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LIGHT OBSERVER

Vol. 1 No. 2 April, 1982

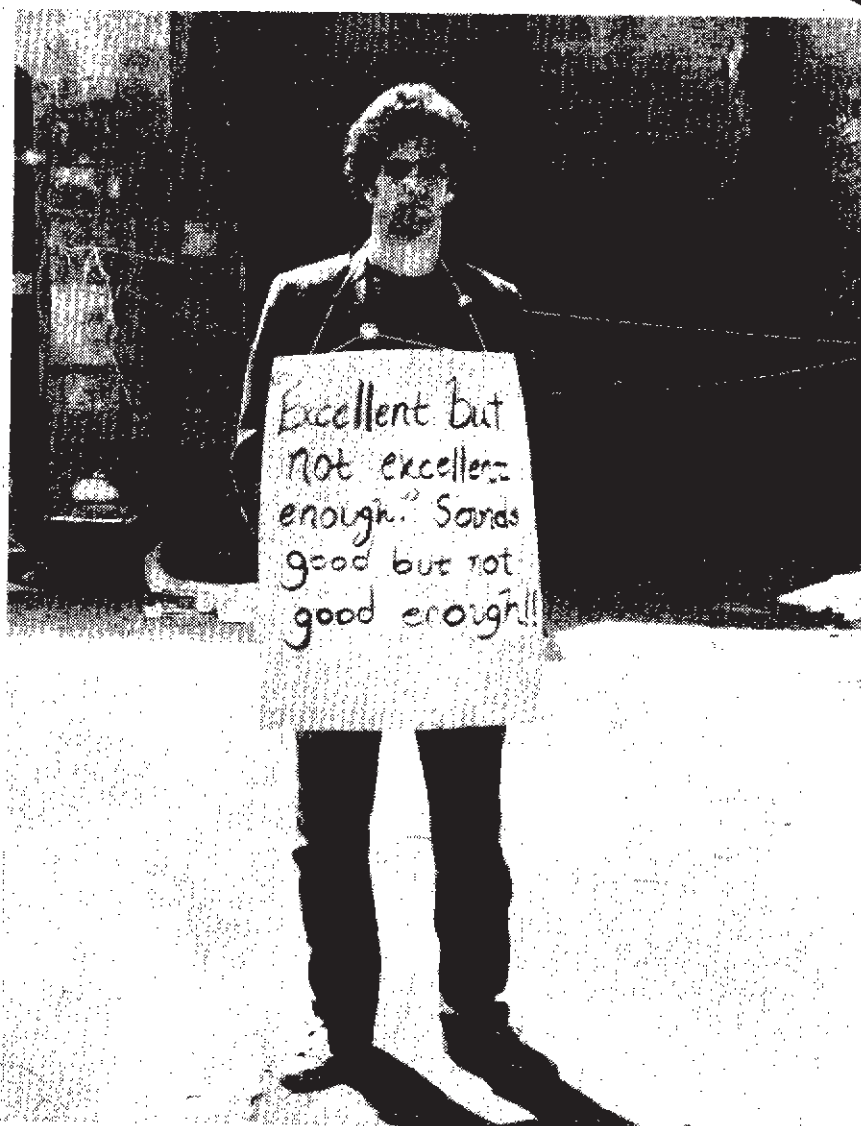
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April 1982

No. 39

VOLUME X ISSUE V
AND
VOLUME I ISSUE II

— THE — LIGHT — OBSERVER




photograph by Andrea Nussinow.

— THE STRIKE ISSUE —


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 We wanted this issue to be much larger, but have held back its size because of financial necessity. As you can see, we're doing our damndest to be both the campus newspaper and a breath-of-fresh-air magazine for Bard arts and for free, hopefully bizzare expression. We're for you, whoever you are.

We plan a third issue. We have plenty of material, and we're getting more. We could easily produce a 70-page issue, given the money. But we have little or none of same, and the very existence of an issue of any size is in question. If you like what The Light-Observer is doing -- we urge, beg, plead and implore you to support us by buying our raffle tickets, attending our fundraiser, or even giving us a donation if personal funds permit.

Nelson Bragg
Bill Abelson
George Hunka
Editors

 The Light-Observer turns blue awaiting your correspondence. We especially invite all members of the community to comment on the material and issues covered in this issue of The Light-Observer.

The final issue of The Light-Observer will be The Act of Performance issue. Submissions can be in any printable media, linguistic, artistic, or otherwise. Deadline is Friday, May 7.

STRIKE FORCE

A
Subjective / Objective

REPORT

• BY NELSON BRAGG •

The turbulence of the recent student strike has been hovering over the campus for many months. Only recently, however, has there been a noticeable change in the routine life on campus. Along with the sounds of wind through the trees, we heard the chants of "The students, united, will never be defeated!" and over the barking of dogs wailed "We're fired up! We won't take no more!" and with taco on plate at Saga, we listened to the vocal strains of "Solidarity Forever!" Complimenting these auditory protests were

circles of students on the lawn participating in alternative classes such as "Women, Race, and Culture: A Consciousness-raising discussion." Loudest but certainly not least was the music played in support of the strike. The brick building known as Ludlow was rocked by such notables as Live Short & Suffer, Roundheels, Professor Leaman and the Funk Seminar, The Strike Shirts, The Lost Cause, and many other musicians. All were showing their support for the strike, or Political Science professor Steve Andors, whose tenure denial spawned the strike action and resulting questions concerning student rights and the tenure process.

I guess most people really did have their own reasons for participating, and their own for not participating. I've heard everything from "I'm just not that kind of person" to "I'm too embarrassed." From "I think striking is a bad idea; it gets you nowhere" to "It's all Greek to me." For many hard-working

strikers, it was difficult to watch students hang out on the wall during the strike watching the picket line. One sad point is that a lot of those students probably supported the effort. Sandra Camacho articulated her opinion of this attitude pretty well at the pre-strike meeting: "When you get out there in the real world, you better learn to stand up for your rights."

But why a strike? Why such a measure? Well, the students of the Bard Coalition will tell you they were tired of talk (and still are) and that a strike was necessary at this stage of the game. That it was an important step towards communication with administration. That the strike was an example of student concern now, no matter if a student is here for four or more years, one more year or a semester. The Coalition expects their opinions and judgments evaluated a little more carefully, as well as the faculty's. "You accepted us as members of the Bard community. Now sufficiently deal with us as individuals who might just know what we are talking about concerning issues and decisions of this nature," commented one concerned student. I would imagine that the president is feeling the same way. But as many might exclaim, "The president is one, as opposed to many. Does his presidency give him the power to override decisions made by the majority in the tenure issue?" President Botstein commented on

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a similar question at the question and answer session held at Kline Commons April 22: "Granting tenure is not necessarily a matter of majority sentiment." He also stated, "Perhaps we should have a system at Bard which has a majority vote."

