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NUCLEAR 'REACTIONS'

The May 6 Anti-Nuclear power demonstration in Washington, D.C., was by far the largest public opposition the U.S. nuclear industry has encountered. The New York Times headline on May 7 reported 65,000 protestors, but Park Police and organizers estimates went over 125,000. These people represented a wide variety of organizations, including environmentalists, labor unions, and women's groups. Together they formed the first nation-wide coalition to oppose nuclear power. All arrangements for the demonstration were made through a very rapidly growing network of organizations opposed to nuclear power and weapons, and was put together in three weeks without the support of self-serving corporations or foundations.

By Lisa Folsom

The concept of power was one that has become a central political issue. Nuclear power, oil prices, gasoline rationing, pollution, black lung in coal mines. All of these are interrelated. In Dutchess County, the current Koch is on trial for nuclear power, the police department, possibly one in Red Hook. My own position is opposed to the building of such a facility, but there are good reasons for building one. The turquoise of the nuclear age is not a green one.

The power generation, storage, and conversion process needs to be considered. The most important point is that nuclear power is not a substitute for coal or oil, but a direct and, in some cases, a more important technology. Indeed, science remains as much of a solution as a problem—the means to release man from cold and hunger, and poverty, and to harness energy to relieve his suffering.

The May 6 demonstration was a protest against the nuclear power industry and its role in the world. The participants were determined to bring about a change in the way nuclear power is viewed and used. They were not afraid to speak out, even when it might be dangerous. They were heroes of the new age.

They, when I join in the protest against a nuclear plant, it is not in fear of science or of human capacity, nor is it in fear of the return to nature or to a static economy, but it is in protest against the military control of this great resource. It is in protest against the corporate exploitation of nuclear power for profit without regard for people. The protest here is only meaningful, I believe, when it realizes that the object is not to stop the atom, but rather to stop the military and the capitalist organization of energy...
A LETTER FROM BRUCIE'S MOTHER

So this is what I'm paying $177.95 for? So my son can learn to be a freak and a pervert? Before he left, Bruce was such a nice boy. He was respectful to his elders, he worked hard on weekends to earn pocket money, he studied hard and got good grades. He didn't smoke or drink or take drugs. (True, he listened to "rock" music, but the analyst I took him to said this was normal.) Now, in your paper (a copy of which I found under his pillow over vacation when I was cleaning his room) I read about him indulging in all these filthy habits and practices. No wonder we never hear from him anymore. He doesn't write, he doesn't even call. It's just as well, because I have disowned him as a son. You hear that, Bruce? No more checks! And your father agrees with me!

I don't understand it. Bard seemed like such a nice place when I visited it. Such a beautiful campus! All those trees and that grass and sunshine. A perfect place for a young boy to grow up, and the people were so friendly. Mr. Mason and Mr. Jast and Mr. Sugart shook my hand. Even Mr. Botsthen nodded at me. (I must admit, however, that I didn't like Mr. Viscardi and told Bruce to stay away from her.) I don't see what went wrong. My ex-son is turning out to be some sort of filthy, perverted, ignorant commie! And I don't like it. I feel like wringing his neck! You hear that Bruce?

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**LETTERS - EDITORIALS**

I don't know. What can you do? you can talk and talk until you turn purple, it goes on in one ear and out the other. You might as well be talking Russian for all they care. I might as well shut up. Do you hear Bruce? You go ahead, get yourself in trouble! Fool around with drugs and sex! I'll just shut up. I won't say another word.

---

**RED HOOK DRUG STORE**

"The Friendly Drug Store"

"2 n. broadway"

"758-5591"

---

Oh, hello, frog. Say, you don't happen to be an enchanted princess, do you? Would you change into one if I kissed you?

---

When I took you to the movie theaters years I've suffered through, I can't think of anything better for you to turn into. Maybe I should give it a try...

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PERVERTED YRAMID

The third paramod room on the right was the sight of another geography student. The frustrated students in the wake of yet another Leon proposal on the dean’s agenda. As the members of the Student Senate had come to realize, it is far easier to ask for student input when it is too late to do anything about it than to listen to us, but nothing ever comes of it. At this past week’s meeting, Frankenheiser and Leenz cultivated the proposals. They pointed out that the students have no real way of enforcing their proposals, but they made it clear to us that they are aware of the problem. The proposals require the junior administration to introduce more student participation in the course, rather than "clarify, even expand the horizon of the subject as we become more intensely involved in one field of study." They also mentioned "the efficiency of the system" and "the war..." I also argue to us that the students are not satisfied with the course. They are not satisfied with the way student participation is viewed. They want to be involved in the courses, not just be "consumers" of them. They argue that we are all very isolated in our divisions and don’t come out to talk to each other.

In those "other" divisions, they say that a division on Modernization and Social Change or a student could share his or her concerns with students in other fields of that same division. It would be "better organized and more efficient" and an artistic effect among students in disparate fields, "perhaps the same division." In this way, Poli. Sci., students and Econ. students share their readings, issues, and questions in a common course with Sophomore Philosophy students on a more specific basis than can be offered by the Freshmen Seminar Program. That sounds really cool to me, but I have come to realize that I don’t know what a Freshmen Seminar course is, and I am confused. I have enjoyed most, and got more out of classes which have contained upperclassmen.

