NUCLEAR 'REACTIONS'

by Robert Kohls

Energy has become a central political issue: OPEC oil prices, gasoline rationing, nuclear pollution, black lung in coal mines. All of these issues, and more, are being addressed by the current administration. In Dutch, the Consensus Forum is on display for nuclear power and its consequences, possibly one in Red Book. My own position is opposed to the building of such a facility, but this is not a good reason for opposing reactors. A reliance upon solar or wind energy sources for energy seems attractive, but not a substitute for coal or oil or氢。 Fear of atomic power is very much warranted as a fear of the automobile, coal, petrol, but not to bar exploitation of these technologies is unrealistic. It is un-winning. Indeed, science remains as much a solution as a problem: the means to release man from cold and hunger and poverty, and to harness energy to relieve him of drudgery. Fear for human error or man-made disasters is certainly not without justification. However, the consequences of such errors, if they are allowed to dominate our thinking, portend a disaster greater than nuclear accidents. I believe that confidence in human capacity to use science for man is a precondition for a free society.

What about conservation? We can use less, use energy wisely, use the sun, wind, and water. But the generation of energy is not a necessary risk? This is an easy solution to formulate, but impossible to effect, without major social and political changes. And it is to these changes that I would now turn, for they identify my reason for opposing the present energy policies of President Carter, James Schlesinger, and Central Hudson.

The unveiling of the atom started with Hiroshima. The “hysteria of fear and hate” that “unconnected with the terrible events of which this new science was first put, led to the excoration of the Hor- nerweges and the repression of Oppenheimer, and the mil- itary had control and kept control. War became the dom- inant use of atomic power. Nationalistic to say, public he- alth and safety and constructive use for the new energy were downgraded, often lost altogether, emerging occasionally as liberal consolations “for lost innocence.” It is the military control and war produc- tivity that is the hideous danger.

With the end of World War II, the corporations which had already participated in the atomic age, and new giant conglomerates, were given the technology developed by “public for the public control” so natural in our society to turn the exploitation of atomic power over to private industries, and huge profits were the na- tural enticement for their eager embrace. (And of course they were guaranteed against losses, subsidized, and offered a helpless consuming public for their monopoly car- go.) They were heroes of the new age.

Thus, when I join in the pro- test against a nuclear plant it is not in fear of science or of human capacity, nor is it in behalf of a return to nature or to a static economy. Rather, 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 I recognize that the object is not to stop the atom, but rather to stop the military and the capitalist organization of energy.
LETTERS-EDITORIALS

A LETTER FROM BRUCE'S MOM

So this is what I'm paying $1778 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 mowed lawns 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 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. Amato smiled at me and Mrs. Sugatt shook my hand. Even Mr. Botstein nodded at me. (I must admit, however, that I didn't like "Mr. vilardi 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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Associate Editor: Denise West

Photography Editor: Tom Simon

Layout: Mark Ebner

EDITORIALS...

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I think all of these ideas have some value, but the key is to act now. Ludlow doesn't quit work in the afternoon to go down the road or take a walk; they are working until they get this thing passed. It mustn't be given a chance to go any farther. Read the proposals. Talk to your friends. Organize. Show Leon that we want and will have control over our education.

Respectfully,
Liz Royte

CONCERNING THE DEATH OF INTEREST

I recently asked Mike at Adolph's how many bards students he would estimate patronize the bar each night. He said he would usually see about 200 an average week night which is approximately 1/3 of the total student population. Although those 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 regularly. It would seem to the naive onlooker that Bard students have this abundant time to socialize because the community lacks stimulating 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 apathy our generation is suffering from.

General apathy and lack of this generation's involvement is certainly a major reason for the poor showings Bard has so often obtained. The community lacks social activities. An example: the idea here is for courses with diverse people in occupational therapy, art therapy, or other related fields. Psychology students were offered credit for participating, and this year, one person chose to lead the staff. By April, only five people were coming on a regular basis, and since they alone couldn't handle the responsibility of maintaining the program, it was forced to end. Although students seem to have the potential to do more to be more to be competent in a field than a string of deans, their attitude concerning the younger generation is so rampant amongst the older generation. Individualistic American ideals which certainly many Bard students would condemn in a generation, is just as true today. Many students persist in leaving their nesses to be cleaned up either by themselves or paid workers or the next students to sit at the table. The attitude of our society, and behavior shows an absolute lack of interpersonal skills and community. This behavior reflects the attitude infesting our generation.

