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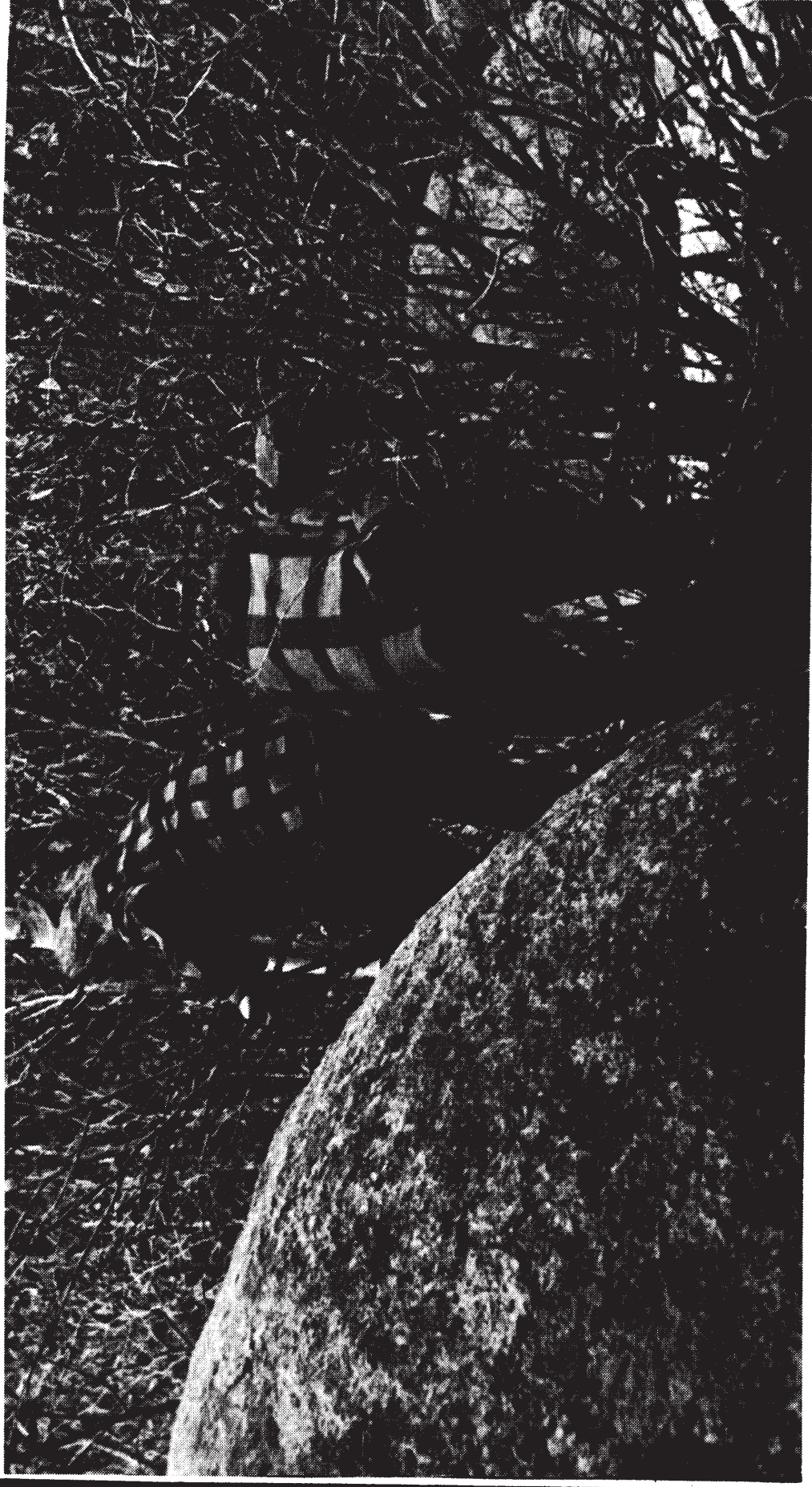
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observer

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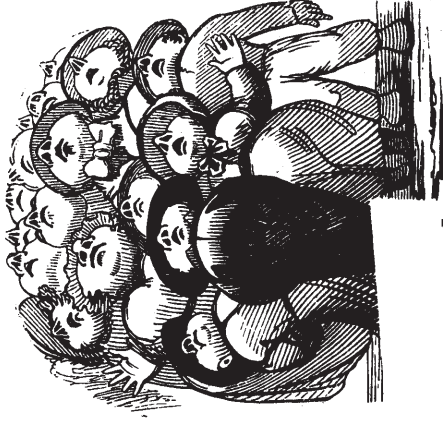


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young lords:

LNS

New York City-- "I was chuckling all the way through the march when you were all hollering 'Go pick up the gun!' Well, we have a surprise for you -- the gun is picked up!" Denise Oliver of the Young Lords Party Central Committee shouted over the pounding of hammers that were once again barricading People's Church in El Barrio.

Denise was standing in the chapel next to a casket draped in the Puerto Rican flag. Inside was the body of Julio Roldan, a Young Lord murdered in the Tombs, New York's infamous detention center. The pews were packed with Puerto Rican, Asian, black and white people, many of whom had come to the First Methodist Church last January during the Lords' ten-day occupation, and helped to turn it into People's Church.

¡defiende lo tuyo!

Minutes before, at 8 p.m. on Oct. 18, the Young Lords, armed with carbines and automatic weapons, had seized the church at the culmination of a three-hour funeral procession through the Puerto Rican community. Two thousand mourners had followed Julio's casket, chanting "Julio Roldan, tu muerte sera vengada!" (Julio Roldan, your death shall be avenged!) and "Despierta, Boricua, Defiende lo Tuyo!" (Awake, Puerto Rican, defend what is yours!) The funeral procession went by the Fidelity Savings Bank where a huge investment ad urged people to "DO SOMETHING ABOUT HARLEM"-- as the mourners passed they were swaying back and forth, fists raised, chanting over and over, "GO LEFT, GO RIGHT NOW, PICK UP THE GUN!"

Julio Roldan, 34, was the Young Lords' dietician. It was his job to provide balanced meals for party members, who eat communally. "He was a dynamite cook," says Richie Perez, a young Lord from the South Bronx. "When he got busted we joked that we should go storm the Tombs because we weren't getting anything to eat."

Julio was arrested Oct. 16. Earlier in the day the Lords had organized garbage burnings in El Barrio to dramatize the lack of city sanitation services in the area. The pigs recognized Julio sitting on a stoop later that evening and arrested him, charging him with first degree arson. The place he was originally charged with trying to set on fire turned out to be his own home, so they picked another building.

Julio was taken to the Tombs, one of the five New York jails where prisoners rebelled and seized guards as hostages recently, protesting bad food, crowded cells, long imprisonment without trials and brutal beatings. On Friday, Oct. 18, Julio Roldan was found dead in his cell, hanging from a belt. Prison authorities claim he committed suicide.

It's hard to see how he could have. The first thing guards do, when prisoners enter the jail is take away all their personal belongings, especially belts and shoelaces. They are particularly careful about stripping prisoners who are sent, as Julio was, to the 8th floor, the high security "psychological observation" section. Most political prisoners are kept on the 8th floor. Crowded as the Tombs is, Julio was placed in his cell alone.

Inmates heard screams coming from that cell at 6:30 on Friday morning.

The Young Lords' pathologist who was present at Julio's autopsy found two broken bones in his neck. The doctor says he has never before seen those particular bones broken in a suicide hanging.

The Lords will not take their guns from the People's Church until two demands are met: a defense center for Puerto Ricans must be established at the church; and local clergymen must be allowed into the jails to initiate a thorough, impartial investigation of the New York prison system.

As the Lords laid out their demands at the church, they stressed that the armed takeover was not in response to one isolated murder of a Young Lord, "We aren't going to make a hero out of Julio," said Lords Minister of Information Pablo Yoruba Guzman. "He was just an ordinary Puerto Rican brother. Hundreds of Puerto Ricans die every year in the jails."