I tried to get into Upper Complex but they told me that there would be older, experienced students that I couldn’t be inspired, encouraged, challenged, and educated by. I also realized that I was actually isolating the student more from the students in other divisions than it is integrating them. If I had a Freshmen Seminar class...

This is just one less opportunity I would have to share a class with upperclassmen from other divisions.

In conclusion, I did what they said and broadened my horizons and am now fairly well-rounded. But I can’t really moderate when I want. The Lit Dept. won’t take me because I have no Divisional Seminars. So I should have declared my major when I intended to be in Lang-Lit. It is really worth it to get the advantage of diverse courses with diverse people that Leon’s proposal was a ... So maybe I should have tried to fill out my major schedule when I was a Freshman. I will be a Freshman...

So maybe these days, Sen. shouldn’t be required. Okay, let’s go back to Leon that he be optional. But as Steve Saltzman, in a paramod column, pointed out (and I tend to agree), that if we say "Okay, Leon, the proposal be because I have no Divisional Seminars..."

It is required to us that in these "other" divisions, there aren’t enough students to even be offered.

CONCERNING THE DEATH OF INTEREST

I recently asked Mike at Adolph’s how many students he would estimate patronize the bar each night. He said he would guess about 200 on an average week night which is approximately 1/3 of the total student population. Although these figures are not exact, it is clear that a substantial amount of Bard students find ample time in their daily schedules to go to Adolph’s regular. It would seem to the naive onlooker that these students have this abundant time to socialize because the community lacks interacting activities. Unfortunately, this is not the case. At this time, many Bard programs and clubs geared to educate and stimulate students are dying because students are not participating. This lack of involvement in Bard happenings is a direct result of the extreme social and political agenda and design of our culture.

This general decline and basic ignorance of important contemporary issues is of great concern because students who see their college years as having little relation to the careers and life style they will pursue after graduation. Programs geared to help students acquire practical skills in the fields they claim to be interested in inevitably fail due to a phenomenal lack of student involvement. The recent cessation of the Wednesday Night Community Outreach program is a perfect example. This program, under the direction of Barbara Morgan, was an attempt to give students interested in mental health the opportunity to work with mentally and physically handicapped people from the surrounding community. For three years students actively helped design weekly activities such as art, dance, music, and cooking classes. By saying that they had less experience they were able to perceive more clearly how serious their interests were in occupational therapy, art, music, or other related fields. Psychology students were offered credit for participating, and this year, not one person chose to join the staff. In April, only five people were coming on a regular basis, and since they alone couldn’t handle all the cultural diversity, the program was forced to end. Although students see the need for multicultural curricula, there is no interest in a field that is a string of de- rested writers refer to the 1970’s as the "me decade" or the "me generation." This decade unfortunately destroys the name and spirit of American ideals (which certainly many Bard students would condemn in theory, not even in practice). They have not lived up to the pitiful extent. Kline Commonly among their peers is a need to become more involved in the community. The attitude inherent in such behavior shows an absolute lack of interest in the surrounding community. This behavior reflects the attitude infesting the campus.

It is imperative for us to wake up and see the social problems, the need for continuing the self-indulgent behavior, and that our culture has become part of it. The attitude inherent in such behavior shows an absolute lack of interest in the surrounding community. This behavior reflects the attitude infesting the campus. It is imperative for us to wake up and see the social problems, the need for continuing the self-indulgent behavior, and that our culture has become part of it. The attitude inherent in such behavior shows an absolute lack of interest in the surrounding community. This behavior reflects the attitude infesting the campus.

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twilites say goodbye

KEVIN SAYS "BYE-BYE"

This article is intended to simply convey the feelings of the Twilites regarding decisions made after the concert on Friday the 13th in Kline Commons, and to present some unknown facts involving the administration and the Entertainment Committee that has dealt with the matter.

1) The Twilites have been banned from the administration from giving any more concerts in Kline Commons, and it seems from playing anywhere but the gym. Mary Sugat has said that this decision is based on the premise that when a "punk rock" (what band is playing) people are most likely to lose control, get wild, and possibly cause damage. In Mary's word of the fact that the Twilites have played at Pitfield, Manor, the gym, four times at the Magdal Inn, and in the Commons last semester without any damage caused. An exclusive incident is clearly taking precedent over clearly respectable facts. Can the administration really be shocked by finding that students are capable of becoming angry and frustrated? The night of the concert, Peter Jantti was heard saying "this isn't bad, this isn't hard!" Granted, he had the right to be upset over the damage, but hard is, in fact, part of the world, and considering the living environment here, (seven days a week of pitiful food, and rooms which are "closeted" on the third floor of Bobbiman), it's a surprise that riots aren't an everyday occurrence. Someone told Mary Sugat that people were waiting on each other in the Commons the night of the concert. She alluded to that in a conversation on the phone with us, and when telling a student that we, the Twilites, were not to be allowed to play at a radio station benefit in Honors, where did all this info come from, anyway? It all sounds like a Newsweek article portraying the horrors of "punk rock". (Again, WHAT?)

