

# The Bardian

Volume 20, No. 6

Z-445

THE BARDIAN, DECEMBER 6, 1940

Four Pages

## "FANTASIA"

A Review By Theodore Strongin

"Fantasia" is impressive, sometimes beautiful, and certainly the most interesting screen production to be presented in years. It has tremendous potentialities, and also its own merit. It is the largest sign on a wide public scale of the contemporary direction towards synthesis of the arts and sciences. It is presented not to Metropolitan Opera music appreciators or to advanced abstractionists, but to the general entertainment public, the people who go to the movies, the largest and most important audience in the world. It is not perfect nor near-perfect, but young and full of energy.

First came Bach's "Toccat and Fugue" in D minor. This was treated abstractly with color and motion, developing from the form and movement of instruments in the orchestra. Abstraction, even in motion pictures, is supposed to have a radical and psychoanalytical air about it; it is enjoyed by the fortunate "artistic" minority that see their age as the age doesn't see itself. Nevertheless, the applause for Disney's abstract movie was as great as for his Silly Symphony, the "Sorcerer's Apprentice." The important fact about the "Toccat and Fugue" abstraction is that advanced psychological art ideas, backed by the prestige of Mickey Mouse and Donald Duck, are given to a general audience.

This abstraction itself has a fault which, I think, is in all of "Fantasia" except the "Sorcerer's Apprentice," "The Nutcracker Suite," and the "Dance of the Hours," a fault which is also present in every other color-motion-sound abstraction I have seen and heard: the visual movement on the screen follows the technical changes of the music too closely instead of following the expressive effect. Every small rhythmic change, or change of instrument, sometimes every individual note, is given a change in pattern, motion, or color on the screen. This, it seems to me, is slavish. It hampers a unified effect. Music does not have visual expanse; a quick change of rhythm or tone-color usually does not have the striking effect on the ear that a quick change in color, motion, or form, has to the eye. Changes in rhythm and tone quality in music are often part of the continuity, while sudden changes to the eye dispel the continuity. I think that Disney or anyone else, for that matter, should not follow the written note on the page as much as the emotional or expressive effect. If a sudden change in feeling is wanted, then put striking changes on the screen, but keep the continuous, developing effect where it belongs.

In Stravinsky's "Rite of Spring" and Beethoven's "Pastoral Symphony," the music was deeper than the visual interpretation, and so the effect suffered. The biological evolution—dinosaurs, ichtyosaurs, and brontosaurus—pictured in the "Rite of Spring" were fascinating, but I don't think the music called for them. I found most of the visual part of the "Pastoral" insipid, with none of the spring and autumn gentleness and fresh energy of Beethoven's music.

Moussorgsky's "Night on Bald Mountain" was given a bold treatment. Here, in my opinion, Disney was bigger than the music. Schubert's "Ave Maria," the conclusion and climax of "Pastoral," was an anti-climactical let-down. I think it is a mistake for Disney to show landscapes, for their own sake, as he did in "Ave Maria" and the "Pastoral Symphony." They lose too much when the detail is taken out of them.

Ponchielli's "Dance of the Hours" is a classical ballet, and a good one. The choreography, the setting, and the dancing itself are traditional (according to Balanchine), but in the best traditions. The only change, technically a small one, has an amazing effect. The dancers are alligators, ostriches, elephants, and hippopotami. This strict ballet is the best caricature I have ever seen, and it is achieved not by over-danc-

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## GUILD MUSICIANS ARRIVE

Today and tomorrow Bard witnesses the third annual festival of The Intercollegiate Music Guild. This is a young organization conceived two years ago for the purpose of facilitating an exchange of ideas, compositions, and performers among colleges and to promote active audiences. The original members were Bard, Bennington, Columbia, Sarah Lawrence, and Vassar. They have since been joined by Smith, Williams, St. Lawrence, and the New Jersey College for Women. Many more colleges have shown an interest in the guild, and among the new ones likely to participate in the Southern division of the festival are Princeton, Adelphi, Mt. Holyoke. Harvard, Wellesly and Amherst are also interested.

The response has been so great that it has become necessary to split into independent, geographical groups, the aim being to form a series of autonomous groups all over the country so that the guild may have a national effect on the growth of music culture. The Northern division, Bard, Bennington, Smith, Vassar and Williams, are the participants in the festival at Bard.

