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In Memoriam

The Bardian wishes to express profound sympathy at the decision of Dr. Harry Hopf, late president of the Board of Trustees, on June 3.

Although it should be unnecessary, we should like to clarify the function of the Bardian to the students and those others at Bard who wish to be informed.

The editors of the Bardian are interested in one issue—the excellence of Bard as an educational institution. It is over this issue that the Bardian has been fighting for the past three years. It is for this that we have been fighting.

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 active student body. Both the faculty and the student body are people who are profoundly interested in their subjects, who think creatively about them; who do not merely accept, but question. This, to us, means that we differ with the Administration, which seems to feel that what is important is the group of people who accept one another with the minimum of friction. The Administration seems to be more concerned with social harmony than with true scholarship.

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 room study this term at Bard, we have had much. There were too many people who had not been sufficiently stimulated to write comment" phrases, investigations, lies, truths, has come a realization that the Administration is not interested in the best faculty, nor the best student body. We have found that a deep-voiced but timid Administration is interested in a stultified, non-disciplined, student body. It is a simple matter to administer a lethargic, static, politically dead institution. Unfortunately the Administration has overlooked the fact that a school without vitality is worthless. More important, however, is the fact that those students who have stated their opinions (a surviving manifestation of vitality at Bard) are considered "obstructionists," "factions," "a minority." We have stated all this well, for we learned it not from books, but from reality. We learned it by example.

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JUNE 14, 1969

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In Memoriam

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an educational learning at bard

With this issue of the Bardian, the present editors, "the ' phương hợp' and 'cap-Schoeny-Abearegurunds' proceed, having greatly charged and relieved of further duties by three of the most incompetent editors on this or any other campus.

Emily Strasser's Senior Project presented 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. It was, however, did not contribute to the success of the project. It was weak, over-simplified, and much too obvious a fool for the music. The dialogue was forgettable, the acting thin. This was especially apparent in the second scene where the music was completely by its absence. The rendition of the music was excellent. 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 "Julliet Concerto" by Jan Vogel 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 forerunner. The second movement, although quiet, had a great deal of color because of the climaxes reached within these smaller tone-levels. The Brahms-Hayden Variations for two pianos was played by Emily Strauss and Gordon Meyers. 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 the performance was well controlled. The two pianos played magically and were more concerned with the composition as a whole rather than their individual parts. The performance of the Nocturne in B flat major by Mendelssohn-Bartoldy was beautiful. The long piece was brought out entirely and the pianist's tone was soft. Fortunately, Emily did not try to force the texture of her accompanying the orchestra. The Shumann Quintet in E flat major was treated with great care and performance was excellent. Emily did not deserve. Although the thematic material is good, the development sections are disappointing. The expert performance it was given, however, compensated for the composition itself.

J. Zimmerman

信贷 schumman

On June 1st, Martha Baker accompanied by "Phonic Locomotive" on the organ provided voice content of sacred music in the chapel. The program, her Senior Project, consisted of fifteen varied selections.

Martha Baker revealed a slight nervousness at the beginning of the concert; her lower tones were a bit indistinct, but after a few selections, her voice gained a clear resonance. As the concert progressed, Martha Baker's voice grew stronger, and the transition from the middle region to the high tones was effected with precision. Her studiedness of tonal quality was especially notable in "Rejoice in Christ," "O Daughter of Zion," by Handel, in which she had to make a definite jump from a low to B flat before high C. The entire selection, which included numerous difficult runs, was executed in a commendable fashion. An additional praiseworthy performance was that of Mendelssohn's "Hear My Prayer." The development section of the piece was sung with a depth of feeling and understanding. "Panis Angelicus" also should be included among the selections which Martha handled beautifully. In this piece, Martha saved her strength while singing the lower notes, allowing the full beauty of her voice to emerge in the expressive high tones.

Although some of the selections seemed to be pitched lower than her soprano voice, this difficulty was bridged by effecting a continuity of tone, with smooth low notes, and a clear, ringing quality in the higher register. Miss Baker's high notes were effective throughout the entire piece.

