard Bennington faces and that Bard will face. And for the future students must employ, and faculty must help them employ, some degree of thoroughness, some degree of constancy in every task they undertake whether in the classroom, in the theatre, or around the discussion table.

In three more days this senior class of ours will graduate. Perennially at this time, speakers, columnists, advisers talk of the great outer world, the future, and of whether college was worthwhile. I won't do anything very different. I'll just suggest what I think would be the most valuable things we could take with us from college. Unfortunately I don't think many of the seniors will take much more than a grasping materialism—but maybe that's the fault of the particular four years they've spent here and international conditions. They could take, however,—for especially and perhaps only at Bard could they get this—a liberal and unprejudiced mind, ready to consider fairly all propositions and to recognize that justice is apt to be on more than one side of an argument; a discerning judgment that chooses one of two opposite opinions according to standards or bases which you established for yourself after much consideration and which are always ready for any evolution necessary; and a realization that facts, science, intellectual pursuits are not the whole of life, but only a means of attaining the wholeness of life. This latter is most important. For our modern world has been too scientific, too factual, too material. If we appreciate that there is something spiritual, intangible, even unknowable, which gives unity to mankind—and is manifested in love, brotherhood, fighting for a cause, and the like—, we shall have a far better understanding of the apparently incongruous state of affairs in which the world is destroying itself now.

—WILLIAM F. RUEGER.

shared the Gallery with Castelli's work were by Molina Campos, who is Argentina's Mark Twain. It isn't often that such an exhibit can be put on, simply because the calendars on which the illustrations appear are part of an Argentine shoe manufacturer's advertising, and are not distributed in the United States. Fred Sharp, however, who is a Campos collector, loaned them for the exhibition.

Campos is an institution in Argentina. The gauchos can see themselves and their manners in his work, and they like his colorful robust humor. In spite of a certain sameness in all of his paintings, everyone from the poor cowboys to the government hierarchy snatch up his work as soon as it appears on the calendars. His characters would be excellent for animated cartoons. Perhaps some day his friend, Walt Disney, will convince him that he should enter the animated field.



**SPORTS NOTES**

At the beginning of the year there was no small amount of griping because Bard had dropped its intercollegiate program. Now I hold no quarrel with intercollegiates, but I do believe that the development of such a program, particularly in a college the size and nature of Bard, should not begin until the intramural program is functioning as smoothly as could be expected.

My interpretation of a smoothly running intramural athletic program is just this: a program which not only has the complete support of all those interested in athletics but one which will gain the interest of those who have never before taken part in athletics. On the basketball court, the softball field, down in the bowling alleys, in almost every place where athletics take place at Bard, I have heard fellows say that they had never taken part in that particular sport before but were willing to give it a try. I wonder just how many times such a remark would be heard if there were no intramurals here. I also wonder just how many fellows who had taken part in a particular sport just a few times and were far from proficient at it would be out there on the "field of battle."

On the wall of Johnny Parsons' office there is a chart showing just who has participated in what sport, whether a team sport or an individual one, intramural or with outside teams. It's a very complete piece of work, very much worth looking at. I was very much surprised to learn that out of the ninety-five fellows that are now at Bard, only twelve have not participated in the athletic program. That says more than any argument for the present program possibly could. It says even more when one compares it with the nineteen fellows who have taken part in the baseball and basketball teams from the college which played outside games.

Out of the eighty-three fellows who have engaged in one form of athletics or another, all but twenty played at least one team game. Fifty-six fellows were out playing softball for one of the four student teams. Eleven were out for the Bard baseball team. Two out of every three fellows participated in some team game in the intramural program. One out of every five fellows participated in the outside athletic program. Remember please, these figures do not include the faculty that have taken part in the touch football, the bowling, the basketball, the volleyball, or the softball leagues. They say nothing of building up, or at least helping to build up, that faculty-student relationship which is so important here.

The records do not have to include such things to prove the value of our present program. Such facts are merely additional off-the-record reasons for the continuation of our athletic policy.

