

Bard College
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BARDIAN

Vol. 21 No. 1 September 19, 1941

FP	Dean's Report
	Preface
	Squab in the Rough
	Silhouettes by Sedgewick
Page 2	Lapsus Calami [A Poem]
	Physical Fun
	Looking Around
	Jim Westbrook
	Community Council
Page 3	The Arts and Sciences:
	Drama
	Alvin T. Sapinsley, Jr.
	Music Notes
	Millard C. Walker
	Art
	Ralph Kahana
Page 5	New Students at Bard College
Page 8	Advertisement

THE BARDIAN

Volume 21, No. 1

Z-443

ANNANDALE-ON HUDSON, N. Y., SEPTEMBER 19, 1941

Eight Pages

DEAN'S REPORT

Dear President Butler:

The year just concluded was the first of the "four-year plan." Under that plan the administration and faculty have been guaranteed definite financial support by the Trustees of the University and the Trustees of Bard College for the purpose of strengthening the College and exploring under more favorable conditions the demand for a men's college of this kind.

The results of the first year have convinced us that there is increasing need for the type of education we are carrying on and that by the end of the trial period, provided the international developments do not disturb too violently the normal course of American life, the future of the College will be assured.

According to the estimate in the four-year plan, the enrollment in 1940-1941 should have reached 105 and in 1941-1942, 115. The prospects for the coming year, in spite of the effect of the Selective Service Act, are that we shall enroll at least 125.

The program of work on the buildings and grounds has been carried forward with admirable efficiency and economy by the staff under the direction of Mr. William H. Miller. The appearance of the campus has been remarkably improved and the living and working conditions for students and faculty are beginning to reach a high level of comfort and efficiency.

The faculty numbered during the year 20 full-time teachers and 8 part-time. The ratio of faculty to students, therefore, continued to be about 1 to 5. The chief development in faculty organization was the setting up of functioning "divisional" groups rather than "departmental" groups, which often meant a single teacher in a department. The faculty groups in the four divisions of the College—Natural Science and Mathematics, Social Science; Languages and Literature; and Fine Arts, Music and Drama—met together frequently and assumed more responsibility for the definition of the aims of the teaching in each of these broad fields of learning.

(Continued on page 4)

The Bardian

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PREFACE

"But seriously, Tony, we've got to think about the BARDIAN."

"Yes we do—don't we."

And thus spake Tony and I last year. We went on to say that it should have good literary stuff—short stories, poems, reviews of new books and so on. Then, too, something on each of the arts and sciences. Well, we knew what subject matter we wanted. But that wasn't all—we wanted the material to be alive—a little humorous, a bit sarcastic, sophisticated as well, and all of it sincere. It was then that Tony, very brilliantly, classified the next year's BARDIAN as we wanted it to be. He said, "Sort of a *New Yorker* with a distinct Bard flavor. Besides, the *New Yorker* is falling off, anyway."

Then the problem came up about what was to be the policy of the BARDIAN.

The BARDIAN has but one policy—quality. All other policies will be found deep within the separate articles—look for them. But, its quality can be no better than the material submitted to us. It is your paper, it represents you—it represents the literary abilities of Bard College to other colleges and to some 100 subscribers.

(Continued on page 7)

SQUAB IN THE ROUGH

Silhouettes by Sedgewick

Having spent the summer in limbo at the Lido, Sedgewick decided, after much discussion with Pole-Marcus, that lusty, trusty, venerable vindicator of the Vulnerable Bede—member of the class of forty—that his reflections on the sub-muccal intellect, known as the fifty-five—count 'em—fifty-five, should be set down in a time capsule, along with gifted interpreters, in order that posterity might tremble, as are the upperclassmen obviously trembling now. Now, Sedgewick is a coy chap. Unlike many deep thinkers, Sedgewick's depth is strictly on the surface. He has given us the honor of presenting to the public through the medium of the printed page the extent of this fantastic depth. And so, from now on, this column, devoted to important reflections on the passing scene, and other works of art, will fondly be entitled, *THUS SPAKE SEDGEWICK*, or, "If You Stepped Out Of A Dream, Would You?"

II

Sedgewick feels it is a mistake for anyone to take a definite stand. Sedgewick last stood at the age of three. He says too many people standing around sort of leaves the seat out in the cold. Therefore, as spokesman, we hereby set down our policy as that of no policy, and our stand as merely a necessary evil designed to get us from one place to another.

