RACISM, SEXISM and ALIENATION in the LIBERAL ARTS

Contradictions are problems that reveal the foundations on which a society is based. In defining contradictions, we may accept two definitions: (one) the ideology or world view of the ruling class and status quo, (two) the ideology that gets to the root of problems and challenges the definition of the status quo and shows how contradictions and their interpretation by people will shake the foundations of society. In this article I have chosen to define contradictions in the second way. I do not deny the possibility of defining contradictions in ways other than the two described above. Yet, in choosing any but the second definition (in its widest possible meaning) one is likely to leave contradictions in place or accept opinions that objectively serve the status quo (whose very power tends to be based on the existence of contradictions). I will now discuss two contradictions, racism and sexism. The way in which we define them will affect the way in which we will respond to them as political actors, citizens, students, faculty, administration and graduates.

We are a nation founded on the genocide of American Indians. We are a nation whose economic system fosters racism. We are a nation in which the concentration of economic wealth has created a divided society, an exploited working class and an exploiting class. The liberal arts college treats these problems as ideas. Liberal learning is based on abstractions. The society threatened with racism, nuclear genocide and economic exploitation is viewed through the abstraction of academic departments:

politics, history, economics, sociology, science, etc. Do these departments through curriculum and faculty fully respond to society's contradictions?

At Bard, the student population is based on divisions. Economically deprived students, women students, black students and gay students in various ways have unequal opportunities in society as a whole and at Bard as well. It can be argued that we are regarded as equals by the administration, all of us have different histories before we come here. We also have different economic relationships with Ludlow. When the tuition is raised it affects different Bard students in different ways. For example, the recent tuition hike affected HEOP enrollees in a different way than other students because a large portion of HEOP enrollees has more family income. Therefore, if state policies with regard to HEOP change, some Bard students will be affected more severely than others. In other words, the notion that students at Bard have an "equal opportunity" may be more myth than fact.

Our different personal histories affect the needs we have as students in curriculum and educational policy. Students who belong to groups that are disadvantaged have a need to develop consciousness of their exploitation, its causes, relationships with the larger...
In response to the letter to the editor from Doctor Elliott Skinner, visiting professor of Anthropology at Bard: The letter purports to be a reply to this writer's Article, which appeared in the October 25th issue of the Bard Times. Unhappily, it raises more questions than it answers!

The article, entitled "trigger at the gate" was a faithful and indeed scrupulous account of a lecture hosted by Dr. Skinner on October evening at Kline Commons. The lecture was accurate with regard to the facts, and conservative with regard to the malignant impact of the performance. I had hoped that Dr. Skinner, as an honorable, intelligent man, would carefully re-examine his position and realize its exploitive potential.

I was confident that Dr. Skinner, who had, conceivably, suffered from bigotry, would surely grasp the extremely thin membrane separating self-righteous intellectual anti-semitism from its more popular brutal manifestation.

I had naively expected a "mea maxima culpa" and a sincere apology, which was to be followed by my re-viewed acceptance and a graceful handshakfe. I was wrong.

In his reply, Dr. Skinner has chosen not to defend, recent nor even comment upon the events other than to characterize the rejections of them as "sophomoric, dis-torted and vitriolic," adjectives which contrast vividly with those he reserved for himself: courteous and scholarly. He shrugs off my angred reaction as "crying wolf" and proclaims he will not tilt with me.

It is unfortunate that my prose is at the very best sophomorically, and I am obliged to add that Dr. Skinner's self-styled "scholarly discussion" was easily not the one I anticipated from his letter. My transcription of the evening, my memory, and the notes of other participants is both firm and correct. My only hope was to omit the one of Dr. Skinner's comments which I felt was carefully doctored in such a way that it was best left untold. Considering the statement in point three of his letter that the Middle Eastern question was of marginal interest to many blacks, I feel compelled to repeat it now. At the scholarly discussion in question, Dr. and Skinner's Hope was also of marginal interest—because in contrast with Benjamin with his exoticized black Ethiopians, the blacks were "indifferent" to the slaughter of white Jews.

As to the five points previously submitted by Dr. Skinner in his letter which he describes as the main points of his discussion, lack of space and time prevents the thorough and thoughtful response that they deserve. It is in the emergence of a more competent ghetto's 'I will'; among others, that we shall find the solution to the unsolved problem.