2) The Twilites will not be allowed to play at the Spring Formal. Willie Pierce has told the Twilites that the event is booked up, and there is no chance for us to play. He also says that since the commons, facing Mary Sugat has told him not to hire the Twilites to play any more concerts. She now denies that while still gives it as his reason for not asking in advance if the Twilites wanted to play. The Twilites, not to mention the students, are clearly getting the rundown. Are the Twilites wrong in thinking that they at least should have been asked to play? They made it clear in November that they wished to play the formal. Over the past year they've played 9 concerts at Bard and the Magdal Inn. Anyone that has been to those shows knows that the Twilites have improved, and many claim to enjoy seeing them. Yet, virus is playing at the formal, having played together maybe 3 or 4 days since December. The Twilites think it's great that they're playing, but they're doing it in the wrong way. The Entertainment Committee is poorly run, and the student body doesn't have enough say in the hiring and firing of bands. Are people aware of the fact that the Entertainment Committee turned down a Saga-Greg Finch donation of $1000 worth of liquor (under the condition that the formal be held on the same weekend of the Spring Festival?) Do they know that Willie Pierce hasn't been present at either of the Twilites' concerts this semester? So what? Well, who cares if he gets paid $500 and doesn't come to review the Twilites and see if the students' reactions are favorable to the band? All in all, the Twilites feel that they have not been consulted at all to the Bard Community, and resent being shunned in the end. If there is a part-time band, it would be a different story, but 3 out of the 4 band members are not even Bard students, and have made goodwill appearances this year.

At this point, the Twilites don't care all that much, so the purpose of this article was mainly to express their personal disgust over the way all too many things are handled here at Bard. This disgust is prevalent here over the last few years. What else can be said? in the end, the expulsion of students living in Fairbanks, an unfair flyer, an unfair search, an unfair stonewall, and now renovations, and all the other ways that the administration deals with and reacts towards many personal feelings about Bard life. The Twilites don't want any one to think that not playing at the Formal is a grave and terrible thing for the band itself, but they do believe that many people would like to hear them once again this Spring, and that they should have the right to some say in the matter.

Yes, we, the Twilites, composed this letter, and as indicated on the bottom of our posters, (Last Bard Show Ever), we will sometime compose again this semester. We just wish that we were offered the opportunity to do so. Last time we were not, instead of having to leave feeling simply disgusted.

Nevertheless, tomorrow belongs to the Twilites...

"LET THERE BE LIGHT"

TAKE NOTICE

In response to the "Get There Be Light" Flashlight edition, specifically to the Editors:

If the flashlight edition was any example of the quality of your regular edition, then we are not particularly sad to see it presently defunct. But we did it consist of martyred ejaculatory vapors, but it was factually correct. It was the Anti-Nuclear Power group that requested subvention, not the Planning Committee Alliance. You state that your nation's never mentioned in the discussion preceding the vote, and you were mentioned a single word for the magazine. So much for commitment. As for closed-meetings, it was brought up jokingly by a Planning Committee member who happened to contribute articles rather than the Twilites who wrote the magazine. Your suggestion that we were acting behind closed doors is totally unfounded. It is easy to see who the censors are.

Your view of the Planning Committee's role is dangerous towards the situations we have assumed responsibility for it is a stipulated one. We try to accomplish the most we can with what we have, but we have not cut ourselves off from all clubs as possible. Yours is not the only one, although you seem to think it is.

The use of your magazine for the sole purpose of attacking us is a good example of the actions of people who have "neurotic obsessions with power and ideology". How we define ourselves in our context's does not merely apply to your and your magazine. It applies to the Bard community and certainly also to those students who support, or propose "research" on nuclear power in Washington D.C., representing Red Hook, Clinton, Livingston, Stuyvesant, Connetquot and Amaganset on-land-a-ham. We do not reject individual initiatives as elitist. On the contrary, we have supported as have many other publications and clubs in the past, the future. But you can't have your cake all the time because you just can't have enough to go around. The Anti-Nuclear Power group showed initiative and was hence supported.

We, that is the half of the Planning Committee that voted for the Anti-Nuclear allocation were opposed and then taken back after discovering the existence of a tradition of financial support from the government representatives. We are outraged and will do our utmost to eradicate this tradition as soon as possible.

We also feel however, that our response here is far more indicative of "that time of erosion than" un founded paranoid assault upon the Planning Committee and the rest of the student body. May our day of ratification this tradition as soon as possible.

With love,
Nanna Tainer
Steve Collistrella
Jonathan Feldman

JOBS in
SOCIAL CHANGE

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In a 22-year period some 21,147 young people have gone to Daniel Berrigan's Works of Mercy, Inc., a social change and anti war movement. The Works of Mercy works for peace, justice and economic development. They have been one of the most effective activist organizations in America. 

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MORE EDITORIALS!

MY FETISH OF INDIVIDUALITY
John Zulli
I feel sorry for Michael Simpson who was sent to defend our policy, for he did not inaugurate it.

The proposal was described by "silly", because of the nature of its objectives and the way the seminarians were to be educated. The objective in short was to provide a sort of forum on the ideas in the field of the major and a general education in a narrower field of that field.

First, when one chooses a field of study, common sense must be used in order to understand how the field is to be used. This is the principle of Leon's educational policy (innocently or otherwise).

Second, a forum on ideas in a given field should not be discussed by the students of that field. This was a forum where there was a forum or not. To suggest that every student should attend every lecture in a forum is not logical. One does not attend a course for the
discussion. Bards is not a college of China, it is the only college that has a student body. But curricular policy the tide is against Leon and the proposal.

I asked Leon why he wasn't at the meeting and he replied that he was at a talk by a man who was scheduled to speak here for a year. He complained that people who want him to attend such meetings he had no time for an invitation. He was busy. He had a tight schedule. But if Leon wished to understand student opinion it is his obligation to listen to them. He is special, when it is his proposal, to be listening. Leoren wasn't invited but no one else was either.

