noel Toward disappointments

The production of Tonight at 8:30 on June 3 and 4 was supposed to be an evening of high standards. The production did not meet these expectations.

The audience was subjected to over two hours of mediocrity.

Andy Ball did a good job of direction. Red Peppers moved—it was alive. Dick Sherman's songs and lyrics were won­ well in spite of a cold, and Joel Fields' movement, although occasionally stiff, was graceful and convincing. The sets for Still Life (Steve Burns) and Red Peppers (Ted Flicker) were beautifully designed. Weary and well sung. Sue Moore sang well in spite of a cold, and Joel Fields' voice was a pleasing bonus. But the work was outstanding in the bits he did. Dolores Kimpert turned in two excellent performances, one of which was used as ex­ Mabel Grace in Red Peppers. Ted Flicker and she were truly excellent in Still Life.

Avoiding extremes of excellence that the audience was embarrassed. The work went into presentation of any department at Bard to find a person in the department who is talent in the drama. It does not need speech training. And it is obvious that in order to provide a school which will stimulate those people who are capable of being stimulated, we must have at Bard an alive faculty and an alive student body. Both the faculty and the students must be people who are profoundly interested in their subjects, who think logically about their subjects, who do not merely accept, but question. This, to us, means that we differ with the Administration, we feel that we should be a group of people who accept one another with the minimum of friction. The Administration wants a "smooth-running school." We want a"happy,progressive school."

This does not mean that a stimulating Bard cannot be a "happy,cooperative, community." But it does mean that we are not willing to sacrifice excellence for smooth functioning.

Although there was too little atmosphere conducive to class study this term at Bard, we have learned much. The Bardian is the official student publication of Bard College. All articles and opinions expressed in this official publication are those of the writers. It is edited by students and distributed by students.

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an editorial learning at bard

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In Memoriam

The Bardian wishes to express its deepest sorrow as the tragic hour of death of Elhan Stavsky, a student, on June 2.

Emily Strasser's Senior Project present­ ed something new to the members of the Bard community on May 29th and 30th. A music-drama is a novel idea and an interesting change from the straight concert programs usually given by piano students. The play, however, did not contribute to the success of the project. It was weak, over-simplified, and much too obvious a foil for the vocalists. The dialogue was lacking and the acting thin. This was especially ap­ parent in the second scene where the voice was conspicuous by its absence.

The rendition of the music, was ex­ cellent. There is much to be said about Emily Strasser's ability as a pianist. She plays clearly and brilliantly. Her tone is pure, warm, and of the most satisfying quality. Her performance of the Italian Concerto by J. S. Bach was unusually good. In the first and third movements, the fuller chord passages were played vigorously; the single line melodies, delicately, comparable to the style of a concertos grossi. The second movement, although quiet, had a great deal of color because of the climaxes reached within these smaller tone-levels.

The Brahms-Haydn Variations for two pianos was played by Emily Strauss­ er and Gordon Meyerson. Although there was occasional unevenness in the attacks and endings of some of the variations, the ensemble work was generally good. The tempos were steady and well controlled. But the pianos played magically and were more concerned with the composition as a whole rather than individual parts.

The performance of the Nocturnes by Chopin was given by Evangeline Stembridge. Miss Stembridge is an exceptionally beautiful pianist. The long, meandering lines were brought out effectively and the rich quality of the music was retained. Unfortunately, no tone was lost. Fortunately, Emily did not fail to the temptation of over­ romanticizing this piece.

The Shumann Quintet in E flat was played with great effectiveness. Miss Stembridge's tone was outstanding. The expert performance it was given, however, com­ pensated for the composition itself.

J. Zimmerman

This is both a report and a regret. I should much prefer to just make a final report but as the Chairman of a body which has been subjected to unfair criticism based on prejudice I feel that the community is at last entitled to the facts. Our campus has been torn by division. Friends have insulted each other frequently and tempers have frayed.

Now that the end of the term is nigh the time is near to clear away and people are starting to realize that there is still a Progressive College. We have been somewhat over the bitter conflict of this past term and now we have succeeded in closing the eyes of many to facts.