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Dear Sirs:
I'm writing in response to your Oct. 25 article, "Spencer Tickles the Issues." I know it's not really proper for a lady to discuss such things openly, but I feel that in this case I must express myself. I, too, am sick of death to the shameless and sloppy attitude of the students at Bard. I don't know where the girls who are married are, but I know my mother would not dream of running around without, well, proper lingerie. They're not just not husband material, I can tell you that. How do they do it? Unfortunately, it seems the girls here would rather compromise their virtue than do without a boyfriend. Just remember, girls: a man won't buy a cow when he's getting the milk for nothing!

All I can say is, I was glad to see that there's at least one real man on campus. I know I may be out of line to say this, but Mr. Spoppe, if I weren't engaged to be married I would certainly be wearing a little extra perfume around you! Of course, I'm not saying that my man is not just as much a man as you are, despite what people may think from outward appearance.

Anyway, I just wanted to say that I for one am glad someone has finally spoken out for porality and the all-American ideals of yesteryear, "when men were men and women were glad of it." For your information, these Bard pansies give me a clear-minded, cough-as-nails Cloud, and athlete the likes of Paul Spencer any day.

Very truly yours,
Miss Ellen McKenna

From the Editors: Continued

Carter obliged to respond by firing Young.
I heard nothing in the talk-in support of the notion that a Jewish-controlled press in America worked to force Young out. On the contrary, Dr. Skinner asked the audience whether it knew who was in charge of the New York Post, and, when no one knew, answered his own question to the effect that, according to Dorothy Schiff had sold the paper several years ago to an Australian. (Whole question and answer was surely designed to demonstrate that very few people know who does own and operate the American press, and that the idea that the press is Jewish-controlled is based on inaccurate information and is not in fact true. On the disagreement among blacks themselves over Jesse Jackson's meetings with FEO leaders, I did not hear the "warm embraces" or the "cynical economic arguments" that Mr. Battman did. I did think that Dr. Skinner had an interesting and original

On Spencer's Issues

Ruth Oja

Bard Freshman Quiz

To be successful at Bard, a student must be aware of certain facts. The following is a test for the freshman and a review for the rest of us on such topics as music, drugs, graffiti and herb teas.

Choose the best answer for each:

1. What is a Wankee?
   a) Slang for kleenex
   b) Instrument used in circumcisions.
   c) Leon.

2. What is a SAGA meal best used for?
   a) Munchies
   b) Recreational projectiles
   c) Unclogging the drain.

3. What is morning thunder?
   a) A tea, drunk as a stimulant or to induce vomiting.
   b) Sex at dawn.
   c) The feeling in your head and stomach after tequila night at Adolph's.

4. What do these three men have in common: Bob Dylan, Chevy Chase and Carlson?
   a) Rugged good looks.
   b) Beautiful singing voices.
   c) Notoriety.
   d) All of the above.

5. What is the most appropriate attire for a Bard soiree?
   a) Blue jeans (fly open).
   b) A toga.
   c) Saran wrap.
   d) Any old thing, just so you don't care what happens to it.

6. What is down the Road?
   a) Untamed wilderness.
   b) The beach.
   c) More of the same.

7. Why is Bard known as the little red whorehouse on the Hudson?
   a) Because it's little.
   b) Because it's red.
   c) Because it's on the Hudson.

not insane presents:

I am not a history student. Do you know why? The reason is simple: Analytical papers do not bother me, but the typing requirement drives me up the wall. I do not like to type and in most cases refuse to do so. I think that the purpose of an education is to learn subjects that causes the person to be discriminated against. It takes up time that could be used for something intelligent. One can pay to have his paper typed, but this costs money that some of us can ill afford.

A friend suggested we handwrite our papers and pay the typing fee to the professor. Somehow, I don't think that would work in this school. Besides, why should we pay for the privilege of someone reading our papers?