Since it was his proposal, it seems to me that he does not consider student opinion.

"This doesn't say much for the Bard Community" when the policy maker is not ambi-
tiously trying to form policy around. The proposal was not in accordance with the opinion stated at the Bard Community. It was described as "silly". Someone told the faculty would never accept it. Only hard voters that it would be thrown out. Immediately moves were made to disrupt the LDP, days and the mayors of any action in the administration. In this case students would accept adminis-
tration only from the truth that they were in which case the administration would have to be fired.

As Leon was not there he could not defend his policy.
I've often said that the Sex Pistols could never have made another album with the power and intensity of Never Mind the Bollocks. The new double album bears this out, but that's almost irrelevant because in The Great Rock and Roll Swindle, we have the Pistols themselves providing a valuable context for their whole phenomenon.

The title is key; they tell us its a swindle and accordingly a lot of the album celebrating that, often hilariously, and while the humor of Bollocks was subtle and submerged, the one here is even more pronounced. A lot of it is not even the Sex Pistols; just about everyone around them gets in a lick somewhere on the record, but still, the crucial question is: Who is swindling who? My first reaction was 'What? They better not be swindling me!' but they were, but luckilly its deeper than that. Just about everyone who was a swindler or a swindle it seems to have been Melvyn Gale, in mind the band, pushing images on content, getting a bigger player, who'd never play before, the Pistols swindling the media and the world into thinking they were Godsmen, seriously, swindling EMI out of money and quitting right at the peak of success, and so on. This album was clearly a castrated full orchestrated con job the whole thing was a swindle.

So what's going on with that? Nothing, really. By telling us it, the opposite, he rejected the approach that made us think of the Sex Pistols; just about everyone around them gets in a lick somewhere on the record, but still, the crucial question is: Who is swindling who? Our first reaction was 'What? They better not be swindling me!' but they were, but luckilly its deeper than that. Just about everyone who was a swindler or a swindle it seems to have been Melvyn Gale, in mind the band, pushing images on content, getting a bigger player, who'd never play before, the Pistols swindling the media and the world into thinking they were Godsmen, seriously, swindling EMI out of money and quitting right at the peak of success, and so on. This album was clearly a castrated full orchestrated con job the whole thing was a swindle. What's wrong with you.

It was a classic case of subversion, taking revolutionary content and installing it in a conventional form. Did it work? If yes and no. At any rate the band had grown up, at least they had rejected the approach that made us think of the Sex Pistols; just about everyone around them gets in a lick somewhere on the record, but still, the crucial question is: Who is swindling who? Our first reaction was 'What? They better not be swindling me!' but they were, but luckilly its deeper than that. Just about everyone who was a swindler or a swindle it seems to have been Melvyn Gale, in mind the band, pushing images on content, getting a bigger player, who'd never play before, the Pistols swindling the media and the world into thinking they were Godsmen, seriously, swindling EMI out of money and quitting right at the peak of success, and so on. This album was clearly a castrated full orchestrated con job the whole thing was a swindle.
If you were unable to launch an Angel's Dust cult in your local high school & were unqualified for the student council or too screws for a number of somewhat comparatively undistractive, a trend-setting "teen combo." If you played guitar like Foghat or the New Riders (in those days), you might even be hired by a local club.

I wound up more or less being a synesthesists, asthmatic C-cord & a tour bus pulls into town (while reading Ian's poems on Burroughs passages for a proto-punk band which attracted no one but a few critics & acid casualties. We'd managed to squats where little TEEN APPEAL we had to begin with via a gymnasium accent of weird sunglasses, bargain basement clothes, haircuts, & epileptic behavior patterns on stage. Aside from "New Music," Jazz, progress rock stuff by Caie, P. Smith, Eno, Frip, & the Minotaur. Squatters were catching our attention; the lead guitarist would dust off an old Velvet Underground tour guide on occasion.

Then "punk music" engulfed the attitude areas. It was obviously the next logical step for garage bands all over. Then, in a few months time, it was necessary to start sprouting long hair again & opt out of the whole scene. (So much for smoky preludes.) The reason being, first of all, that a label like "New Wave" is a convenient way of packaging - or else glossing over - anything from The Clash to the Zuphodes, like a building block.

In any case, "punk music" is an omnipresent, "overprivileged" trend, a phenomenon, a ling. It is the same as "power music," to co-opt the whole system. (Proclaiming in blue collar "thrift ships," then spreading away in their BMGs.) Rotten tried to declare punk fashion as a "contradiction in terms" but he overestimated his influence. A punk now is someone who runs a boutique or owns a club (or a younger who listened to "Roll Up Hi") in high school, & having now "gotten with it," tells those that he's been in on since punk that they're "not really cool.

