

Bard College
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OBSERVER

Vol. 4 No. 6 March 12, 1962

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Bard OBSERVER

The Official Publication of the Bard College Community

VOL. 4, No. 6

ANNANDALE-ON-HUDSON, N. Y.

MARCH 12, 1962

Library May Get Second Story Soon

Plans are developing for the installation of a second floor in the Library, President Kline stated in a recent interview with the Observer.

In explaining the project, Dr. Kline stated that original floor or stack levels were part of the original design of Hoffman Library. This is indicated by the steel plates which project from the upper inside walls.

Growth of the books collection brought this original plan to the fore in the late 1940's and the report of Dr. Felix Hirsch, then the librarian, for 1949-50, stated that two different library engineering firms had recommended the installation of a second floor, and estimated that it would accommodate 20,000 to 40,000 additional volumes, "and would also provide a large new read-

"The plan immediately caught the imagination of some parents and alumni," Dr. Hirsch continued in his 1950 report, "and met with the full approval of the college authorities."

But the campaign for funds at that time fell far short of the needed amount, and the money raised was subsequently applied to the construction of the book storage shelves in Blithewood basement.

In reactivating the project at this time, the Administration has had the whole matter restudied by Malmfeldt Associates, institutional architects of Hartford, Conn., and they report that the idea continues to be entirely feasible.

The cost of the new construction is expected to be about \$50,000. In approximately half the new space to be gained, it is estimated that modern shelving will provide space for approximately 35,000 volumes. Recommendations for the use of the remaining space will be made by the Library staff, and the Faculty Library Committee. The latter group will consult with EPC.

Plans are also afoot for the construction of a simple functional one-story lecture hall.

Mayor Says Town Has Enough Water; Bard Could Be Cheated

County-wide Plan Could Help Here

Bard's water problem is a microcosmic version of a formidable problem that the whole area will soon have to face. The situation at the college hasn't been wholly determined by the drastic increase in Bard's population over the last few years.

The area in which the college is located has been expanding rapidly and can look forward to even more rapid expansion in future years. But the area is not prepared to meet the zooming population explosion.

The Village of Red Hook, which has more than an ample supply of water, has consistently refused to extend services beyond the village limits. Thus the Town of Red Hook, in which Bard is located, has only one source for its water supply—private wells.

As a result, the level of the water table has been declining rapidly. Wells that produced for years have suddenly gone dry. Deeper wells don't hold the answer, because of increasing sulphur content at greater depths.

In 1958, an engineering firm made a survey of the water system at the college and deemed it more than adequate. Since that time the water table has dropped and the Bard wells are no longer producing an adequate supply.

One hope lies in the soon-to-be-established county water district. Success of the plan would be dependent upon cooperation of the individual municipal water districts.

At present, both the Village of Red Hook and the Village of Tivoli have independent water districts. Tivoli has voiced its willingness to join the county district. However, Red Hook is dead set against such a move.

Mayor Oliver Rider of Red Hook said the village already has enough water and "doesn't want any water from the Hudson." Although the Town of Red Hook hasn't joined the district yet, the move may be made in the near future, according to Town Supervisor William S. Moore.

Without cooperation from the Village of Red Hook, it may be years before the county water district could offer any assistance to the northwest Dutchess County area. In this respect the college may be cheated. Bard needs water now.

Since Bard can't expect any help in the near future from local governing bodies, college officials are working now to alleviate the critical situation.

This week a temporary chlorinating plant is (Continued on Page 3)



Ever Shower With Melted Snow?
Cindy Did

Students Protest Max's Leaving

(Editor's note: The Dean of the college today received a petition signed by a large number of students. In their petition, the students asked that Max Spivak remain at Bard.)

Modern youth is constantly being censured for the deplorable emphasis on its personal values. Too much stress is placed upon status and prestige. Youth, it is cried, must be brought to the realization of meaningful values.