The program has gone far from the first days of the college year when the different teams had a tough time getting out the six men required to make up a full team. This last week-end, and I said week-end, the Non-Socs, the team which had all the

trouble at the beginning of the year, had more men out to play softball than it could use at one time, and that's a ten-man team. There can be no doubt of the rapid advancement of the intramural program here at Bard. There is no need to ask for fuller cooperation; that will come by itself, what little more is needed. Nobody can be reprimanded for pulling away from the present policy; even those who have taken part in outside athletic contests have given their full support to Johnny Parsons and his program.

In the beginning of this column I said that intercollegiates should not begin again at Bard until the intramural program was running as smoothly as could be expected. I still stick to that. That's why I say that I fully believe that any time Bard has the material to produce a team which can hold its own against small college competition, we should get back into intercollegiates, still making them secondary, however, to intramurals.

—PHIL GORDON.

Through the effort of the sports staff or THE BARDIAN, an all-star softball game has been arranged for Wednesday, June 5. The teams were chosen by the captains of the league teams, each captain choosing three men for the positions on a point basis of five for first, three for second, and one for third. Rodney Karlson was the only one to get a perfect score of twenty-five points. Turner, Haberman, and Grossi received twenty-three points each. The voting was limited to fellows who had played the positions for which they were chosen.

Position	First Team	Second Team
Catcher	Cole (Eul.)	Fite (Fac.)
Pitcher	Sharp (K.G.X.)	Lambert (S.A.E.)
1st base	Bjornsgaard (Eul.)	Hull (S.A.E.)
2nd base	Haberman (Non-S.)	McQueeney (Eul.)
Short stop	Rueger (K.G.X.)	Horvitz (Non-S.)
3rd base	Turner (Fac.)	Aufrecht (K.G.X.)
Outfield	Crawford (Non-S.)	Nichols (Non-S.)
"	Karlson (Eul.)	Shapiro (Non-S.)
"	Grossi (Fac.)	Sottery (Fac.)
"	Underwood (KGX)	Lydman (Fac.)
Utility pitcher & player	Parsons (Fac.)	Armstrong (Eul.)

The Bard softball league has come to a close with Kappa Gamma Chi and the Eulexians tied for first. The playoff between these two teams will probably take place this afternoon.

Both the Kaps and the Eulexians won one game from each other, and both were beaten by the underdog of the league, the Faculty, which finished up the season amazingly well after a very poor start. The last game of the season between the Eulexians and the Faculty was forfeited by the Faculty.

A Senior-Faculty softball game will be held on Friday, June 8.

The standings of the teams:

Team	Won	Lost	Pct.
Eulexians	6	2	.750
K. G. X.	6	2	.750
Non-Socs	3	5	.375
S. A. E.	3	5	.375
Faculty	2	6	.250

**From the Chairman of the E.P.C.**  
(Continued from page 1)

some that the method of choice is rather undemocratic. However the committee has no power to legislate, and for those who raise such an objection I make this point. The committee must not become a political organ if it is to accomplish its task. The committee has no business within the superficial mechanics of the student body. Its sole virtue lies in obtaining the cooperation of the student body so that it may function to represent adequately to the rest of the community student opinion in the matter of education. And this, education, is primarily why we are here. There have been and are in operation aberrations from this cause which obscure the perspective of many of the students. The time has come for Bard College to become something more of a college and less of a boarding house for animal spirits. The student educational policies committee can act as an effective catalyst in such a desirable action, if it works with the student body. It earnestly desires to do so.

I have clarified the "raison d'etre" of this committee to myself in the following way, to consider the college community in its three component parts i.e. the faculty, the administration and the student body. The three can exist as a healthy unit only if each of the members is operative and critical of its two fellows. The faculty via work sheets represents its valuation of the individual students to the administration. The students have never attempted to represent itself to the administration in valuating the work done by the faculty. Who else is, if not the students themselves? To say that the work of the faculty is completely satisfactory is to babble idly of perfectionism. I say the students can stimulate the faculty by sharing the responsibility of making of college a dynamic experience, for the entire community. The dispensing of knowledge to willfully empty vessels must be a dull business indeed. Student criticism must be expressed with fine judgment and discernment, else it becomes something else again as unhealthy as considered criticism can be healthy.