Each member college elects two students to make up the governing board of the guild, and this board elects the executive committee. The executives this year are Theodore Strongin, Bard, chairman; Francis Verdery, Williams, treasurer, and Mertina Johnson, Smith, secretary. Supplementing the governing board is an advisory board of four prominent professional musicians. They are Roy Harris, William Schumann, Otto Luening, and Walter Piston, all well-known American composers.

Each division of the Guild presents a music festival every year, and intermittent exchange concerts between the college members take place at other times. The festival serves the purpose of bringing all the colleges together so that work can be compared, ideas exchanged, and fresh and new music can be played for the audience. To the individual student the festival serves as a center toward which he or she can point his work. It gives the college student the opportunity and experience of composing and playing under more professional

standards for new and diversified audiences. The guild intends, eventually, to present lecturers and to encourage discussions on music and its place in society. To the community in which the festival takes place it offers an opportunity which every student can benefit from, the opportunity of seeing what kind of work is being done in another field, not only at Bard, but in wider circles. The festival also offers music which is worth hearing, and it is a social event, in that only by the active cooperation of the whole community can the festival be a success. I am happy to say that this cooperation is very evident at Bard, in spite of old complaints about over-individuality and "closed groups."

There will be three concerts this evening at 8:00 p. m., and tomorrow at 4:00 and 8:00 p. m. The programs are played by students and emphasize student compositions. The student composers are: Millard Walker, Robert Aufrecht and Theodore Strongin of Bard, Margaret Klaw of Bennington, and Ruth Grace, Mildred Goldstein, Hester Faison, Athala Buckingham and Mary Hanchet of Vassar. The Williams and Bard Glee Clubs will sing, and a composition by Paul Schwartz, Director of Music at Bard, composed especially for the festival, will be sung. All in all, 14 Bennington girls, 25 Smith girls and 6 Barnard girls are coming for the entire weekend. On Saturday night they will be supplemented by 40 Williams boys and about 10 Vassarites. There will also be about 10 faculty members from the various colleges here for the weekend.

The program is varied; from Bach to sophisticated swing, from bassoon to flute and violin. Bennington has a swing number for piano and percussion, Williams has sixteenth century polyphony, Vassar has songs written to poems of Verlaine and Baudelaire and Mark Van Doren. Bard has the Aufrecht and a duet with a theme taken from a Silly Symphony, and Smith has a Bach two-piano concerto. And, all colleges have other compositions besides. The Festival should provide the stimulating opportunity of seeing what kind of music a whole section of college students are writing and playing. Besides this, it should be good to listen to.

## 'ROUND THE ROSTRUM

### CREATIVE DESIGN

Lester Weiner's talk on "Creative Design" Monday evening clearly pointed out the relation of classic architecture to modern design. He showed by slides how beautiful the older forms are when unadulterated, and how unfunctional and improper they are when someone tries to apply them to present day requirements.

He debunked the type of architect who, for example, tries to make a bank or a library look like a Roman temple. Like many leading designers, Mr. Weiner believes that a bank should look like a bank, and not like a tomb. This sounds perfectly logical to us now, but only a few years ago to suggest such an idea amounted to heresy.

He concluded his talk with the hope that architectural students called upon to reconstruct when the present war ends will take advantage of the liberty they have in a democracy by creating democratic architecture. By this he means structures that are built for the people, that express them, and are functional. This, he maintains, is impossible in a totalitarian state where freedom of design, like any other freedom, does not exist.

### RELATIVITY

The theory of Relativity swept the world a few years ago. Until Wednesday evening, November 27, it had made no more than a long-lost indentation in the Bard crust of knowledge. As Dr. Clyde Fisher, curator-

in-chief of the Hayden Planetarium, explained, "Relativity is a mathematicians' theory," and "only a mathematician can understand it." In effect it states that motion, direction, size, speed and time, in fact all measurement, is relative. It reintroduces the long pondered-over fourth dimension—time. It explains why some things seem to be something which they are not. For instance: when one stands in the middle of a long stretch of railroad track the two rails seem to come together at some point of perspective in the distance. But, of course, they do not. All these things which deceive our senses cannot be explained in any other way than by using the theory of Relativity. But only the bare essentials of this theory were stated by Dr. Fisher and exemplified in the motion pictures which he brought with him.

The usually awaited question period produced something resembling a minute of silent prayer, followed by coffee and genial conversation by Dr. Fisher in the Albee recreation room. Thus we have capitalized the first letter of the word Relativity as we capitalize the first letter of the name of another great unknown—God.