The boutiques this are due to be the extent of two worlds: the uniformity known to many collectivist societies & the anarchistic, hipo- than-thou characteristics of would-be individualism. Entertain- ment palaces like the Max Club involve a scenario in which a newcomer a appears on a paper platform to decide who's acceptable enough to湟 gain admission to his radio (which is wholly anti- ethical in the socio-politi- cal nature of rock & roll). CNNs playgrounds in like cattle, fails to make good on reservations, & refuses to allow customers ac- cess to bathrooms. Even the stores are going in for this exacting repression. "On the other hand, Paul Caddon & Rik Adam the Stukas, the Pistols, etc. are right in doing Nazi jokes. Ni- co was right to record "Deut- schesland Uber Alles." The Dictators' "Master Race Rock- chic" could be anthem for a post-Anarchist New Wave. Punk is more the property of gla- mour Nazis & a despicable parodic form of wealth. (Wealth is a phenomenon na- tive to such personalities as had by the deposed Shah, Oral Roberts, Elton, etc.) At present, there are people like The Clash turning out h- honest, primal rock & roll for the "Westchick of the earth." The Stooges are intelligent, gen-supporters of the new, bro- est directions taken by West- ern music. And bands like the 525s & The Ramones are creating the decade's best dan- dance tunes & singles out of naught but and endless spiral of sacasm. In a world of unignoble guitar solos, of Ye- slones & their attending e- classical pretensions, of per- fected-yet-highly-sustaining Californians who care to whi- sper & moan a lot on stage, the New Wave's trimmed down refusals to be serious comes as a blessing. The music is more to the extent that musicality is on anybody's mind - is fine. But the fashion show is intolerable. All vestiges of "ra- ce music" have forever been by, for, & about people who are "declassés." Punk rem- ains a whitened upper & upperclass playing in this coun- try. But in England, the ties were made with Jamaican "rebel music," & in both co- untres, the punks have come closer to ending male-domina- tion than anything short of Motown & the European "avant- rists" like Henry Cow. The bulk of latterday folk (which is sliding in the mainstream direction as everything else on the San Andreas fault) s- till casts women as "cute" introspective torch-singers one step ahead of yester- ear's groups & tamely singing beaters in white vinyl go-go boots & Mondrian mini-skirts. (All of these performers who spend years burdening stadi- ums of people with accounts of their latest failed love affairs are in need of some form of clinical attention.) Meanwhile, customized elec- tricalised silvery bike cha- ins from Niemann-Marcus are, one hopes, being put out to pasture alongside those very late 60s "herbicides." What will remain is the better music from either era. Though there again, unless we get a real windfall of truly original & intel- gent supporters of the new, bro- est directions taken by West- ern music. And bands like the 525s & The Ramones are creating the decade's best dan- dance tunes & singles out of naught but and endless spiral of sacasm. In a world of unignoble guitar solos, of Ye- slones & their attending e-classical pretensions, of per- fected-yet-highly-sustaining Californians who care to whi- sper & moan a lot on stage, the New Wave's trimmed down refusals to be serious comes as a blessing. The music is more to the extent that musicality is on anybody's mind - is fine. But the fashion show is intolerable. All vestiges of "ra- ce music" have forever been by, for, & about people who are "declassés." Punk rem- ains a whitened upper & upperclass playing in this coun- try. 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THE FILM IMAGE VERSUS THE WRITTEN WORD

A FILM ARTICLE BY ELLIOT JUNGER

Film being a considerably new art form, remains the subject of immense controversy and critical speculation a laome leading cultural personalities; the majority of whom are writers who have never completely accepted the "seventh art" as an aesthetically valid form of expression, since it's intrusion on the movie screen was some half a century ago. Consequently, the writers who have often quoted eloquently and convincingly denounced film as a dangerous illusion, a mechanical confection which does all the thinking for the viewer, men on the order of W.H. Auden, Gore Vidal, H.L. Mencken and George Bernard Shaw, is important for one to examine their opinions objectively and not dismiss them blindly. Vidal in particular has some searching though incisive comments on the cinema, especially old movies:

"The movies made twenty years ago are now regarded in all-together too many circles as an important aspect of what the new literati want to believe is the only art form of the twentieth century. An entire generation has been brought up on the visual and intellectual products of that era. Like so many dinosaur droppings, the old movies have petrified in to something rich, strange, numinous-golden. For any survivor of the Writers' Table it is astonishing to find young directors like Bertolucci, Redonovitch, Truffaut, with truly cinematic powers. In the process of paying homage to the sort of kitsch that we believe in, a great deal of time was wasted. Why make the same mistakewhich"

This extract which originally appeared in The New Yorker magazine in 1975, is a representative argument in opposition to the cinema, which had been presented earlier by the aforementioned W.H. Auden, Mencken and the others.

A REVIEW OF THE STUDENT DIRECTED PRODUCTIONS

"Home Free", written by Sanford Ylson, is a confusing bit of theatre. The depths of psychosis which define the play's two characters are revealed slowly and randomly, while the audience is left to speculate - until the characters separate itself from the numerous red herrings which exist only in the characters' minds.

The hard production of this play suffered by poor blocking; most action took place in areas which were poorly lighted or visually obstructed by two downstage chairs. While Bill Swindle and Victoria Bressler were interesting and often quite believable as a pair of screwy incestuous siblings, the play was a whole too erratic to capture in my imagination and the ending lost most of its attempted effect. Blame cannot clearly be placed upon the actors or the director, Eric Hines, whom the work itself seems inadequate and ambiguous as a dramatic piece.