"Just as an example," Sedgewick murmured, as he was going under for the third time—he never could get that olive—"If I were you, I would never state in print that fraternities were a product of a small, but nice and interesting group of congenital idiots, which they are, or a nice and interesting group—which they are not, because it's narrow to take a stand." Here, Sedgewick closed his eyes with a snap, took a long drag on his marajuana, and began to reminisce about the good old days, when you didn't have to read in the library, and could at least whisper. "You know," he remarked, "Finchley was telling me that he has an ominous feeling that some

(Continued on page 4)

Lapsus Calami

Tell me not in mournful digits
Freshmen all are mental midgets;
After many a summer dies the Frosh.
Still in accents weak and maundry,
Praise ye all the Courtney Laundry—
They also serve who only do the wash.

And this the poet hath revealed—
The Period of Winter Field
I really but a sleep and a forgetting.
In Annandale did S.A.E.
A tipsy pleasure-dome decree,
To watch their academic sun a-setting.

Shoot the Untermeyer to me
By the shores of Gitche Gumee
While Pincus sleeps an azure lidded sleep
The Dean will hold a formal tea
Under the spreading chestnut tree
Which proves that ye shall sow
what ye shall reap.

Stuff not your merry note
Into your teacher's throat.
(The football season is icumen in.)
In the fell clutch of circumstance
South Hall has very little chance,
So call for Mr. Blohm and Gunga Din.

T. H.

PHYSICAL FUN

Among the innumerable and inevitable topics at Bard for freshmen to worry about and accept (at first grudgingly and later willingly) is the athletic program.

In past years there has been strong agitation for the return of intercollegiates, which, for the benefit of all new men, were dropped because Bard was unable to compete on even remotely equal terms with other colleges or teams. When victory in sports was a forgotten word here, hope was finally given up, and attention was (thank Heaven!) turned towards an intramural program. The results were obvious; instead of twenty fellows strutting about with numerals and varsity letters, more than ninety fellows had the benefits of exercise in addition to a hell of a lot of fun. This column has just one request to make of all new men: Before you start pestering Johnny Parsons for a football or baseball or basketball team, wait a while. Wait until you are familiar with the athletic program at Bard, wait until you see the sort of material that Johnny would have to try to mold into a team.

There's one other point that ought to be brought out for you new men, particularly those of you who have done little in

(Continued on page 6)

LOOKING AROUND

by JIM WESTBROOK

What can a columnist say when his express duty is to talk to the freshmen. Most of it is bound to be tripe. He can wish them success, remark on the size of the unit, the results of their aptitude tests. This would be inspiring neither to the writer nor the reader.

There is however a distinction between freshmen here and elsewhere which is worth mentioning. First, the ones elsewhere are branded and wear caps. The ones here stay strange for a while but by the end of the year they are joeing around with anyone they please. There is then no class consciousness on this campus. Secondly, unlike the Yale freshman, for instance, the Bard debutant finds himself thrust, during the first few weeks, into a complete jumble of heterogeneity. Everybody does not wear a sport coat that falls six inches below his butt. Dad never sent him here to continue family tradition, or be a Deke. All around him he finds people of a different kidney. The literature major finds himself thrown smack in the face of an earnest young man who has designs on frogs. Park Ave. rooms next to Podunk. This could go on.

The problem of adjustment at Bard is greater than in most colleges. To many who have not previously been to progressive schools it sometimes seems Bohemian, over-intellectualized, corny, ill kempt, anything you please. This writer knows how a conservative Connecticut suburbanite trained at such formal institutions as Taft and Salisbury felt before he got onto the Bard synchopation. Upperclassmen were aloof, disinterested. Everybody was engrossed in something which was not the unfortunate freshman.

There is no way to hurry the range of your circulation. If you try to clown you are straining yourself. If you force things the results are nauseating. Be yourself and work. Perhaps the work you do will get you as far socially here as any other single thing. One cannot say the same of the more conventional colleges.

This is a world in which social patterns are merging, in which we see hundreds of separate ideologies being discarded and a larger, more universal one being sought in their place. This is a stage in social evolution which demands tremendous social consciousness and understanding. Here where we have people from many diverse parts of the country, indeed the world, where many different milieux are represented, and where interests are varied there exists basic conditions for such an understanding.