It seems reasonable that an institution of higher learning, where the enlightened and the as-yet-unenlightened gather to jointly pursue knowledge, should be the ideal place to form such values. If, however, example is the essence of teaching, Bard, at least, is not such a place. For the very people whom we trust to guide us and show us the path to true knowledge themselves demonstrate in their behaviour the superiority of appearance and

the relative unimportance of intrinsic value.

For Max Spivak, the essence of art is experience. No one who has sat in one of his classes and experienced the pure joy of the moment when one finally begins to realize what art is about, or who has, at last, felt in their inner being what an artist has said on canvas, can deny that Mr. Spivak is the most successful of teachers. This is not to say that he is uneducated in his field. Those who know him know that he has a superior grasp of his field. The emphasis in art, however, must be on experience, not on meaningless phrases of collections of facts, that one collects to regurgitate at some later date. Mr. Spivak inculcates in his students, if not, as is usually the case, a love, at least the beginnings of a genuine understanding for art.

The psychologists tell us that those for (continued on page 2)

Wilson Fellowship Will Go To Lambert in Fall

Mark Lambert has been awarded a Woodrow Wilson National Fellowship in English for 1962-1963. Mark, a senior, was one of 1,058 winners selected from 9,975 candidates from 965 colleges throughout the United States and Canada.

Woodrow Wilson Fellowships are given to students planning to enter college teaching careers. Each Fellowship award covers a full year's tuition and fees at a graduate school of the student's choice, and a living allowance of \$1,500. They are granted for the first year of

graduate study.

Mark is a John Bard Scholar for 1961-1962. He entered Bard in 1959 after graduating from The Bronx High School of Science.

Snow To Speak

Sir Charles P. Snow will speak here at commencement exercises in June. Sir Charles, a graduate of Cambridge University, has achieved distinction in three separate careers.

(Continued on Page 3)

EDITORIAL

Anacharsis, coming to Athens, knocked at Solon's door, and told him that he, being a stranger, was come to be his guest, and contract a friendship with him; and Solon replying, "It is better to make friends at home," Anacharsis replied, "Then you that are at home make friendship with me."

—Plutarch, Lives

Parochialism is not a new problem in the world. It existed even in Athens of the classical era. Plutarch's condemnation of narrowness of interest is a lasting denunciation of the phenomenon, which plagues the world, our country and Bard in particular.

Fortunately, there are signs that Bard is beginning to emerge from its rigid self-centeredness and commencing to view itself as part of the phenomenal world. The college community is not a world unto itself, completely set apart from the rest of the earth's two billion inhabitants.

The Bard student body is supposedly comprised of a collection of academically responsible persons. But these intellectually astute individuals have showed some glaring inconsistencies in their positions. The same people who condemned the political isolationists of the 20th century banded together in a community which practiced a much more rigid particularism than any politicians proposed.

We hope the college never becomes a mere reflection of the surrounding world. We don't need an institution of higher learning to get what can easily be abstracted from any newspaper or news magazine.

But, the college must show the world that it is alive with thought. Parochialism is not the most effective way of fighting many values of the society in which we are enmeshed. The "outside" probably felt more comfortable when Bardians remained inside the walls than when a group of students attended a showing of Operation Abolition in Saugerties.

One example of a healthful emergence from Bard parochialism was the publication of Paris Leary's essay on the House Un-American Activities Committee last spring. This wasn't merely the case of a college professor writing an article for some magazine. It was published under the name of Bard College Official Tract Number 1. More official tracts are needed.

Also to be applauded was the establishment of Project. Bard could use a few more organizations developed along these lines. Project is comprised of a number of students who are interested enough in their own political principles that they want to act on them.

Bard has also been active in affairs associated with the United Nations. Last year the college sent a delegation to the Mock General Assembly session. This year's delegation will participate more actively. Last fall Bard was represented at the meeting of the Collegiate Council for the United Nations.

In addition to these organized activities, many Bardians have attended meetings of various sorts on their own. The death of parochialism at Bard is imminent, and the campus newspaper must do its part.