It is imperative for us to wake up and see the socially destructive consequences of continuing the self-indulgent attitude we have become so prominent. Ignoring the, and adapting the, attitudes penetrating our culture is to commit massive social suicide. How many programs like Community Outreach will have to die before enough people even attempt to do something about it? Perhaps one day the overwhelming proportion of those clubs and programs that will win and those that will die will be too late to revive the programs already staked on the lack of.

This article is dedicated to Jose in whose spirit it lives

Lisa Kay Pelson
lew 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 ways the administration and the Entertainment Committee has dealt with the matter.

1) The Twilites have been banned by the administration from giving any more concerts in Kline Commons, and it seems from playing anywhere but the gym. Mary Sugatt has said that this decision is based on the premise that a "punk rock" (what?) band is playing, people are most likely to lose control, get wild, and possibly cause damage. In Mary's fact that the Twilites have played at Hithwood, Honor, the gym, four times at the Magdal Inn, and in the Commons last semester without any damage caused? An exclusive incident is clearly taken 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 Anita was overheard saying: "This isn't Bard, this isn't Bard!" Granted, he had the right to be upset over the damage, but Bard is, in fact, part of the world, and considering the living environment here, (seven days a week of pitiful food, and rooms full of "those included on the third floor of Hob-"), it's a surprise that riots aren't an everyday occurrence. Someone told Mary Sugatt 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 Honor. 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 fiasco, Mary Sugatt has told him not to hire the Twilites to play any more concerts. She now denies that but Willie 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 runaround. Are the wrong people 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 to exclude the deserving Twilites is a mistake.

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 they 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 itself? All in all, the Twilites feel that they have a right to be interested in a lot to the Bard Community, and resent being shunned in the end. If they want a part-time band, it would be a different story, but 3 out of 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, 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 has been prevalent here over the last few years. What else can be said, other than the expulsion of students living in Fairbaurn, unfair graffiti charges, Stone Row 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 say some way in the matter.

Yes, we, the Twilites, composed this letter, and as is indicated on the bottom of our posters, we plan to protest nuclear power in Washington D.C., representing Red Hook, Clement, Livingston, Stuyvesant, Ceneston and Anadarko, on-stand. We don't reject individual initiative as elitist. On the contrary, we feel that impetus supported as have other many publications and clubs in the city, to protest nuclear power in the future. But you can't have your cake all the time because there just isn't enough to go around. The Anti Nuclear Power group showed initiative also, and was hence supported.

The reason of the Planning Committee that voted for the Anti-Nuclear allocation were misunderstood and taken back after discovering the existence of a tradition of financial support of Bard government representatives. We are outraged and will do our utmost to protest this tradition as soon as possible.

We also feel however, that our response here is far more indicative of "that time notion of tolerance" than unfounded paranoid assault upon the Planning Committee and the rest of the student body. May you one day really find the light, to replace the one you once impose.

With love,
Nanna Tainer
Steve Collastrella
Jonathan Feldman

JOBS in SOCIAL CHANGE

For Summer or School Year

In the pub employer guide to the nation's largest summer employment opportunities in social change. A unique job placement service for college students who want to work in the area of community action. This guide shows what it's like and who it's for. Each entry includes the employer's address, contact person, phone number and description of the opportunity. 226 pages. 1979 edition, $9.95 hardcover, $8.00 paperback.

Written and compiled by Michael Millman and Richard Heyl. Illustrated by Ruth Milkstein. Send orders with check or money order to The Alternative Press, 406 West 21st St., New York, N.Y. 10011. Price includes $1.00 shipping. 

BARD TIMES

P.4

MAY 17, 1979
INDIVIDUALITY

John Zulli

I feel sorry for Michael Simpson who was sent to defend himself. He did not inaugurate.