So how did this strike come about anyway? If you don't care, put the paper down and get another taco. If you do? A pre-strike meeting was held at Kline Commons on March 22. Committees such as Publicity, Security, Posters, Entertainment, Picket lines, and others were established. I was there and I felt a sense of organization I had rarely seen at this school. The Bard Coalition discussed the focus of the strike--that it was not only a strike for tenuring Andors, but a strike for the future of tenure and governance at Bard. Faculty support was also essential in order that a gap would not be established between them and the students. As it was, that support was presented as "sympathies with

the objectives of the student protest" in the form of a resolution written for the faculty by the Bard Coalition. The resolution also urged the faculty not to penalize students who were absent from class as a result of the strike. As far as any other support, very few faculty members attended strike activities. Mark Lytle attended meetings and strike happenings, presenting his confident and supportive words on the situation. He was a very effective speaker, as was Elie Yarden, who spoke out numerous times at many strike events. Robert Koblitz, a colleague of Steve Andors in the Political Science department, spoke to students also. These three faculty members were willing to directly participate and were not concerned with the "image" so many faculty members felt they had to hold on to by not getting involved. Of course there are faculty who have not been tenured yet, who feel that participating in the effort might have been

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damaging to their future as tenured professors. I think alot of people understood this conflict. I may be overlooking other participating faculty mainly because I did not see any others speak out, but speaking out is the kind of support this effort needed.

At the March 22 meeting, it was also established that one of the main objectives was a confrontation with the president. The students wanted to hear some explanations which they were not getting. Explanations showing compelling evidence for his decision to deny tenure to Steve Andors. The reasons given at the time were extremely vague, stated the Coalition, and these reasons did not clearly explain why Andors was not qualified for tenure. Another of the main objectives at this meeting was to create a resolution representing the students who protested the president's actions. It stated:

"We, the student body, protest the abuse of executive power by President Botstein in the tenure decision of Professor Steve Andors. We protest also the fact that President Botstein did not specifically address himself to the four criteria that have been established in the Faculty Handbook. President Botstein has not, therefore, fulfilled the essential rules of the tenure process and has made an unfair and invalid decision. President Botstein's refusal to follow the criteria pertaining to the tenure process as set forth in the faculty contract has placed the entire process in jeopardy. The student body strongly believes that Professor Andors fully qualifies in all four criteria for tenure. **CONT.**→

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We therefore demand a fair evaluation and decision which will only result in Professor Andors immediately being tenured."

And there it stood. A resolution. A declaration of the Coalition. Written in order to specifically present what the concerned student body felt and demanded. It was presented among the other resolutions, letters, statements, documents and pamphlets that were displayed for student awareness and information at the information table at Kline Commons. The table was in action for about two weeks. It was run by the Coalition in order to keep the campus informed as to what was happening and to educate people about why they should protest on April 14. Of course, one set back was the April fools blizzard which set the strike back a week. I really don't feel the week delay hampered the momentum of the strike force. As a result of the beautiful weather that arrived the following week, many students possessed fluent energy and were ready to lock horns with any

thing, least of all a college strike.

In response to my overly general question, "What's the strike all about?" I found alot of students (certainly no majority) really knew nothing. What type of motivation, I asked myself, do these people have? After speaking to them, I quickly directed them to a "striker" so that they might gain knowledge. Now on the other hand, many students (again no majority) simply did not care to know what was happening, whether they would have supported it or not. Some students felt the strike represented a group of students who were "radical, man!" at the drop of a hat. Their opinions represent a portion of their character which I need not delve into further. And some students were frankly embarrassed when they heard some of the strike songs. I sensed that most of the students above were unquestionably the less informed by their own choice, of course. But as a result of the second major strike meeting in the Gym on Tuesday, April 13, I feel alot of these people shared the majority sentiment.

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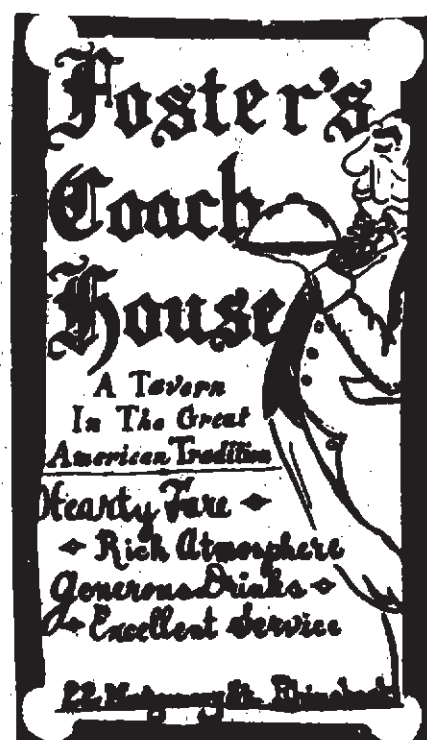
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Eyes were opened. A fine crowd of about 160 students showed up for this occasion and aside from the strike itself, I found a very strong energy level. A purpose for this meeting was to get feelings and questions from the students. The Coalition made it clear that it would not be a "Get President Botstein" strike. If anything, it was a "Get Botstein to talk" strike. The strikers also stated that the strike was not occurring simply because they supported a popular teacher, but because they supported student and faculty rights.

Stu Levine so "eloquently" and "open-mindedly" stated to the Daily Freeman: "They're making their feelings known about a popular teacher." Now unless Mr. Levine was misquoted, I can honestly state that this journalist found that particular statement rather **deceitful** but... he probably was misquoted. Otherwise, he should have checked out the information table himself.

Strike or not strike? All present voted affirmative to a campus-wide protest for three days as a result of President Botstein's decision. As I said earlier, I think the meeting opened eyes. People had questions and speculations and doubts about the event. But I think all of that was alleviated in many curious minds. The response from many students upon the unanimous vote for a strike bothered me, though. It was as if the Yankees had just won. I thought to myself, "They're cheering now." Hope was indeed the word.

Wednesday followed Tuesday, as expected, and the strike began after weeks of planning. What could follow the strike remained unpredictable. A wake-up march on Annandale Road, Blithewood Road, North Campus, and the rest of the Bard topography was executed. As far as its effectiveness is concerned, it's hard to tell. I think it may have been cancelled as a result of student protest. But soon it began. The marchers

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of Ludlow and occupied the space in front. The strikers had signs, posters, pamphlets, strike song-books, drums, cowbells, and as high a spirit as they could muster up for three days and few people. It would have been nice to have seen at least 400 students protesting in front of that damn building. The strikers chanted "The students, united, will never be defeated" and "We won't let Andors go" and others. Alternative classes were held on the campus lawns designated as the Red, Green, and Blue lawns by the strike committee. Classes were taught by Andors, Yarden, Dewsnap, Art Carlson, Koblitz, and others. Now earlier I mentioned that the faculty participation in the strike was a bit disturbing. But I will say that the alternative class program was a very good example of support from faculty members. Many students participating in these classes found them very imaginative. And this aspect of the strike must be highly

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Signs, meetings, alternative classes, music, protest lines, strike literature, hard work. I saw the strike as an organized unit of concerned students who just didn't like the way things were going down around here. And President Botstein remained unseen during the three days of protest, a very understandable move on his part. It would have been painful for him to have been seen in campus during the strike.