### CONTEMPORARY POETRY

For those who have not before met or known Mr. Leighton, Wednesday evening's College Meeting made it evident that in this man, Bard possesses one more valuable asset to its modern educational policies; (Continued on page 4)

## KALEIDOSCOPE

Dean Gray returns to Bard tonight after a tour of secondary schools in the midwest. In a recent letter, the Dean described his trip as being more than successful . . . . Bard was represented at a panel discussion meeting at Vassar on December 28 by John Tillson, Richard Siegel, David Livingston, and Reverend Day . . . . The Bard Community Chest has opened its drive for \$350. The Community Council is cooperating by donating the money to be saved by having several soup meals . . . . Dr. H. Van Baravalle, Professor of Physics at the Edgewood School, spoke to members of the Science Division on December 3. He illustrated, with use of slides, how anyone can, with a minimum of knowledge and common sense, solve many scientific problems easily . . . . Rod Karlson and Linc Armstrong will speak before the Pine Plains High School at 11:30 A. M. on Thursday, Dec. 12. The subject will be "Is America Headed For War" . . . . Twenty-five ski enthusiasts attended a recent meeting in Albee Social Room. Their plans include weekly trips to the new Catamount Trail and possible ski meets. . . . The League bowling season got under way last Monday. Up to yesterday the Kaps were in the lead; Karlson has high single game and high three game scores; the Faculty have high match score . . . . The writers met on November 26 for their first meeting. Mr. Leighton, Hamilton Winslow, and Don Watt read poems. The next meeting is next Tuesday evening. All interested are requested to bring written material as admission . . . . The newly-formed Economics Club is going strong. Among the students who have given talks at its various meetings are Jim Freeborn, John Shapiro, Bob Redlich and Jim Blech. . . . The Dormitory Basketball League opens Monday as a warmup for the regular League to start after reading . . . . In connection with the Music Festival, the Hoffman Memorial Library will have a special exhibit. Mr. Theodore E. Steinway of New York has sent his unique collection of stamps bearing pictures of musicians. This precious exhibit will be on display from tonight until Monday only . . . . The Community Council wishes to bring to the attention of the entire community the fact that the responsibility for the well being of the community rests upon each individual. One such responsibility is the driving of cars on campus, and only by the cooperation of students, faculty, and help will the problem be solved.

## CORRESPONDENCE

To The Editor:

I note with considerable regret that the letter I sent you last issue regarding the fraternity question was not published, for no better reason that I can see than that it disagreed with the policies of the editors.

You might attempt to tell me now that you did not have space to print it, but no such explanation was given before the BARDIAN came out. I told one of our alumni last week that you had refused to publish the letter and he was amazed, saying that no such press dictatorship existed during the college's darkest days.

It seems to me that the BARDIAN is essentially the students' paper. While the editors have the right to control the editorial policy, the letter column has always been open to every one of the students, and the fact that you have refused it to me constitutes the most glaring act of censorship I have witnessed in my two years at Bard.

To prove to the student body that the BARDIAN has not abandoned its long-standing policy, I request you to publish this letter and answer it as best you can.

Edgar A. Anderson.

To The Editor of The Bardian:

Though it seems to be considered decidedly contrary to Bard ethics to be pleased with anything in general and the food in particular, I feel that it is up to someone to screw up his courage and at-

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# The Bardian

1940 Member 1941

Associated Collegiate Press

NSFA NEWS SERVICE

Annandale-on-Hudson, N. Y., Dec. 6, 1940  
VOL. 20 No. 6

Published Fortnightly throughout the academic year by students of Bard College, progressive residential school of Columbia University.

REPRESENTED FOR NATIONAL ADVERTISING BY  
National Advertising Service, Inc.  
College Publishers Representative420 MADISON AVE. NEW YORK, N. Y.  
CHICAGO • BOSTON • LOS ANGELES • SAN FRANCISCO

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Subscription rates: \$2.00 per year, \$1.25 per semester.

## CHANGE?

The question has occurred recently, "Should we change The Bardian into a magazine?" This is a problem not only in the hands of the editors, but of the student body. If the student body feels that a magazine is a better medium of expression for it then certainly we ought to take steps in that direction. But before doing so we should consider several factors.