The proposal was described as "silly" because of the nature of its objectives and the way the seminars were to be enacted. The objective in short was to provide a sort of forum on the ideas in the field of one major and a general education in the development of that field. First, when one chooses a field of study, common sense would demand that the student of that field be learned in order to understand the seminar. This is the principle of Leon's educational philosophy (inverted or otherwise).

Second, a forum on ideas in a given field would naturally be discussed among the students of that field. Otherwise there was a forum or not. To suggest that there should be a classroom for such discussion formalizes just such a creative activity that I believe destroys its value. Bard is not a college of paranoids who never talk to each other.

The whole idea reduces the student to a compulsory four to three. A student is denied of one class where he or she could be educating himself in his or her specialty.

I object to the way the proposal was presented. Leon accomplished his proposal in an 8 page paper; packaged, delivered, and for sale. This was an act of influence with faculty excepting the intellectual at the end, and no feeling of general development from the community excepting any pleasure. Here was word from Leon.

Most students I talked to had a vague knowledge of, or were oblivious to this proposal. The student apathy on this campus indicates two things. First, the minority concern minority and therefore should be listened to. Second, Leon is able to "cran things down your throats" because he meets no opposition. Without strong opposition from the student body as a whole he was able to implement the peer council policy, $200 for working for the campus (not the term) as a whole. The student council policy and program and the College is in the process of building a new Mosque which will provide a place of worship and more grant money.

I appreciate slave respect. No doubt, in the future there will be far less expensive public rising cost of private colleges abroad.

I think the difference is well worth it to us.
I've often said that the Sex Pistols could never have made another album with the power and brilliance of Never Mind the Bollocks. The new double album bears this out, but that critique is almost irrellevant 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 so, in a way that the humor or Bollocks was subtle and submerged, here it is open and clever. 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 central question is: Who is swindling who?

My first reaction was 'What? They better not be swindling me' and they were, but luckily it goes deeper than that. Just about everyone was a swindler or a swindlee it seems - Malcolm McLaren swindling the band, pushing image over content, getting a buzz playing music never played before, the Pistols swindling the media and the world, into taking them so goddam seriously, and the Pistols themselves - as mad dogma where we

were in and they enriched for the Costello clone look (nerdy glasses, haircut, stutter) and a few who were punked out, the crowd was remarkably exceptional looking. It looked like a nice, clean, well dressed middle class crowd, but quite the geek and terminally maladjusted crowd I have anticipated, but their way much worse. There were very few of the stunningly beautiful women who seem to be at rock shows, very few of anything except for nice kids whose idea of getting rowdy is seeing Elvis Costello and getting into a clapping and screaming some. The music suited them perfectly.

Maybe we are entering the clone era, where everyone aspires to be a clone of everyone else, and therein devalues us as individuals. It stands to reason as the logical conclusion of the American Individualism and dogma where we all agree on what Individualism is so we become exactly alike. Rock and Roll has literally descended into the clone era, with acts copying themselves as Elvis clones and such. At any rate, we need a new synthesis to get the music out of that rut it often falls into. But I'm not worried. There is a lot of spite soil out there, and thats where its got to go. I'm to go over the wall.
If you were unable to launch an Angel's Dust cult in your local high school & were unqualified for the student council or too screwy for a member of something comparatively undefinable, a crowd-sitting "teen combo." If you played giraffes like Foghat or the New Riders (in those days), you might even be hired by a look-alike.

I wound up more-or-less-plotting sythesizers, asthmaic C-melody sax, & worthless (while reading bad poems & Burroughs passages) for a proto-punk band which attracted no one but a few critics & acid casualties. We'd managed to squelch what little TEEN APPEAL we had to begin with via a spangly assortment of weird sunglasses, bargain basement clothes, hair cuts, & epileptic behavior patterns on stage. Aside from 'New Music,' Jazz, & progg-buff stuff by Cale, P. Smith, Eno, Fripp, & the Incredible String Band, we were catching our attention; the lead guitarist wouldn't dust off an old Velvet Underground & The Beatles / The Clash / Neil Young album to shut up for his address...