President Botstein's tenure decision was disheartening for many people on campus. But the reaction from the students was tremendous, exclaim members of the faculty. Concern of this nature for one's education has not occurred here in years, according to Elie Yarden. And yeah, the strike has been a major event of student activism at Bard. It could have been even more tremendous if the exclusive "Bard attitude" had not prevailed over so many. It wasn't just the teachers who were afraid of their

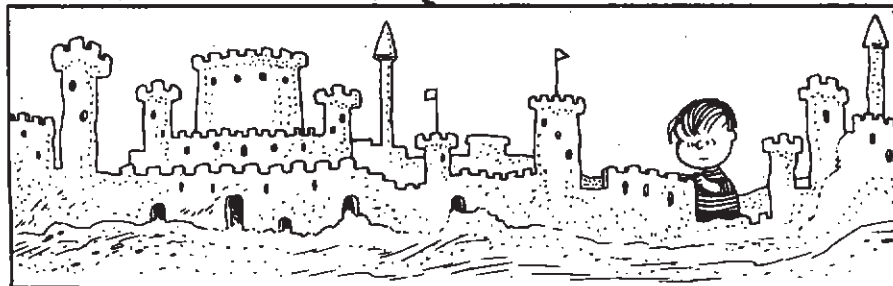
image. A lot of kids here find themselves concerned about that sort of thing. In fact, we all do. It's just too bad that it happened at this time in history, but the lack of support wasn't so bad that the strike wasn't effective; more effective than we will ever know.

At press time the Bard Coalition is about to release a statement expressing their feeling that Leon said virtually nothing during the April 22 meeting. According to Dan Karan, more protest measures are planned; the effort is far from over.

And it won't be forgotten soon. Many students have forgotten, others hope to. For some people though, this whole issue will affect them for the rest of their lives. **End**

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RECORD
WORLD
NEWS



RECORD
WORLD
NEWS

The staggering sales of Capital Records' Beatles Drug Songs release (quintuple platinum at this writing) has prompted the label to plan re-issue of another set of mind-altering classics (release date: Midsummer's Eve, gaye soiree of oxen-slaughter). The **A**, The Beatles Drug Songs Volume **I**, will comprise the following tracks.

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I'm Only Sleeping
Love You To
Being for the Benefit of Mr. Kite
A Day in the Life
Flying
All You Need is Love

Side 2:

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The Inner Light
Only a Northern Song
L.S. Dumblebee
Because
Mary Jane
Across the Universe

Side 2, Track 4 was penned by Peter Cook and Dudley Moore while Side 2, Track 6 is a Lennon-Ono-Martin composition ... Volume **I**'s instant success has been universally ascribed to a devastatingly effective ad campaign, particularly in the print media ...

Interview

PROFESSOR

Steve Andors



(This interview was conducted in the office of Steven Andors at 3:00 April 13, 1982.)

NELSON BRAGG: I hope by the time this interview is printed it won't be outdated.

STEVEN ANDORS: It should promise to be an issue for at least a couple of more weeks anyway.

NB: Should I assume that you are more or less hopeful concerning the tenure thing?

SA: No.

NB: You're not hopeful?

SA: No. I'm fighting very hard. There's been a very grave injustice done to me but I'm not hopeful. I think we are dealing with a very stubborn man.

NB: You seem to be an active person in your field of study.

SA: Well, you see, I've been less active in the last year because I've been so preoccupied with this tenure thing. I've had little time to do other things. I must say I really feel very, very resentful about that.

NB: What did you expect from Leon?

SA: That's a very tricky question. I have my own theories about why he's doing this. I think it would be fair to say that none of them have very much to do with my qualifications. Let's say that he could just as easily have given me tenure as denied me tenure. He could more easily have given me tenure than denied me on the basis simply of my qualifications to teach here, and I think he knows that. But I think that what we got involved in with me had a lot more to do with the governance process at the college and the power of presidential decision-making to shape the future of tenure here at Bard. Not me. I think what the president was doing with me was using me to give himself a position of maximum flexibility and strength in the tenure decision-making process in the future and not necessarily with me. It's also possible that he really thought he was making a legitimate decision at the time, but I think enough evidence has come up since he made his decision that would persuade most people that he had made a mistake. But I don't think Leon is the kind of person who backs down very easily, if at all. As I said at the beginning, I think he's an extraordinarily stubborn and willful person.

NB: Do you feel that the tenure process is in trouble? Could this issue bring on more problems in the tenure process?

cont.

SA: No. I don't think the tenure process is at stake. I think what's at stake is the governance issue. That is, there really would be no way that tenure could be eliminated as an institution at this point.

NB: Am I right in saying that Leon abused the privilege of the ability to veto decisions made by the tenure committee?

SA: Abusing the privilege is a loaded term. What's an issue here is relative power of the president not only as an administrative officer but as a political leader of a university or institution, to shape the personnel policies of the institution, which includes things like courses, courses taught, various approaches to the disciplines and other things. That's what tenure is all about and that's why tenure has always been the faculty's prerogative more or less with the president exercising a kind of administrative role in terms of okaying or not okaying a recommendation of the faculty but never really taking on for himself a really substantial involvement with the tenure decision unless there's some really compelling reasons. Now, I think what Leon has been trying to do is to change that balance of power so that it acts in his favor, so that the faculty essentially would become a simple recommendatory body, and the real power would be his to make the final decision, and not just to enact it but to make it. And I really think that's what he wants, that's one of the big things that's an issue and this really transcends my case and goes directly to the heart of the governance question.

NB: I read the letter that Leon sent to you denying your tenure, and it contained some comments questioning your effect on campus. What is the effect a teacher is supposed to have on campus here, what does Leon expect concerning this?

SA: It was never made clear to me. First of all, it was never raised to me that my effect on campus was not what he wanted, so I don't even know what he was talking about and I told him this when I first spoke to him. I don't know any of the criticism he made. I frankly did not understand them, because there was no basis upon which he could say, "Yes, here's what he was supposed to do, but he didn't do it," you see. Because I did all of these things and what he's saying is, well, no matter what you did I don't think it's good enough. So what can you do? What can you say? It's a catch-22. You do one hundred things and he says, well, that's not good enough because I really wanted you to do one hundred and one and you should have known, without anybody ever telling me, and I thought I was going along great. I was going to all of these meetings, I was helping students in extracurricular activities, I was speaking to the community outside, I was showing films all over, whatever I could do to really engage myself with the college. The only thing I wasn't doing was living up here on the campus. If that's what Leon meant--that to really be engaged with the college community at Bard, a teacher must be physically resident on the campus seven days a week, he's never told me that. In fact, he told me before my first evaluation in his office that the question of my residency on campus was going to be irrelevant to my tenure. He said,

cont.