Community Council

The Community Council is an agency for promoting the general welfare of the college. To this end it has planned a wide program for the entire year, including a student building project as well as appropriations for improvements about the college.

We of the Council have started this project with the construction of squash courts, work on which has progressed ahead of schedule. The fine cooperation of the students on this project enables the college to divert its attention to a wider and larger building program designed to improve the campus and facilities at the disposal of the students. Our future plans include the construction of a hockey rink, steps to the athletic field and, if student cooperation continues, the possibility of having a swimming pool becomes more feasible.

With a slight surplus from last year in the treasury, and good management again this year, we will have money to make further appropriations for different campus organizations and for the installation of several internal improvements. Along the lines of inside improvements, we have in mind the installation of a speaker system in the dining hall, and, as the year progresses, we intend to fulfill the other needs on campus.

We urge the student body to bring its suggestions, ideas, and criticisms before the Council; for this is the only way we can be a truly representative body and fulfill the wishes of Convocation. Again we wish to express our appreciation for the help the student body has given us thus far.

THE COMMUNITY COUNCIL

FRESHMAN CLASS OFFICERS

President..... Seward V. Slagal
Vice President Authur R. Jones
Secretary Peter W. Joston
Treasurer Warren A. Pond

"The essential principals of the steam engine have not changed."

—Prof. Lydman

THE ARTS & SCIENCES

DRAMA

by ALVIN T. SAPINSLEY, JR.

As most of you probably know, Bard College played host this summer to a group of European artists who were conducting a summer drama school on the premises, as a part of The Experiment in International Living, an establishment which has been functioning in various forms for a number of years. Due to the fact that I had the interesting experience of working with this drama group, I have been asked by the editors to somewhat clear up the mystery of the camp and to try to set down as clearly as possible just what exactly was done, the manner in which it was effected, and the results, if any, that were attained.

Taking into consideration the fact that, for the most part, these actors and actresses were inexperienced in the ways of the American theatre, and that most of them had been in residence in the United States no longer than two years, and also considering that the above-mentioned Experiment In International Living had never before delved into the realm of drama, I should say that the project was about seventy-five per cent successful—a percentage which makes it well worth their while to continue for another year, and to make every effort in attempting to establish a series of these schools in various other localities throughout the country.

As the artistic director of the group, the Experiment had engaged the services of Dr. Ernst Lothar, a man widely known on the Continent as a novelist, critic, and dramatist, as well as managing director of Max Reinhardt's Theatre in der Josefstadt.

The rest of the personnel—the European contingent which constituted the faculty of the group—included such people as Olga Fuchs, Nelly Adler, Erika Weith, Leo Weith, Alfred Durra, Henry Swoboda, William Malten, Fred Lorenz, and Werner Michel. These people filled the roles of both teachers and primary members of the acting company.

The purpose of the project was two-fold. It was intended to give the pupils an idea of the workings of a European theatre and a European conception of art as well as teaching them as much as could be expected in six weeks of theatre and theatre business. Also, and just as important, the group was

(Continued on page 6)



"Everyone should marry young."

—Prof. Leighton

MUSIC NOTES

by MILLARD C. WALKER

At the beginning of another year, we hopefully look in the direction of Bard Hall, the focal point of our varied musical activities, to see what the future holds for us. This year, the department has acquired four new major students, bringing the total in the division to ten. The new men are all advanced in their own respective fields of instrumental and vocal work. We are fortunate in having a competent cellist and flutist among the newcomers. This will unquestionably add to the variety of programs that can be given during the year. Also with us are trained and experienced singers, who have already shown a great interest in choral work. Because of this growing interest, a course in choral singing

(Continued on page 7)

ART

by RALPH KAHANA

The Fall of 1941 finds the Art Department 'rich in potentialities.' The department has an increased registration and an enlarged faculty.

A group of student oil painters and 'possible muralists' will have the opportunity of working with Mr. Billings for a second year.

Mr. Grossi is carefully guarding two new drafting tables and a fresh budget.

Mr. Konrad Cramer of Woodstock, New York, will have charge of a large photography group. Mr. Cramer is well a known professional photographer and a regular contributor of critical articles to *The Camera* magazine.