Then "punks" engulfed the entire entertainment area. It was obviously the next wave. We also got garage bands all over. Then, in a few months time, it was necessary to start spraying long hair again & opt out of the whole syndrome. (So much for snotty 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 topid, hominoid waltzings of Talking Heads. And since it was an accepted, complacent, "over-privileged" trend, we actually fell into line to co-opt the white scene. (Rodding in blue collar thrill ships, & then speeding away in their BMWs.) Rotten tried to declare punk fashion a "contradiction in terms" but he overestimated his influence. A punk now is some- one who runs a boutique or owns a club (or a younger who listened to U2 & Elvis Costello) who has run the gamut of punk that they're not really cool. The boutiques themselves which were a result of two worlds: the uniformity known to many collectivist societies & the anarchistic, bigger-than-thou characteristics of would-be individualists. Entertainment palaces like the Nud Club involve a scenario in which a scoring owner appears on a papal platform to decide who's acceptable enough to be among the select few to gain admittance to his radio. (Which is wholly anti-thetical in the socio-political nature of rock & roll). CBGBs playfully hordem in like cattle. In fact, the music is more improvisational than anything short of Motown & the European "avant-garde" like Henry Cow, The New Riders (in those days), & the ostentatious, hipper-than-ever New Wave's trimmed down to the state-of-the-art. As to bathrooms. Even the stiffs, the punks have come to the realization that musicology...
The film image versus the written word

A film article by Elliot Jugon

Film, being a considerably new art form, remains the subject of much controversy and critical speculation. A nagging cultural penchant for cities is often the majority of whom are writers who have never completely accepted the "seven art." As an aesthetically valid form of expression, it is not intruding onto the cultural scene almost a half a century ago. Consequently, the writers who have often quite fluently and convincingly announced films as a dangerous illusion, a mechanical illusion which does all thinking for the viewer, were on the order of W.H. Auden, Gore Vidal, H.L. Mencken and George Bernard Shaw. It is important for one to express one's opinions objectively and not dismiss them blindly. Vidal in particular, has some scathing though incisive comments concerning cinema, especially old movies.

The movies made twenty years ago are now regarded in altogether too many circles as important and significant aspects of the new literature wanted to believe the only cinema art form of the twentieth century. An entire generation has been brought up to admire the products of that era. Like many dime-store droppings, the old movies have petrified in to something rich, strange, humorous or sinister. For any survivor of the Writers' Table in amazement to find young directors like Bertolucci, Bogdanovich, Truffaut or, unfortunately, those repeatedly or asking for payment homage to the sort of kitch that was such a first-time around. Why make the same mistake twice?

This extract which originally appeared in The New Yorker magazine in 1975, is a representative argument in opposition to cinema, which had been proposed earlier by the aforementioned W.H. Auden. He confessed to "not being particular about the film of cinema, since for me at least the artistic conflict between that of a far richer intellectual stimulation, by forcing respectively the film and the viewer to perceive internally what is set forth as raw material, rather than as passively absorbing a "ready-made" concept that appears on the screen in a movie theater."

The arguments which both men raise are convincing, on the surface. I think however, that they miss the point as to the question of the cinema's aesthetic validity, ignoring the fact that films are two very different mediums of communication, each possessing its own individual merits and inherent expressive properties. A painting by Balzac or Dostoevsky contains an inexpressible quality of power, whereas an opera or a play, it would probably lose its e-.

None Free," written by Sanford Yollick, is a confussing bit of theatre. The depth of a psychosis which de- fine the play's two characters are relieved slowly and randomly, while the audience is left to speculate— until the plot begins to separate itself from the numerous red herrings which exist only in the characters' minds. The hard production of this play was worthy of poor blocking; most action took place in two settings in which were poorly lighted or visually ob- structed by two stage door chairs. While Bill Swindler and Victoria Bressler were interesting and often quite believable as the two incestuous siblings, the play as a whole was severely erratic to capture its audience, and the ending lost most of its attempted emotional weight. The audience cannot clearly be placed upon the actors or upon the director, Erin Price. The feel of the work itself seems inadequate and ambiguous as a dramatic piece.