We should make a careful evaluation and analysis of the present function of the Bardian, and weigh its efficiency in opposition to a magazine. If the magazine seems favorable we must face some mechanical and practical issues which have to do with cost, dates of publication, etc.

Looking at this year's Bardian we find that it has become a critical journal instead of a newspaper. Its form suggests the immediacy of a newspaper but its content is one of opinion, of subjectivity rather than objective survey. It does a great many things that the magazine would do only with more brevity. On the other hand it maintains a tone of "this is happening now," which to a degree would be lost in a magazine. It is easy to pick up and read at one sitting and it has nice blacks and whites to persuade attention. This is also in the direction of good advertizing whether pre-meditated or not.

Perhaps the most vital problem confronting the proposed magazine is "will there be material? And what kind of material?" It would be dull indeed to peruse many pages of nothing. Whether Bard can regularly produce a volume of high-grade stuff which must exceed that now rendered in The Bardian is an unknown quantity. In other words the magazine must be fed by plentiful and dependable arteries, and it must have good corpuscles. Otherwise it will become a miserable fraud with a deceiving cover like so many other college literary journals we have run across.

It would seem that two weeks isn't enough time to evolve a desirable publication of this sort. It would be more feasible to publish it once a month or even two months when there is a greater supply of copy to pick from. Another suggestion is that there be a magazine at the end of the year comprising the best material submitted or not submitted to the BARDIAN during 1940-41. This would handle any surplus of valuable literature lurking around.

These are some aspects of the situation. We welcome a response.

# LOOKING AROUND

It is strange how swiftly and easily a normally resilient human animal can adapt itself to a new routine. Patterns of existence may be fixed at adolescence, but the surface colors can change almost in a moment. It had required only ten weeks or even less, I thought, for me to become habituated to the routine here at Bard. And it was a sensible, intelligent, decent routine. Eating, drinking, playing games (but not too many), walks on country roads or over country fields, talking about life, love, and literature, the discovery of new people, accepting them, perhaps rejecting them, an occasional concert or lecture, looking at sunsets, going to bed at any old time, these were, after all, the simple and pleasant occupations of a normal male. And I was grateful to Bard for making them possible. After six years of a citified, but not necessarily urbane, existence here was something human.

Then three weeks ago something happened. I had been told that a Prom was coming. There was nothing startling in that. I knew that such affairs were customary and, peculiarly enough, were even regarded by some people as desirable. And my fraternity-house years had instructed me in the usual manners and customs of such an institution. It was an unimportant matter, it did not concern me.

At least so it seemed until 10:30 Friday evening. I had lent shoes, studs, suspenders, and tie to a giddy youth, had bound up the wound of another who had cut himself shaving, had been generally helpful, and then had settled myself for the evening routine. To my consternation I found that there was nothing to do. There was nobody to talk to, every book was dull, the radio impossible. One could only go to bed. To my horror I did.

The next day was worse. The feeling of self-righteousness that I wore because I was one of the few up for breakfast did not last long. As the day went on there seemed to be a large number of women around, charming girls, of course, but after all women. I went to a very pleasant cocktail party in the afternoon. That was better. There were a great quantity of women there naturally, but that didn't make any difference. Nobody ever pays any at-

## CORRESPONDENCE

(Continued from page 1)

tempt to reverse the tide by expressing satisfaction about something,—even should it mar the long record of grumbling and grouching of this institution.

The occasion seems to have presented itself with the successful completion of "Prom" week-end and the accompanying festivities. Even though it has found few means of expression, the general feeling prevalent is, I think, that every one had a very good time, and that the College has enhanced its reputation as a host.

Not only did the inhabitants of South Hall and Seymour evacuate their dens with the best of good graces (some of them going so far as to equip said dens with scented soap), but Mr. Miller and his staff surpassed themselves in providing cuisine to satisfy the most difficult of Bard veterans (Re: steak dinner on Friday, and Buffet on Saturday.) All of which contri-

buted to keep everyone "in the pink" notwithstanding the many miles accomplished in divers tempo on the floors of the Rhinebeck Town Hall, Bard Commons and Fraternity Houses, and perhaps the exhaustion due to various other forms of activity.

Should this expression of satisfaction appear to be too emotional to the case-hardened nature of many who seem to concur with the "Impenetrable Bede" in thinking that "emotion butters no beets," my profound apologies to them but there are others who may prefer their beets buttered. Let them encourage those who dispense the butter.

Lawrence Leighton.