Bardians who are very much alive to architectural drawing and to the architectural influence in drawings, should be interested in the exhibition of work by the Columbia School of Architecture now in Orient Gallery. The work is not startling; the drawings, in general, follow a strongly 'Wright' influenced modern style and tend to simple geometric forms. It deals mainly

(Continued on page 6)

THEATRE STAFF ELECTED

On Tuesday evening, September 16, the first meeting of the Bard Theatre was held in Orient Hall. The Theatre Staff for the nineteen forty one—forty two season was formally elected at that time. The staff includes the following members of the college community:

Director	Paul Morrison
Designer	Richard Burns
Production Manager	Jack Lydman
Technical Director.....	Randell Henderson
Stage Manager.....	Wayne Horvitz
Electrician	Gregory Lindin
Sound Manager	Tony Hecht
Costumes	Richard Marvin
Property Manager	Dick Richardson
Publicity Manager	Alvin Sapinsley
Business Manager }	John Gerstenberger
House Manager }	

Work on the first Major production of the new season is expected to get under way next week. The play will open on the last Thursday in October, and there will be performances on the succeeding Friday, Saturday and Sunday.

15262

DEAN'S REPORT

(Continued from page 1)

They also assumed more supervision over the courses of study pursued by the major students in the divisions. While the Bard program still stresses the necessity to build each student's curriculum to fit his needs and abilities as far as they can be determined, each divisional faculty now is in a position to help students and advisors to relate each program also to the objective standards of excellence held by experts in the field. At the time of the Sophomore Review, when the fitness of a student for advanced work in his last two years is decided upon, the whole divisional faculty has opportunity to criticize the student's plans or the advice of individual advisers. A noticeable stiffening of the standards of work and a healthful atmosphere of serious discussion of each student's capacities and program marked the "reviews" this year and were remarked gratefully by the students themselves.

In December 1940 the College was host to the Inter-collegiate Music Guild for the annual festival of music by student composers and performers. The Hudson Valley branch of the Association of Teachers of German met here in May 1941. The College in December, 1940, entertained also a meeting of the principals of high schools from Dutchess County and neighboring areas. This meeting was a step towards making Bard College serve the community in which it is located.

In the second semester, with Dr. Adolf Sturmthal, of the Division of Social Studies, as Director, the Bard College Institute for Economic Education was set up. The purpose of the Institute is to investigate, by the modern methods in use in the Gallup Poll of Public Opinion and in market research, the state of economic knowledge and opinion in the United States. A modest beginning was made in this neighborhood by Bard College students. In March, however, the Institute received a grant of \$2,570 from the Alfred P. Sloan Foundation, Inc. for a period of three months for research on the problem of measurement of the effectiveness of motion pictures in the field of economic education. A second grant of \$3,670 was made on July 1 for another three months.

The report of the Librarian of the College, Dr. Felix E. Hirsch, gives further evidence of health in the intellectual life of the campus. Bard College has always stood high among American colleges in the per capita use of books as judged by cir-

culation statistics. The program of the College, calling as it does for independent work by its students and stressing the pursuit of individual courses of study, leads naturally to greater use of the Library and the development of habits of research and individual exploration. Dr. Hirsch says in his report:

"The year 1940-1941 shows a marked change in circulation figures after three years of continuous contraction, which was due to smaller enrollment and some other factors. The considerable increase is explained only partly by the stronger influx of new students, but also by the better quality of the student body and a higher working morale which was to be observed in large sectors of the community. Whereas the actual enrollment increased only by seventeen per cent (ninety-nine to one hundred sixteen), *the student reading climbed up twenty-five per cent*, and the per capita figures are now at seventy-five after they had been down to seventy-one last year.

The collection now has reached more than 62,000 volumes.

This year we gave the approved Civilian Pilots Training Course under the regulations of the Civil Aeronautics Authority of the National Government. Professor Paul H. Garrett was Co-ordinator of the course. A unit of ten students was authorized and the instructors at a neighborhood airport were approved. All the students subsequently passed the Government examinations. The course is being repeated this summer. Professor Garrett has also been giving an additional course in Navigation to some students who were planning to enter the Navy or the Air Force.