A review of the student directed productions by A.L.F.
Camera Obscura, directed by Michelle Smith, was evolved through improvisation and resulted in a bit of verbal/imagery rather than a structured dramatic work. The "message," that pure communicators were made clear and neatly in the five-minute scene. While one might criticize the "partastic" value of that message, this brief piece seemed to be the most effective and precise of the three works. Tom Maiello and Jody Zepp performed without affectation and the verbal choreography maintained a rhythm and movement which was refreshing and enjoyable.

PLAYBOY OF THE WESTERN WORLD

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, most exaggerated. Director Eugene Kalish has taken the storytelling motif and an extremely 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 bashing his father on the head and leaving him for 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 made a liar when his "da" arrives, very much alive. Next, he is mistaken by the same folk for being a murderer after he "kills" his father a second time. The father "arises 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 mourns her loss.

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 Pegeen Mike's love for Christy, could have been a difficult role to play as an out and out villain. Josefa Mulhare 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) were refreshing and enjoyable.

PETER SELGIN AS OLD MAHON "GOES CRAZY AGAIN"
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2. Why hasn't money been obtained for the theater? Only a fraction of philanthropic gifts for capital construction come from individuals. No responsible institutions will underwrite a capital project without a block of major gifts committed or in hand. Bard has a large number of beneficiaries of major gift and the cultivation of such "friends of the College" is an essential part of our present development strategy. Such gifts are restricted in their purpose, to the donors' 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 new Art Institute is being built next to the theater, is the result of funds raised for such a facility from the Blum Foundation, and has been designed to share art gallery and teaching space. As you can well imagine, raising something close to a $1,000,000 is not an easy task. Indeed, the point is that money must be raised beyond and above the $700,000 needed for bricks and mortar, and ongoing needs. The largest single gift for a building ever received by Bard was a $400,000 gift for the dining commons some seven years ago.

3. Why aren't we hiring more part-time faculty rather than full-time?

The hiring of faculty is a Faculty responsibility. The number of part-time faculty is established by the faculty. The relatively large number of part-time faculty at Bard's strong program in the arts. The logic of part-time faculty is based on the assumption that students should be taught by professors who have some teaching experience in their area of expertise. Each year, energetic faculty are hired on a part-time basis. Since the faculty represent the center of excellence of Bard's academic work, it is much more compatible.

4. What academic status will the teaching of西班牙 have at Bard the next academic year?

The Spanish position for next year will be a full time position held by Professor Noel Elastico.

5. What is the great demand for photography instruction at Bard? Every registration period, many people must be turned away for lack of room in classes. Why has nothing been done to find funds for a new photography part-time or roving photography professor?

Photography was included in the curriculum in 1975 at the level of one full time position. The increase that must come from the Arts Committee and the Committee on Vacancies. Any increase would be dependent on general enrollment in the arts and overall academic priorities as interpreted by the Dean and Associate deans of the faculty.

6. Do you use grant money? How? Funds for co-sponsors are spent only in accordance with the agreements made with those who sponsor the activities. All grants include funds for current expenses. "Co-single" doesn't mean anything. Grant funds are strictly regulated and all expenditures of the College are audited each year in accordance with the accepted procedures of the colleges and universities in the United States.

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

I know of no plan to phase out these languages. The future direction of language instruction is being discussed by the Faculty Senate.

8. What specifically is happening in the deserted village? I don't know what is happening in the deserted village. The area belongs to Central Hudson.

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

The proposals for nuclear power plants include proposals for one in the general area of the proposed nuclear power plants and in the region. The Bard College Center has worked closely with the Hudson Nuclear Power Opponents. The trustee, Hart, Perry have participated in fund raising committees active in the opposition to nuclear power plants. The leadership of Bard has been energetic in its opposition to nuclear power plants.

10. Are you providing transportation to Vassar for students who can take part in the new exchange program?

This question is best addressed to Dean Simpson who both arranges and is responsible for the Vassar-exchange program. You account for the unusually high cost of going to Vassar this College is compared to the costs of other colleges of equal status and with many more valuable facilities.