The committee has met with Dean Gray and has offered him its assistance in any way possible. He asked us if we could discover the student opinion on the seminar system, whether it was favorable or unfavorable, and whether or not some adjustment might be expedient. Whether the students consider the seminar system as unsatisfactory or not is not known. That is the reason for the questionnaire. No mysterious formula has been utilized in posing the questions; they are as they seem at first glance. This is but the first of a series of such questionnaires to be issued in the attempt to discover student opinion on diversified matters relative to our educational careers. If you dislike questionnaires as much as I do, I offer this means of obviating their necessity, and that is to voluntarily attend meetings at five-thirty Thursday afternoons and discuss with the committee any educational problem you consider worthy of consideration.

—FRANK OVERTON.

**DR. HARRY**

The visitor who comes up here almost any day will see this big old guy standing around near the buildings in a long soft pullover sweater, with his thick white hair and white Vandyke, and with a Camel between two great fingers. He's always around. That's Doc Harry. If the visitor stays long enough, the chances are he'll get to talk to him. The Doc likes to talk to everybody. He has a deep, hale voice and a red blade of a nose, and clear blue eyes. He'll talk pretty much about himself and his pupils and his Greek because he has a lot to say on the subject and he wants to get it out to people. When he is through talking you say to yourself, here is a guy who not only has books in him but a direct robust contact with life. Here is a big man, not just because he has a big frame but because he has made something powerful out of living.

He has been sixty years in the educating business, taught for 164 semesters, written innumerable articles and a number of books. He has taught in seven states as well as at the Sorbonne at Paris, and has crossed the Atlantic eighteen times. His repertoire of languages includes Greek, Latin, English, French, Spanish, German, Italian, and Sanskrit. Not only does he feel at home in each language, but knows its literature as well.

But it is Greek that he loves best. In a material world which is turning its back on the language, he holds onto it, and keeps pulling for it. "It lives today" he will keep saying. "It will never die, you say it in the words you use, you name your sciences with it. It is on everybody's tongue. Ever hear the word telephone—!" Sometimes it is hard for him to make people understand. Sometimes he'll shake his head at a freshman in a thick tweed sport jacket who never thought much about the Greeks except that they have been dead ever so long and what's left doesn't count for much. There are a lot of freshmen like that today, bored with what this big white-haired old guy stands for. Perhaps there are a great many things in this age that Dr. Harry doesn't stand for. He has a richer warmer world of his own from which, in his later years, he may derive more spiritual stores than he can from this one.

But we must never allow ourselves to call him an escapist. He has lived intensely all his life. He has seen many faces come and go. He has traveled—and walked—! In his own words, he has walked "more on two hemispheres than any living man" and still continues to do so from three to twelve miles every day. A scholar of Greek, he still keeps an eye on the present, evaluating it with his knowledge of all ages. Let no one say he died with Greece. Rather let us say he has fought to bring Greece with him and give it to others.

In his seventy-seventh year, he is very much alive and healthy. He is strong and erect, has a fine earthy laugh and a ready wit. When he leaves Bard this spring, it will not be the end for him, but instead a continuation of something already begun. His desk is full of manuscripts to be completed.

(Continued on page 4)

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## DR. HARRY

(Continued from page 3)

ed, and he promises that his pen will be busy for some time to come.

Once he said that in his lifetime he had taught approximately 40,000 young men and women. I believe that is a pretty good note to close with. It is seldom that any man can say that in one manner or another he has reached forty thousand fellow beings; that he has given in such generous helpings a part of himself. This is not sentiment. This is truth. There is power in the big old man with the white Vandyke and the Camel cigarette in his fist—power because behind him he has left things given.

—ANONYMOUS

## SENIORS

(Continued from page 1)

side of these general fields, and so each student took a fourth part which dealt with the subject in which he had majored. Each of the parts took ninety minutes, and the examination as a whole was given on two successive days, two parts, three hours, each day.

To quote from the "Announcement of the Graduate Record Examination," "An examination of this type offers certain advantages. It offers evidence of attainment which supplements grades or credits earned in college. The formal college record reports the character of the student's curriculum and his success, course by course; the examination reports the present status of the knowledge which the student has accumulated from all sources: home background, independent reading, observation, non-curricular interests, as well as his formal "education."