"Don't worry about it, Steve." Now maybe if I was smart I would have said, well maybe the fact that he said don't worry about it means that I should worry about it.

NB: About the strike--how do you feel it will effect the situation we have here?

SA: I have no idea. I think the strike, like any strike, is a potentially powerful political weapon. Not all strikes work. And many strikes are defeated, and some strikes are very bitter and they get very nasty and nobody wins. Another thing is, nobody really knows what happens in a strike. My prognosis is that I honestly don't know what's going to happen, because you get a dynamic going where people begin engaging in these kinds of events that is totally beyond any individual's ability to predict or to control. People could get angry and scared.

NB: What are your sentiments concerning the response from the students as a result of your denial for tenure?

SA: I mentioned that to the woman who interviewed me from the Rhinebeck Gazette-Advertiser. My sentiments haven't changed at all. I am very touched that the students are supporting me. I am also very impressed. I'm not just touched that they are supporting me, I am very impressed that they see the issues as clearly as they see them. It gives me, as a teacher, a sense of gratification. Three or four years spent here really does improve the ability to think and to analyze things a little bit, which I think is probably the most important thing you get out of any liberal education--the ability to think clearly and to see issues in perspective--and I think the way the students are posing the issue, as not simply my tenure, but as an issue of governance and as an issue of collegiality in running the college, and the way people relate to each other within this institution absolutely proves that point.

NB: What are your plans for the future if all else fails?

SA: I'm going to have to find another job. I'll live in this part of the country, within one hundred miles from New York City because I've grown up here and I consider this my home. I don't consider myself a Midwesterner or a West Coast person. That's just the way I am. There are very few jobs available; academic jobs, almost none. I mean, for every position open, there are at least 75 to 100 applicants.

NB: What about for a man in your position and of your knowledge?

SA: It's even harder for somebody like me.

NB: Because of your political beliefs?

SA: No. It has nothing to do with political beliefs. First of all, people don't even know what my political beliefs are. There's alot of speculation and there's alot of what I call stereotyping. There are categorizations going around saying that so-and-so is supposed to be this and therefore he's supposed to think this way and that way, so I really try to

cont.

avoid those kinds of categories. I don't think that the job situation is worse for me. It may be a little bit because of that "reputation" that I might have, but I think that it is bad for me because most colleges that are hiring nowadays hire at what they call the junior level, which is beginning teachers, persons with very little teaching experience, with no publications, with a very recent Ph.D., somebody they can hire at a low salary, just starting. Given the financial limitations that most schools are working with today, if they are hiring at all, they are hiring at the junior level.

NB: Are you worried about what the future might bring?

SA: No. I'm not worried. I'm angry more than worried. I've been angry ever since I got the president's letter, because of what I consider to be an absolutely uncalled-for decision. I mean, I really was angry and shocked. But I've never worried because I'll get by. D

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ART CARLSON

(This speech was presented by Arthur Carlson on the first day of the strike, April 14. He spoke in front of a small crowd, so we at The Light-Observer felt it should be printed for the many students who missed it.)

First I would like to respond to what Danny Karan said about Leon, that "this is not a personal attack on Leon." I feel quite differently. This has to be an attack on his personality. That is where the problem lies. There has been a lot of criticism about Leon, that he's acted as an autocrat and that he's acted institutionally. But basically, you're criticizing the institution for acting like an institution. And how is the institution supposed to act? As an institution, because it is an institution. Therefore, the problem is the head of the institution. Now I was supposed to give a class called The History of Student Power in the Leon Era. I've done a lot of research for it. And what I found out was that student power has never existed in the Leon era or in any other era. Sorry to break the news to you! This is a bit of an exercise in futility we're engaging in here.

You see the same pattern repeated throughout the Leon era as far as politics and power goes. When Leon decides to do something, he does it. If anybody objects, well, that's too bad. For example, in Ludlow since Leon has come in we have seen a complete housecleaning. All the people that were here in the previous administration are gone. Leon is very simply intent on remaking the school in his image, and Steve Andors does not fit in with that image. Paul Arthur (Film Professor denied tenure in Spring 1979) did not fit in with that image, and the list goes on farther back. There have been student strikes before, and there have been strikes over tenure before. What came out of the last strike was the current agreement that we have vis-a-vis faculty hiring. That process calls for the D.E.C. and the C.R.C. and all those alphabet committees which have student participation, and do you know what happened? The students didn't give a shit. They wouldn't run for the positions, they wouldn't go to the meetings, and when evaluations of faculty were made, the evaluations were almost always positive, because nobody wanted to criticize the teachers they became friendly with.

So basically, I see this as a little bit too late. This is a process people should have been engaging in throughout the years. By engaging in it now, you're just showing what an exercise in futility it is. The reason it's going to be a futility is because the administration is going to be here year in and year out, and you're only students and you're gonna be gone in four years, so they can afford to play the waiting game. If you watch them, that's exactly what they're gonna do.

cont.

My solution? I don't have a solution, because it is futile. You, the students, are paying customers of this institution, you have the right to transfer. It is nice to see that people are finally getting up in arms over this. It's an important issue but ultimately it's a very pathetic place to stake the last stand--on tenure. There are some things going on on this campus right now, for example, all the people shooting heroin into their bodies. Now look at those people! You see them. They can hardly talk, sure you can do anything you want when you shoot heroin. You can go to the bar, you can hang out and make a blithering idiot of yourself! And let me tell you something, Bard was busted twice, once in 1968 and once in 1969, and Bard is gonna get busted again in 1982! Why? This is an example of why there is no student power. Students cannot get their shit together and get rid of the drug problem on this campus. You know who they are, I know who they are. We all see them, we all know them and Bard is simply gonna get busted again and all of the student's credibility is gonna get shot to hell simply because students are not willing to take command of their own lives.

Right now, we're coming up against Ludlow and you're saying "we want you to do this and that." But at another time when you have a problem that you can't solve, like the case of Paul Spencer and the "cross burnings," you let Ludlow solve it, and Ludlow is only too glad to solve it. That's simply because people are not willing to take responsibility for their own lives, and that is the real meaning of student power. You're not gonna have student power as a student body until you've taken control of your own life. You know what I'm talking about.