My suggestion is simple: there are some sincerely wonderful people, including Burt Brody, who never learned how to write material from their pupils which is readable and student-professor to decide how they want to package their assignments. The compromise is to give the student a choice to either type or print his papers neatly. If this system ever comes into practice at this school, I might even take a history course. Why isn't it just like one last time you lay the eden

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November 15, 1979

political economy, and why the need for the demonstration of discrimination. The present faculty and administrative policies fail to present the image that they should respond to these needs. Ultimately, the response will reflect student consciousness and articulation of student needs, as well as student power in influencing educational policy.

Bard should develop courses that reflect society's contradictions and needs of groups who are victims of discrimination. The curriculum should offer a critique of society and should offer the widest range of analytical tools to expound and challenge discrimination. Bard must move toward solving societal contradictions as they appear within the college before it can look within itself to changing society as a whole through curriculum (or the Bard Center for that matter). The contradiction of racism and sexism is found in the number of black faculty and tenured women faculty. For the most part, the administration is not responsible for the origins of these developments. The discrimination against blacks and women by graduate schools, the fact that women and blacks have had unequal economic opportunities and the limited financial rewards all may explain why there is a shortage of black faculty and tenured women faculty at Bard. The administration has argued that there is a serious shortage of blacks with PhD's and thus a shortage of qualified teachers. Since the supply of such faculty is low and the demand high, the possibility for Bard (given its geographical and perhaps its economic position) to attract women and blacks is diminished.

However, there are many problems with the administration's position. First, a PhD does not necessarily make a faculty member a good teacher nor does the PhD guarantee the faculty members worth in helping students produce high-quality senior projects. Graduate work can help someone to be a good faculty member but the criteria ultimately can be used to augment because (rather than justify) the number of black faculty at a given college. Second, the need for black faculty is a radical need. The need is as severe and important as any other conceivable program or problem that the college faces. Yet, the administration and college as a whole have not responded to the need as if it were radical. The problem, unlike tuition hikes, is not on the board of trustees' agenda. The problem is not one of intentions but the values employed in judging the seriousness of the issue. The need to raise consciousness is not met with funds from the John Bard lecture series, nor is there an independent targeted response to the need. What was more important to develop: a Bard Center removed from student control and needs or a targeted response on the same scale as the Bard Center—to the problems of raising consciousness through curriculum?

We can only learn the true contradiction of racism if racism is taught to us by black faculty. Bard should have faculty and courses that respond fully to both student's and society's concerns. Colleges must create the consciousness which responds to the needs of students. Can we really argue that philosophy courses that discuss Greek philosophy or Nietzsche's views on Racism respond to the needs of economically disadvantaged students, women, blacks or people devoted to radical change? I am not talking about apples and pears and there are certainly women interested in Nietzsche's views. However, the needs of most women are better met by curriculum designed to confront sexism, and the development of such curriculum may require resources that sacrifice other courses, faculty and possibly departments.

Bard has attempted to attract black faculty and develop a women's studies program, yet both attempts have failed to respond directly to the contradictions of blacks and women in society. Why? The administration, faculty and curriculum responded to the needs of blacks and women through the medium of abstraction i.e., history, literature, anthropology. We not only need history, sociology or literature for blacks and women (or the history, sociology or literature of blacks and women), but a history, sociology or literature that fully responds to the situation of both groups in society in all its complexities (and this may involve whites, males, feminist theory and analysis of the totality of society) and attract black faculty and women.

The problem, unlike a program or "problem that the college faces," is not one that can be avoided or explained away through policies or programs that avoid contradictions and involve a distorted compromise on the student body. The problem is that Bard should develop courses that respond to the contradictions of blacks and women in society and attract black faculty and demand (in this case student needs) is thought to be satisfied through programs that avoid contradictions and involve a distorted compromise on the needs. The need for a consciousness of racism and sexism in society is immediate and concrete. It can only be fulfilled by developing a program of women's studies that alters the way that women (and men) think about themselves and changes the way they respond to sexism in their lives. It also assumes "that women, as a subject in themselves and as a focus in the study of human phenomena transcend the binary of a single discipline." Both principles suggest that women's studies will be designed on the people's actions in the most effective and radical way possible. We need a program that will respond to the contradictions and may be non-existent. Women's studies and courses designed to respond to the racial contradictions depend on the existence of militant, committed and knowledgeable blacks and women who have learned about racism and sexism through struggle... (Struggle means an active, engaged and uncooperative stance taken toward problems learned through action). In developing a critical consciousness, we need a critical feminism which insists:

The Liberal Arts...
The Liberal Arts from p.4...