I do not ask for a monastic existence. Bard faculty wives are very agreeable people, and some of them are excellent cooks. The various college secretaries and officers are as efficient and helpful as anyone could wish. Let them stay. But let us keep an eye to the flood-gates.

Bard College is a pleasant place. Even an untimely snow can be beautiful. One can talk about Plato and argue about poetry. There is time for a casual glass of applejack. One can put together even a shattered routine. After all usually there are not many women here.

James Freeborn.

Letter to the Editor:  
Be thou man or Bede? thou scurrilous, despicable, pompous, slinger of inadvertentisms. Thou be indeed a Bede, and drab thereunto ad absurdum. Carry thou coals to Newcastle in pointing to the frailtits of

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# The Vulnerable Bede

The Vulnerable Bede, feeling rather dizzily that the terrific pace at which the college is now, as a result of the impetus given it by the Bede, bucketting over the steppes to progress is much too great, has decided to do its part in slowing down this horrendous hurtling by not writing its inspiring weekly column this week. Instead the Bede will answer certain missives received by the ed.

In conclusion therefore, we would like to note only something which has been brought to our attention by a civic minded member of our little civ. It appears that the Feckless Four is now not only constituting itself a bore but that it is actually being unpleasant and inconsiderate in its boring. There have been complaints. Watch it, Frumiouses, or yez will get clove. Bandersnatch, eight to the bar.

So on to the bags. (mail).

In regard to Mr. Anderson's "noting with considerable regret that," we note with considerable regret Mr. Anderson. And what is more, as far as we can make out, the editors have no policy. In mistaking literature discrimination for journalistic censorship, Mr. Anderson has left himself as wide as a church door, and 'twill serve! And for shame, Mr. Anderson, to amaze a Bard alumnus! What right have you to disturb their? But seriously, we feel that you have raised an important point. For which there is no reason to have raised it. Seriously now, aren't you being a little silly? There, we knew you'd agree. You fathead!

Next, please.

Now, here we have a youth with the right ideas. At least one of them is right. At least one of them is an idea. Mr. Freeborn, please consider. You deplore food-complaints, you are pleased with this Institution, you deplore the Bede for being versus your first deploration and your pleasedness. This is not logical. Not true. We quote, not without some smuggerly, the Bede: "There are in this fair Institution certain individuals who not only bite the hand that feeds them, but complain about the portions as well. Fie on them!" (Oct. 18). The question of emotion is raised by Mr. Freeborn. In discussing emotion, we were discussing emotion without logic. A bad thing, Mr. Freeborn, a very bad thing. For emotion, when controlled, when directed, we hold a brief of no small size. Are you buttered, Mr. Freeborn?

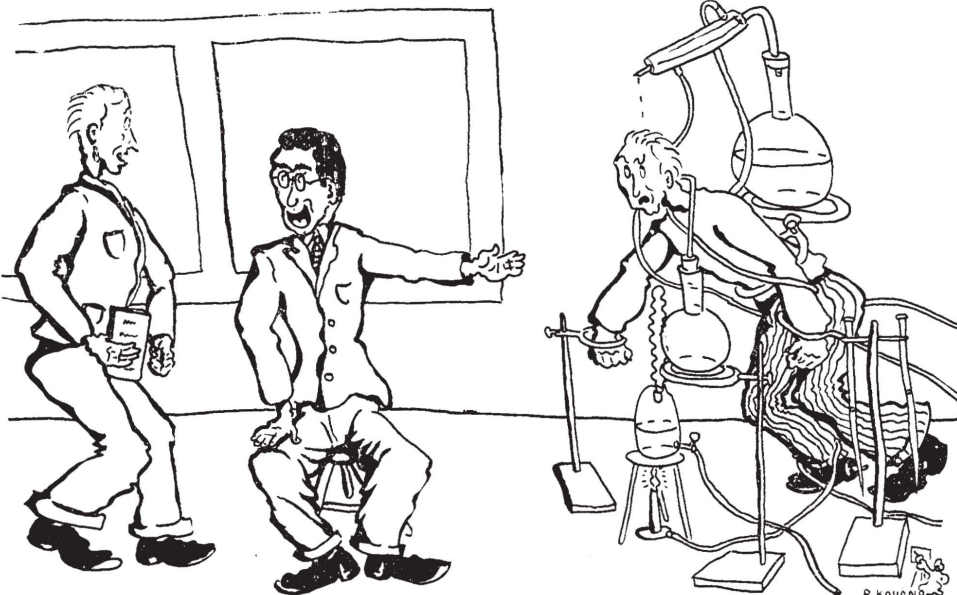
As we have said, we are only too eager to have the community catch us up on our errors and misconstructions. But ya haven't got us yet, boys. Niaah!