The Observer can't be the students' source of information about the world, but it can stimulate thought in this area. Beginning next issue, The Observer will run a column, "Bard . . . In the World." During the remainder of the semester, five students will be given the opportunity to write essays on world affairs for publications.

All students interested in writing an essay for the world affairs column are asked to contact editor Wallace Loza as soon as possible.

Observer's Spectator

Editor's Note: 'Spectator' is a person or persons whose anonymity will be preserved for the freer exercise of their criticism of campus life. 'Spectator's' opinions are not necessarily those of the Editor or the staff of the 'Observer.'

However, the Editor does assume all responsibility for the contents of the column.

Old Bardians call the Anandale Hotel "Mike's"; New Bardians call it "Adolph's". Old Bardians have sloppy clothes and creative minds; New Bardians dress neatly. Old Bardians love their teachers and call some of them by their first names; New Bardians respect the faculty and call all of them "Sir."

Old Bardians are individuals; New Bardians all look alike. Old Bardians wear dirty sandals and read books; New Bardians wear polished loafers. Old Bardians look at paintings; New Bardians wear polished loafers. Old Bardians like Mozart; New Bardians wear polished loafers. Old Bardians are sloppy workers; New Bardians are polished loafers.

Old Bardians regard competitive sports with a musing tolerance; New Bardians are very athletic. Old Bardians have active sex lives and drink like gentlemen; New Bardians tell dirty jokes and get drunk down the road. Old Bardians come to hear Messrs. Finkel, Weiss, or Leary read their poetry; New Bardians stay away in packs.

Old Bardians go to most club lectures on art, music, litera-

ture; New Bardians want more talks of "general interest." Old Bardians are Jewish, Catholic, Negro, and Protestant; New Bardians are Jewish, Catholic, Negro, and anti-Semitic. Some Old Bardians are Episcopalian; many New Bardians go to Church Camps.

Old Bardians went to seminars and knew their teachers; New Bardians go to class. Old Bardians were too frequently from the Eastern part of the country, and read books; New Bardians are more properly distributed geographically.

Old Bardians were strong on the Arts; New Bardians are mostly in Social Studies. Old Bardians take the toughest courses and sometimes do poor work; New Bardians look for gut courses. Old Bard boys are sometimes confused with people in the outside world; New Bard boys are very collegiate.

Fortunately, some new students are Old Bardians; and unfortunately, some Upper College students were always New Bardians.

SPECTATOR

Next Issue: Spectator Looks At The Faculty.

Ergo Ego

By David Frederickson

The Winter Theatre group prepared a pair of pleasant surprises for returning Bardians: Brecht's "Good Woman Of Setzuan" and Gorki's "The Lower Depths."

The first play was the whole on less successful, being mechanically imperfect — long pauses for scene changes, occasional segmentation within scenes—it tended to drag. But to counteract that tendency the production was blessed with a scintillating script and tremendous verve on the part of the individual performers.

In the lead role of Shen Te, the good woman, and her fictional cousin, Shui Ta, Sarita Patterson showed herself capable of a near virtuoso performance. On the whole, Shen Te was more successful, even beautiful, as in the imaginary conversation with her unborn son. Shui Ta the symbolic other side of the good coin, raged too much, and seemed therefore petulant rather than cool. The problem of shifting back and forth between roles, especially in the last scenes, was perhaps magnified by this slight complaint: icy reserve would not have seemed vulnerable, as the rage did; and dropping of the mask of pretense would have been more striking.

Alfredo Porras as Yang Sun, her lover, was of a similar calibre. Occasionally, mannerisms of style and speech belonging to Porras invaded the impregnable egoism of Yang Sun; but for these slips, the lover came off as strong, impetuous, mother-dominated, and almost compelling.

In the smaller roles, Paula Scholachman was a delight as the bitter prying Mrs. Shin, slowly and confidently emerging as the supposed mistress of Shui Ta. And Leonard Rosen as Shu Fu brought a puzzling

role off well; his acts of gratuitous kindness were believable, despite the obvious (and necessary) incongruity. Robert Bauer as Wong, the narrator, had more of the quivering cowardice of a child than the dull reserve of a slave, but managed, nonetheless, to tie the play together.