Similarly, Brian Friel's "Kimmer" is ineffective as a drama; where Wilson is ob-scure, Friel is all too obvious, and the work itself offers to us as "a bastard art", an inability to see. If the case is, then why should there be this absurd conflict between the physical perception involved in watching a film, and the mental processes (in the case of "eve") involved in reading a play or novel? In fact, why should one negate the other? Bicycle Thief, of which I should not give a bar among the closest that cinema has ever come to achieving a tragic asthesis in the Aristotlean sense, fulfilling every conceivable requirement demanded by classical standard. It unites time and space, a fine visual scene, an unexpected and revealing incident in which the principal character is drawn into another and in the end still hasn't found what he was searching for. The film is so "filmic" that not only is it incomparable in another medium it would probably lose its e- motion if it were not conceived wholly in terms of the cinema, and specifically within those limitations. The die-hard cineast might be tempted to use Bicycle Thief, with its only criticism, fluid camera and gritty documentary "realism," as an illustration of how film image goes "beyond" the written word, showing simultaneously an action, an emotion and a physical environment more efficiently than a long verbatim passage, forgetting momentarily that the mental picture that one imagines of a scene described in a novel is just as effective and "accurate" as that which one imagines the image which he sees on the screen in a movie theatre. Individual's "picture" language is as new no bounds and are generally able to judge for themselves whether they believe in a certain work of art to be worthy of attention or not. I speak for myself and feel that "Kimmer" is a weak piece, and I echo the feelings of Friel himself when, I say that one should not give a bar among the superior artist to De Sica.
J.M. Synge’s Playboy of the Western World is a storytelling play. Each character in it, at one point or another, tells a story—some of them are true, some exaggerated. Director Eugene Kalish has taken the storytelling motif and shrewdly good cast, and has worked in some very workable storytelling magic of his own.

Playboy of the Western World is the story of Christy Mahon (Dan O’Neill), a rather timid Irish lad who, after being shot in the head and leaving his back dead, flees to the east and is taken in by a tavern keeper and his daughter, with whom he falls in love. After telling the story of his “murdered da,” he is at first proclaimed a hero by the local folk, and later makes a live fortune with his “da” playing “very rich” in a shop. Next, he is attacked by the same folk for being a murderer after he “kills” his father to a second time. The father “risers from the dead” again, and father and son go home. Christy has gained a new sense of personal worth, and the tavern keeper’s daughter-wards Net. Jobs.

The production’s strong-point is the cast. The cast is a good one, and the characters are real. Dan O’Neill’s Christy is a vulnerable, believable and altogether winning performance. He has a sensitivity and warmth rarely found in college actors, and he couples it with an infectious sense of fun. His father, Peter Selgin (Old Mahon), is overwhelming, skillfully treading the line between caricature and cliché, and presenting the character of a very real, eccentric old man. The relationship between Christy and his “da” is always clear and strong, attributable to acting skill. And, when Old Mahon ends up spanking Christy, the complex love-hate they feel for each other is definitively expressed.

The Widow Quinn role, the rival with Papeen Mike’s love for Christy, could have been played as an out and out villain. Joseph Mullen’s turned that difficult role into a piece of cake, and the Widow Quinn into a real woman. Her subtle expressions and gestures (like the priceless way she rubs Christy’s head), next page...
PHILLY AND JIMMY ADMIRE THE "BLOW FROM A LOY"

AN INTIMATE SCENE WITH CHRISTY AND PEGEEN

GERALD PIEL ON HUMAN ENGINEERING, OR, IS SCIENTIST SCIENTIFIC? by ROY LISKER

Last week, the spirit of Progress came onto the Bard Campus. It came incognito, in the guise of Gerald M. Piel, editor of that hallowed aluminum almanac, Scientific American. Though it was difficult at first to see—why, in fact, he was speaking, there could be no doubt that he was, indeed, the grand old man of himself as a force for Progress, and incidentally revealed himself as the son of the same kind of Progress he was so proud to champion. To house both cause and effect in a single body is no mean accomplishment; but Mr. Piel is no ordinary man.

A paradox may be found in the observation that, although progress is progressive, the idea of Progress as re-constucted by Piel is archaic. We in the 70's have progressed past the nai"ve assumption of Anti-Progressivism. Piel's unwavering faith in the former is not shared with most of the fashionably unhealthy optimism, was rendered more even depressing by the examples he used to defend the 3's of the Scientific American Boy Scout code: Physics, Progress, and Power. Then he instructed us to show gratitude to the scientists who developed the first atomic bomb; after all, they had made a few calculations beforehand, which showed that the entire atmosphere would be blown out if the first A-bomb was exploded. He comforted us greatly by dismissing the research of the Nuti Concentration Camp doctors as irrelevant to science's intrinsic morality. "It wasn't even good science," he scoffed. He vetoed the idea that restraints should be put on experimentation in human engineering. "Ideas like that would not have pleased Franklin!" he reminded us, sadly shaking his head, consoling with the hypothetical anguish of our first electrician, a man fabled in his own time for doing quite a bit of genetic engineering research himself in certain shadowy parts of Philadelphia.

Gerald Piel loves science so much, that he sometimes gives the impression that people get in the way all too often. So, he described the practicing scientist as "a lonely, sovereign, answerable to no authority, except his own conscience." As evidence that this alleviated despot does have some science, he cited the various examples quoted above. He called agricultural science the "fastest moving technology in America," not bothering to explain that, although the yield per acre is higher in the U.S. than most, but not all developing countries, the yield per unit input of energy is very much less in the U.S. than in such countries as Taiwan and Egypt. We just have a lot of machines which we use very stupidly. Nothing Mr. Piel said surprised me very much. He reversed a point of view one has come to take for granted in the pages of Scientific American. It is known that the magazine staff receives everything that comes across its desks, to conform to its colorful style. Evidently, Mr. Piel suspects that even some of his glorified scientists may not always agree with him, that Science, Progress, and Morality are three facets of the same amo.