The expectation in educational circles at present seems to be that the whole system faces a period of severe testing and strain. In the trying years of social and economic re-organization colleges will be forced to look at their work more and more critically. It is not enough to rest on the smug syllogism: (A) Liberal education is the foundation of civilized life and progress; (B) The liberal arts college is dedicated to the task of liberal education; (C) Therefore to preserve civilization and promote progress liberal arts colleges should continue as before. There is still needed a good deal of definition of the terms. The "crisis in modern education" is no more a crisis than the daily crisis which every student and teacher face, namely the crisis of making every motion in the process count. To make it count there has to be some

(Continued on page 7)

SQUAB IN THE ROUGH

(Continued from page 1)

day, next May, they're going to go down to that new cavern of letters and find some Freshman there—dead. He was suddenly seized by cramp and didn't dare groan."

At this point, in much need of refreshment, we adjourned to Walgreen's at the corner of Hegemann and North Hoffman, to enjoy "today's special," a pre-conference snack, and to watch the passing scene, which was already passing like crazy when we got there.

III

Bits of gossip which were passed along with the scene . . . the genial proprietor assured us that the R.A.F. would be with us in a very short time, or vice-versa . . . So many accents at the next table that Sedgewick was reminded of "Maxims" before the war . . . speculations as to whether Bierstedt's Suzy was really in heat, or were fond parents merely looking for a suitable match . . . Seen at table four: Kennedy and thirty-seven Freshmen, as a result much trouble serving unattached Sig desiring to purchase a copy of Dale C. Aufricht's latest work, "Influence me, Daddy, We need more than eight in the House." . . . Note to Mr. Miller: Now that we have a soda fountain, petition being circulated requesting a back-room. Sedgewick suggests certain stone house on a hill be made over for that purpose . . . Note to O. Grossi: Oh, dear. Close your eyes. Dark, isn't it? . . . Sedgewick says we know it's old but everyone's a little on edge these days, which is trying, even on Edge . . . Note to contributors: Don't waste everybody's time . . . Note to editors: As happened to worthy predecessors, it is very easy for the typographer, if he isn't sharp, to so set up this corner as to completely misconstrue what meaning has been inserted. We shall shrug off such a first offense, laugh gaily at such a second offense, and even titter mirthlessly at such a third offense. But, even as Pole-Marcus struck terror into the hearts of those he chose to insult, so will our vengeance be felt on he who treats these pages other than in the manner they deserve.

IV

"Did You Know That Needle Points were out of Style?" Thus Spake Sedgewick.