"For a year and a half we've tried to improve the condition of our people by peaceful means. All we've gotten is bullshit promises and lies. Now we're going to put some power behind the words 'Defiende lo tuyo.'"

The program for using the church as a legal defense center was in full swing by the second day of the occupation. Lawyers and volunteers listened to testimony of community people who came to talk about their experiences with torture, starvation and crowding in the jails; false arrests, high bails and police brutality on the streets. "Everyone has a story to tell," says Richie Perez. The center will also be used by the Inmates Liberation Front, organized by leaders of the prison rebellions who currently out on bail. The Front's 5-point program calls for just bail, an investigation of the prison system, assurance that inmates' committees will have lines of communication to the outside world, rapid trials, and a readjustment program for inmates released from jail.

The city is not about to grant the second demand -- the results would be too embarrassing to the liberals who run one of the worst jail systems in the country. Twenty-five clergymen from various denominations who had offered to be on the Lords' proposed investigating team walked out of an 8-hour negotiating session Oct. 20, angered at the adamant refusal of Lindsay officials and Corrections Commissioner Geroge McGrath to let them inside the prisons.



woman and man at yale

Two weeks ago seven participants in the Bard Gay Liberation Front, three women and four men, accepted an invitation to Yale's "Homosexuality Discussion Group." Yale does not have a Gay Liberation Front and has not as yet formed a group dedicated to radical consciousness in relation to homosexuality. The Bard group discovered how different the Yale approach is, and on the whole found it inadequate to the full potential of homosexual consciousness and somewhat old fashioned. This came as a surprise to most of our group since Yale's image in the Movement is fairly positive, and Yale was conspicuously represented by a number of students carrying radical signs in the Gay March in New York City. One wonders whether the Yale brand of "radicalism" isn't just a matter of public relations to keep the Movement placated and to keep authentic radical consciousness from taking hold. The Yale evening was difficult and useful, even rewarding. The Yale groups is in its second year and is dedicated to "social and educational activities." The chairman, Christopher Phillips, '72, writes in the Yale prospectus, "Our program is designed primarily for two types of person. First, for the man or woman who has accepted or is discovering within himself tendencies toward homosexuality. Second, for those heterosexuals

who are genuinely interested in the homosexual as a person and a very real and important facet of life in America and at Yale in particular...It is our purpose to provide a relaxed and open atmosphere in which ideas and personalities are free to grow and interact without fear of outside social pressure...Every other week there is a led discussion and the weeks in between are given over to an informal gathering for coffee and conversation. A party or dance of some sort is held every four or five weeks. Our Opening Meeting will take place on Thursday, October 8th, when Stephen Wolfe, a former Lutheran Chaplain at Yale will give an introduction to the Group for those who are coming for the first time." Socializing, education, protection from outside social pressure, "led" discussions, down-the-line distinction between heterosexual and homosexual, ideas, personalities, topped off by the Lutheran Minister giving an imprimatur of respectability to those who are being initiated. Nothing could be further from Bard GLF's spirit, motivation and overall view of homosexuality. This is no put-down of the Yale thing. Each one must be free to find his own way through the forest. But one must not get hung-up on the trees. We are looking forward to future contacts with Yale, and to having Yale come to Bard and to participate in

the Conference on Homosexuality. But to be honest, it seems to us that the activity and results at Yale fall far short of the enormous potential. First of all, Bard GLF sees homosexuality as a fundamental value in that it can act as a prime catalyst in radicalizing the consciousness. This radical consciousness puts the individual and the group in immediate relation to all other groups which have reached a common radical awareness. Thus it would be impossible, within the sphere of radical consciousness, to make the clean-cut Yale distinction between two types of person, the person who discovers homosexual tendencies and the heterosexual who is "genuinely interested in the homosexual as a person" (sic!). From our viewpoint, an unradicalized homosexual is no different from an unradicalized heterosexual; and no amount of liberal tolerance and courteous curiosity is going to prevent them from interacting in an oppressive relationship. That the person who discovers homosexual tendencies is no less a person than the heterosexual who discovers heterosexual tendencies is a tautology. The important point is that awareness of homosexual tendencies can lead a person to becoming more a human being when he is radicalized into an awareness of oppression. Secondly, heterosexuals who are interested in the homosexual "as a

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observer

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letters

To the Editor:

Jeff Raphaelson's "Ad Hoc" of Nov. 18 is most amazing in scope (though certainly not in logic) - had he but included a few words on the Military-Industrial Complex or the new pretzel-prices in the Coffee Shop, he would indeed be the Complete Muckraker. I don't intend to deal here with his general assessment of Senate (best to let him and the other politicians argue that out between themselves - see right), but I wish to clear up some serious misunderstanding about EPC. While EPC may well have shown bad judgement and bad taste (not to mention bad grammar) in the publication of its recommendations on individual teachers, it has far from "demonstrated its own uselessness," as J.R. so positively asserts (and himself the principle member of S.C.A.R.E. too - an organization of highly questionable utility).

Mr. Raphaelson claims that EPC evaluations "In more than one case....had little or nothing to do with the actual report that a professor received from students," citing as an example Prof. Tieger's negative EPC evaluation and positive testimony at the Divisional level. First of all, his use here of the strong word "condemn" to describe EPC's evaluation of Mr. Tieger shows either a very poor command of the English language, or an unwillingness to read carefully and report accurately. Secondly, he fails to consider two important points: 1) EPC evaluations are based strictly on information from EPC forms, not on statements later received by Divisional Evaluation Committees, and to this extent they are quite accurate; 2) The majority of people coming in to testify before a committee which could not (until a very recent ruling) grant them anonymity, come in to say favorable things. This is especially true in the case of a teacher who has already had an unfavorable evaluation published - it is naturally his supporters who feel compelled to speak out. This last point cannot be over-emphasized - certainly anyone who is on a DEC is by now aware of the problem in most cases of eliciting negative testimony (in the interest of a balanced picture): most students are either loathe to "hurt someone's feelings," or are just plain afraid to stick their necks out. One lesson of this fall's experience with student participation in hiring/firing decisions is that we'd damn well better learn that if we're afraid to say anything unfavorable we have effectively given tenure to everyone who ever gets a teaching position here.

This fall the principle influence to balance out overly-laudatory testimony at DEC meetings has been EPC forms.

As for the astoundingly glib and uninformed paragraph in which Jeff proposes the abolition of EPC, I only hope that anyone who read and swallowed that chazera is reading this now. Jeff's feeling that the new Evaluation Committees can absorb all of the present EPC duties, plus gather additional information to round out (or yes, in some cases, refute) the pictures provided by EPC evaluations, shows for certain that Jeff is not on an Evaluation Committee. As a member of a particularly heavily-burdened committee (AMDD), I would say that without the degree of help EPC did give us, our task this semester would have been almost impossible, rather than just staggering. In the "thoroughly nasty business" (to borrow Raphaelson's term) of evaluating other human beings, the more evidence and the more minds involved, the better. This process is odious enough as presently set forth by the Walter document (admirable effort though it is); with EPC gone, however, we would be almost reduced to the bad old days of basing decisions on general rumor, testimony of a handful of people, and personal opinions of committee members. I think that any DEC which has been operating in good faith would agree that the 5-member committees, left entirely on their own, would be hard-pressed to produce anything that even approached a fair assessment of a teacher's work.

There is no doubt that, as Jeffrey says, EPC and its forms need complete reorganization - every year, I think. In fact, the entire procedure set up by the Walter Report needs re-working, now that we have seen some of the ways in which it is hopelessly cumbersome. As long as we have "evaluation" of some people by other people (student, faculty, either way), it won't be equitable, or pleasant, or in "good taste." But we can keep trying to refine the process, and I think that EPC (or a new group with largely the same function), should be an integral part of that process.