LEON COMMUNICATES...

When Leon was invited to write a monthly column for the BARD TIMES, he was enthusiastic. He discussed logistics and he came up with the suggestion that members of the community furnish him with written questions each month to which he will respond in an open column concerned with communication between the President and the community. Its success is determined by the openness you ask and the openness and sensitivity of Leon in answering them. All correspondence or responses to this column can be addressed to campus mail box 85.

1-How many grants do you have for this College? From where specifically do the grants come and how much money is gained from each one? There are three types of grants: 1) From philanthropic foundations for specific educational and institutional purposes (for faculty development or intergovernmental seminars, for example); 2) grants from state and federal governments, for programs, buildings, and scholarships; and 3) grants from individual units for specific purposes, most often for scholarships. Gift and grants have averaged during the past two years between $600,000 and $700,000 a year. 17% of the College budget each year comes from gifts and grants.
LEON— 2—Why hasn't money been adequately set aside for the theater? On a petition of philanthropists, foundation gifts for capital construction are given, but cash gifts come individually. No responsible institutions will undertake large capital projects without a block of major gifts committed. The endowment, however, has a large number of benefactors of major wealth and the cultivation of such friends of the College is an essential part of our development strategy. Such gifts are relatively small, of course, to the donor’s particular area of interest. Between $750,000 and $1,000,000 is required to complete the theater. We are now in the first stages of exploration required to obtain funds to complete the theater. The Blum Foundation, which is being built next to the theater, is the only institution that would have funds to give for such a facility from the Blum Foundation, and has been developing plans for an art gallery and teaching space. As you can well imagine, raising something close to a $1,000,000 is not an easy task, particularly when you realize that money must be raised beyond and above the $700,000 needed for the building and endowment. The largest single gift for a building ever received by the University of Bard was a $400,000 gift for the Dining Commons some seven years ago.

3—Why are you hiring so many part-time professors rather than full time? The hiring of faculty is a Faculty responsibility. The number of part-time faculty is established by the faculty. The relative large number of part-time faculty at Bard is part of Bard’s strong program in the arts. The logic of part-time faculty is that students should be taught by professors active in the field, and there are more in the arts, full-time teaching and related “outside” academic work are much more compatible.

4—What academic status will the teaching of Spanish have at Bard next academic year? The Spanish position for next year will be a full-time position held by Professor Boeni Knapp.

5—Is there a demand for philosophy instruction at Bard? Every registration period, philosophy must be turned away for lack of room in classes. Why hasn't something been done to find funds for the hiring of another philosophy professor? There are no funds included in the curriculum of 1975 at the level of one full-time position to increase the faculty that must come from the Arts Division and the College’s Ven-Vencemos. Any increase would be dependent on general enrollment in the arts and overall academic priorities as interpreted by the Academic Committee.

6—Do you need more money for running expenses? Do you need more grants? We are currently spent on administrative expenses more than those given by the government. All grants include funds for current expenses. "Co-nigale" doesn’t mean anything. Grant funds are strictly regulated and all expenditures of the College are audited each year in accordance with the acceptance of agreements with foundations and universities in the United States.

7—Is it true that they are phasing out foreign language departments, literature department? Specifically Spanish and French. To what extent is this true or not true?

I know of no plan to phase out foreign language departments. The future direction of language teaching is being discussed by the Faculty Senate.

8—What specifically is happening to the desert and the desert in the desert?

I don’t know what is happening in the desert, but the area belongs to Central Hudson.

9—What is the status of nuclear power plants near Bard College property?

The proposals for nuclear energy include proposals for one in the general area of Milam and Red Hook. Some of the plants include a nuclear power plant very near or adjacent to Bard.

10—Why hasn’t the administration taken a public stand against a nuclear power plant near the College campus?

Gene Mason, many members of the Board of Trustees and I have all taken strong public stands against nuclear power plants in general and nuclear power plants in this region. The Bard College Village has worked closely with the Hudson Nuclear Power Opponers. Trustee Harriet Perry have participated in fund raising committees active in opposition to nuclear power plants. The leadership of Bard has been energetic in its opposition to nuclear power plants.

11—Are you providing transportation to Vassar so students can take part in the Dance program?

This question is best addressed to Jean Simpson who arranges and is responsible for the Vassar exchange. It is possible that we account for the unusually high cost of going to this College as compared to the costs of other colleges of equal status and rank with more valuable facilities.

The main reason for high costs at Bard in the low faculty-student ratio. Despite the relatively high investment in academic programs, Bard is less expensive than Sarah Lawrence and Bennington, two of the Dance competitors. Bard also had increased the level of its financial aid over the past five years to help defray the rising cost to students. The reason why Bard is capable of this is because Bard has very small classes, but a Moderation, Senior Project, Junior Conferences, tutorial programs and distinctive faculty, all assets one can’t get at most private or state colleges and universities. One perception which should be gained from a Bard education is that this is a thrill and not necessary assure a good education. At Bard, the teachers, the curriculum and the faculty sets, although over the past ten years a considerable improvement in facilities has taken place (e.g., library, Dining Commons and Stone Row and the Blum Institute).