Martha Baker presented her work without referring to any music or notes. She had plenty of diction and assurance before her audience.

Judy Diamond

report or retreat

This is both a report and a retreat. I should much prefer to just make a final report but as the Chairmen of a Small Group which has been subjected to the criticism based on prejudice I feel that the community is at last entitled to the facts. Our campus has been run by dissection. Friends have insulted each other frequently and tempos have flat-

Note that the end of the term is almost here and the school is clear away and people are starting to realize that there is still a Progressive College. There is this ever the bitter conflict of this past term and we are starting to think in terms of facts.

For the very first edition of the Bardian it was apparent that they were going to attack the Council with every bit of courage that they could dream up. "Its (Council) members also seem to be single, self-righteous young people who have lost their sense of humor." Since Fred Segal and Tom Woodbury were usually in disagreement with me during the Council of 47-48 I expected it. How-

ever I never expected that the Bard Community would become muddled to the point where practically every candidate for election felt compelled, for political reasons, to retrench and "come up without facts". The Council has a political body and that is not its purpose. It is from the community Council be smeared.

The students and the students in college that follow in their chronological order. I have only one thing to add. They are are FACTS I hope more of this phenomenon, which have barred so many to the Bard Campus yet, will be used in the future. The Students Council and the National Student Union Committee does not have the power to change the vote and has made a formal appeal to Council for such actions.

The students Council of Trustee to allow student caucuses on campus and the Trustees committee to meet. For the first time in the Board's history a student was formally expelled from the college. November 14, 1969 A student fund raising committee has been formed and has collected $20,800 plus $1,500 from the Board of Trustees and the Alumni has pledged $2,000.

(Continued on Page Two)
the republican party and democracy

Democracy is a system in which the people direct their government. It requires the people's willingness to work for the betterment of their communities and to vote in elections. In fact, the absence of democracy could mean the failure of a country or a region.

The Republican party, in its history, has been associated with various principles such as free enterprise, limited government, and individualism. It has stood for political freedom, individual opportunity, and the responsibilities of free citizens.

The party's principles and policies have evolved over time, and its members have been committed to upholding the values of democracy. Today, the Republican party continues to stand for these principles and to promote a strong and secure nation.

The party's commitment to the values of democracy has been evident in its stance on issues such as civil rights, national security, and economic freedom. The Republican party has been a strong advocate of individual rights and liberties, and it has supported policies that promote economic growth and prosperity.

In conclusion, the Republican party has played an important role in the development of democracy in the United States. Its principles and policies have been shaped by the needs and desires of the people, and it continues to work towards a brighter future for all Americans.
the dance program

(Continued from Page Two)

called "modern dance," as at least three-quarters of it consisted of nothing more than tritely: repeated movements from classical ballet. The pallid, careless dancers across the stage reminded one of something from Agnes De Mille's "Tally-Ho," while the careful walking of Sara Cusman and Robert Smith, deliberately a part of classical dance, might be compared to a movement in Tudor's recent, well-received ballet, "Interplay." Mr. Malaby's music contributed little. It is to be admired that Miss Weigl 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 dance to be presented. If this were the case in last week's performance, I am sure that Mr. Lemmon's dance and Miss Cohnfman's would have been more appreciated by the audience.

E. C. Z. C.

the vibrant party

(Continued from Page Two)

problems could unsettle the fire and the life of the early Republican party.

However, it is necessary to end on a de-
growing note—an interview with Joe Mar-
tin, minority leader in the House. "It's not
the way you vote," he said, "in any issue that
gets you elected, because no matter how
you vote, certain people will like you, and some
won't. What it means is the way you dress, the way you comb your hair, and the
voters you talk to. 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
accept the electorate; men who laugh at mass
action as did the Federalists, the Republicans
are doomed to follow Hamilton's party into
 oblivion. At that time we can only speculate
the party structure in America.

John B. Segal

The Safety Committee

cought trying on their

new uniforms.

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