

This Edition Important

For The Bardian staff, this issue of the paper is an important one. It is the first of our issues to be printed in movable type. However, we regret that this must be our last issue for this semester.

The Bard "Social Problem"

Dave Robeson has stated in Council that the administration is seriously considering a change in social regulations. These changes would include a cancellation of women's intervisitation rights.

Certainly there is no pressure coming from the parents. A poll on this subject was taken at the parent's meeting and the result was a two-to-one margin against a change. When just the fathers of the women students were polled, the margin against a change in regulations was four-to-one!

Why then is the administration so concerned with the situation? Are the alumni exerting pressure, or is there unfavorable public opinion? Is it the effect that Bard's social reputation is having on the admissions problem and on fund-raising?

We submit that if it is from any of these sources, the problem is one of public relations rather than one of morals. Instead of capitulating to these pressures which might result in the compromising of Bard's freedom of the individual, efforts should be, through media such as *The Bardian*, to change the image outsiders have of Bard.

E.P.C. Decision Logical

By Jack Blum

E.P.C. deserves a great deal of praise for the way they handled the attack of the literature division on the principle of student evaluation of faculty members. After considering both sides of the issue in an objective manner they decided, and rightly so, that student evaluations should be continued.

It appeared that the core of the attack on evaluation rested on the "incompetence" of a student to judge his teacher. If a student is incapable of judging the quality of instruction, just who is? It would be unfair to both students and teachers if the only evaluation came in the form of a visit to a class once a term by a senior faculty member of the same department. It is quite possible that on that particular day the teacher will not be quite up to par, while over the course of a semester he may prove himself to be a source of inspiration to the students in his classes. On the other hand, it is just as possible that he is putting on a special performance for the person observing him. Thus the student is the only person capable of knowing the day-to-day weaknesses and strengths of a given instructor.

One of the most unusual bits of logic to come out of the meeting was the general agreement on the part of the faculty present that the evaluations are very valuable to them as teachers, but absolutely valueless to President Case, because they are biased, inaccurate, and written by incompetents. How can a document which is admittedly valuable to the teacher in spotting his own weaknesses and those of the course not be valuable to the person judging him?

The Bardian

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Jazz Takes Over At Bard for A Day

The third annual Bard Jazz Festival was presented on Saturday, November 7th. It consisted of a panel discussion in the afternoon discussing the question *Is There A Negro Jazz Music in America?* and a concert in the evening.

The following article is a review of the Bard Jazz Festival by David R. Moulton, a music major.



Ran Blake Trio Plays at Jazz Festival.

Photo by Hurowitz

The evening concert, under the capable emceeing of Alan Morrison, started off with the Bardian Jazz Lab, which I don't feel completely qualified to review since I was a member of the group. My feeling is that the group was not up to the quality of the rest of the performers. The highlights of the set were Guy DuCortet's alto work on *Black Is The Color* and Tom Benjamin's baritone sax solo on *Revelation*. After a rather flippant and gay official welcome by President Case, Ran Blake came on to play a solo number (composed by himself). He was joined by a rhythm section for a ¾ time blues which was better, but still not up to Ran's blues. Toley Ivanoff (the trumpet player from Ran's Hartford group) joined in on the next number to play *Summertime*, which he did beautifully. His lyrical melodic sense, and his clean pure tone were a joy to hear. The trio (minus Toley) closed out the set with *Red Top*, which was noteworthy for the extended drum solo by Ed Marshall; it was one of the better bits of percussion work of the evening.

Alex Bradford's Men of Song, a gospel singing quartet, followed Ran, and proceeded to bring the house down. Their singing was unbelievably warm open, and joyful, and as a result, the audience went wild. Following them was Paul Bley, who I thought was the best performer. It is a shame that he followed the gospel group, because he was overshadowed by the spectacular effects of their singing, but on listening to the tapes of the festival, I find that he was superb. He played with a vibrant fire and lyrical finesse that, when combined with his unique melodic sense, made for some of the most original and individual jazz of the festival.

After the intermission, Dizzy Sal's quartet opened up and played a very swinging set. The group, extremely well integrated, seemed to base itself upon the tenor saxophone of Ted Casher, who, after taking four choruses to warm up, blew up a storm. The best number of the set was *Speak Low*, which was very delight-

fully arranged polyrhythmically. Ron Cooley, a singer from New Jersey, had some stage presence and a decent voice, but not much more. Jeanne Lee of Bard was a different story. With a feeling reminiscent of the late Billie Holiday, she swung her way through *Evil* with some delightful scat singing in the middle, and then sadly cried *Misty*. What broke me up was *I Loves You Porgy*. In spite of some trouble staying on pitch, she made it into an eloquent song. Marty Siegel did a very sensitive job of accompanying her.