...that all the easy chatter about liberation is a vapor, a groundswell metaphor, unless it forms part of a theory of human liberation, a world rather than exclusively women's liberation. For if the female 1960's/1970's individual "liberate" herself apart from change in social structure she will not emerge as the new woman but as a character familiar to us all the old man.

We can only develop and teach the proper programs and courses to respond to contradictions by having faculty members engage in raising consciousness of sexism and racism. Bard has two part time black faculty members and four women faculty who teach courses about women and blacks. Yet, the form of these courses address contradictions (if at all) in the most innocuous fashion. There are not enough faculty members, in dedication and numbers, who are struggling with society's racial and sexual contradictions. However, the problem of contradiction is not a theory that gained involving women and blacks, and even passionate individuals are not enough. We need to develop a fully articulated program that responds to racism and sexism through the most sophisticated analysis and in the most vigorous fashion. Only then can we be confident that the gender and race research to be understood and addressed, we need more than courses; we need feminists, feminists theory, black faculty and political ideologies based on radical change.

**Observations of a 4-Year Junior and concerned resident, called a dorm meeting, my fellow peers--including the peer-counselor. I was overwhelmed and cheerfully asked me a very provocative question, "why do a lot of hard students leave before their four years are over?"

To this question, I replied, "Very few students leave Bard because of academics. If you come here looking for astrophotography, than Bard is not your school. The reason is dorm life and its effects on students at Bard." During my four years at Bard, I've often wondered if dorm life was a way of living or a test of survival. The physical conditions (size, location, etc.) of many of the dorms are rough to begin with but the attitude and actions of many of my fellow residents certainly makes one feel like they are "roughing it". In 1976, my first residence was Tweksbury Hall. With cinderblock walls, very public bathrooms, and rooms "attacked" on top of and above each other, (eg., 115, 215, 315), this definitely wasn't a home away from home. However, very few students gave Tweksbury a chance to be at least a dormitory. There was outrageous noise at all hours, broken telephones and soda machines, (usually from frustration over a lost 100¢ or 35¢) and blatant disrespect for other human beings, especially themaids. To make matters worse, as freshmen, our models of college students were upperclassmen who were popular due to the way they "had a good time", who included breaking mirrors in the bathroom, smashing furniture in dorm lounges, burning bulletin boards, and a host of other "goodies." And some rooms nicknamed "closet-s", Robbins wasn't as physically rough or imperious as Tweksbury. It had the chance to be a dormitory too. However, it gave the 90 or so students a chance to act their former ages. The kitchen is still "camp displeased" noted for the fancy dishes everywhere. One would think that the more personal bathroom would be welcomed addition, but when bathtubs have darker rings than me and dogs use the same toilet and shower facilities as you, one tends to think differently. In 1978, I spent two months in South Hall, which had the best chance of being a dormitory. With only two floors, and 36 people, problems created by students should have been kept to a minimum. Fat chance! When I as
The Miser

A Review by
Jessica Bayer

The Miser (sic.) by Molière was a treat to behold. Although the production itself was perhaps slightly worse for lack of space and was not important to see over-all impact on the audience. The acting, especially of the minor characters, was superb and was complemented by the mise-en-scène where both were tasteful and apt.

Monsieur Nondal played a splendid Minor, portraying the part playfully, my griffe to a 'T'. Monsieur Nondal and Mademoiselle Kedelstein were magnificent as young lovers. Likewise Monsieur Bright and Madame Isabelle List. And I think sat a star in the lead in the person of Monsieur Joffe, whose performance was a tour de force. The supporting cast also did a truly professional job throughout.

Although I was not one to see audience who lived my best, I was a great pleasure to attend any future performances of the Bard Theatre of Drama and Dance.

Films: Criticism & Review

Robert Altman's "IMAGES" by George Hunka

There is no greater epitome in the world than a critic who believes he has discovered more intelligence and insight to say than the film itself. Not only are critics guilty of this, the Bard's unofficial (they seem to be touchy about the word) literary magazine, The Light, claims to have its own possession: "an incidental system used by The Light to determine that which is in fact cinema and that which is not particularly cinematic. Sure fellahs."