I run the very first edition of the Bard student publication dedicated to the struggle for student freedom and student rights and for a democratic, non-party, non-communist society in the future. I refer to the main line of events which has progressed in the course of the past year. We have come to the realization that there is much more to the situation than mere facts. We have come to the realization that there is a movement which is for freedom and a movement which is against freedom. We have come to the realization that there is a movement which is for democracy and a movement which is against democracy. We have come to the realization that there is a movement which is for truth and a movement which is against truth. We have come to the realization that there is a movement which is for justice and a movement which is against justice. We have come to the realization that there is a movement which is for peace and a movement which is against peace. We have come to the realization that there is a movement which is for love and a movement which is against love. We have come to the realization that there is a movement which is for life and a movement which is against life. We have come to the realization that there is a movement which is for the future and a movement which is against the future.

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The Republican party and democracy... 

Democracy in 1946 saw simultaneously a weakening of both forms of government, as the government of gentlemen and the government of the people were both eroded. While the people were more engaged than ever before, the political leaders were not reflecting their views. The people, tired of the same old politicians, voted in new leaders who promised reforms. The government of gentlemen was also weakening, as the wealthy few controlled the government. 

The bipartisan activities committee... 

It began late in the year of 1945. A teacher expressed surprise at the leniency of the Administration, and a Democrat in our ward, who had been an outstanding opponent of the New Deal, was elected to Congress. The teacher had been a supporter of the New Deal, and was shocked to see how the government had changed under the influence of the Republican party. 

The dance program... 

Low week-end, June 9, 10, 11, the Department of Athletics in the city of New York was host to a dance program. Two of these were the Senior Projects of Frank Lemmon and Sara Cashman; the third was Claire Weigl's choreography of a song and dance in which she was featured. 

From Page One... 

I am sure that we interpret the following poem by Edward Arlington Robinson from The Twain's Drink the River, published in 1920 by Harcourt, Brace & Schribner and Sons. 

How Annandale Went Out—

"They called it Annandale—and there..." 

For TROUGH, to find words, and to intend—

Liar, physician, hypocrite, and 

I watched him; and the sight was not so far away—

An appendix not for me to bend—

A writer, a hill between him and the end—

Remained of Annandale; and I was there...

I knew the ruin as I knew the wave—

So put the two together, if you will...

Remembering the worst you know of me—

Now view yourself as I was, on the spot—

With a slight kind of engine. Do you see?

You're the one who wouldn't hang me? I thought not.

Norman Thomas... 

Norman Thomas, many-time candidate for the presidency and head of the Socialist Party, spoke before a packed audience at the Orange Community Center on August 8th. His subject was "Free Enterprise in the East." His main point, reiterated throughout the evening, was that Free Enterprise is the system that has brought us to our present state. We exist, Mr. Thomas stated, in an economic structure which is composed of many disparate elements. Our economic structure, he said, is based on factors which have nothing to do with either enterprise or freedom; there would be no way to change the system if the idea of disinvestment became fact. He concluded his talk by stating that the system cannot be saved without our direct action, and that we should work to replace it with a system that is based on the common good. The week could hardly be without the Annandale Project...
the dance program

(Continued from Page Two)
called "modern dance," as at least three-quarters of it consisted of nothing more than crippled movements from classical ballet. The performace, carelessly danced across the stage in the middle of the dance program, was adapted from Jerome Robbins' "Tally-Ho," while the careful walking of Sara Cashman and Robert Smith, defining a part of classical dance, might be paralleled by a movement in Tabor's comic, "Gala Performance," or Jerome Robbins', "Interplay." Mr. Malaby's music contributed little. It is to be admitted that Miss Wight did dance herself—although her "involvement" in the whole thing made it quite unimpressive.

It is to be hoped that the next presentation by the Dance Department will include in the program a short description of the dances to be executed. If this were the case in last week's performance, Mr. Lemmon's dance and Miss Cashman's would have been more appreciated by the audience.

R. C. Z. C.

the vibrant party

(Continued from Page Two)
problems could instill the fire and the life of the early Republican party. However, it is necessary to end on a de­pressing note—an interview with Joe Mar­tini, minority leader in the House. "It's not the way you vote," he said, "on any issue that got you elected, because no matter how you vote, some people will like you, and some will not. What is important is the way you dress, the way you comb your hair, and the color of your tie. These are the things that get you elected. I think that Dewey lost because he didn't look right." As long as

— men of this caliber hold responsible positions in the Republican party, men who do not re­spect the electorate; men who laugh at mass action & the Fei­fer­es, the Republican's are doomed to follow Hamilton's party into oblivion. At that time we can only realign the party structure in America. John B. Segal
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