The main reason for high cost is that the exchange program is very expensive. The "double slump" at Bard is the low faculty-student ratio. Despite the relatively high investment in academic programs, Bard is less expensive than Sarah Lawrence and Bennington, two of its closest competitors. Bard also has a much larger dollar return to faculty. The reason why Bard is less expensive is because Bard has very small classes, has a Moderation Seminar, Senior Projects, tutorial programs and distinguished 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 bright and gifted students do not necessarily assure a good career at Bard. The teachers, the curriculum and the setting are the longest assets, although over the past ten years a considerable improvement in faculty and facilities has taken place (e.g., library, Dining Commons and now Stone Hall and the Blum Institute).

PLEON'S CURRICULUM PROPOSAL by Ray Ricker

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

The sophomore year would be subject to three major revisions, the first being a modernization seminar, which would involve the extension of the Divisional seminar idea, now confined to the Language and Literature Division. It would apply to sophomores who intend to moderate, and could be viewed as somewhat of a first course in "Moderation," which is the 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 complete, this seminar could be called a "Moderation Seminar for the Freshman Seminar." Each student would take one Moderation Seminar in the fall or spring, and course registration would be limited to fifteen. The second main 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 year. This orientation has two main objectives: (1) It would provide an uninterpreted process of clarification for the student of the variety of expectations in moderation. Here, students could find better ways to prepare for moderation which may save them from difficulties they might arise later. (2) "It would provide a brief opportunity for all students to examine the question of commitment to a field of study or area of specialization. For example, this might be a time when "double slumps" could be discussed with individuals concerning its merits and opportunities."

The third and last revision applicable to the senior year is a Senior Project Board revision. The aim here is to have a faculty member who is not a professional, or better yet, who does not possess expertise in the departmental student field, review that student's Senior Project. The proposals outlined here are from a synopsis of a major decision by the pres-ident Botstein has sent to the Arts, Humanities, and Social Sciences faculty Senate, which will be implemented in the fall.
When Eric Weisman, ex-production manager for WXBC, 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's letter referred to WXBC's executive committee, with chairman Charlie Moore and business manager Dan Williams as "corrupt and unjust decision making body." Based on this clause officially, and unofficially based on other information about misuse of radio station money, the SJB, with chairman Ed Colon, requested WXBC's financial files for a "routine audit."

On Monday, April 23, the SJB called an informal, semi public meeting. Among those attending were Dick Starkie, Peter Amato, Charlie Moore, Dan Williams, Ed Colon and the SJB, and myself. Eric Weisman was unable to attend.

The purpose of the meeting was somewhat vague: to substantiate rumors and reconcile opposing interests. Ed Colon 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 cable along Annandale Road. The telephone company assumed responsibility for the damage, but Eric was not responsible for their origin.

Spiek Henderson turned the meeting around when he asked for specific allegations. Ed Colon 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 Weisman wrote a letter, and we want to know exactly what he means by corruption." When asked what Eric meant by "corruption," Colon 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 up on whether or not specific charges are to be brought to the board. The only person likely to press charges in any form was Eric Weisman. 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 Weisman, Charlie Moore, the SJB, and myself. The purpose of the meeting was to listen to any allegations Eric Weisman 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. (Watergate?) No one, however, including Eric, was ready to press charges. The validity of an SJB investigation was undermined. By this time, the original point of the investigation had been paved 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 Moore 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 Charlie's name at the bottom, addressed to various members of the Bard community, Eric Weisman and several others "had not fulfilled their appropriate responsibilities. It was decided that we should replace these individuals with harder working students. 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 Weisman, who is "extended executive committee," and decided to officially opt him out of the station. Whether or not Eric, or others were doing there jobs could not be known, because nowhere in any radio station charter are jobs clearly defined. When asked, Charlie Moore responded "I don't know what Eric's job is specifically... It's whatever he makes it". Eric Weisman is no longer involved with the radio station. The station is back on the air following negotiations with SRC and the telephone company. The rumors have subsided and all parties are quietly mourning.