And one mustn't forget the gods: Hsi Huey Liang, Stuart Whyte, and Charles Hollander as the frightened, pompous charlatans were all beautifully dishonest and deeply sincere.

Thus on down the line: Caryl Ambrose a more than competent Mrs. Yang, Richard Foodim a graciously self-important policeman, Lynn Samuels a surprisingly amusing grandmother, Olivia Cole a sufficiently bitchy landlady, Sandra Rosenthal and Harold Donohue a well-caricatured old couple.

It is a play for vignettes of character roles, and the whole cast did well on that score. The problem is obviously tying it all together, relating the parts into a whole, and this was the pitfall. However, the spirited vivacity of the troupe nearly made up for the pauses and occasional lack of real stylistic and emotional unity.

Stylistic unity was more nearly attained in the production of "The Lower Depths" a few nights later. Paradoxically, the unity was gained because of, rather than in spite of, the fact that the characters were disparate personalities in a single, universally undesired, environment.

The best characterizations in the play were probably those by Robert Rockman as the pitifully repulsive Baron and Richard Foodim as the philosophically bitter but calm capmaker who cannot accept any emotion or

(Continued on Page 4)

Students Picket Young Americans

The rally last Wednesday of the Young Americans for Freedom at Madison Square Garden attracted many Bardians for various reasons. About twenty students in 'Project' chartered a bus into the city to join the picket line opposing the YAF at the rally. In addition, two groups drove into New York, one to attend the rally, the other to advance the cause of kindness and sympathy to the Bomb-Geist.

The bus chartered by 'Project' discharged the picketers upon a scene of confusion on 50th Street. All sorts of factions were parading up and down for their own particular cause: Rockwell and his followers were there (American Nazi Party). Princeton Conservatives, etc.).

Police were everywhere, enforcing the principle of continuous motion upon traffic and pedestrians. Th liberal picketers were limited to one block along Eighth Avenue, and so had little room in which to march about. A great many students chanted the usual slogans and signs with the usual youthful elan. Their signs read: YAF GO HOME, UNITE AGAINST THE RIGHT, GOLDWATER FOR PRESIDENT IN 1964, etc.

Several Bardians attended the YAF rally. The audience was self-consciously enthusiastic and pridefully assertive. The whole affair seemed to ring with a certain Texas spirit: "I'm a conservative, and I'm proud of it!" The crowd applauded at the slightest occasion, and it responded with gusto to the usual oratorical tricks: "Do we want more big government?" "NO!"

New Yorkers gave some of their warmest ovations to segregationist Sen. Strom Thurmond of South Carolina speaking on the freedom of the individual. John Dos Passos, formerly a Marxist, author of "U.S.A.," the best of the proletarian novels, fighter against Franco in the Spanish Civil War, came to address young people on the evils of modern liberal thinking. Sen. Barry Goldwater, the feature attraction, spoke on world liberation from Communism.

The third Bard contingent was the Welcome the Bomb Committee. The members arrived by car and sought a place for their unique group among the various picketers of right and left. They bore signs reading: THE BOMB SAVES; A BOMB HAS FEELINGS TOO; THE BIGGER THE BOMB THE BETTER WE LIKE IT; WELCOME THE BOMB.

The Committee found it difficult to establish themselves in a suitable location for disseminating ideas. They were, however, approached by a Village Voice correspondent, who interviewed the Grand Imperial Wizard, Jeffrey Marlin. None of the metropolitan dailies took notice of the Committee's new and vital philosophy, but its members are determined to go on spreading the message.

Students Protest

(Continued from Page 1)

whom appearance is more important than intrinsic quality are essentially ignorant. Their "perceptual apparatus" being underdeveloped or retarded, they have no means by which to recognize real value; and must consequently rely upon external appearance to judge or assess.

Max Spivak, regardless of how he may or may not appear to the unenlightened, is a truly human being and a truly valuable and effective teacher. If he is permitted to leave Bard we will all suffer an incalculable loss.

