

BARD WEEK

WXBC - VOICE OF BARD COLLEGE,
RETURNING TO AIR TONIGHT

Vol. I

April 25, 1949

No. 2

COUNCIL TO DISCUSS RAISING OF MONEY FOR REC HALL

Suggestions for an efficient way to raise money for the Bard Rec Hall will be discussed tonight at the meeting of Council in Albee Social. A fund raising campaign for the Hall will be opened as soon as plans and models are decided upon. Richard Lischer, the industrial design instructor, is now being consulted.

The council agenda will also include Dr. Fuller's explanation of the procedures involved in operating concessions.

Other topics to be discussed are: Mr. MacAlister's plan on the banquet ~~data~~, the Constitutional Committee's Report, Election of delegates to the Russel Sage Conference, and election of the N.S.A. Committee.

DRAMA DEPARTMENT TO PRESENT 'OLD BACHELOR' MAY 3, 4, 7, & 14

William Congreve's play The Old Bachelor will be given in the Bard theatre May 3, 4, 7, and 14. The first three performances will be for the members of the community and friends; the performance of the 14th will be for the benefit of the visiting alumni.

The Old Bachelor, an eighteenth century comedy is in five acts. The large cast includes Virginia Gaines, Joan Abner, Delores Kempner, Joan DeKyser, Olga Church, Ellen Kraus, Al Haulenbeck, Rip Archer, Bill Walker, Ted Flicker, Pete Stone, Joel Fields, Jay Smith, and Dick Burns.

Larry Wismer will direct. The costumes will be made by Marty Becker and her crew. Bill Pitkin will design the sets.

RADIO BARD TO RESUME OPERATION AT 7:30; PROGRAM PLANS REVEALED; STATION MANAGER FOR 1949-50 APPOINTED

"WXBC

Bard College.

Annandale-on-Hudson, N.Y.

Your Dial is set at 630

The Time is 7:30"

With this announcement WXBC returns to the air this evening.

Radio Bard was granted permission to resume operations by Herb Barlow, engineering consultant for the Intercollegiate Broadcasting System. Consent was given pending the station's ability to pass the Field Strength test. To pass this test, WXBC must prove that it does not transmit beyond the area designated in its Federal Communications Commission's licence.

John Steketee, Station Manager, has announced that the station will check transmission lines to the Faculty Circle and the Dwelling Units and expects to extend their lines to the Kap House and Gray Cottage.

The Broadcasting hours of WXBC (630 on your dial) will continue to be 7:00 to 7:55 A.M. and 7:30 to 11:30 P.M., Monday through Thursday. Included in the program plans are presentations of the Senior Projects of Corrine Sherman and Bill DeBaun.

The Board of Directors of WXBC selected Don Lasser Station Manager for the school year 1949-1950. Lasser, a veteran at Radio Bard, has been program Director of the Station since February.

Spring Formal

"There will be a Spring formal on April 30, contrary to the minutes recorded in Council", Miss Gonzalez, Chairman of the Entertainment Comm. announced. Vodka punch will be served.

* BARD WEEK *

Editorial Board

Jud Levin Barbara Wheatland
Joyce Lasky J. Elliott Lindsley

Contributors

Whitney Bolton Lou Lincoln
Sybil Caminer Danny Newman
Jack Collins Scott Peyton
John Deimal Nina Ranschoff
Zelda Gale Barbara Schamberg
Marie Kelbert David Schwab
Bill Lewitt Joan Williams

Editors' Note:

An article by a member of faculty or administration will be a weekly feature in BARD WEEK. The following article by Miss Ruth Gillard is the first of this series.

Democratization
of
Higher Education

There is no room in the world of higher education for those who lack curiosity, for those who have no interest or only a passive interest in knowledge. The institution of higher education is in grave danger from a movement of so-called democratization. The danger is merely highlighted at the moment; it has existed for as long as the symbol of B.A. degree has taken precedence over the intrinsic value of the educated person. That is, the danger has existed from the time the B.A. degree became important for itself with little regard and inquiry into the real educational stature of the persons possessing it. This danger will mount as the proportion of colleges and universities who demand some evidence of sincerity and curiosity in their students decreases in relation to the total population of college students. And this proportion, for a time at least, is bound to decrease as the gates swing wide to admit as students those people who qualify for entrance on the simple basis of mental ability to do the work. Only small colleges can undertake the job of screening applicants for qualifications other than those easily ascertainable from formal records. Until the motivation, the urgency to learn becomes a part of the value system of the American people, any plan at mass higher education will fall short of its aim.