Even if Andors does not get tenure, there are lots and lots of qualified faculty out there. Right now the struggle is going to be getting someone to replace Andors who is going to be as good or better and who can speak to the needs of the community the way that Steve has. That is a point where student power can be effective, where the students can get out there and evaluate candidates and make a decision that will be in your interest. I won't say the interests of the institution because the interest of the institution is to act in an institutional way. There's alot of stuff about Bard being a Bard community, but let's not forget that Bard is an institution and Bard is going to act like an institution as long as you let them. If there is going to be any Bard community, it's got to start right here, right with you people! You don't need Ludlow for that, you don't need faculty for that. You've got to get your own shit together in your own time and you can't expect any help. 0

FIN. _____

ALICE

Notes

Senior Project

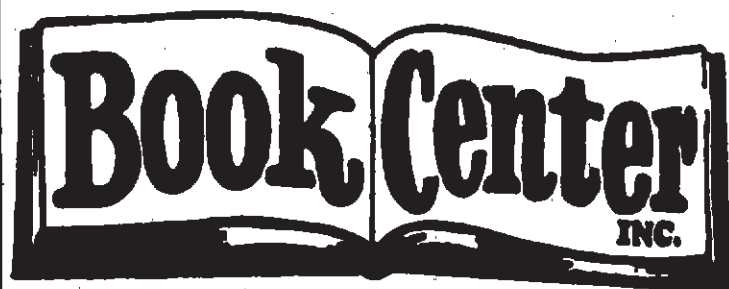
KNAPP

Well, there was a time once in which The Light was a vehicle for senior project notes as well as being an appendage of the film department. I am here, therefore, to up and present an account of myself. It's tough you know, being an academic major within a predominantly arts-oriented community. Everyone else, it seems, is out there making something of themselves and presenting it to the rest of us in the form of performances, shows, or the like, while we the academics read our theory and write our papers in the privacy of our own homes, trying to suppress the notion that we too should be out there performing for the rest of you. And then there are those crazy science and math majors out there, feverishly poring over textbooks and equations, and spending hours in the lab or at the computer terminal. Science and math majors have a special bond to each other though. We political studies majors are an odd bunch. I still stumble across one in an odd conversation here and there, and it's always like, "No shit -- you're a polystud too?" So, you see, it can be tough sometimes. I must confess to being something less than an academic at heart, and you will more often than not find me engaged in the business of what I've come to term as social politics. My focus within the department has been on revolutionary and international politics and third world development. Somewhere in my junior year I found myself with these 300 level theory courses on "the state" and such, began realizing that next year was senior project year, and that I had no desire to choose a topic, read numerous books and articles on the subject, and write a long, carefully footnoted account of something I had no concrete, practical contact with, to add to which, the social politics scene was getting a little stale -- the too much of a good, same old thing; characteristically Bard syndrome. We are wonderful, but we are also numerically small and isolated in our northern Dutchess retreat. So two added up to three, and I said to myself, "Hey! It's time to go away." I did so March 15th of 1981, after the first semester of my senior year, (it's never too late) and went south to a Central American destination -- Nicaragua. Revolutions-wise, popular focus tends to concentrate on the pre-insurrection, organizational phase, and the war part itself, but myself, I believe that the somewhat neglected, and potentially far more important area to pay attention to lies within the post-victory situation. Therefore, Nicaragua, fresh from the victory in July of 1979 which ousted once and for all the long-standing Somoza dictatorship, was the perfect place to go, aided by my fortuitous fluency in Spanish, thanks to mom (she's Cuban, terrific, and the Spanish department in residence right here at Bard -- watch for her, the one and only, Noemi Escandell). I had learned enough over the years to know that the heart of a revolutionary process lies within the political vanguard of the movement (in this case the Frente Sandinista de Liberacion Nacional or FSLN), which takes over in a gubernatorial capacity post-

CONT. →

victory. Therefore I sought work within that revolutionary, governmental framework, which latter implies the realm of administration and bureaucracy. Thus, on arriving in Managua, I set off about visiting ministries, and somehow succeeded in finding work with the Ministry of Health, got my authorization to work from the Ministry of Planning, and received residency all in the space of six weeks, something of a miracle these days for an out-of-towner. I ended up working for a program called Las Jornadas Populares de Salud, or JPS for short, which was (it's over now) a program emphasizing popular education in health, along with a polio vaccine mobilization and an anti-malaria campaign. I was made municipal coordinator of the program on the volcanic island of Ometepe, which lies in Lake Nicaragua, one of the largest lakes in the world. I was in fact "the program" upon arrival. I was responsible for organizing and coordinating the JPS's in the municipality of Altagracia, which included some 20 peasant communities, giving me a total of around 16,000 people to answer for. I shuttled back and forth to the mainland for weekly departmental meetings where materials and orientations were given, as well as progress reports taken, from which I would return to Altagracia laden with pamphlets, posters, and control sheets. My work on the island included giving workshops, organizing communities, holding assemblies, and prompting activities, in which endeavors I was assisted by the municipal coordination I had organized, which included the local political delegate of the FSLN, representatives from the existing mass organizations, the Sandinista Police, the local Junta, state offices (electric company, agrarian reform institute, etc.), and the local school principals. I worked for five months, after which I spent another month

CONT. →



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in the country travelling, organizing data, and doing some filming. All of which brings me back to my senior project, based on this experience, which proved to be everything I had hoped of it. I am, at this point (April 9th), 30 pages into the project, or, theoretically, halfway through. I have about 3½ weeks left now to finish, and here I am writing project notes instead of the project itself. I will finish though, and it is to be a case study of the work I did in Nicaragua, loaded with political insights and analyses. And, it continues to be a non-academic project with no footnotes, all of which causes poor Steve, my advisor, much grief. I stand firm, stubborn he calls it, on the validity of my account. It is a narrative account that does not flow along the established organizational lines accepted by the traditional academic world. It does, however, flow, and I ask only that the occasional reader of my work accept it as a narrative account from the beginning so as to avoid confusion. It begins, and it will end, and I am confident that if one only relaxes with it and is interested in the first place, something of a perspective and a picture will come through. Novelists get away with it, film-makers get away with it, which is not to say that one should feel that there is something to be gotten away with. My research was eight months of field work, and my scholasticism becomes apparent within the analyses I offer, which appear as they do through a learning and development plan I have been on for the last four years of my college life. As for possible performances or senior project presentations, I had thought, perhaps, to organize an appropriately motley crew of people together and teach them the hymn of the hymn of the FSLN, which could be served up tertulia style with wine and cheese, however, being a realist as well as one of the people I will rescind the wine and cheese and charter the people's choice instead, a keg of beer. I hope to edit the rolls of film I do have from my trip once the May 5th deadline has been met, and they will hopefully be ready to accompany the beer and song. Watch for it. **D**

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THE WOMEN STUDIES PROGRAM: PAST PRESENT AND FUTURE?

The Women's Studies Concentration for a major will remain a strong program at Bard despite critical faculty departures. Women's Studies, which started at Bard in 1979, is an interdisciplinary major. The program has attracted many students, male and female, since its inception.

Women's Studies at Bard can trace its beginnings to two factors. One is the general trend in most colleges to the realization that women's studies was a legitimate, important interest and concern. The other is the special efforts of many students, with the cooperation of some faculty, to initiate the program.