## SENIOR PROJECTS

Momentary relief from the deadening atmosphere of war was greatly appreciated and enjoyed by those who attended the premier performances of senior projects in the Bard theatre. The senior projects presented were: one act of "Tourists Accomodated," a three act comedy drama by David Burke; "Thunder, Lightning and Rain," a one act (one of a series of four) by Peter Hobbs; and by Frank Wigglesworth's cantata based on James Weldon Johnson's "Creation."

The scene of action for "Tourists Accomodated" was the Red Hook Hotel with most of the characters already familiar to the college audience. There is no plot and the given situation is a blizzard that makes the roads impassible. From there on fourteen tourists come into the hotel to be accommodated until the roads are unblocked. The dramatic result is the realistic presentation of fourteen individuals. It was an interesting idea, and made more so by good, witty dialogue. The weak parts (which can easily be remedied by rewriting) were in the transition scenes such as introduction of characters to the audience or the introduction of characters to each other, especially in the introduction of Peter, a college student, with ideals and later Peter's acquaintance with Patsy, a local girl, who follows the old formula and tells Peter that he's different from any boy she has ever known. Otherwise everyone else is handled very clear cut, and the one act was a success. The construction of this play might be compared with Saroyan's technique, but the difference between them is that Saroyan employs fantasy and extraordinary people whereas Burke used real everyday people and achieved a

more tangible if not an equally effective result.

"Thunder, Lightning and Rain," by Peter Hobbs, is a one act play with a note of mysticism, and a simple, rustic lyricism in its lines. It deals with the saving of a farm by a crazy old man who calls himself Rip Van Winkle. He tells enterprising industrialists who have come to buy the farm for capitalistic enterprises that they cannot take the land from him because he really does not own it. Asked who has the lease he nods towards the mountains, says laconically, "Mountain people." Then in a fierce mystical outburst he warns the industrialists that their day is near its end, that the land, love, and warmth in human hearts will prevail over greed and the machine.

The play is compact, and the lines have punch enough to hold an audience throughout its duration. It is a moving and highly successful bit of drama.

—ROBERT HABERMAN.

The Composer's Part in music, as it comes to the listener, is a combination of ideas and technique. With technique go style, form, and logic. Style differs from age to age, bringing different forms or continuing the old. Musical logic is a constant which can be applied to any style and any form in any age. The radical "twelve-tone technique," for instance, has at its basis the bare essentials of the logic of themes and motives which have been developed through the whole of music history. Today, as always in music, there must be consistent logic and planning behind the idea, or inspiration, otherwise it loses its effectiveness.

Frank Wigglesworth's Senior Project is a cantata, for orchestra, chorus, and soprano

and bass soli, based on James Weldon Johnson's modern biblical poem "Creation." As music to listen to it is a definite success. I think that its high and low points can be judged by the criteria mentioned above.

Its style is modern, form traditional, and is full of good ideas throughout. These ideas, however, were unevenly expressed. They ranged from very moving, and well-planned parts, as in several of the middle sections, the cello solo, the soprano, viola, and flute trio with the chorus following, to more or less formless and uninteresting parts, the bass solo and soprano and bass duet. The overture was also very fine, I think, but suffered from lack of a larger orchestra. The final chorus was good, too, but was not consistent in style with the rest of the piece.

In the good parts, the problem of fitting music to words was solved, I think, and the music fits the mood of the words very well. In the bass solo, and bass and soprano duet, the lack of logic was combined also with ideas not completely appropriate to the music.

The work as a whole was a success. It suffered from lack of logical planning in places, and inconsistencies of style, but all the good parts and all bad ones were concentrated, and a dull section was soon compensated for by a moving one. The work suffered in performance, especially the orchestra, which was not as good as the chorus. It was extremely interesting to hear a full length student work, and especially in the same evening with other senior projects from other departments, and I hope that next year, the music department can continue to contribute to this kind of evening, and that the "senior project evening" exists for it to contribute to.

—THEODORE STRONGIN.



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