NEW STUDENTS AT BARD COLLEGE

SEPTEMBER, 1941

- | | |
|--|--|
| 1. Allen, Pliny Spencer, Mass.
Middlesex School | 28. Lambert, Robert L. Plainfield, N. J.
Buxton Country Day School |
| 2. Anderson, Rolf E. New York, N. Y.
DeWitt Clinton High School | 29. Lawson, James B. Greenwich, Conn.
Edgewood School |
| 3. Brother Augustine Barrytown, N. Y.
St. Joseph's Normal Institute | 30. Lubell, Harold New York, N. Y.
Birch Wathen School |
| 4. Babb, Howard S. Cambridge, Mass.
Browne and Nichols School | 31. Martin, Stuart W. New York, N. Y.
Gow School |
| 5. Blackstone, George V. Jamestown, N. Y.
Western Reserve Academy | 32. Meardi, Carlos San Salvador, El Salvador
Irving School |
| 6. Brooks, David Short Hills, N. J.
Carteret School for Boys | 33. Meardi, Tomas San Salvador, El Salvador
Irving School |
| 7. Burch, Hadley Pelham, N. Y.
Pelham Memorial High School | 34. Miller, Wayne S. Melrose, Mass.
Worcester Academy |
| 8. Carroll, James E., Jr. Poughkeepsie, N. Y.
Williston Academy | 35. Mulcare, Thomas, 3d. Cambridge, Mass.
Kimball Union Academy |
| 9. Chamberlain, Charles W., Jr. Watertown, Mass.
Browne and Nichols School | 36. Ogust, Bernard Newark, N. J.
Newark Academy |
| 10. Coffin, Robert P. Englewood, N. J.
Englewood School for Boys | 37. Ostrom, Alan B. Crompond, N. Y.
Peekskill High School |
| 11. Cohen, Gerald M. New York, N. Y.
Dwight School | 38. Pessin, Lewis D. Hartford, Conn.
Weaver High School |
| 12. Danforth, Merrick A. Concord, N. H.
Concord High School | 39. Petrina, Tony New York, N. Y.
South Kent School |
| 13. Davis, Arnold J. Crompond, N. Y.
Peekskill High School | 40. Pitcher, Lynn R. Elizabeth, N. J.
Putney School |
| 14. Eells, Richard W. M. Orange, N. J.
Orange High School | 41. Pitcher, Oliver Poughkeepsie, N. Y.
Poughkeepsie, N. Y. |
| 15. Forrest, Peter C. New York, N. Y.
Scarborough School | 42. Polster, Nathaniel Columbus, Ohio
Transferred from Ohio State University |
| 16. Frank, William New York, N. Y.
Tutoring School of New York | 43. Pond, Warren A. Caldwell, N. J.
Buxton Country Day School |
| 17. Frohman, Sidney, Jr. Sandusky, Ohio
Cranbrook School | 44. Pozzo, Horace H. Buenos Aires, Argentina
Transferred from University of Buenos Aires |
| 18. Gerstenberger, John H. Roselle, N. J.
Pingry School | 45. Redmond, Albert G. Owosso, Mich.
Cranbrook School |
| 19. Gillin, John M. Bangor, Maine
Fryeburg Academy | 46. Ripley, Warren A. Smithtown Branch, N. Y.
Dublin School |
| 20. Goodman, Norman New York, N. Y.
Horace Mann School | 47. Rogow, Robert New Rochelle, N. Y.
New Rochelle High School |
| 21. Greene, Philip D. Great Neck, N. Y.
Cambridge School | 48. Rusterholz, William B. Brookville, Ind.
Brookville High School |
| 22. Hart, P. Walker Grosse Ile, Mich.
Cranbrook School | 49. Schwarz, Herbert J., Jr. New York, N. Y.
Cherry Lawn School |
| 23. Jameson, Cameron C. W. Rochester, N. Y.
Transferred from Union College | 50. Slagle, Seward V. Chatham, N. J.
Buxton Country Day School |
| 24. Jones, Arthur R. Salisbury, Conn.
Transferred from Harvard College | 51. Smart, Paul G. Noroton, Conn.
Transferred from The Principia |
| 25. Josten, Peter W. Northampton, Mass.
Deerfield Academy | 52. Smith, Christopher S. Woodbridge, Conn.
Deerfield Academy |
| 26. Kimball, Arthur L., Jr. Schenectady, N. Y.
Putney School | 53. Snyder, Benson R. Caldwell, N. J.
Grover Cleveland High School |
| 27. Lagunoff, Marvin Troy, N. Y.
Troy High School | |

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NEW STUDENTS AT BARD

- | | | | |
|----------------------------------|------------------------|-------------------------------|-------------------|
| 54. Steele, K. Whitney | Jackson Heights, N. Y. | 59. Watson, Richard H. | Lynn, Mass. |
| Garden Country Day School | | Huntington School for Boys | |
| 55. Stroock, Mark E. | New York, N. Y. | 60. Weil, Frank E. G. | New York, N. Y. |
| Horace Mann School | | Cherry Lawn School | |
| 56. Switzer, Frederic D. | Watertown, N. Y. | 61. Whitcomb, Francis H. | Troy, N. Y. |
| Watertown High School | | Hoosac School | |
| 57. Thompson, Ian M. | Poughkeepsie, N. Y. | 62. Westberg, Roy M. | Bronxville, N. Y. |
| Transferred from Harvard College | | Riverdale Country School | |
| 58. Van Tijn, David E. | New York, N. Y. | 63. McLaughlin, John L. | Bridgeport, Conn. |
| Cherry Lawn School | | Grail School | |

DRAMA

(Continued from page 3)

organized to give the European artists a cursory knowledge of American culture and American thought and to try to show them as much as possible how the inside of an American theatre worked. In both cases, the project was quite successful.

The program consisted of a series of musical recitals, and performances of plays by Ibsen, Schnitzler, Barrie, and Molnar, performed in part by those of the faculty, and part by the students. Besides this, the mornings were taken up with classes in acting, directing, design, speech, music, and German and French drama. All in all, if the student partook of all that was offered, he had every opportunity of learning a great deal that would be valuable to him culturally and contributive to whatever theatrical career he had chosen.

Also there was a program of radio work, which consisted of bi-weekly broadcasts from Poughkeepsie's WGNV. These broadcasts took the form of plays, musical programs, lectures, and round table discussions, and at one time or another every

member of the group participated in some way.