I don't claim to have an encyclopedic knowledge of the motion pictures of the world and I am not familiar with many areas of film. The only thing that I can say to justify the presence of my words is that I've seen a lot of films; I know what I like and I know what I don't like. I like to write about films and can sometimes tell what bullshit is when I see it. So these are my own feelings, and only my own. I just happen to have the typer.

Robert Altman's Images (1972) ran in satin on October 31st. Altman left his usual field -- that of America, its citizens and its slightly distorted sense of morality, to explore something new -- the mind and the psyche of an individual. It might have turned out to be Altman's Interiors but Images is unlike Interiors in that Images is a success while Interiors is a failure.

Altman chooses as his subject a woman named 'The Minor', played by Suzannah York. Katherine is a schizophrenic driven mad by guilt, Grief, and memories of the past. The story takes place on three levels: reality, Katherine's fantasy, and the confrontation between the two halves of Katherine's self. Altman, through hectic, but cyphal-cyly cross-cutting, builds the world as image -- as Katherine. The fact that Altman's cutting and his script collide and don't confuse is due to the crafted construction of both, making Images one of Altman's most concise and intricate films. It's a structured film, the characters don't go bounding off into other regions of their settings, it's something that becomes claustrophobic. There is a just enough humor in the movie to alleviate the tension (the ketchup bottle on the kitchen table while she cleans the blood from the wall is subtle but wildly funny), though it provokes a nervous laughter. Mark Williams' cinematography helps you see this film it will probably be worth your while. See it for Suzannah York's marvelous performance, if nothing else.

A short bit on. I went to see Orion Welles' Mister Arkadin tonight at 7:30, sat for ten minutes with about fifteen others, and then got word from the would-be projectionist that the film had not come in. I don't know who is at fault, (the distributor?) but somebody on the Film Committee should get his act together and at least announce these things. It is not the first time this has happened. I did get to see the Drama Department's 'The Miser' last night, a true helluva show, so the night wasn't wasted.

The Film Committee, by the way, is making its decisions for next semester's films. Now the time to muck the bitch. More news on that in the next column.
Bolling Drones
Halloween '79
by Cliff Pemsl

Out of restless darkness, a
wave of excitement envelopes
an all too familiar gym.
Everybody is a teenage girl.
The audience has an idea of
what they want to see, and
their anticipation is satisfied
when the Bolling Drones file out onto the stage in
all the splendor of what promises to be a top-rate
student gig. These campus faces, although humorously
disguised, are those that we recognize easily.

Jeff Taylor’s gestures and
facial resemblances of Mick Jagger are remarkable. Jeff
sets the stage, and the other band members follow suit.
I begin to feel the “60’s Groove” crawl down to my hips.
The music begins and the band’s pace is rhythmically
adapted by the mass of bodies crowding the stage. Musically,
the Drones were spectacular. Bill Swindler’s (Keith Richard’s)
experience, coupled with Knox Chandler’s (Brian Jones) almost “too
good” guitar work was frighteningly exact, while the
drive and pulse was punched out energetically by “bass
player Drew Shearer (Bill Wyman) and percussionist
Glen Carter (Charlie Watts). In his vocal ability
Jeff Taylor was more of a
Mick Jagger clone than just a
Drone.
The set was brisk, keeping
my attention level peaking.
About a third of the way
through the set appeared the
glittering Dronettes —
slick, tuff, and pretty. The
Dronettes were Lisa Fields
as Dairyanne, Troy Harrison
as Klasy, Judy Kaplan as Bir-
nice, and Lisa Weinstein as
Vibra. The Dronettes added
greatly to the professionalism of the performance. They
enhanced the show both musically and visually. Their
varied dance motifs captured my eye and kept it happy.

Theatrically, the entire performance was consistently hot.
The staged death of Brian Jones was quite amusing.
Now died in a kiddie pool (pun intended) with
a guitar in hand, only to be replaced by Jim Chambers,
(Ron Wood).

With their replacement in
gear, the Drones kicked off into a speeded-up version
of “Shattered.” The musicians mixed and disas-
danced their way through this number.