One last point - I'd like to enthusiastically commend Jeffrey on the one truly expressive and evocative phrase in his essay: "The committees rise like Rube Goldberg machines into the sky" - Beautiful.

Mike Bresler

access

Popular Misconception Dept.: There has been great notice given in the national press regarding William Kunstler's statement that he was volunteering his services in the Kent 25 case. This case does not involve a collective defense in the lower courts, and so he will be only one of a number of lawyers involved. He has volunteered his help in the fundraising, as well as providing aid in legal research and coordination of the defense, but most of the other lawyers involved have offered their services free as well. The Kent Defense Fund will still need to raise over \$100,000 to provide an adequate defense, with this money going towards costs arising from the many requirements of our legal procedure, and not to enrich any of the lawyers involved. In short, the Kent Legal Defense Fund needs money. They'd appreciate help.

In our unclassified ads you'll notice a new item, which will be appearing every week. It is the name and number of the Certified Abortion Referral Service in New York City. This service tries to provide quick, safe, and sympathetic help in an abortion situation. They use the vacuum-aspiration method, which allows the patient to walk out of the office almost immediately after the operation.

"Gimme Shelter", the Maysles brothers film about the Altamont Rolling Stones disaster, will be released in New York on December 6th, the anniversary of the whole thing. It will appear at the Plaza Theatre, on 58th Street between Park and Madison Avenue, in New York.

Two press releases on books - James Dickey, the author of *Deliverance* and an accomplished poet, has a new book out called *Self Interviews* consisting of a series of observations based on a "loose outline" given him by Barbara and James Reiss. Doubleday,

his publisher, likes the book, but that makes sense.

The Law and Political Protest is a handbook on political rights prepared by second and third year law students at U.C. Berkeley. It covers leafletting, rallies, demonstrations, door-to-door canvassing, formal and informal petitions, boycotts, draft cards, and describes the legal limits placed on the political activity of students, teachers, government employees, and private employees. It costs \$1.25, and can be gotten from: World Without War Council 1730 Grove Street Berkeley, Ca. 94709

The Council also sent us a list of other books they publish, and it can be seen in the Observer office, on the bulletin board under "ACCESS".

We've received three books this week, the first of which links into the book I just mentioned. Entitled *Exploring Non-violent Alternatives*, its author is Gene Sharp. It has an intro by David Reisman, and is basically a handbook in the theory and practice of non-violence. In his introduction, Reisman says: "It is my impression that in the universities this is not a fashionable topic at the moment." While this is certainly true, Sharp makes an interesting argument, and I'm tempted to review the book myself.

The next book is a strange one. Called *Worker Power* and directed towards workers, it has an ideological base I can't really figure out. In any case it's interesting in an odd way.

If any one would like to try to review the Consumer's Union Buying Guide for 1970, they are welcome to try. We now have a copy. That all, folks -

Geof Cahoon

To the Editor:
Regarding Jeff Raphaelson's column "Ad Hoc":

It is dangerous to misquote people and misunderstand their intentions, both of which Jeff Raphaelson does continually with incredible bias. Usually he doesn't even have the facts straight since he rarely comes to the Senate meetings or communicates with the members of Senate. Last week he managed the most shallow interpretation of Senate's intentions and actions.

Senate has neither resurrected old, unneeded committees (SJB has to exist in case a need arises; there is no HPC), nor has it formed more than one new committee. This new committee was formed to look into the possibilities of co-ed housing. It will be composed of 2 freshmen, 2 sophomores, and 2 juniors - one male and one female from each class. This will insure broad representation of the community and will avoid any constitutional problems.

What Jeff considers the "strengthening of a bureaucratic system" is actually an attempt to spread the power and decisions to as many concerned students as possible. What are the students' "real desires and concerns" Jeff refers to but to work together to improve Bard?

Jeff says the Black and Latin American students were "screwed" because they didn't get open hearings. The fact is that they didn't want open hearings. Jeff might have asked these students whether they thought they had been "screwed" before deciding for them.

If anyone is more interested in what is

really going on in Senate than in reading a perverted second-hand version, all Senate meetings are open to the community. They are held every Thursday evening at 6:30 in Albee Social.

Sincerely,
Bonnie Marcus

To the Editor:

My brief commentary on "Agnew's Age" in the Observer, October 21, was aimed at stimulating some discussion of what seemed to me to be very disturbing trends in the U.S. -- AND RESEMBLANCES TO THE McCarthyite epoch. At first I thought Bob Morgen's reply Nov. 11 was part of such a discussion.

Mr. Morgen finds my comments "dramatic and full of vivid rhetoric. There is one problem, however: it is not true." He finds its effect is "to badly garble recent American history" and implies it has an "intolerable air of moral superiority." When he concludes "The best way to tame the AGE of Agnew is to stop imitating him," I wonder if he is aware of how faithful an imitation his ill-tempered and superficial letter was?

The purpose of my commentary was to draw attention to the parallels between McCarthyite repression and Agnew repression. Morgen is off the mark to suggest that either McCarthy or Agnew were "caused" by the "student left" or the "New Left." I asked: "Did the Jews create Hitler? Are the African blacks -- Fanon -- responsible for Voerward? Did Bard students provoke Sheriff Quinlan?" But Morgen writes: "It is high time that this arrogant smugness on the part of our to page 10

THE MAGICIAN

"The obsession of the artist is artistic expression" -- Alexandre Astruc

"Behind the appeals for silence lies the wish for a perceptual clean slate. And, in its most hortatory and ambitious version the advocacy of silence expresses a mythic project of total liberation." -- Susan Sontag, "The Aesthetics of Silence"

"Everything that can be thought, can be thought clearly. Everything that can be said at all can be said clearly. But not everything that can be thought can be said." -- Wittgenstein

Part of the reason for our interest in the work of Ingmar Bergman, is that he is one of the most intensely personal of all modern filmmakers. Teamwork of a sort happens in American films, but when people work on a Bergman film, they're pursuing Bergman's vision. Through the years, in working with certain actors over and over (Von Sydow, Thulin, Bjornstrand, and Anderson have all shown up in a number of his films) and employing the same cameraman, Sven Nykvist, Bergman has built up an amazing control over his material.

"The Magician" has numerous scenes which exemplify this formal control. The opening scenes in particular have a kind of occult fascination, the details like the ravens, the sunlight filtering the trees, the intense closeups of Vogler and the dying actor, and the whole ominous tone are signs of this kind of control. But Bergman earns our respect for reasons over and above technique. He has confronted his own doubts and insecurity as an artist.

The conjuror-magician played by Max Von Sydow is dependent upon an audience which is either willfully hostile, or incapable of comprehension. Each member of the household views the arrival of the troupe differently, and each member draws a different meaning. Vergerus seeks ways of "explaining" the magician's tricks. The wife hopes to



find her dead child. The husband seeks some way of getting his wife back. None of them begins to perceive Vogler's deep personal commitment to his own art. The artist is doomed to the condition of perpetual exile, never able to satisfy his audience, nor in the end capable of satisfying himself. I think that the Brechtian happy ending is Bergman's ironic way of commenting on the nature of his own international popularity. The margin between fame and disrepute is a thin one, and Bergman throughout his career has experienced both of them.

The only really consistent emotion is the anguish and compulsive inner drive which characterizes Vogler's wanderings throughout the film.

I should like to mention briefly the "silence" of the magician, for it is a theme which reappears in much of Bergman's work. It is perhaps the most powerful metaphor for the artist's isolation and exile. The simplification and duplicity of language, its ultimate inadequacy, haunts Bergman. It is when the artist goes into the market place and begs for money, that he does most of his speaking. Otherwise he reaches for a purified existence, in which his art is the only form of communication. The biggest talker in the film is Vergerus, who rambles on while drunk, and makes elegant discourse. Language is the method for making things "explainable" but silence is the mode for those aware of mystery. Each time Vogler performs against Vergerus, the latter sums it up verbally and in this way tries to emasculate Vogler's effects. The banal comment "a slight fear of death, that is all" reflects his final inadequacy.

