S.D.S. Speaker On "Right To Dissent"

"We have a right to dissent and it wasn't until the civil rights movement that American young people dared once again to dissent, to take a stand."

Two Operas

by Paul Rudin

On Friday night, May 6, 1966, two operas, "The Telephone" by Gian Carlo Menotti, and "Master Peter's Puppet Show" by Manuel de Falla, opened at the Bard Theatre.

Bard Telephone "is a delightfully faithful telling of the eternal triangle between June, Louis, and Ben and there is Ben's rival, the telephone. Louis's attention is constantly focused on the telephone. He never gets the opportunity to tell his fiancée of the beautiful telephone he has purchased. The role of the telephone is ingeniously played by Robert Edmundo, who perfectly embodies Louis in his attempt to distract the telephone from distracting the cord. His deep baritone carried his character's qualities of short-sightedness and saltiness of character. The opera's use of the operatic short time, short time, short time, short time. Louis, Ben, and June are remembered in the manipulation of the telephone, and the telephone is the operatic subtext.

Bard Master Peter's Puppet Show is a musical retelling of the story of the young puppet who, while innocently playing with the windmill in his garden, is invited to ride on the puppet show's grand tour. The puppet's voice, carried along by Charlemagne, the puppet's personality, is often clear. It is difficult to cite many specifics about this production of the original, yet clearly, the puppet show's personality is not all that is on display. If anything, the puppet show's dialogue with the windmill is a delight.

The Library's New Copy Machine

The Bard Filmakers Club "Lights, Camera, Action!" The Bard Filmakers, a club founded by Paul Schneider, Young Young, and Doug Weiss, is in the process of preparing a show of individually-made films to be presented later in May. Anyone who owns a camera or an interest in experimental and avant-garde film making is welcome to join.

The Filmakers Club recently received a $500 grant from Flushing to purchase a lighting system, and film developing apparatus. All equipment is available on loan from the library for one week.

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LETTERS

The Editor

To the Editor: Upon reading Mr. Taylor's article in the Godfrey, I was surprised and amazed by his narcissistic approach to brainwashing's operation. Obviously, he has never investigated the diversity of our activities. BRAA's work goes beyond social change and into creating intellectual communities. Bard students and faculty can be signed on the list. The name of the writer will be withheld on request. All are subject to confirmation.

B.R.A.A.

in Kinston

To the Editor: We feel that the inadequacy of the view that this past year has been a period of stagnation and that $25,000 to $30,000 is all that can be spent. Bard students and faculty are entitled to the same passage of time as anyone else. The same arguments that the Committee on student services, Arts and Crafts, and Art and Music classes are strained for their services. We have refined our presentation at least to the extent of having an audience of one. (Continued on Page Two)

Due Process Draft Discussed By Council

The decision of the Administration and the Board of Trustees has been made with the idea of providing a forum for discussion and debate. It is hoped that this will encourage a more open and respectful discussion of the issues involved before a final decision is reached.

The Academic Council is expected to hold a meeting at which the proposal will be discussed. The meeting will be open to the public and all interested parties are encouraged to attend.

Bard President Donald Dean, who has been handling the negotiations, said that he would be happy to hear from anyone who has any suggestions or comments.

Radio Station

The management of the radio station, WBRU, has announced that it will be moving to a new location. The new location will be on the campus, and the station will be back on the air in a few weeks.

Letters To The Editor

B.R.A.A. in Kinston

To the Editor: We feel that the inadequacy of the view that this past year has been a period of stagnation and that $25,000 to $30,000 is all that can be spent. Bard students and faculty are entitled to the same passage of time as anyone else. The same arguments that the Committee on student services, Arts and Crafts, and Art and Music classes are strained for their services. We have refined our presentation at least to the extent of having an audience of one. (Continued on Page Two)
Editorial
Mid-Term Exam True To Form

This years Spring Backgrounds Mid-term exam ran true to form. According to best accounts approximately 70-80 per cent of the people taking the exam received a D or an F. The same thing happened last year and the year before and the year before that.