The program is in a period of transition. Women's Studies has established itself as a viable major at Bard, but it has been identified with particular faculty. Now some of these key faculty are departing or are up for tenure. This has caused some concern to various members of the community.

However, Dean Stuart Levine is confident about the future of the program. According to Levine, "Absolutely, the school is committed to enhance and continue the Women's Studies program. I can foresee no condition that would allow for the dissolution of the program."

Chris Stansell, who teaches Women's Studies from the history department, is departing in May. According to her, Bard reflects the nation concerning the problems of Women's Studies programs. "Most women who run Women's Studies programs are untenured and thus the most vulnerable, with little power to get the curricular support, funding,

CONT. —→

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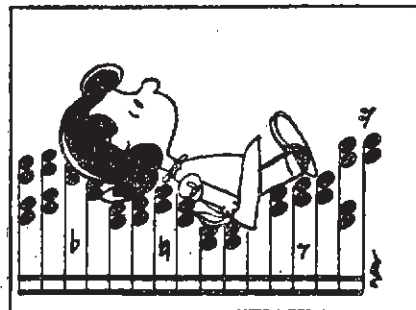
Suzanne Vromen, who teaches Women's Studies from the social sciences, feels that the administration was "helpful and receptive to the program." However, all involved faculty are concerned about the future of the program.

Iska Alter has been the director/coordinator of the program from the time such a position was established. Prof. Alter's contract expires at the end of the semester and, according to Levine, she is not returning. "As far as I know, her contract is up at the end of the semester and there is no vacancy that exists for Iska Alter. I must operate under the assumption that she is not returning."

Suzanne Vromen is up for tenure this semester. Vromen is one of the four faculty members who helped start the program and she has been an active teacher ever since. According to Levine, "If her tenure is not recommended, if for whatever reason she does not return, this would be a loss to the Women's Studies program. This will not, however, determine her tenure."

John Fout of the history department is the only secure member of the program. The uncertainty of the composition of next year's Women's Studies faculty has concerned many students, especially those underclassmen majoring in the concentration. Dean Levine has given his assurances that the program will continue: "We will hire people and use existing professors to enhance and continue this program." D

Ellen Schwartz



HIRSCH FIRE

A fire swept through the Hirsch dormitory on Tuesday, March 30, closing the building for the rest of the spring 1982 semester.

Two of the rooms, including the room in which the fire started, were totally destroyed. Other rooms in the dormitory sustained substantial smoke and water damage. Fire departments from three local communities helped to extinguish the blaze.

The fire, which occurred during the one-week spring break, damaged an empty building, but one can't help imagining the horror which would have ensued had the dormitory been occupied at the time. Screams of terror would be heard as students, trapped by a wall of flame, futilely struggled to escape their fiery deaths. The fire extinguishers would be useless in battling the monstrous blaze, and, as the first burning bodies fell from windows, students would suffocate. Firemen inspecting the building after the fire had been quenched would come upon charred, burned bodies, their arms (through which white bone would be tearing) hideously outstretched towards doors and windows.

The cause of the fire has not yet been determined.

George Hunka



To The Editors:

It has come to my attention that Bard College residents have been jerking off into Kleenex and have been leaving the used wads along the roadside. This creates an unsightly mess for visitors to the area.

Please print this letter in your paper so that those responsible will realize the displeasure of some of the area homeowners.

Yours,
Mrs. Eileen Elder
Tivoli

in the news

Some students today vacuumed their floors. They used cleaners provided by the school's custodial staff. Other students did not clean their floors, but expressed a wish to do so in the near future ... After lunch, dishes were collected from tables in the commons and run through the dishwashing machine. This was to provide clean dishes for dinner. A Saga spokesman said that this is done every day of the regular semester ... Spring arrived on March 21. It will be getting even warmer soon. Spring will end sometime this June ... A sophomore was found disembowled and thrown into the ravine behind the Mods last Thursday, Dean Peter Sears encourages students not to walk alone at night. "You people should be more careful," he commented ...

George Hunka



A RESPONSE TO EMILY ARMOUR

DEAREST EMILY,

WE MOST CERTAINLY ENJOYED YOUR "REVIEW" OF LIVE SHORT AND STUFFER IN THE DECEMBER ISSUE OF THE LIGHT. AWW GEE IT WAS REALLY SWELL OF YOU TO TRY AND GIVE SOME POSITIVE PRESS TO THOSE UNDERPRIVILEGED AND INNOVATIVE "MUSICIANS", LIVE SHORT. IT'S TOO BAD YOU DON'T LIKE ANY OTHER MUSICAL CONGLOMERATIONS AT BARD. WELL AS MEMBERS OF THE LOST CAUSE TOLD YOU BEFORE YOUR BRIEF ATTEMPT AT FAME IN THE LIGHT APPEARED AND AS WE WILL TELL YOU AGAIN. NO, NOT UNDER ANY CIRCUMSTANCES WILL WE FUCK, SUCK OR VIOLATE YOU. IN SHORT WE SHIT UPON YOU FROM A GREAT HEIGHT. NOW DON'T GET US WRONG, WE HOPE YOUR ATTEMPT AT BALLING THE MEMBERS OF LIVE SHORT GETS A BETTER RESPONSE AND YOUR SEX LIFE OPENS UP,

LOVING YOU ALWAYS,

THE LOST CAUSE

FASHION: A whole new world.

In the '50s and '60s, it was pogo sticks. In the '70s, long hair had its day. The fashion-conscious man or woman of the '80s will soon be throwing away those round wire-rimmed glasses for the latest New York City fashion craze -- eye piercing.

"It all started at the Bleeker Street Cinema Bunuel Festival last year. A week later you saw people on the street with little holes drilled into their irises," Godfrey Reed, an eye-piercer, said. "Un Chien Andalou is this year's Rocky Horror Picture Show. Everybody wants to be handicapped now."

"Problems with sterilization led us to use dentist drills," Reed continued. "They're fast, efficient, and -- what's more -- effective." Reed, a former tax accountant, also observed that while some people like to have their eyes anaesthetized before drilling, most don't. "The pain thing might be a little unusual, but who cares? One less overhead cost."

"It's great!" Sylvia S. (not her real name), who had recently been blinded, said. "It's like being in a whole new world. Sight is really dull, if you know what I mean." What was left of her eyes lit up. "And fashionwise? Talk about punk, this is superpunk, this is elephantine punk! This is heavy masochism I'm talking about!"