But Bergman is aware after all of his own limitations. Vogler admits that the elaborately "staged" resurrection was "a cheap trick." In a way, all art can be reduced to the mechanics of trickery. Vogler knows that his skill is something less than supernatural, that art can be, from one point of view, sublime trickery. And Bergman is also finally aware of his need for the audience's willingness. Volger's one effective action is performed by Antonnson who really does believe in the magician's powers. But this is not to be taken as a derogation of art, but a representation of the relationship between aesthetic effect and the human imagination.

It is in the search for forms commensurate with his own imagination, that Vogler finds his justification. In the scene in the bed where Vogler tells his wife that they must go on, that he will continue alone if necessary, some of Bergman's own agonized passion comes through. That search, that odyssey, ("ever forward into darkness" says the actor) is the artist's fate.

Larry Gross

classiscene



In my previous contribution to these pages, I spent a good deal of time dwelling on the idea that record companies should put out more recordings of the "new music" to supplement those of the old standard classics. Elektra's low-priced classical label is issuing a good deal of serious new music these days, and Columbia looks like it's beginning to catch up. In addition, smaller labels, like Composers Recordings Inc. (CRI) serve contemporary music quite well.

This music doesn't use melody, or at least, what you're likely to think of as melody. The emphasis in most of this music is on structure (how the piece is put together) and/or pure sound. The main object is to strip away "prettiness" and leave only pure music.

And, now that I've warned you, here are a couple of suggestions for anyone interested in getting into the "new music": XENAKIS: Metastasis; Pithoprakta; Eonta. (Vanguard Cardinal) Yannis Xenakis is a Greek architect who writes music by using computers, and mathematical laws. BERIO: Sinfonia (Columbia) Luciano Berio here uses the original meaning of the word "sinfonia", that of "sounding together." SUBOTNIK: Silver Apples of the Moon. (Nonesuch) A good introduction to electronic music. Morton Subotnik is a leading composer of music for the electronic synthesizer. CAGE: Sonatas and Interludes for Prepared Piano (CRI) John Cage takes an ordinary piano, puts wood screws, furniture bolts, rubber erasers and other goodies in the strings, and turns the thing into a one-man percussion ensemble.

A little note: "List" prices on Columbia and CRI are \$5.98 a disc; for Vanguard Cardinal, \$3.98, and for Nonesuch, \$2.98.

Sol Louis Siegel

SPORT

what?	when?
intra-mural basketball	monday and wednesday nights
squash	individual lessons available on weekday mornings; see Charlie
volleyball	tuesdays and thursdays, 3 p.m.
badminton	gym is available in mornings

As you can see from the schedule above those students who wish to remain physically active during the upcoming months will have ample opportunity to do so. Mr. Patrick, Bard's athletic director, has set up this schedule in order to meet the variety of tastes of Bard's students in relation to indoor sports. There is also a possibility of building a dam on the pond behind the gym so ice skating will be available in the near future. If there are enough students interested in forming a squash team please tell Mr. Patrick so he may set up matches with other colleges.

I'D RATHER SEE YOU DEAD, LITTLE GIRL...

Stokely Carmichael once said that all through his childhood he went to the movies to see Westerns and cheered wildly for the cowboys, until one day he realized that being black he was really an Indian and all those years he had been rooting for his own destruction. Listening to rock songs became an experience alot like that for me. Getting turned on to Under My Thumb, a revenge song filled with hatred for women, made me feel crazy. And it wasn't an isolated musical moment that I could frown about and forget. We are cunts, sometimes ridiculous (Twentieth Century Fox), sometimes mysterious (Ruby Tuesday), sometimes bitchy (Get A Job) and sometimes just plain cunts (Wild Thing).

And all that sexual energy that seems to be the essence of rock is really energy that climaxes in fucking over women -- endless lyrics and a sound filled with feelings I thought I was relating to but couldn't relate to -- attitudes about women like put downs, domination, threats, pride, mockery, fucking around and a million different levels of woman hating. For some reason the Beatles' "rather see you dead little girl than to see you with another man" pops into my head. But it's a random choice. Admittedly there are some other kinds of songs--

a few with nice feelings, alot with a cool macho stance toward life, and alot with no feelings at all, a realm where, say, the Procol Harem shines pretty well at being insipid or obscure (A Whiter Shade of Pale). But to catalogue the anti-woman songs alone would make up almost a complete history of rock.

This all hit home to me with knock-out force at a recent Stones concert when Mick, prancing about enticingly with whip in hand, suddenly switched gears and went into Under My Thumb with an incredible vengeance that upped the energy level and brought the entire audience to its feet dancing on the chairs. Mass wipe-out for women -- myself included.

Contrast this with the songs that really do speak to women where our feelings are at, songs that Janis and Aretha sing of their own experience of being women, of the pain and humiliation and the love. And it's not all in the lyrics. When Aretha sings the Beatles' Let It Be she changes it from a sort of decadent sounding song of resignation to a hymnal of hope. A different tone coming from a different place.

-- A woman from the RAT collective

EVALUATIONS

EPC has decided to discontinue its recommendations and concentrate on evaluations after the suggestions from students and faculty that the EPC forms do not warrant recommendations because of their limited nature. The ratings are based on a 1-5 number scale: 4.5+ is excellent, 4.0-4.5 good, 3.5-4.0 moderate, 3.0-3.5 mediocre, and below 3.0 poor.

black

Mr. Black's status is uncertain. He is not being officially evaluated by the Lang/Lit. Division.

Carl received generally high scores in all his courses. His one low-scoring course has greatly improved this semester. His weaknesses, i.e., lateness for class, unavailability for conferences, and the ambiguity of the students' desire to study independently with him can only be seen as faults when they are compared with his other, high, scores. His students desire his presence because of his intelligence, exciting presentation and enthusiasm for teaching. He works well in both large and small classes and the smaller classes are even more exciting than the large. Carl's best trait, however, is his ability to learn as well as teach. One of his students wrote, "One gets the impression that his courses are just as exciting and just as valuable a learning experience for him as for his students."

1.	4.27
2.	4.28
3.	4.62
4.	3.80
5.	4.55
6.	4.42
7.	3.72
8.	4.53
9.	4.63
11.	4.22
12.	4.91
13.	4.77
14.	4.51
15.	4.48
16.	4.42
17.	4.24
18.	4.57
19.	4.61
20.	4.23
21.	4.72
22.	4.61

fout

Mr. Fout's teaching has improved since last semester and it is obvious that he is still changing and improving. He has shown his excellence in small classes, and has almost mastered the informal seminar style. From these evaluations it appears that his teaching and manner in large classes could improve (i.e., more aids to the lectures - diagrams, use of the black-board, films.)

1.	4.31
2.	3.36
3.	3.42
4.	4.44
5.	3.26
6.	3.72
7.	3.45
8.	4.05
9.	3.62
11.	4.86
12.	4.55
13.	4.15
14.	3.44
15.	3.78
16.	4.26
17.	3.88
18.	4.74
19.	4.86
20.	3.73
21.	4.89
22.	4.06

greenwald

There is no question that Mr. Greenwald, as evidenced by his evaluations, is a highly successful, well-liked, and respected teacher. His ratings are consistently high (in the range of 4's) to outstanding (a number of 5's). The positive comments shared by most students concern his enthusiasm for teaching (exceptionally consistent), his use of unusual and even "revolutionary" classroom techniques, and his responsiveness to students which is repeatedly emphasized by his value to students as an advisor and critic. The only rating which may be considered typically lower than others was given on his availability. As mentioned in the course summaries, this may be due to the fact that Mr. Greenwald is a part-time teacher. Mr. Greenwald received markedly high ratings in all areas from all of his classes.