The show in its entirety
came off very well. Not only
was it amusing, the Drones’ performance was one of
the best Bard gigs ever.

Reef and Stick take time out for a “boll.”

Watch it Sta, 17 will get you 20!
This show is the second of a five-part series entitled "documentary Truth/Photographic Illusion." It is made possible by a grant from the National Endowment for the Arts and provided by the Noyce Gallery, New York City.

Metzger exploits a mistake commonly made by photographers, an object, usually close to the camera and therefore out of focus, blocks the normal picture frame. But Metzger's paper, wooden and fingers do not block the lens haphazardly. They are placed by sensitive and intelligent seeing.

The fuzzy-edged objects create unusual qualities of angle, shape, line and spatial ture. Metzger increases the illusions in several images with greater literal visual technique. Some images are upside-down or inversions of "normal" vision. In all the photographs spatial relations are distorted. The viewer is deliberately confused. What is foreground? What is background? Which planes are flat? What is curved? Which emerge? These are not 'normal' photographs containing misleading, understandable information. They are complicat-

ed visual abstractions which create their own special vocabulary. They excite their own unique responses—sometimes hilarious, with few exceptions, each image has energy and beauty.

Look back on the films this semester (those that arrived), the often embarrassing incongruity of the scheduling (i.e. How Tasty was my Little Frenchmen followed two days later by the Nailing Class, not that either film is 'bad', it's merely an anawerd sequence), not to mention the total absence of any Chaplin, Keaton Flails or The Marx Brothers, incurred my anger no end.

Needless to say, not every film shown on campus is going to please everyone. Certain films are 'musts' for any decent film collection; several directors whom I am known to favor such as Welles, Dreyer and Denies, I would gladly set aside for another semester's viewing, if only to see some good old-fashioned, knockabout, side-splitting AMERICAN COMEDY!, and to rib those 'aesthetes' among us who consider the latter a four-letter phrase. A number of filmmakers whose representation at Sotttery has been minimal to non-existant, and whose work I would enjoy seeing more of, are Sturges (Preston), Ford, Kurosawa, Capra, Hoose and also some vintage Ealing comedies. Far more good comedy is needed on our campus. One can only imagine so much Bergmanesque tragedy before the tragedy turns to monotony and the interpenetration to lethargy.

The Ray Metzger show now up in Kelly Commons is a fine crystallization of the idea logical bankruptcy of photography trends in modern art. Two of the basic tenets and discoveries of modernity are that art does not have to be pictorial and representational, and size-form is secondary. What is important that it deserves to be explored for its own sake. When these discoveries were being made they produced some fine liberating art: artists like Picasso and Matisse, with a whole realm of possibilities in front of them, produced prodigious works of art and creativity. Modernism in art had persuasively triumphed by the late 50's with all the new American boy abstract expressionists at the fore and even Life magazine was proclaiming that there really was something in all those little squiggles Jackson Pollock made.

But now that there was no picture to talk about, theory became very important. Particularly as academia began to take this sort of art very seriously.

Art flows off in all-different directions which I would not attempt to categorize. Beyond saying that a lot of artists became very concerned with formalism, or more precisely, their art was more and more about systems and formal and structural problems. Of course to some extent all art is about these questions: every artist has his systems and methods, and these things are treated differently by different artists. Still I think it is possible to distinguish art that is more formalistic than other art; in opposition to form we have, traditionally, content, that is, the combination of these pictures is about. In formalist pictures, moreso than others, the content is the form. I would include early Stella, Kenneth Nolad, Ellsworth Kelly and the Murray Reich mural in Kelly Commons as good examples of formalist artists and art.

Ray Metzger. Right here let me say that one of the big problems with formalism is that it is not enough to merely have an idea and embody it in art: you should make it interesting. I find early Stella and Noland uninteresting compared to the Murray Reich mural. All are roughly about similar things, but Murray shows us his colors in an interesting and subtle way. There is a lot happening in that mural—literally does tricks with it and us. It does not yield all of itself on one seeing.