The sine qua non of learning is dynamic curiosity. Only when a person has started to ask why, is he on the way to becoming a student. When he has learned how to ask why in meaningful ways, that is within a framework subject to systematic inquiry, he is on the way to becoming a scholar. Little or no learning can take place unless a person wants to learn.

The first problem that a college faces is to select students who have the motivation to learn. It is for precisely this reason that Bard does not accept students simply on the basis of evidence of the mental ability to learn, which is the case with the majority of colleges and universities in the U.S. This is a necessary, but not sufficient reason for admission to college. The sufficient part of the formula is interest, desire to learn, curiosity about something. This of course is a difficult attribute to determine in some cases because it may be stimulated. But, it is the intent of the college to admit as students only those who in fact want to learn, - and this process of selection will go on until the college is able to obtain as close to a 'perfect' student population as is possible.

The formula for motivating people to become students has not as yet been discovered. There have been and are a few great teachers who possess the art of inspiring students through a lecture system (which is the system large institutions must use). But they are few, and learning in the long run is a process which demands more than a one-way communication system. If we attempt to increase college enrollment before we learn how to turn people into students, if we continue to increase the number of non-students in a college population, we make the situation of the real students more difficult and impossible. The result would be that we would turn out more B.A.'s and fewer students because the effect of the pressure of the young population in a college community soon outweighs the efforts of even a good faculty of scholars.

It is one of the privileges and perhaps the raison d'etre of the small college to first admit only the person who is a potential student, and secondly to experiment to determine the best system of maintaining and increasing the curiosity basic to learning. The assumption is that curiosity can be increased only as tools are learned which can give some satisfaction in terms of partial answers to questions asked. If

(continued on page 4, column 2.)

NOTES ON A PALETTE

American art is at the cross-roads! This is an undeniable fact. The ambivalence of many young painters before the pure and polite works of Braque, is symptomatic of this. Although overwhelmed by the decorative quality of his work, many still feel that Braque is a limited painter, failing to communicate either personal or universal insights.

For the past thirty years the split between the academics and the moderns had held the spotlight of the art arena. The advanced theorists and vocal painters had been concerned with justifying the modern school to an academic or sentimental or bewildered public. There is now a new fission—a fission in the very nucleus of the modern school itself. New critics, once defenders of modern art, have now arisen to condemn it as a decorative clique. The Braque show merely sharpens this new split between the defenders of modern decoration and the advocates of a more illustrative, communicative art.

Certain basic issues are involved, issues that extend beyond the limits of the art world. Probably the most immediate issue involved is whether the artist must remain an alien in America—whether there is a potent tradition in this country similar to the European traditions now flowering in France. Most of us agree that mechanization, the puritan tradition, mass escapism, and the growing hypnosis of the public by conventional, out-dated attitudes has, in the past, sterilized the artistic soil. Whether there are positive counter forces, what they are, and where they are centered is still, however, an open issue. A more general, far-reaching problem involves our present aesthetic standards: whether our discussion of significance of form has not removed the whole area of communication and philosophic meaning from aesthetic considerations.

These issues to be discussed are not merely dialectical, abstract affairs, they affect the immediate future of many Bard students. Whether we will be able to enter a fragmented and bewildered art world with clear heads, strong wills, and a measure of certainty depends on how we answer these questions.

Danny Newman

WEISS' FEEL LITTLE MAGAZINES LAST HOPE FOR CREATIVITY IN LITERATURE

'The little literary magazines are the last gasps of creativity in this country', said Mr. Theodore Weiss, co-editor of The Quarterly Review of Literature. Mrs Weiss, as co-editor of the magazine, added, 'That does not mean that we feel that all hope for creativity must be abandoned; however, we feel that today creative manuscripts are the most difficult to get published, thus diminishing the incentive towards inspirational writing'.

Although the Review was begun six years ago, while Mr. Weiss was teaching at the University of North Carolina, it has been printed intermittently for only four years. It was originated to offer an opportunity for publication to young writers. 'We believe,' Mr Weiss continued, 'that the publishing racket is financially diseased, putting the dollar sign before ability'.