1.	4.51
2.	4.48
3.	4.53
4.	3.86
5.	4.06
6.	4.09
7.	3.82
8.	4.03
9.	4.22
11.	4.90
12.	4.87
13.	4.62
14.	4.35
15.	4.48
18.	4.81
19.	4.53
20.	3.93
21.	4.93
22.	4.55

griffith

As a whole, Mr Griffith received positive ratings and appears to be a capable teacher. Few, if any, of his students consider him less than competent. While there are certain problems which still affect his classes, many of these seem inherent to any introductory offering. Further, and importantly, many of his students value him quite highly despite his "dry manner."

1.	4.48
2.	3.61
3.	3.53
4.	4.57
5.	3.30
6.	3.78
7.	3.56
8.	3.89
9.	3.97
11.	4.81
12.	4.72
13.	4.02
14.	3.65
15.	4.07
16.	4.58
17.	4.12
18.	4.90
19.	4.70
20.	4.17
21.	4.75
22.	4.52

reich

Mr. Reich received excellent evaluations from all his classes. He is valued by both upper and lower college students and, in the composite averages, he received no score below 4.18. This relatively low rating refers to his availability for consultation. Forty-four of the forty-six students replying looked forward to his class; the remaining two looked forward to it "sometimes." Nearly all the students who wrote evaluations for Murray's courses felt that they both enjoyed the classes and learned from them.

Murray Reich:

1.	4.60
2.	4.82
3.	4.76
4.	4.18
5.	4.72
6.	4.65
7.	4.20
8.	4.19
9.	4.54
11.	4.52
12.	4.92
13.	4.50
14.	4.53
15.	4.63
16.	4.73
17.	4.38
18.	4.94
19.	4.87
20.	4.63
21.	4.94
22.	4.80

sullivan

The student evaluations for Mr. Sullivan are very good. He is repeatedly praised for his helpful and understanding criticisms of student work. Comments written on the forms commend him for his perception of the qualities, talents and problems of the individual students, for showing students their strengths, and encouraging them in their efforts. The few criticisms of Mr. Sullivan dealt with a repetitiveness of the class work, possibly unexplained prejudices arising from his own school of painting, and the difficulty of freshmen to see him outside of class. Generally Mr. Sullivan rated higher on the forms of his more advanced classes, his weakest totals coming from his Basic Drawing course, while many students from his Advanced Studio felt the course was the best they had taken at Bard. Upper College students praised him as an excellent advisor: interested, very knowledgeable about the work of other artists, very devoted personally to painting and willingness to share his knowledge as a fellow learner.

1.	4.66
2.	4.56
3.	4.89
4.	3.84
5.	4.66
6.	4.42
7.	4.37
8.	4.53
9.	4.57
11.	4.72
12.	4.61
13.	4.50
14.	4.18
15.	4.73
16.	---
17.	---
18.	4.85
19.	4.85
20.	4.47
21.	4.85
22.	4.45

shafer

Professor Shafer is recognized and respected for his extensive knowledge and scholarship in biblical exegesis and Christian thought. "He is a good listener and is very generous with his time" and is one of the most available teachers at Bard for consultation.

However, there does appear to be some lack of rapport between him and students. Many cite his aloofness in class and conversation, his preference for lecture, his tendency to be dry and repetitive—all of which most students seem to accept in exchange for solid and low-key scholarship and "an occasional brilliant insight which makes the whole class more than worthwhile."

Professor Shafer scored very low on relating the material of his courses to broader contexts of ideas, indicating a dissatisfaction with the limits of discussion. Also, in view of the particularly unfavorable response to his comments on assignments, papers, and crite sheets, EPC recommends that Professor Shafer develop more fully this opportunity to help especially his B and C students who expressed the most desire for more attention.

1.	4.60
2.	3.77
3.	3.36
4.	4.72
5.	3.22
6.	3.40
7.	3.00
8.	4.14
9.	3.73
11.	5.00
12.	4.83
13.	3.58
14.	3.21
15.	3.25
16.	3.40
17.	3.95
18.	4.36
19.	4.78
20.	3.72
21.	4.70
22.	3.62

1. He/she is always very well prepared for class.
2. He/she uses techniques which increase comprehension of the subject matter.
3. His/Her teaching is not boring.
4. He/She is readily available for consultation.
5. His/Her classroom manner is effective (clear, dynamic, etc.)
6. If he/she taught another course in a subject of interest to you, would you choose to take it?
7. If it were possible to do so, would you want to do a project or independent work with him/her?
8. The readings and assignments are well selected.
9. He/She provides adequate direction for the class.
10. Do you look forward to going to class?
11. He/She is on time for class.
12. He/She is interested in the material he/she is teaching.
13. He/she is enthusiastic about his teaching.
14. He/She relates material of the course to broader contexts of ideas.
15. His/Her comments on assignments, papers and classwork are valuable.
16. He/She comments valuably on crite sheets.
17. His/Her exams and papers are learning experiences which are valuable.
18. He/She encourages questions and is willing to use class time to clarify problems.
19. He/She does not get angry when a student disagrees with him/her.
20. It is not possible to get by in this course without learning.
21. The teacher is responsive and open to questions.
22. He/She is flexible in assignments and responds to students' suggestions about the course.

JUNIOR YEAR AT HOME

Robert Kelly, a Bard professor and a member of the Inner College, wrote this article as a part of a series of articles devoted to the Inner College and which begin on page six.

The Inner College, pushed and pulled by its time, started off in a dream of collective work, collective making. The fact that it has (as far as I can see) acted instead as a center of meaningful dispersion pleases me very much. I have seen people getting down to their work. People working, as ultimately every person must work, alone in his dreams and definitions and craft.

We did not build a longhouse, a hogan, a library. A few people climbed a mountain, a few people danced, a few people sat and ate together. We did not weave a tapestry, we did not invent the ideal transistorized college, we did not even plant a garden. We did very little except talk, if by we is understood that soviet of interdependent beings, Everybody.

The talk came in from all sides, and as I listened over these first months, what I heard were voices growing more individual, more focused than the growls of intention with which we began. It became clear to me that a good many students in the Inner College suddenly found themselves on their own, their own intellectual integrity their only Hermes, their own work their only measure. (A lovely thing to see in people who've just come out of 15 years of lesson plans.) The teachers were there to ask: what do you intend to learn, what do you need to use, do you feel you've made best use of your own energies?

If I'm asked just how good is all the individual work being produced in the Inner College, I can only direct the questioner back to the whole issue of curriculum and educational authenticity from which the I.C. (and others like it, all over the country) began. What does the American col-

lege student produce? What is he expected to produce? Is he expected to produce anything? Is he a passive consumer of lesson plans and canned values, being turned into a passive consumer in a commodity economy? Exactly what are the standards and achievements proposed by curricular education? Are they meaningful? Are they a long Masque of Rigorousness danced by doctors who are not learning?

The student hears words like creative and experimental lipped at him all day long, but the spokesmen he hears don't seem to mean anything more by those terms than Good Grades, Good Organization of Materials, Student's Rate of Progress Towards (ill-defined) Goal of this Course.

Now when the I.C. got started, many of us began, like the glib academy-conditioned creatures we are, to Plan, Realize, Evaluate. It was the old lesson plan again. We forgot what educators almost always forget: that the only real experiment is doing your own work, and that the only real learning is finding a work to do.

It must be clear that my trance vision of a True Liberal Arts College is of a place in which learning and making and doing are furthered in students by the presence of humans who learn and make and do, and who've been at it some time. Not by charismatic contact or guru hype, but by live engagement with humans concerned in many ways with the facts of their existence and the possible uses of their energies.

The Inner College is not Ideal, but for a wonder it actually does exist, and does

'the new barbarians'

We are very Avante-Garde at Bard. Even our Avante derriere is "Garde". Which is only as it should be. From Great Neck to Paris, from Scarsdale to Rome we bemoan, we weep, at the fall of the empire.