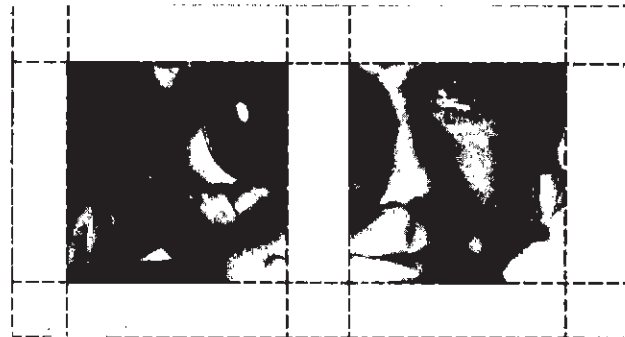
Already, the streets of Greenwich Village and Soho are lined with "Eye Piercing Boutiques", where the young and trendy can have their oculars drilled. Accessories are sold as well -- gold-tipped cornea plugs and, for the more daring, rusty nails are only two of the many sundry items to be found at the stores.

And the fun may be spreading. In the trend-setting circles of the upper Manhattan upper-middle-class, eye piercing is quickly beating out cocaine use as the "thing to do." The famous are getting involved as well -- already Andy Warhol and Divine have been "under the drill", as the saying goes.

Bard College, look out. The fashion of the eighties is coming your way. According to some, it's already here. **FIN.**



George Hunka



TRANSLATIONS

Translations, by Brian Friel, concerns the reactions of the inhabitants of a small town in Ireland in 1833 to the attempts of the British to standardize and Anglicize the traditional Gaelic place names of their country. On one level, it is about the clash of cultures as represented by language; on another, it is about the lack of communication and understanding among people everywhere. It is a powerful and clear script. You would never know it, however, from the Bard Theatre's production, directed by Merwyn Willis, which had language and communication problems of its own.

Because of the play's content, Irish accents for the Irish characters are crucial, not merely decorative. But the actors are so busy capturing the Irish cadence of speech, which they do with varying degrees of success, they fail to capture any of the play. In trying to be Irish, they fail to be human. So entranced are they with the sound of their own Irish laughter that they don't seem to understand what the play is about. Either you can't understand what they are saying, or, when you can, they don't seem to be saying anything.

The prime offender is Nadine Andre, who enunciates her lines clearly and deliberately, so deliberately that all meaning is drained from them. As an Irish milkmaid who wants to learn English and who falls in love with a young British officer, she seems lost when speaking, uninvolved when not speaking, and unaware of what is going on around her throughout. If this was not enough, she ruins a tender and important monologue in the third act, in which she names in English the names of the British towns her lover has told her, by reciting them as if she were reading road directions. (cont. —>)

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Other performances are lovingly rendered by Gregory Phillips, who delivers crucial climactic lines with total lack of understanding as to what he is saying; Oliver Leslie James, who screams most of his part; Eric Zeisler, who, as the British commander, is heavyhanded and stuck, but serviceable; Diana Moser, who is good as a flirtatious Irish girl, but seems to think she is in a musical comedy (I expected her at any minute to burst into "How Are Things in Glocca Morra?"); and Bruce Grossman, who tries hard as a young Irishman paid to translate for the British, but lacks the dramatic strength to pull off this pivotal role. These actors contribute to the confusion and listlessness that marks the production.

Four performances deserve special mention. Professor Robert Rockman, as the aging alcoholic local schoolteacher who dreams of running an Irish National School, lends a welcome air of professionalism to the proceedings. He is both comic and touching without being obvious. Kevin J.J. Klenner, as the schoolmaster's crazy old friend and student who lives in a world of Greek and Latin, has both a well-realized character and an understanding of his lines (as well as a very good accent). John Zuill, as the officer with whom Ms. Andre falls in love, is convincing and effective as a man who must decide between his duty and his conscience. Rhonda A. Hepburn, in the small role of a mute girl, is possibly the most human and deeply felt character on the stage. The efforts of these four actors are evident yet unavailing; they are struggling in a vacuum.

The physical production elements (sets, costumes, props) are very handsome and well-done, but they seem hardly worth the trouble. They only set off the worthlessness of the performance. By the end of the show, the unrealized potential of the script is evident, but just barely, buried as it is under a mass of carelessness and amateurishness. **FIN**

STRIKE!

review by
Andrew



Joffe

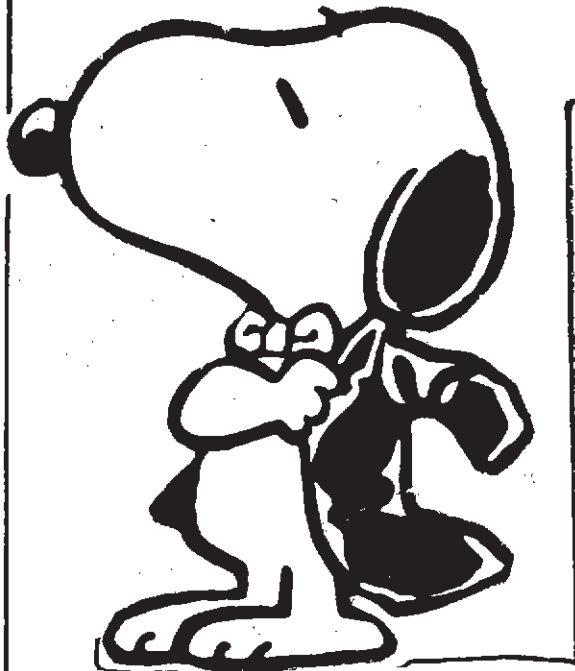
A theatrical epic on a scale dwarfing even a William Driver production was held on April 14, 15, 16 and 19, and might still be going on. Called *Strike!*, and conceived by an improvisational group called The Bard Coalition, the production suffers from a certain confusion: what kind of a show is it supposed to be? Existentialist drama? Musical comedy revue? Audience participation? A circus? The answer is all of the above. And none.

There can be a strong argument made for this show as Theatre of the Absurd. This is the plot: a strike is called on a small liberal arts campus. Demonstrators picket in front of the administration building, so that the Godot figure, here called Leon (symbolic?), can "look out his window and see us," even though his window does not face that way. Bands play. Speakers speak, but say nothing. After two days, a Conversation committee, which is "not going to talk," goes in to see "Leon." They come out after close to an hour, and everyone goes away to decide what to do. The strike continues, they announce.

From here on in, there is no music, and the show's energy suffers from it. After the third day, the show seems overlong. Even in the early stages, it is hard to know how to react to the performers. Whether this is due to vague scripting or misdirection, it is detrimental to the effectiveness of *Strike!*

Some of the musical guests are quite good. One in particular, "Roundheels," seemed to capture the ugly tone of futility underscoring the entire enterprise. Another group, "Courtney and Western," generated a fair amount of dramatic tension between itself and the demonstrators. Some of the music, however, was less enjoyable. One song "Strike for Your Rights," while certainly persistent, suffered from inane lyrics, obnoxious delivery, and a sense of endlessness.