The biggest change that Mr and Mrs Weiss have made in editorial policy since starting on their venture, has been the cutting down of critical analysis and the building up of creative works. 'The majority of little magazines are centered in colleges; because of that, the academic virus of criticism has crept into the creative magazines'.

Writing is a tough business for young, hopeful authors, the editors observed. A person should not enter the field unless he feels compelled to do so.

'We are not unduly alarmed about the quality or philosophy of today's writers,' Mr. and Mrs. Weiss concluded, 'young authors still have a sense of lostness, but they are moving away from the T.S. Eliot traditionalism which has been haunting literature.'

According to Mr. and Mrs. Weiss, The Quarterly Review of Literature has proved a tremendous amount of work, but has certainly been worth while.

Scott Peyton

Dr. Edward C. Fuller spoke on "Modern Trends In Higher Education", at the Women's Club in Merredian, Connecticut, last week.

DANCELESS DANCE BAND
STILL AT LARGE

Easter vacation was over. A rabbit-chop sandwich in hand, I stalked up the dusty cowpath to Bard. From my pocket came the merry jingle of beer--can tops. What had become of the Bard Band, I wondered? Over Eastertide, everyone was laying eggs, and competition had been stiff. I recalled the scene which had taken place just one week before. There has been cries of "So long, Yentihw! Don't take any wooden alcohol!" I remembered the serene expression on the face of the beloved trumpeter Nadroj, as he drove off into the unknown, eyeballs akimbo. I recalled them all now: Suirad, Yppiks, Ylime, and Bob. We all loved Bob, though his name was a bit strange. But would that happy group ever meet again? Had our sobriety over the International Students' Weekend ruined us as musicians? Things looked bad for the three B's of the campus (Brown's Beery Boys).

But don't fret, children..... things are fine now. Our musicianship has emerged unimpaired, and my little pink nose has stopped twitching. We've slept off the Easter eggs and the Easter egg-nogs. We've got the band....now where's the dance?

Whitney Bolton

LETTER TO THE EDITOR

To the Editor:

This is a plea for better journalism. It is also a sincere commendation for Bard Week and its valiant attempt to found a newspaper despite skepticism from various groups.

It is possible to have two papers on campus. The expression of opinion through two or more publications should not be frowned upon, but encouraged.

Bard Week can be a constructive instrument on campus if it is able to carry out the ideas outlined in its prospectus. Your paper should not be in competition with the Bardian, but supplement it with informative and cultural articles.

When two papers of good-will can exist in a friendly spirit, yet oppose each other in cases where their opinions differ, they will serve Bard in a greater capacity than either one could possibly do alone.

David H. Egerwald

BARD AT DAWN

Dining Commons at breakfast resembles, in many ways, a busy morgue; except that most of the clientele of the former place are not trundled in. This doesn't mean to imply that everyone that walks in or out of Commons is necessarily alive; but actually the test of ambulatory powers seems to be the only real basis of a safe differentiation between student and stiff. Another interesting comparative test often made is the drug or chemical shock treatment. Here, a violent physical reaction is produced by injecting adrenalin, Coffee, or Sunshine Grapefruit Juice into the system. Following the initial shock and reaction, the body supposedly resumes its normal functionings unless damaged by the first jolt. Morticians seldom are able to revive subjects through this means; but Bard's Kitchen staff have been quite successful with the Coffee and the Citrus Solution. A practiced observer can usually discern which solution has been used on the subject. Those that take Coffee usually have red faces and a saggy look, while the Citrus users still have hair and blood-shot eyes. Sometimes its hard to tell at Bard.

~~Those who stumble into Commons~~ from the Barracks and Stone Row are the most exciting to watch. After caroming down the stairs, they usually take the outside lane through the kitchen dorrs, and scare hell out of emerging traffic. If they pull out of this dangerous left hand turn with no more than a pocket-full of scrambled eggs, the rest is easy. An ingenious arrangement of tables and shelves set along the inside lane thereafter serves as a handy guide-rail for the semi-conscious. Some brash people, usually the Wardens crowd, consider this set-up rather unsporting; hence these often may be seen standing without visible support, proudly and glassy-eyed in mid-lane, while their more realistic neighbors edge cautiously past them and on to better things.

(con't. from page 2.)

Bard can do this it will contribute much to the institution of higher learning of the country. The difficulties of attaining the ideal toward which Bard is striving are inherent in the American culture. Space does not allow a discussion of them at this time, but they will be presented in following articles.

Ruth Gillard
23 April 1949