RICHARD FOODIM

Observer

THE BARD OBSERVER, the official publication of the Bard College Community, is issued every two weeks during the Fall and Spring Semesters.

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Mayor Says

(Continued from Page 1)
being installed in the Sawkill and water will be piped to the college plant via an above-ground pipeline. If the plan

is successful, a permanent installation will be made and underground lines will be laid. The college would then be able to tap the Sawkill source whenever the wells fail to produce.

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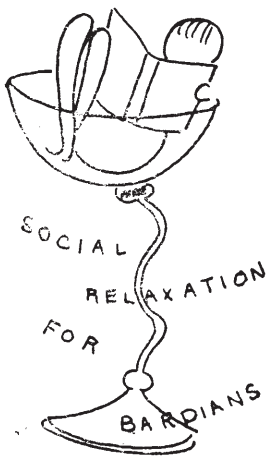
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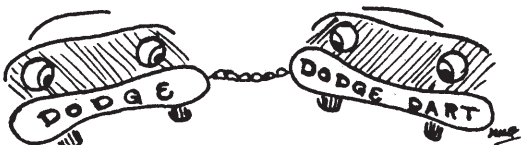
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Gummere Resigns After 11 Years

Mr. Richard Gummere left Bard in June 1961, after serving as Director of Admissions for eleven years. He is now attending Columbia Teachers College where he will receive his PhD in 1963.

Robert Herdman, present acting director of admissions, will fill Gummere's position in July.

Snow To

(Continued from Page 1)

First he was a career scientist. After that he served as civil service commissioner for England in World War II. After the war he turned to writing.

His works include Two Cultures and the Scientific Revolution, The Conscience of the Rich, The Masters, The Affair and a play, View over the Park.

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Ergo Ego

(Continued from Page 2)

pretense.

And the best moments belonged to Paula Scholachman and Leonard Leokum. Miss Scholachman as the good sister was beautiful in the scene where she resolves to run away with Peppel, and close to horrify-

ingly good when she denounces him with her sister. Mr. Leokum was excellent in the last act, when it was his job, as Satin, to uphold the action by himself, by his own ramblings and memories of the departed pilgrim; he was alternately funny and sad, but always arresting.

Leonard Rosen mastered the difficult role of an external goody-goody with aplomb (which is due all respect; there must be no more difficult role than the Pollyanna stereotype), but not with total conviction. There were moments, unfortunately, when it became difficult to see why anyone would bo-

ther listening to him, no matter how desperate the need; but I can't help blaming a monolithic role rather than an unimagined actor.

Sarita Patterson started Kvashnia off well as a loud, vulgar peasant; she lost a lot of her strength along the way. Caryl Ambrose was again a fairly standard bitch: hard, at times evil, but never overpoweringly interesting. Robert Bauer's actor had not even the remembrances of ringing tones; he was too totally dissolute to imagine believing, even, in himself. Stuart Lennox's Alyoshka! All over the stage, interesting, active: what more will he be able to produce? David Jacobowitz upended. Tartar was consistently amusing. And Tee Sacknoff's Nastia, while smaller than it might have been, was true and consistent.

Alfredo Porras' Peppel was as good as his Yang Sun—strong, usually compelling—with the added asset of being believably pitiable.

A few words in general: one can say only the obvious. It was rewarding to see these productions; the plays were good, emphatically, and the work on them was good.

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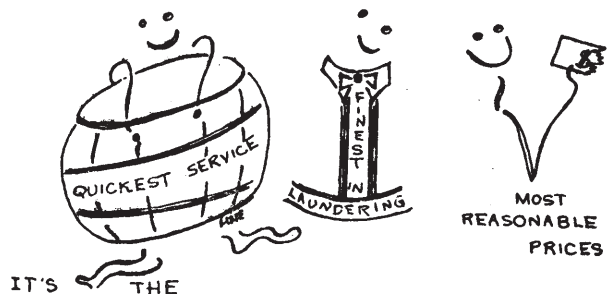
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