LEON’S CURRICULUM PROPOSAL by Ray Ricker

On March 7, Professor Boeri Botstein sent a memorandum to the faculty regarding suggestions for curriculum revision. These proposals regard the sophomore and senior years specifically.

The sophomore year would be subject to three ideas: those divisions, the first being a moderation seminar which would involve the extension of the Divisional seminar idea, now confirming Language and Literature Division. It would apply to sophomore who intend to moderate, and could be viewed as somewhat of a fifth course. It’s purpose would be to acquaint students in more depth with the narrower contexts of their interests and the context of allied fields and issues. Essentially the idea of Moderation Seminar would be a follow-up to the Freshman Seminar. Each student would take one Moderation Seminar in the fall or spring, and the course registration would be limited to fifteen. The second major revision would be an orientation for moderation with two days set aside each term for an intensive program designed for all students planning to moderate that term. This orient-ation has two main objectives: (1) "It would provide an uninterrupted process of clarification for the student of values and perspectives in moderation." Here, students could find better ways to prepare for moderation which may save them from difficulties which you account for the unusually high cost of going to this College as compared to the costs of other colleges of equal status and rank with more valuable facilities.

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When Eric Weismann, ex-production manager for WJIB, wrote his letter of resignation, he didn’t mean for it to get into the mailbox of the Student Judiciary Board. On March 24th, the letter went out, and by March 30th, SJB was planning to investigate the radio stations business files.

After Spring break, the investigation took shape. Eric letter referred to WJIB’s executive committee, with chairman Charlie Moore and business manager Dan Williams as “corrupt and unjust decision making body.” Based on this charge officially, and unofficially based on other information about misuse of radio station money, the SJB with chairman Ed Colom, requested WJIB’s financial files for a “routine audit.”

On Monday, April 25, the SJB called an informal, semi public meeting. Among the 10-15 attending were Dick Starkie, Peter Amato, Charlie Moore, Dan Williams, Ed Colom and the SJB, and myself. Eric Weismann was unable to attend.

The purpose of the meeting was somewhat vague- to substantiate rumors and reconcile opposing interests. Ed Colom defended his right as chairman to lead the investigation against accusations from Charlie Moore that he (Ed) started rumors about radio station fires at several transmitter sites on campus. Dick Starkie was there to disclaim any knowledge of the fire according to security logs, and Peter Amato was present as an interested observer. These fires were said to have occurred on the previous weekend. Charlie Moore claimed to have received a tremendous shock while wiring equipment in the broadcast room that ruined several transmitters and fused some underground telephone cables along Ammadale Road. The telephone company assumed responsibility for the damage, and no fires were reported. The rumors were mere rumors, and Ed was not responsible for their origin.

Spikes Henderson turned the meeting around when he asked for specific allegations. Ed Colom responded: “There are no specifics. This is a routine investigation simply because someone put Eric’s letter of resignation in my mailbox.” This involves not only looking at the books, but also a decision-making process. Eric Weismann wrote a letter, and we want to know exactly what he means by corruption.

When asked what Eric meant by “corruption”, Ed Colom responded vaguely—“Financial corruption, the nature of which I can’t say.” (The meeting at this point was beginning to sound like a Watergate hearing). Charlie Moore immediately burst into the conversation and laid the rumor bare: “Floating bucks to buy and sell dope!” Officially the rumor states: Dan Williams as business manager and controller of radio station money is responsible for the floating of radio station money to buy and sell cocaine. It is all unsubstantiated speculation with no basis for fact. According to the SJB, the radio station files are complete and honest.

The validity of further SJB involvement is hinged upon whether or not specific charges are to be brought to the board. The only person likely to press charges in any form was Eric Weismann. In the week following the initial SJB meeting, Eric spoke informally about bringing charges of perjury against Charlie Moore. (Perjury: The deliberate, willful giving of false, misleading, or incomplete testimony on a relevant matter, by a witness under oath in a criminal proceeding, whether given in a court or by affidavit.)

Perjury was a big accusation to use in a college of only 600 students, but the SJB was willing to take it seriously. Another meeting was called. Those in attendance were Eric Weismann, Charlie Moore, the SJB, and myself. The purpose of the meeting was to listen to any allegations Eric Weismann might care to establish. If there were any specific charges of perjury or slander, then Eric was ready to substantiate them with a collection of taped recordings he had on hand.

(Most the time, the original point of the investigation had been skewed and the board was getting noticeably frustrated. What Eric really wanted was an apology from Charlie Moore and what Charlie wanted was for the whole estrangement to be dropped. Charlie Moop apologized for the unjust way in which Eric’s role in the radio station had been handled by the executive committee. According to a letter with Charles’s name at the bottom addressed to various members of the Bard community Eric Weismann and several others “had not fulfilled their appropriate responsibilities. It was decided that we should replace these individuals with harder working members. They were dropped by a unanimous vote because we needed the job done.” Unanimous vote means that several members of the committee convened informally, without Eric Weismann, who is “extended executive committee”, and decided to officially opt him out of the station. Whether or not Eric, or others were doing their jobs could not be known, because nowhere in any radio station charter are jobs clearly defined. And when asked, Charlie Moore responded “I don’t know what Eric’s job is specifically... it’s whatever he makes it.”

Eric Weismann is no longer involved with the radio station. The station is back on air following negotiations with WJIB and the telephone company. The rumors have subsided and all parties are quietly musing.