And as for The Admirable Bede, this repulsive individual must know that he can't get away with this sort of thing. Scribe in gibberish, my foot! Where gottest thou thy tonguetied typewriter? Thou clarion call of a vanished race. (Did your lights go out just then? Scared hell out of us) We will attempt to give you a precis of The Admiral's opus: Are you a Bede? Yes, you are a Bede. Hot airgo: spring of content; discordant unison. And then after two years of blatant borscht the fool says "Je l'ignore." Which, as you all know, means, "I don't know." We agree, Admiral, as a well of misunderstanding, you are tops. Peeg!

In regard to a letter to the editor by the president of some hairy old red-baiting society. Mr. Horvitz, we agree with you that the editorial staff is nuts, publishing stuff like this column. Indeed we agree. But what can we do? But there is one technical point in which you are mistaken. The word "Pitnik" does not come from the Sanskrit. And it does not mean the nasty thing you said. "Pitnik" is a Hittite word which freely translated, means "this takes an awfully shallow sort of a person." This translation was quoted in the very first issue of the Bede. The very first, Mr. Horvitz. It is unfortunate that you were unaware of the significance of this word which is the basis of our entire philosophy. But then, ignorance is bliss to coin a klitch—isn't it? You should know, quoi?

And now, in view of the above, we have a crusade to proffer. Since the most essential thing in the Bardian is the Vulnerable Bede, and since there is manifestly so much interest in it, we suggest, and we will back this by force, The Bardian should

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In progressive education a student is a part of his experiment

# THE EYE AND THE EAR

## MUSIC

by Millard C. Walker

On Monday evening, Nov. 25, Miss Lys Bert, soprano, was heard in Bard Hall. The first of our four guest artists in the current season, Miss Bert is a young, attractive singer with the pleasing personality which is such a necessity to aspirants of her profession. While not possessing a large voice, Miss Bert has one of lyric quality, well trained, with a great deal of flexibility. Presenting a varied program, covering a wide range of song literature, she sang some of the lesser known works of past and present day composers.

Happiest in the first two groups of songs, which consisted primarily of beautiful German Lieder, the artist created delightful song pictures with her clarity of tone, her phrasing and excellent diction. Outstanding among these songs were Schumann's *Auftraege*, Richard Strauss' *Morgen and Staendchen*, and a composition by Dr. Paul Schwartz, *Willow in the Wind*. Settings of two Greek songs by Ravel were others that were well done in the first part of the program.

In the second half of the concert, arias from several operas, and one from Haydn's *Creation* were offered. Outside of occasional lapses in the accuracy of her intonation, Miss Bert interpreted these songs faithfully and artistically. Particularly pleasing was the aria, *Non so piu*, from Mozart's *Marriage of Figaro*.

Dr. Schwartz supplied splendid accompaniments for the singer, and contributed a group of piano solos. He and Mr. Brand were also heard in a performance of the *Sonata in G Minor* by Schubert.

All signs point to the Intercollegiate Music Festival to be held at Bard the week-end of December 6 and 7. It should be a most successful event judging from the interest it has aroused, and by the efficient preparations of the Guild's president, Theodore Strongin. While the number of Bard student compositions appearing on the program is small, we are hoping for more interest in this field. Other groups are doing splendid creative work in the arts of painting, sculpture, drama and writing. Certainly, the Music Department is capable of turning out, with a little effort more contributions to our musical programs.

## DRAMA

by Wayne Horvitz

On the week-end of the fourteenth and fifteenth of this month the Bard Theatre has arranged one of the most interesting innovations in Bard Theatre history.

Felicia Sorel will present a Modern Dance recital in the college theatre. On Saturday evening, December 14, there will be a private performance for the college community, and on Sunday a public performance at which admission will be charged to the public.

Miss Sorel is not unknown to the college community, having recently staged the dances for the musical production, "Exit Laughing," presented at the college.

Her recent work as a figure in the dance world, however, being confined chiefly to choreography rather than dancing, may be known to some of us, and it is that which makes her appearance in the Bard Theatre of special interest.

