"Look at Jane. She's been sitting in her sand-box since eight this morning.

Jane, with sand—my fat, dirty feet. But the sky's blue, and my sand-box is blue, and I wish Kathy was here to play.\ldash Kathy. Kathy has a horse now and she won't play queen with me any more. She was such a pretty queen. She had feet like a queen, and her hands were long just like a queen. Her hair was beautiful and smooth, not brown like mine. She says I'm too little to ride a horse. But I'm not too little! They could get a little horse. I guess it's an awful lot of fun, but I like to play queen. Kathy said a French queen rode a horse. I think a horse would be another present for Kathy. Mummy and Daddy aren't my real Mummy and Daddy; they'd give me some shiny boots if they were queen, and I had some beautiful, shiny boots—her beautiful, black, shiny boots.
The BARDIAN, November 1, 1940

The Vulnerable Bede

Pole-Marcus says that beneath the peti­
tions-pushing exterior of the student orga­
nization, there is no organization, or at least not a well-identified and unsat­
sifying students, some sort of intellect that would be readily apparent if one were to look closely. Unfor­
tunately at this college we possess no organiza­tion, or rather no one, who is born to pass the as­
ssembled with a hatchet when dull petitions come in. We are a column, suf­
ficient time to attend to this effectively our­
seft, we gladly do. But as we have in the past, we can say that we are not ad­
vised for those who insist upon being nuisances after issues are settled by the methods. What do these people think the college is that they expect it to reverse its own de­
cision? Twist and turn and are they? We admit that there is a definite rel­
ze of uncertainty and conclusion here. But really... 

In conclusion we would not that have, as at other institutions of this general type, it is the few and not necessarily the select few that do whatever thinking and whatever work must be done in connection with the running of the students’ end of the Col­
lege life. We set ourselves down as being hysterically opposed to this tendency. Not only do we think students’ future for itself, we also feel that there are plenty of people here who are capable of conceiving the right things and getting them done. Also it seems to us that this nonsense is the most important part of a general col­
eries is in body in so. Consequently we flee into some remote and completely inac­
surely. We have had four years of college, and perhaps hyperthyroid souls work like beaver to keep things going. What do you call it?

Add definition: Barron; what is it? Let us define the word Barron. In the dictionary, in part, Barrons, Barratt, Barley, Barron, Deoleum, (ah, here we are) Barron: ungodly, rudderless, an uncharted river. Mentaly, stupid, as: a blur of meaningless words. Vulnerable: Barne; one of the lower forms of mobbility, toad-s Brussels, England, which insists upon reeling down the stairs, Grand­manning. Such a reaction as came from this col­

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MUSIC

Theo Young

On Monday, Oct. 27, the Glee Club gave a concert in Bard Hall, assisted by Dr. Schwartz and Abbot Smith, duo-pianists. Guido Borm, violin, and Bob and Gabor Aufricht, piano-duetists. The concert, with twenty-four numbers (but still not enough) choir was in my opinion, a great success. It was divided into two sections: a "serious" and a "light," and although I can't say which had more "heat," they were equally enjoyable. A highly encouraging glimpse into the future came with the debut of the glee club. This group, conducted by a student, Millard Walker, is now this year. Its performance was good in itself, but most significant is the future promise of better in- tonation, blending and attack. This should come soon, judging by the phenomenal rate of development under Walker up to now.

Besides, most of the glee club members are freshmen.

Two groups of pianists, and of course, Guido Brand, also contributed to the success. Dr. Schwartz and Dr. Smith gave an engaging performance; the Aufricht twins got and deserved an encore. The whole concert was in the manner of inspiration and liveliness, qualities absent almost universally from the New York "vivacious atmosphere" forced upon us at Carnegie and Town Halls.

Music will not continue to flourish if it is served only on a silver platter with a halo around it. Things on platters are usually dead, and no matter how sweetly the dead is, the living must have a chance. Music outside the composer, lives only in relation to the people who hear it, and today's music is suffering from audiences not listening and program planners not giving enough life to be listened to. To end I quote a letter from a Vassar colleague of our music department:

"I admire our collegiate community approach to its musical enterprise, and believe that in the development of such an attitude lies our musical future."

INTERVIEW

Ray Schnitzer

In the last issue of the Bardian, it was announced that this column would contain an interview with Giovanni Martineili, well-known tenor of the Metropolitan Opera Company. Due to unforeseen circumstances, however, Mr. Martineilli was obliged to leave New York, and does not expect to return for a fortnight. Instead, your reviewer secured an introduction to the distinguished Wagnerian baritone, Friedrich Schorr, who was kind enough to recount the principle events in his long and active career.

Mr. Schorr was born in Nagyvard, Hungary, on September 2, 1888. He recollected with a smile, how his parents had had their hearts set upon his becoming a lawyer, a profession for which he evinced no aptitude whatever. "They were hard-pressed to me to become singing. They had their hopes for me in law. But I would not be dissuaded, with the result that they finally acquiesced." Mr. Schorr arranged to study with Adolph Robinson, an American born in Vienna. After several years of intensive preparation when he was but twenty, he made his debut in the role of Wotan at the Graz Opera. Not long afterward, he became the leading Wagnerian baritone of the Vienna Opera.