"It's Mr. Toomey's way of getting the Freshman to work," said one Upper College History major, "but I'm not sure he always succeeds. He gives a hard Mid-term and an easy Final and in the end the grades are about what they are in other courses."

John Toomey is one of the best teachers in this school, and Backgrounds, according to popular opinion, is the nixy Six Point Program Course that is really worth while.

But is this method of mass failure really worth the widespread freshman hysteria that it produces? For some a failure in their mid-term grade merely makes them study harder for the final. But for others it can be disastrous.

"It's not that I didn't work," one freshman told the Observer, "I read everything three times and went to all the lectures. It's the first course I've ever failed." This student and many others have given up on Backgrounds. "Who needs it? College is tough enough without worrying about Backgrounds. I have a B- average in all my other courses. Why should I take time from my other courses to study like hell for something I'm going to flunk anyway?"

Maybe this "get tough" policy isn't right for all students.

---

Matthiasdottir by Dana Hansmann

Louisa Matthiasdottir's paintings, now at Froote, show a great deal of knowledge and self-restraint; the two are not always compatible. She knows how to draw, how to compose, and at times how to use color. But Miss Matthiasdottir's work is tense and exhibits a nervous self-restraint.

The paintings show a restraint, a constricted force; it is as if she had stopped herself in a certain, scope and ration. It is not forced but felt; she does not do the artist has a strong emotional involvement with her work.

Examples of this kind of restraint are obvious in the painting of paint and brush stroke, I feel Miss Matthiasdottir has so much detail that she can't do them. They do not function as a part of the composition but as light and dark. The painting of the pain is nervously and tentatively by using a small brush for large areas, resulting in a subtle. Only in her small self-portraits does her brush stroke vibrate with any kind of excitement.

In those two paintings and in two landscapes with figures, Miss Matthiasdottir exhibits an ability to go further. Whether this means out of figurative work is altogether another question. She must, however, find out what she wants to do, and not think about it in too much detail.

---

Opera Review: The Group

by Peter Minichelli

Let me give you some random thoughts on Sidney Lumet's production of "The Group". It was interesting to think of Mary McCarthy's long, labor in becoming a movie. There was little drama in the work, but most observers believe the movie be cast.

So Lumet had the task of mak- ing things work out the inaction. But he did it. The movie is not as strong as the novel, but it is far better than the average film. It is well acted and directed. The characters are well drawn, with a sense of timing— that's why they're so good. Hackett as Dottie, she is very fine — dark-haired, controlled, bringing a depth to Dottie's character.

The Daily News wrote: "This movie will cause a sensation. They said the same thing about "The Agony And The Ecstasy" which produced sensations, yes, but laughter. And "The Group," despite its faults, the sloppiness of its script, and its inability to "come across" with some power, re- mains a very entertaining film. These days, that is a rare com- mendation."

The spring tennis schedule reads as follows:

May 14, Colgate Frosh, Fri. May 15, Oneonta State Teachers, Away.

May 27, New Paltz State Teachers, Home.

---

Paul Goodman

STUDENT HIRED "VISITING PROFESSOR" WRITES FROM SAN FRANCISCO STATE

Paul Goodman has left San Francisco State College where he is employed as "visiting professor" and has returned to New York for six months. He has just begun his sabbatical leave, and has been working on a number of projects.

He has been writing for the New York Times and the New Yorker, and has recently published a book titled "The End of Ideology: A Political Journey." The book explores the decline of traditional political ideologies and the rise of new forms of political expression.

Goodman is a well-known social critic and has written extensively on a wide range of topics, including politics, economics, and culture.

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LETTERS TO EDITOR
(Continued From Page One)
B.B.A.C. IN KINGTON
Mr. Fayer claims that through his com- munity program, he is helping the children with the B.B.A.C. literary.-"We dance and we paint and we make mosaic abstractions with glitter."

Mr. Fayer also requests help with the director of this group. The director would have to be available to be able to give the children the necessary materials and advice. The cost of this group is $3.00 per child. He would be grateful for any donations or help you can give.

P.S. Please help us keep America alive! We need you!

Community Council Budgets

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