I don't want to push the comparison between photography and painting too far except to provide some possible theoretical groundwork since photography has this unique and powerful ability, I do not know why people like Metzger take photographs that make not see. In his frames we see blurs, shapes and colors, and precious few meaningful images. In the Afterimage interview someone has told that these pictures are concerned with unfocused ob­jects, photographs that are blurry, badly focused and stupid! To pass off as art that we should be interested in is ridiculous. If he wants to make 'abstract' statements he should paint: That stuff looks silly in photography. It does not have to be pictorial and representational. Modern photography has this unique and powerful ability, it does not have to be pictorial and representational.
Poetics at Bard, the Sexual Hammer

By Daniel Díaz

Due largely to Freud, the theory of sexual identity has, at times, been used to support the subconscious as an all-powerful force. In direct contradiction to this are many of the poets now active on the Bard campus. Attending various readings, I find myself faced with a head shoulder with constant sexual imagery. If this was done for shock value, it has none: an axe blade dulled by overuse does not cut sharply but hacks. Personally, I prefer imagery in sexual nature to be more remote; because, at least for me, poetry is a business of the subconscious. I do not wish to speak out against recurring images, symbols or themes. But these

During my stay at Bard, I had the 'mind-expanding' experience of meeting people of many various political beliefs. There are the communists, who believe that everything is fine as long as it belongs to them; there are the hippies, who believe that, given the vote, they can elect a bottle of scotch to the presidency; and there is the administration, which is a belief all unto its own. However, my images are conflicted; sometimes I find myself as a non-existent, non-racist, non-capitalist individual, or as a non-realistic person who believes that everyone in the world can live on an equal footing. To those of you who are too stupid or too stingy to know what I am talking about, they are the Marxists. To be perfectly honest, I have very few personal

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11/15/79 BARD TIMES P.9

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11/15/79 BARD TIMES P.9
There has been a lot of controversy over the dogs and cats that run wild on this campus. But come the first of December those problems should end abruptly. Those of you with an appetite for adventure will have the opportunity on that weekend to test your skills in marksmanship and cunning. On Saturday, beginning at 6:00 AM, there will be an "open season" on all non-human animals found on the Bard College Campus.

In light of the recent disputes over this pet peeve, a "dog shoot" seems to be the most effective and sporting of solutions. Certainly, most pet owners at Bard love their furry friends dearly, but when faced with fines of up to $300 they most prudently see that student and dog must part. It is a sad but logical decision and those pet owners that see the inescapability of this sporting event and give their full cooperation to those organizing it should be highly commended.

Above are ten photographs of some of the dogs (and cat) known to frequent this campus. Below each picture is the name of the pet and its point value when eliminated. The point values of each animal varies from 10 to 100. This value represents the relative ease of difficulty involved in eliminating that particular animal. For example, Yecha has a point value of 10 because he is a docile and trusting animal, whereas Stella has the high point value of 100 because she is so sweet and squirmy. All cats have a value of 5 points regardless of their personality or habits.

The First Annual Bard Pet Hunt is not some wild shoot-out. It has many rules and regulations that must be complied with in order to make a participant eligible. For example, a participant may only use a firearm of a particular type specified by the Bard Hunters Club, such as a 30.06 or a 7mm hunting rifle. Shotguns and buckshot will not be permitted except in the elimination of cats. Handguns are not allowed under any circumstances. Details including rules about firearms and ballistic types will be sent to those who apply. All applications along with approval are necessary in order to become eligible. Send applications to the Bard Hunters Club, Box 719. Please include a description of your firearm. Applications must be received before Thanksgiving break.

Prizes will be awarded to those who accumulate the highest number of points.
First Prize: A Remington 2007 12-gauge semi-automatic shotgun.
Second Prize: The "kill" of your choice professionally stuffed and mounted on a genuine mahogany base.
Third Prize: All the beer you can drink at Adolph's the evening following the competition.

All non-Bard students are ineligible. Faculty are welcome and encouraged to participate.
Paper CHASTE
by Jef Schwartz

I wanted to get laid so badly one Friday night that I looked up Turabian and asked what she thought about it. Turabian, under 7:157.4, instructed me to read several books on the subject and then subsequently to footnote my affairs properly, using a new ribbon on unruled theme paper, 8½ by 11 inches, leaving a margin ½ inches on the left and 1 inch on all three other sides of the paper. So I went to the library; read The Joy of Sex, More Joy of Sex, and Leaders of the Bolshevik Revolution, which served to calm me down a little from the other books. It was Friday night though, and there were not any female people in the library.