Three years ago Miss Sorel gave up her work as a recital artist to stage the dancing for a variety of recent theatrical productions. Among the performances for which she did the choreography were "Everywhere I Roam" Jeremiah," "Two Bouquets," "Pins and Needles," and the recent Gilbert and Sullivan company which appeared in New York only this past fall.

For accompanist Miss Sorel brings a pianist, Herbert Kingsley, and a Guitarist, Wallace House. The former is the accompanist for Jimmy Savo's one man revue, "Mums The Word," which opened on Broadway this week.

The program promises to make for an interesting and original evening. Included on the program are a "Blues Suite" dance to music by Mr. Kingsley composed to poems of Langston Hughes, the reknown Negro poet. In this number Mr. Kingsley plays and sings while Miss Sorel dances. Also included on this diversified program are a Mexican suite and a number in which she interprets in dance form three characters from "Hamlet": the King, Ophelia, and Hamlet.

This program is the first performance of a recital which Miss Sorel is preparing for New York and for touring in the near future.

## ART

By T. Cook

Long-eared donkeys, sharecroppers, clipper ships, prairies—all those features that make American art unique are on exhibition in Orient Gallery in a collection of prints by the Associated American Artists.

Only a few years ago these signed lithographs and etchings would have cost at least thirty dollars each. Under this program, however, they can be bought for five dollars. This has been a great blow to snobbish collectors who are interested in monopoly, but it has made possible the consideration of art in terms of ownership by thousands of people with limited incomes. The artists have found it far more profitable to run off a large number of prints from the same plate than to restrict the number just for the sake of maintaining high prices which few could pay.

American is busy re-discovering itself. This is obvious in our novels and better movies, and it is just as plain in our prints. Except for a few traditional works which were included for contrast, the exhibition stresses this localism. Lawrence Smith's colored children skating in front of New York City brownstone steps, Thomas Benton's Southern sharecroppers, and Joe Jones's Missouri wheat farmers live in widely separated worlds, yet they become a part of a greater whole without losing their identity.

There is only one disquieting element in the show. That is the evidence that Thomas Benton is being imitated far too obviously by artists who either are too lazy to develop their own style, or are being influenced without realizing it. At any rate, the figure in George Schreiber's "Southern Siesta" looks like a Benton character superimposed on a Schreiber background, while there is more than a little of Benton in Lawrence Smith's "The Skaters." I hope all this is purely accidental, because Benton's work is too fine to be run under by imitators lacking his perception.

## "FANTASIA"

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ing or broad farce, but by mere substitution and its results. Disney and his staff used wonderful restraint. The music, of course, is perfect for its purpose.

"The Nutcracker Suite" is not the story of the Sugar-Plum fairy, but a free fantasy, very tenderly done. The abstract portions of it are better, to me, than those in the "Toccata and Fugue."

Dukas's "Sorcerer's Apprentice" is the most masterful and successful part of "Fantasia." It is a Silly Symphony with more satisfying music than an ordinary Silly Symphony, and a surer and deeper atmosphere in the background. Disney had to experiment less because his past work had more direct value for it. This Silly Symphony has a quality common to all Disney's work and to the whole field. It was acted both as the basis of success and the largest limitation, up to now. This quality is the "suspension of disbelief," which makes the "Sorcerer's Apprentice" a story. It is at the basis of all fantasy; fairies come to life, dinosaurs walk and eat, impossible and ridiculous situations become actual, the unusual is the usual,—all in a very free atmosphere. The combination of this atmosphere with ordinary curiosity, laziness, oafishness, timidity, and irritableness characterizes this art or entertainment.

This same "suspension of disbelief" that the technique makes possible is also the limitation, or the difference between, this technique and straight movies. Their possibilities are in different directions. "Fantasia" can use abstract color and form but it cannot achieve the same reality that a photograph of a living person can. "Fantasia's" effect is based not on the detail of a tree or a hand, nor on the distorted detail of a modern painting. It doesn't touch the senses with the impression of countless minute lines and shadows. A film photographed from real life can sustain a better atmosphere, and so can use rhythm more flexibly. Disney can make rhythm faster or slower, but within a narrower range; things must keep happening with no rest.

For the whole of "Fantasia", the "suspension of disbelief" combined with the commonplace makes it great in being and promise. At the same time, towards the end, it would have been nice to see a face with wrinkles under the eyes and perhaps a hair or two sticking out of the nostrils.