Jimmy DePreist closed the concert. Once the trio got going, they were a powerful, wailing group. I liked especially *Dr. Fug*, an original by the pianist, Dick Grossman. Jimmys Percussion was a very ambitious piece, that didn't say musically all it tried to. Nevertheless, it was a very powerful piece, a fitting tour-de-force for Jimmy's drum work.

The panel discussion presented thorough and intelligent considerations of the racial problems encountered in jazz. Martin Williams, of *The Jazz Review*, and George Russell, one of the two or three true jazz composers, set the tone for the panel with some very well-expressed and deep-felt attitudes. Irving Horowitz, a member of the Bard faculty, and Rudi Blesh, and instructor in jazz in New York, tempered the fire of Williams and Russell with some very penetrating and intelligent questions; Alan Morrison, of *Ebony* magazine, and Ben Kalman, owner of Springfield's *Music in the Round* music center, filled out the discussion. I especially liked Mr. Russell's term "Crow Jim." (This refers to a defensive attitude on the part of some negro musicians in which they segregate themselves from the white musicians.) My compliments to Mr. Bruce Mitchell, who did a superlative job of moderating the discussion.

In spite of disorganization and confusion, the Jazz Festival presented what it was designed to: good jazz by some of the better young jazz talents in the East.

Schary Comments on Entertainment Field

On Friday evening, November 13th, in Bard Hall, the Bard College Community Project Committee presented a lecture by Mr. Dore Schary, nationally renowned motion picture producer, screen writer, playwright, and director. In his 25 years in the motion picture industry, Mr. Schary has made over 300 movies.

Mr. Schary first spoke on the differences between the media of the movies, the theater, and television. There is a tremendous demand for original material for television: a theater must produce 65 hours per year of creative material, the movies must produce 200 hours per year, and television 1900 hours. Another difference is that while the theater and movies are financed by the audience, television is financed by a sponsor. Also, the audience attitude is a major difference, he continued. In the movies and the theatre, the audience sits in a darkened room; there is a suspension of reality. The TV set is in the privacy of the viewer's home. There are constant opportunities for interruption and distraction. The set is controlled by the viewer. "Let's face it, the TV audience is drunk with power."

Mr. Schary said that there was something wrong with all three media: they show an unwillingness to face the reality of the world we live in.

In answer to questions, Mr. Schary said that the TV quiz show scandal shows a corruptive force at work on the American scene. Mr. Schary was in favor of a national theater but only if the government would keep its hands off. He was afraid that the theater's right to criticize would be lost. On the relative quality of American and foreign films, he said that generally the quality of American films was higher, reminding the audience that they saw only the best foreign films. The final question was about which type of films he thought would endure. Mr. Schary answered that it would be Hollywood gangster pictures such as "Scarface." Also, movies like "An American in Paris" and "Seven Brides for Seven Brothers" will be studied for their original concept of musical production.

Shafer Fights For Equality

By Herman Tietjen

Dr. Frederick Q. Shafer has been absent from Bard for ten years, during which time he has done some interesting work at other institutions of higher learning. For four years he was on the faculty of the University of the South, Sewanee, Tennessee, where he was organizer, founder and first chairman of the Department of Religion. While serving at the University, Dr. Shafer became a fighter for the admission of Negroes into the Episcopal Theological Seminary connected with the University, an act which cost him his position.

During his last year at the University, the question of the admission of Negroes into the Seminary was submitted by the members of the Theological Faculty to the Board of Trustees of the University. The Trustees replied that they were opposed to admitting Negroes on the ground that State law prohibited it and the local population would not like it. This started a controversy which lasted for a year. Dr. Shafer, together with a colleague on the faculty of the Liberal Arts College, joined in with nine of the ten members of the Theological Faculty. This group announced that they would resign en masse at the end of the school year if the Trustees did not reverse themselves and permit admission of students to the Theological School regardless of race or color. The University administration made it known, that they wouldn't reconsider the matter they began to appoint a make-shift Theological Faculty while the nine protesting members of the Theological Faculty, including the Dean of the school, plus Dr. Shafer and his colleague prepared to resign at the end of the term.

This might have ended the matter, had Dean James A. Pike of the Cathedral of St. John the Divine, not re-opened the matter in the press when he declined the offer of an honorary degree from the University. The adverse publicity finally caused the Trustees to recant their action and open the Theological School to Negroes. Thereafter three Negro students were admitted in 1953.