Does Jeffrey Long lack depth, does his painting suggest an involvement in what is of the moment, immediate, last week's news? Hurrah for the new barbarians. They do us in with last year's flints-- which, if one is to consider it in the light of rational procedure, is not easy.

Gail Vachon's painting strides forth girded to the loins with cadmium yellow or is it loined to the girdle with cadmium yellow? Oh how delicate, how tentative is the nuance, the sensitivity of the chalky accents, enough to delight a mother's heart or a critic's cold, calculating scanning. A delicious creed, makes for painting indeed!

There are a few prints in the show which are instantly dismissable. Too much technique, not enough miscable, viable concepts, ideas; are we teaching printmaking as artsy-craftsy basketweaving? How sad-- how bad!!

Kowalchuk has two paintings in the show. Fancy, Nancy you are an honest painter-- not great but finding your own way, workmanlike if naive, straightforward if not strong. Miss Kowalchuk essays a simple plane warped by line and color. She uses color as paint and as hue. Her handling is good, never

precious. One wishes she took the idea somewhat further. Good painting without.

Ann Morrell has two paintings which suggest a fine talent. Two large canvases, mostly in greys, blues, cubist in structure. That is to say, "relational", to the extent that one "reads" the canvas in terms of the smallest units of which it is composed. My only criticism is that her painting is too handsome by half-- nothing ventured, little gained.

The sculpture is fine-- but then-- I teach sculpture-- could it be less? Yes. So little thought-- so much time and energy and Bard baloney! I ask of my students do you believe what you have done? Are you satisfied with it? If nothing else-- shall you be remembered by this?

How sentimental of me that I demand of young people that they commit themselves fully to what they do. Truth is, you cannot die for it!

Jim Jennings strews slightly painted wood, slight ideas, in a highly entertaining fashion. His piece lacks any engagement with his ideas, feelings, even engagement but it does take up floor space.

Er Schwartz' letters are very dear to me. Her use of an early American circus font in lush color should do more than it does. It is fine if somewhat superficial in concept.

CO-EDUCATE!

5

A succession of events culminating in the issuance of a SJB decision on Monday, November 23, will finally place Bard among the growing ranks of "progressive" institutions offering co-educational housing.

The SJB was consulted by the Dean's office regarding the possibilities of changing present housing policy. In connection with the board's mediation in a case involving a student protesting beauracratc hassles issuing from her individually initiated room exchange across sex lines, the SJB made recommendations to both the Dean's office, and the Student Senate.

SJB feels the college should adopt an unqualified policy of co-educational housing. While this would legalize individual



room switches, the logistics of a wide scale transition to co-educational housing would be left to the newly formed co-educational housing committee, whose decisions would be based on questionnaires sent to the student body. While cautiously insisting that no forced room changes should be made, SJB recommends co-ed housing be implemented with all due speed.

seem to offer such an engagement. Instead of sharing in projects, students are sharing deeply in the intellectual development of one another. Each can offer only the drive of his own enthusiasm, the authenticity of his own learning and work. The Inner College is an environment, and a chance. It is our Junior Year at Home (as one parent called it), a chance for a journey into that strangest of countries and weirdest of cultures, one's own capacities.

A patient, tranquil, bright, industrious student can learn more about a well-defined subject from a brilliant and substantial lecturer than he can by chatting in the lounge. Incontestable, and just as much so that he can learn far more by investing the same time in some well-selected books. Provided he reads them well, and provided his mind is such that he can not only remember what he reads but can also organize it in some way meaningful not only to him but to a further pursuit of the subject. The great burden thus placed on the student is one that society long ago turned to the Lecturer to discharge. The lecturer organizes, the student memorizes each accepts a downgraded version of his own potential. But data does get trans-

ferred, in this odd ritual, from old to young, much as if books had never been invented. But what the lecturer can never tell me is why I should do anything at all, with or without the data he's anxious to impart. He gives me no time to exist in relation to his subject, for the very proper reason that I am no part of his subject.

In our time books, data, materials are many, accessible and reproducible as never before in human history. The teacher as data file-card is obsolete -- other things do the job better, more cheaply, more dependably. Now as students must find new ways of relation with their culture, so too the teachers (who are the corporals in the army of culture) must find their validity in utility to the new recruit. I suspect that the real and only value of a teacher in such a time is as specific and locally present instigator of acts of passionate learning.

Such joy as I've had from teaching has come from students who want to learn, and who want to learn something of what I know or can refer them to, because they need to know it -- that is, because their own work or thought has confronted them with the need for new data, new techniques, new models of organization.

Clearly the course structures, departmental structures and the efficient procedures of schools in our day, all these serve to provide the learner with much of what he may need. But the learner's needs are anticipated, not always accurately, and easy paternalism can take the place of the more difficult art of keeping up with the student's needs. Then the structures as they exist try so vigorously to offer the learner what he may need that it is felt unethical or immoral to allow the student to learn less than four things at a time. The multiple exposure technique works very well for many students, to give them a sense of things, to thwart precocious specialization (followed by premature turn-off), to stroll with them through the rather random sampling of human history and accomplishment any given curriculum is able to display.

But it has been observed that a time comes when a real student may need to separate himself from the structure, while still an active part of the hopefully supportive educational environment. Such a student might want to concentrate his efforts on two things, or even one thing, one single thing he yearns to master or be mastered by. Or the student may simply decide it's time for him to distinguish what he does from what is proposed for him to do.

My experiences with the Inner College bear out its effectiveness as a context in which such needs as I've sketched can be satisfied. The I.C. does constitute a fostering, shared environment (with all its freedoms and dangers) within the college. In that environment a student can work intensely and individually -- and that's the best thing that's happened to Bard in years.

review of the student art show



Roger Williams is my dark horse. His whimsical, bibulous green machine, none machine, is subtle and rich, funny and serious. A singular eye dealing with a personal vision. It is among the many wonders of this, the very first of our student shows this season.

Overall, an exuberant effort, contemporaneous but sincere. Not violins, rather a harsh but loving clash of cymbals. Bard Art marches on!!

- Jake Grossberg

6 junior year

Obviously, the I.C. is not appropriate for every student. I think the I.C. will work best as a one- or two-term option for students who propose independent work, who need a less-structured workshop sort of environment, and especially for those whose genuine interests cannot be meaningfully pursued in the limitations of the curriculum typical of a small college.

The Inner College should not start off every term with a grand overriding theme or topic. Each term it should, as it did so well this term, work out its own ground rules, its own program or abstention from program, according to the will of the faculty and students involved. There will inevitably be some student continuity from one term to the next, and I think it appropriate for some sort of faculty continuity (perhaps one out of four) as well. The I.C. should not attempt to duplicate the work of courses, and the workshops can only at their jeopardy take on the habits and goals of courses. "What did you learn today?" is a sponge's question. "What did you do today?" is at least vertebrate; the human question "What did you create today?" is the one I hope gets asked as the ultimate criterion of any environment's success.

If we have any real confidence in the teachers and programs at Bard in general, we have no reason to doubt the value of the Inner College as an interval during which the student can assess what he's learned, can begin to get to work on his own, and in the course of that work to discover what he needs to learn next, and thus how to make best use of the course /conference structure when he returns to it.

Complementary structures. The resulting dance of instruction and learning, course and workshop, curriculum and independent work, subject and self, will be Bard's livest music.

Robert Kelly

potential unused

The Inner College is now about ten weeks old. I wouldn't attempt at this time to make a judgement of success or failure in the sense of ending or continuing the experiment. I do feel that an assessment of the present situation is in order. The reason for an assessment is not to make a finalized judgement of the past but to strengthen the future.

A review of our original objectives would appear to be of some value at this time. Although they were vague and never clearly defined, objectives did exist. A group of people got together to separate themselves from the Bard educational structure. We were dissatisfied. We felt that we could educate ourselves better than Bard had done. Sheets were drawn up listing each person's interests and teaching abilities so that we could learn from each other and this learning was to be valid as learning from an individual designated as "professor." Workshops were formed to deal with common interests. Meeting were scheduled to provide for presentation of individual and group work to the Inner College as a whole. We were going to create a situation where we could draw on all available resources rather than depending wholly on professors and classroom situations for our education.