I feel I should also say a word of commendation to those students of Bard College who were present on the campus during the stay of this group, for they extended to the refugees every possible courtesy, and I am sure that these newcomers went back to New York at the end of the summer feeling much more at home in America than they had felt before. And that, after all, is the most important thing.

PHYSICAL FUN

(Continued from page 2)

the way of athletics. The primary purpose of sports at Bard is to provide exercise and recreation for the students. There are few if any athletes, in the true sense of the word, here, but there are plenty of would-be athletes, fellows who have little ability for the various sports but who get out on the field or in the gymnasium and enjoy themselves. And that's an invitation.

PHIL GORDON

ART

(Continued from page 3)

with outdoor problems. I think that comparable, and possibly better work than that shown of the first and second year students, has been turned out here. Particularly noteworthy for style, imagination and fine execution are the drawings of Kling.

Following this, in two weeks, there will be an exhibition of Oils and Sketches by Mervin Jules of New York. Mervin Jules is a young, rather unpublicized, socially conscious painter, 'occupied with problems of form.'

On November 17, Bard will exchange exhibits with the Bennington College Art department. The comparison of the work of our department with the work of the 'older' Bennington department should be revealing and stimulating. There may be a Round Table Discussion for reciprocal criticism or mutual admiration between students of both departments. This last is as yet tentative.

A similar exchange of exhibits and Round Table Discussion, with Sarah Lawrence College, is planned for next April.

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DEAN'S REPORT

(Continued from page 4)

understanding of the end to be reached by study and some grasp of the requirements of successful achievement. In the program of Bard College the teachers, in intimate contact with their students, have accepted the challenge to face this two-fold problem daily and not to go through a set of motions which have developed in the experimentation with mass education and which, for more than a generation in American education, have been substituted for the solution of the real problem. Because the times call for the elimination of the frivolous in all our ways of thinking and living, we are more than ever convinced of the timeliness of our effort at re-direction of educational energies. The procedures at Bard are not some new experimental methods but the simplest possible way of reaching with our students the essential nature of the learning and teaching problem and of insisting on the seriousness of education itself. You, Sir, have phrased admirably this serious essence when you defined education as "a gradual adjustment to the spiritual possessions of the race, with a view to realizing our own potentialities, and to assisting in carrying forward that complex of ideas, acts, and institutions which we call civilization." By strict attention to each aspect of education represented by each phrase in that definition, rather than to irrelevant traditional or theoretical pre-conceptions we are restoring to students and teachers a pattern of edu-

cation that has strength to withstand the glacial pressure of inherited practice and the winds of pedagogical theory. If the liberal arts college is to withstand the strain of the social changes ahead of us, it must get down to the simple basis of education either in our way or in some other. When it does so, by whatever means, directly or as a by-product, it will be seen to achieve what is at the very center of our scheme.

Respectfully submitted,

C. H. GRAY, *Dean*

PREFACE

(Continued from page 1)

For many years the BARDIAN has existed as a news paper for, and of, the campus. It informed the students of what was to go on, what had gone on. Today I feel the bulletin board quite suffices. My idea to have a magazine is not original. Last year's editor, James Westbrook, had the same idea; and how far back the editors wished for a magazine, the Lord only knows; but BARDIAN remains a paper. Last year's BARDIAN had definite magazine material. This year we hope we can give you as good magazine material and more of it. But, dear freshmen, and the remaining few who are not freshmen, the quality and quantity of the material is up to you.—Ed.

MUSIC NOTES

(Continued from page 3)

is being offered for credit for the first time.

This season there are to be more concerts in the regular series than last year. They will again follow the customary policy of being divided into three groups, consisting of: student concerts, faculty concerts, and visiting artists.

An interesting aspect of the concert series this year will be the performance of several Senior Projects. The work on these projects has continued through the summer and has already been resumed this fall. At least two of these recitals will be presented before the end of the first semester.

Another change that has taken place during the summer is the removal of the practice rooms from Hopson to the McDermott "cottage." This is a real improvement, as the studios are remote enough from the distractions of the campus, yet are accessible enough to Bard Hall to be convenient.

It is hoped that various instrumental and vocal ensembles will be able to take occasional field trips again this year as they have in the past. The spirit of co-operation which made possible the splendid Music Festival last December, and the successful concert with Vassar, will again make music history at Bard this season, if we can maintain our initial enthusiasm.

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