So I went to Oswald's where everybody, as they say here in America, 'hangs out.' (But then they're hanging out next time, This is sure to be followed by Those Americans love.) The girls danced to songs called My Sharona, Good Girls in America', things out'.

I had to go to a place called "Blue Heaven." I ordered a beer and two bologna sandwiches or a third category, gook—nobody ever knew the composition. I chose a bologna sandwich on a roll and a bowl of jello for dessert. I imagined my dessert to be a specific form of female anatomy. I played with it for a little while, teasingly licking just the surface, then deeper, deeper and deeper until I had eaten it all.

Now I have a paper to write in which I must criticism James' Turn of the Screw so I can get an A in English Literature, so I can graduate from an American college, so I can get a good paying American job, so I won't have to play with my dessert at lunchtime any more.

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ON YOUR OWN

by Kathy Van Kleeck

films
at UPSTATE THEATRE...
Nov. 16-18 (Fri-Sun) September 30, 1955
Nov. 17 (Sat) An Evening With Film
Nov. 20 & 21 (Tue-Wed) Critic Ms. Janet Maslin
No. 20 (Tue) (at 8pm only)
Nov. 23-25 (Fri-Sun) Running Fence
No. 26 (Mon) Art Historian, Prof. Tom
Nov. 27 & 28 (Tue-Wed) Wolf presents Running
Dec. 4 & 5 (Tue-Wed) Fence
Nov. 29-Dec. 2 Five Easy Pieces
Nov. 29 (Thu-Sun) The Woodstock
Dec. 4 & 5 (Tue-Wed) Chamber Players at 8:00pm
Showtimes: Tue., Wed., Thu., Sun., 7:30pm
Fri., Sat., 7:30 & 9:00pm
Phone: 876-2515
Admission: $2.00 adults
(schedule subject to change)

at SUNY at New Paltz...
Nov. 16 (Fri) The Sound and Rhythm of Young Japan
Lecture Center 104 8:30pm Free
Nov. 18 (Sun) China Syndrome & Hiroshima
OMD Auditorium 6:30 & 9:30pm $1.00
Lecture Center 102 Legend of Bailiff Sansho
7:00pm Free
Nov. 20 (Tue) The Renart Trio
Lecture Center 102 7:00pm Free
Nov. 20 (Tue) Heart
Lecture Center 102 7:00pm Free

More info call 257-2193
College at New Paltz.

CATSKill CENTER FOR PHOTOGRAPHY RECEIVES NTSAC GRANT

The New York State Council for the Arts has awarded the Catskill Center For Photography in Woodstock a $15,850 grant for the facility’s 1979-80 exhibition, workshop and talk programs. A part of the grant is also designated for the photographers in the region. For further information on this program will be available during the winter.

CCFP’s fully-equipped, professional darkroom facilities are available for rental Friday through Tuesday from 11am to 4:30pm, and on Monday and Thursday evenings from 7 to 10pm. The rental fee is $2.75 per hr. Darkroom use is by appointment only. More info: CCFP, 59A Tinker St., Woodstock, 679-9927, Sarah Northland

music
at the Last Chance...
Nov. 15 (Thu) Ralph Williams
Nov. 16 (Fri) Tony Williams & Dry Jack

Home of the Last Chance Jazz Band
(phone: 452 1862)

Poughkeepsie
at the Lake...
Nov. 18 (Sun) Maria Muldaur

Joyous Lake, Woodstock, 679-9300
Admission to this show app. $5.00.

at the Bardavon...
Nov. 18 (Sun) 8:00pm The Renart Trio
Poughkeepsie. Beethoven’s ”Archduke” Trio
at the Bardavon...
Nov. 18 (Sun) 8:00pm Filigree
at the Bardavon...
Nov. 18 (Sun) 8:00pm

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Planned Parenthood will hold 4 clinic sessions in its 85 Montgomery St., Rhinebeck location in November. Clinics will be held in the morning, afternoon or evening. Clinic sessions include pelvic and breast examination, pap smear, counseling and prescription of a birth control method. For app., call the Planned Parenthood office at 876-2322. Office hours are Monday and Thursday, 8-4.

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