Well, most of that's in the past now. The lists of individual interests have been pretty much forgotten. Most of the workshops have stopped completely or are

operating on a half-hearted basis. Sometimes the meetings get formal business out of the way but beyond that virtually nothing is accomplished. I could count on one hand the number of times individual or group work has been presented to the group at a large meeting. What little enthusiasm is left seems to be directed towards setting up another Inner College for next semester instead of rejuvenating this one.

There is a drastic lack of communication in the Inner College. Considering that originally we had chosen communication as a subject for the group to revolve around, this is doubly disheartening. There is very little awareness of what other people are doing, what their work involves, what they have accomplished. We have a body of people whose knowledge could be a great resource. We have four very fine professors. Yet there is only minimum use being made of these resources. Most of the possibilities of

empathy

communication for the purpose of education are being ignored.

We all, as individuals, have our own objectives. I imagine many of us are reaching these goals. I don't doubt that most of us are doing a lot of work. Fine! But is this the best way of achieving our true potential? Individual work can be done anywhere. The New York Library system has a lot more books than Bard does and you don't have to pay tuition in New York. Why do it here?

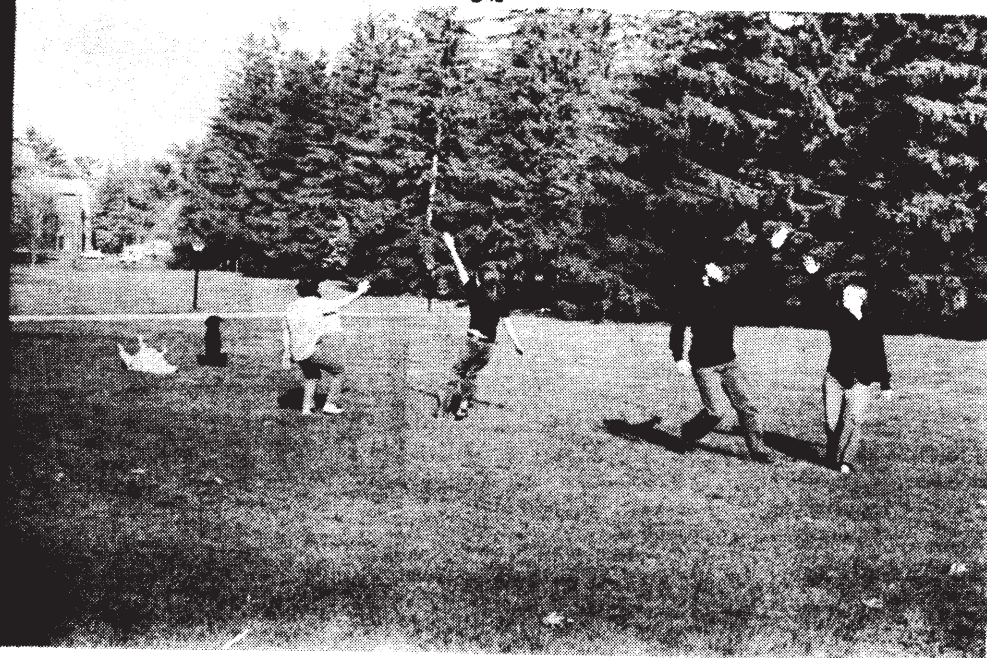


photo by ruth hirsch

I feel that the Inner College has failed to reach its true potential. We are an experiment in education. Yet excepting the original act of liberating fifty people from classes, there has been no real attempt to accelerate, expand or reform in any way the educational process. We have the potential for creating a viable educational experiment. What distresses me most is not the fact that we have not made use of this potential, but that there is no real concern for making use of it in the future.

Alex Manuel

'the vegetal

It is cold—really November now—the iron sky, the threat (or is it the promise?) of snow and I am walking up Garden Road with the rake over my shoulder not quite so eagerly as in October when the sun burned my nose as I worked and the earth seemed so warm and ready to be turned. It was easy then to imagine a summer garden—rows of ripe tomatoes and earthy carrots to be pulled—reds and greens and yellow squash—the satisfaction of eating what you have helped the soil to bring forth—those were the times when you looked up to find that you'd been digging a couple of hours and didn't want to stop.

Now that we have come so far, the earth is turned and it's time to spread the manure and mulch, time to start learning about a garden in the spring, it's a little harder to imagine the promises it holds and the time goes a little slower (or it does for me) - I am not a farmer and do intend to be - the garden is a very small part of my life and it looks a little bleak as the ground begins to freeze, but the little time I have put into it has given back much more than the thought of fresh vegetables in the fall - it's a feeling of being involved in a process of growth and cyclical change.

Karen Wollager



THE INNER

DAVID

FROM A TAPED CONVERSATION WITH DAVID BRANDSTEIN:

I had basically good feelings toward the idea of an Inner College as it was presented to me last semester. However, I had a great deal of confusion, some fears, and a little scepticism, not because I didn't be-

I didn't know where the students wanted to go with the experiment but I felt intuitively that they were going in a direction in which I wanted to move. I was anxious to see it work. My role as a faculty member in the experiment was based on a kind of agreement between students and myself based on mutual trust and respect and this excited me a great deal. I enjoyed it tremendously but I have become more aware of the built-in weaknesses of the experiment as it stands. I am somewhat disappointed in the results. At this point, I am unable to categorically declare the experiment a success or failure. There were certain creditable successes and some incredible failures. I began to get so frustrated seeing the dissolution of the enthusiasm with which various projects were initiated. Many individuals have done the sort of work which facilitated their growth and I feel they've come out better students for it. There are also individuals who haven't done a damn thing. I think an over-emphasis on "non-structure" dispersed the energies to the point where there's very little to show as a collective endeavor. Yet certainly it has been rewarding for many on an individual basis....

One of the most positive aspects was the confirmation of the fact that knowledge is not inherently defined by conventional structural divisions. I think a real liberal arts education involves that kind of mobility which patterns itself on the real flow of life and intellectual curiosity. Yet I look forward to teaching regular courses again for I am interested to see how well the new insights I acquired this semester will apply. I certainly feel much more alive and more confident as a teacher and more positive about the possibilities of an inspiring and dynamic learning experience between students and teachers. The classroom situation has certain limits as to the kind of atmosphere which can prevail without turning into chaos. Yet certainly when those limits are maintained without sacrificing trust, respect and good will more learning can take place. I would like to see the Inner College continue in one way or another and I would be happy to participate again but I feel that in order to keep growing as a teacher and contribute more fully to the Bard community, I should be offering courses in my particular discipline....

lieve in the basic principles but because I was never quite sure what the role of the faculty would be. I felt very strongly that in view of the criticisms of the university system which have been raised in the past few years, it was part of my responsibility as an educator to try an alternative method of learning. The old ways, the old methods, the old curricula are being questioned and I feel that whether I believe in those ways is not as important as the fact that the students, or many students, are resisting those ways, creating an impossible educational situation....

les want to grow'

The land must be turned over. We established the boundaries the other day. If you don't know where they are, ask. We will soon have four shovels of our own, which will be kept in the Natural Foods Co-op. There are work gloves there. Tools are also available from B&G, after 4:30, and must be returned early the following morning. After the land has been turned, manure must be put in the soil, it will be one of our main sources of organic fertilizer. Dolomite and Bloodmeal must then be sprinkled on the soil, and the ground covered with the hay which is now sitting at the edge of the field.

The organic farming co-op

10/7 Work has finally gotten under way for the organic vegetable garden. Went to speak with President Kline two days ago, and this morning had a good talk with Dick Griffiths about tools and composting. At this particular moment the burden of getting things together seems to be falling on me.