Speaking of advantageous accidents, Mr. Schorr recalled the circumstances under which he made his first appearance at the Metropolitan Opera House. "Weissfield had been an actor in Vienna. After several years of intensive preparation when he was but twenty, he made his debut in the role of Wotan at the Graz Opera. Not long afterward, he became the leading Wagnerian baritone of the Vienna Opera. During the course of an evening at the Met, he was engaged to sing in his next Wagnerian role. During the performance, he became ill and was taken to the hospital. Mr. Schorr not only persevered but was afterwards engaged in the same role at the Opera."

It is not generally known that on April 4th, 1926, Mr. Schorr was officially and dramatically (February 23).

BOOKS

John Merrill

"THE BELOVED RETURNS"

In the spring of 1772, Goethe, the great German poet and author, went to Weimar, a city in the Lahn valley, on business for an opening since he soon became ac­ quainted with Johann Christoph Kestner, one of the Court's secretaries and later with Charlotte Batti, the latter's fiancee. Charlotte, or "Lotte," was a young lady of great fascination and Goethe became enamored of her almost immediately. In 1816, forty years after her courteship by Goethe, Lotte, now a widow, came to Vienna. It was not sixty-three.

The Widow Kestner, to whom she bore eleven children, has been dead for sixteen years. She has worked quietly and without any attempt to gain publicity because of her identity with the Lotte. She pictured in Goethe's great novel, the same girlish charm, humor and coquetry of Lotte. She affects great an­ tecedents in great publicity which heralds the arrival of the Joseph serial, but it is not up to the standards of "Magic Mountain." It is not up to the standards of "Buddenbrooks," "The Magic Mountain." Goethe only once more be­ came the great man's home with her."
SPORTS

With the Bard theatre going like mad at home and abroad—no pun meant but I refer to Vassar—and the Fraternities churning their respective fingernails to the elbow in anticipation of the blessed events due today, we of the make-believe athletes' clubs feel pushed still further into our little nook below the library. There is a constructive suggestion flying around that we should eliminate the referee’s whistle, substituting a red light system or a progressive honor system instead, in order that no students be disturbed in their studies. Not being of this frame of mind, (I'd like to blow horns and sirens about the few boys who still deem exercise a necessity) I am taking firm steps and have, because outside relationships can practically all our connections with the external as well as internal interest can't do us any good. Assuming that the major sports of Bard have concluded forever as intercollegiate activities, let's, for the moment, forget those activities, let's, for the moment, forget those

Having lost its last four games, Stone Row has stepped into the lead by virtue of two victories over the South-Seymour team and a tie with Albee. All of the Freshmen from South-Seymour have slowed down to a walk, Stone Row is getting a turnover and the result is a team which does not depend upon borrowing other players, and Albee

The inter-dormitory football standings, as last published, have been selected considerably. South-Seymour, which was leading the league, is now in last place after

Now I have a point: perhaps it would be better to call it a struggle, which might relieve this tension. We have at Bard today’s the basis for a tennis team, a ski team, a wrestling team, a squash team, a rifle team, a golf team, and even a bowling team. I am not suggesting that we launch on a large intercollegiate program with all these sports. The points I am making are these. Each of these sports is based on the individual. Equipment and general expenses are on an individual basis. There is no need for group practice and training. People participating in these sports do so for their own pleasure and not for the spirit or profit of an expensive sports organization. Training and practice for these sports does not require definite times or interference with other activities. And, lastly, what more could the average Bard boy ask than individualistic sports in his—already—acquired individualistic life on this campus?

As I said, I am not suggesting using all these sports. I have a better idea. See we pick three and really concentrate on developing them. Perhaps it would be better to merely concentrate on one. You know plenty of schools place all their attention on tennis and to great advantage. Other points in favor; The participants would have a great deal of fun and experience. Bard would not have to rely solely on its signs on Route 9G for recognition. It might bring back a little competitive spirit to this dead campus. It might bring us pride in other things besides our pseudo-intellectualism. It might bring some of our students back to college on weekends. AND I MIGHT HAVE SOMETHING TO WRITE ABOUT IN THIS COLUMN!

If anybody is in the slightest way interested in what this column has to say, they might get in touch with the columnist.

Line, Armstrong

SOUTH-SEYMOUR IN CELLAR

The inter-dormitory football standings, as last published, have been selected considerably. South-Seymour, which was leading the league, is now in last place after having lost its last four games. Stone Row has stepped into the lead by virtue of two victories over the South-Seymour team and a tie with Albee. All of the Freshmen from South-Seymour have slowed down to a walk, Stone Row is getting a turnover and the result is a team which does not depend upon borrowing other players, and Albee

is just getting down to earth after winning the mythical championship of the first league. As the teams now stand, with only a few more games to be played, it looks like South-Seymour is going to be standing on the sidelines watching Albee trying to overtake the Stone Row Stone Crushers.

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INTERVIEW

(Continued from page 1)

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(Continued from page 1)

sang his first Italian role as Amonarco in 'Asis.'

Friedrich Schorr is considered by many to be the greatest living Wagnerian baritone. Whoever has heard his sensitive and understanding interpretation of Sachs in 'Die Meistersinger' or of Wotan in 'Die Walküre' will be little disposed to contest this judgement.

Mr. Schorr's plans for the coming season are about the same as they have been in preceding years. In addition to his very full schedule at the Metropolitan, he will devote himself to coaching young Wagnerian singers.

WRAP-UP

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