The decision to stage the show in real life settings added credibility to the production, but not enough to save it from its own conceit. A valiant effort at something new, but not a credit to the intelligence of its creators, its cast, or its audience. □



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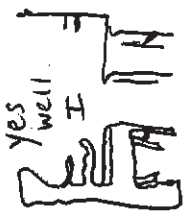
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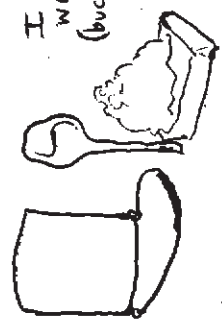
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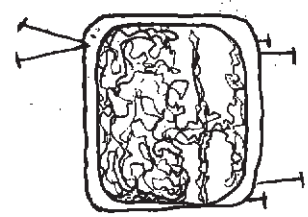
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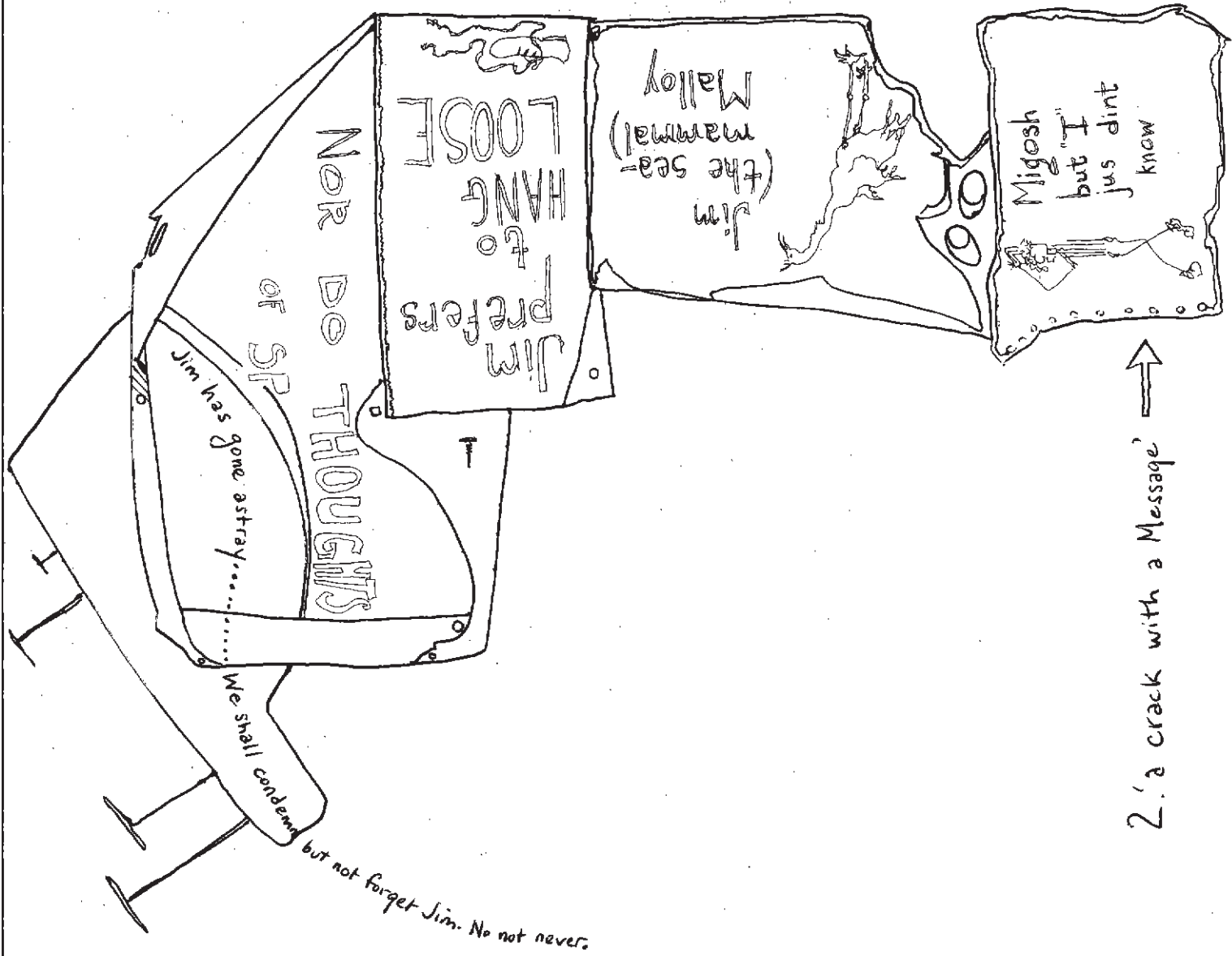
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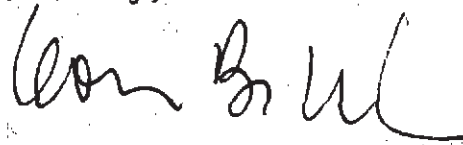
March 30, 1982

To the Editor
The Light Observer
Campus Mail

I want to congratulate you for getting the issue out. I have only two concerns: First, that anonymous polemic¹ are usually written by cowards. Rarely is there something to fear from legitimate criticism. Second, one ought to retain the distinction between an individual's public and private functions.²

Otherwise, I want to congratulate you on what must have been a lot of hard work. With best wishes,

Sincerely,



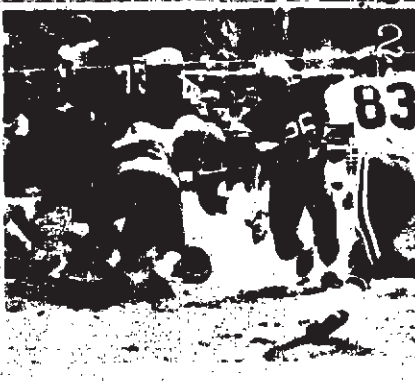
Leon Botstein
President

¹ Mr. Botstein refers to the "Insider's College Guide" printed anonymously in our last issue.

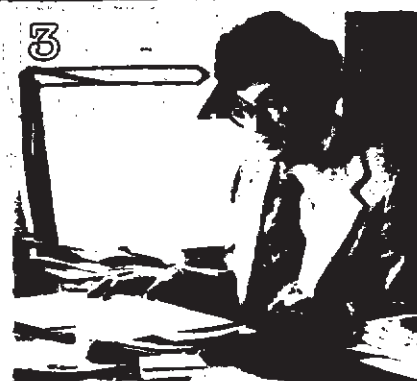
² The President refers to the statement that he "shows up at few, if any, student parties."



¹ A. I like crowds; there's something so invigorating about them. B. This stuff makes me feel helpless. C. Sometimes you have to cope with crowding.



² A. Team sports—especially contact sports—leave me cold. B. Football is often brutal, but it's also quite exciting. C. This is what I call real action.



³ A. He's an intellectual and prefers very feminine women. B. He looks like he's worried. C. I'd like to work with someone who seems that concerned.

(The accompanying photo-quiz appeared recently in a national women's magazine.
- The Editors)

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