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## CORRESPONDENCE

(Continued from page 2)

thy fellows, see thee not the beam for the mote, the tree for the wood, the cat for the canary, ad absurdum. Push thee at the public to rede muddlepatated discourses and observations on nothing admirable is thine intent, insidious thy results, for in treating of thy chosen subject with inadequate prose you succeed in not clarifying nothing. As of other newsheets, daily and weekly, national and international, peddle thee news of nothing, attempted sense of nonsense, and drive thee mad of boredom thy dear readers, who naturally take umbrage and speak only of heads to gutters. These be not the true signs of our Spring of Content. Take hede, Bede, constitute a conscious isle of insanity, stoop not to the pécadillos of pinheads, drive ye not forth the borschtheads from the now isolate temple of Briggs. Containeth in himself, man, the seeds of his own destruction. Trample not too hastily, nastily, impatiently, on these seeds. Let flower the ugly that by their repulsiveness thou mayest recognize the diaphonous beauty of thine dubious intellectual, physical, relative, fruition of naught. There will come in time one who will observe the phenomenon of relativity. Thou will he find Bede, indede, relative to naught. And in relative leave taking may I admonish: Look thou to thine venerable predecessor. Comes the question: Needest thou, because he scrobe in latin, scribe in

gibberish and confound the affected order of disorder? No! cry the affectates. Yes! by all that is hairy! mouth I in discordant unison. Speak thou the truth as thy see'st it, ignore thy atrophied eyesight and thrust thy bust just above the chamber door of the public conscience, and seek success in failure. And when reason beats on thy paddlepate, quote to thyself the words of Rousseau: "Je l'ignore." (Apocryphal.)  
The Admirable Bede.

To The Editor:

In the manner of that well-known column of bilge add definition—quoth Webster: "Editor—one who edits". Add also, edits—"To superintendent or direct publication." Can we resolve this with the publication of the destructive mots of one Vulnerable Bede? What is this college—a bunch of moppets? Perhaps our brilliant editorial staff can offer us an excuse for this mental browbeating written under the guise of wit and humor. Humor or bilge? I pose this question.

Representing all right-thinking people on this campus, I expose you Bede (all eight of you) for what thou art. Fifth column, unamerican, undoubtedly for reforestration. Take any issue. The use of such words as Pitnik in the saintly columns of the Bardian. Are the uneducated aware of the meaning of the word. Definition-Pitnik (from the Sanskrit)—"All hope lies in Moscow." One of many examples. This

party soon will issue a Pink Paper exposing the undermining activities in full of this scourge of our peaceful existence. J. E. Hoover and Washington papers please copy.

For Cleaning Our House,  
W. Horvitz, Pres.  
Pink Paper exposing Bede Comm.

EDITOR'S NOTE: *The correspondence printed in this issue of THE BARDIAN is answered, in the order in which it appears, by The Vulnerable Bede, whose invulnerability we will not vouch for.*

## THE VULNERABLE BEDE

(Continued from page 2)

henceforth be called the BEDEAN. You have our ultimatum.

In regard to the Music Festival. We feel that here is indeed a thing.

Social note: We wish to inform the assembled multitude—step a little closer, fella—that the college's number one whipper, who has been making a good-will tour of the sticks, is back amongst us again just in time for the wine that is to be poured over the local ice this week end. Nice timing, Popsie. By the way, how many of them are there?

Foida social note: *The Vulnerable Bede*, is taking a powda. Glug. (No seeum, no beatum dish in.)

## CONTEMPORARY POETRY

(Continued from page 1)

a man to challenge and really educate its supposedly alert and individualistic young, but developing, students.

Our classics man came out of the ages to talk upon a subject in which he is equally well informed — Contemporary British Poetry. But like so many books and papers upon contemporary poetry he could not get away from talking upon both contemporary American and British poetry. He made clear a fact which everyone who has thought and read much must believe true: that modern poetry cannot be taken apart and analysed. It cannot be put into intelligent prose form, for it is not analytical and clear thinking, it is thinking in impressions. It is not the ideas that make a poem good so much as it is the words which the poet uses. Modern poetry must be read and listened to as one often listens to a symphony, getting from it merely impressions, sometimes vague and sometimes vivid, but when one thinks of the instrumentation and analyses the symphony all impressionism has gone, and the symphony holds little for the listener but the enjoyment of a perhaps great style and composer.

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