The garden will be situated on the large field off Blithewood Road, right by Garden Road. Today I am going to test the soil for potassium, nitrogen and phosphorous percentage, and also get a PH reading. Must also get in touch with Betsy at the Catholic Worker Farm, who can help us. It all goes well, tomorrow afternoon at 4:30 we will start turning the soil over with the tools borrowed from B&G. Griffiths said it would be O.K. to start a compost heap in back of the new tennis courts on the bare ground, and he promised to dump all the raked up leaves there. Felt very good just listening to him.

Met up with Andreas and we went off towards the field to test the soil. Felt very good to be able to do this myself. Feel more together every time I understand a little more how the earth I'm on works. Later --- I have good results, or simply results on two of the four tests, but the tests should be repeated at different locations in order to verify the results for the whole area.

10/9 For about two hours yesterday evening, a group of us starting hacking around with the tools borrowed from B&G. The soil is rich but perhaps has a bit too much clay. Developed a painful blister on my left palm. The physical work felt very good. On Thursday evening Brian, Corey, Barbara and I went to speak with Betsy at the Worker Farm. She answered my many questions, and in general was very reassuring about the ease of vegetable farming. "The vegetables want to grow."

Today Kit and I drove with Betsy to look at the garden. By now, it had already become choked with weeds, though our crops were still producing.

10/20 This afternoon we worked the land again. Getting the manure has proved to be harder than I thought it would. Henry Barich, the farmer Betsy got manure from last year, had cleaned out his barns, so we couldn't get any from him; however, he told us to take as much hay as we needed from out back. We will pay Frank Montafia for the use of his truck to get manure at \$5 a load up in Clermont.

10/30 Vegetable plot coming along. Purchased more shovels, bringing the total

to four. Went and got another truckload of manure. Wrote out a list of things that had to be done to the land before the winter, and before the spring planting, and placed copies in the Natural Foods Co-op, along with Jeanie Darlington's Grow Your Own. I want people to begin realizing that the garden is theirs, and that it's up to them to understand how it works.

What I realize does not come across from sporadic journal entries is the sense of working in the field, of a continuous day to day work that I was engaged in, together with other people. The sense that one day did carry over into the next, and that we could look ahead to the future instead of simply living for the next two hours. Eventually others began to share the responsibilities with me. And I felt wonderful working together with them, on this project which was a very real physical activity. And working in the middle of that beautiful field, which I felt as one continual metaphor of getting beneath things, finding out how they work. As I disturbed the life in the field, which had been regenerating itself for the last 25 years, I bent down and looked at what I was disturbing.

Realized that the use of my muscles was really important to me just in the sense that I was rediscovering a potential of my body. Learning just how many calories and how many grams of protein it required to prepare land for farming, using primitive tools. And I learned very well how much a spadeful of earth weighed when it was wet, and when it was dry, how it was to dig through certain kinds of grasses. Got to know how the earthworms worked.



And then the farming work as the center for moving outward. Talking to the farmers, finding the common bonds between us, as people in this spaceship rushing through space, who are concerned with the very real day to day problems of making food.

In our case, not just something for fun, though it was. The project had occurred to us as something the Inner College could do as a group activity to bring every one all together, and at the beginning, when few people got into it, I was disappointed, until I realized that if it worked, I would be eating delicious, chemical-free vegetables in the spring.

And if there is the argument that this is something you can do out of school, I say that one must seek a balance between the physical and the intellectual; and that one of the faults of Bard is that students go through it provided with everything, food, shelter, and they don't understand the connections between these things.

Michael Rivlin

COLLEGE

NO NEAT BOXES

When I came to Bard last year, I was expecting much more than I found. Due to the brilliant deception of the admissions office, I expected a paradise for living. I found out that I wanted more than Bard could really offer. So when I rolled around, out of the questions I were being asked and the ideas that were being formulated, I became keen on the idea of an Experimental College. Opportunity had been knocked and I could turn it away.

We are three-fourths of the way through the semester, and I feel very good about what has happened to me in the experiment. On a personal level, I've come to be close to so many people that I can't imagine I'd want to know last year. I know the Communications Workshops have been instrumental in this respect. The sense of closeness and community we were trying to achieve is crucial for any kind of real learning experience.

Education at Bard has become so much more than this semester—it has acquired a new meaning absent of pretension and sterility. Instead of four neatly divided boxes for learning, I've found everything intersecting and flowing together in the beautiful way. I finally feel stimulated, something that was always hard to be here at Bard, and throughout my college years.

This semester has just offered a glimpse of what can be done. The potential within all of us is so great and we

must let it be realized. We've all helped one another along and I know we can do much more together. I feel that's what the Inner College is about.

Kit Weinert

empathize

Is the Inner College a success? I don't know. This is some of what I have seen... many, many faces of students that had been habitually careworn become softened and relaxed...workshops run completely by students generating interest and harmony in a beautifully non-competitive atmosphere...people sharing some of their deepest feelings with each other...spontaneous singing...joy in being together at the best moments...a lot of silliness at times... bickering...

A few students had extremely creative semesters that they might not have had otherwise...many painted or wrote or simply read without having to worry about taking examinations or keeping up with a class or being put down or being coddled.

No doubt many students did nothing... some never showed up even for the general meetings...my own feeling is that given more time they would not continue to do nothing.

I'd like to see the experiment continue. I'd like to see its people be given an opportunity to live together...Problem: How do you schedule a workshop without having it become just like another class? Partial answer: Let the people live together so that they can share their thinking and reading...so they can come together spontaneously...

I wouldn't say that the Inner College is the answer - but then as the man said, "what was the question?"

Sam Pasiencier

in sense of storm.

the indian has word of this: being sky water and the upturned leaf being dust's rest.

this grey as one.

but i may not see by him: so relay my musics in gear squeal and an airplane rumble.

an alloyed grey.

tonguetied, i miss flavor of this rain.

Barbara Grossman



photo by marty trehub

Thinking of what has occurred within me as a result of association with the Inner College evokes many random associations. Hours spent wandering silently through the woods, meadows, and marshes -- the silent flash of an owl above the water at twilight; a heron patiently stalking its prey in the shallows; a bug-eyed doe indignant at my intrusion; sunlight filtering through a field of swaying goldenrod.

Mt. Marcy -- cold, wind, and snow. Nine hopefully nursing a tiny blaze of spruce that was the only source of warmth. Scouting routes and helping one another up the cliffs of Overlook the following day. Redtails soaring in updrafts. Arriving exhausted and satisfied at summit.

Workshops -- people verbalizing feelings usually hidden, perhaps even to themselves. Providing for exchange of information and ideas - new interests created-- many to be explored in future.

Categories transcended. Mind wandering-- beginning to move in a free, random manner. Feelings and ideas less removed from one another. Personal misgivings rapidly being eliminated. Desire and ability to create new, free-form learning experiences -- growing.

Allan Fife

8 be a brother . . .

John Sinclair, White Panther and political prisoner has made a great contribution to the development of a proper understanding of the role of music in our culture. His specific contribution is the idea that the music, and the context in which it is made, cannot be separated. It must be remembered that this is by no means particularly innovative in the broader spectrum of political theory. It is, however, immensely important with respect to our own conceptions of our music. Our music has for too long remained uncriticized and untouched by the demands of our people - Sinclair should know - he was the manager of the Detroit MC5 until they parted ways over ideological differences. These differences amounted to the fact that the band wanted to remove themselves, maintain a distance, from the audience, whereas Sinclair wanted the band to remain responsive to themselves and to the demands of the people. These demands included, above all, the idea that the band should actively encourage and support a revolutionary consciousness

IN THE AUTUMN OF MY MADNESS

There is much in soul music that everybody should be able to get into. Rock and Soul (Pause. Do you remember what Country Joe was trying to tell us?) both evolved from the earlier forms of Black music and both strive for the same thing. Both depend heavily on beat and rhythm and blues and both try to evoke some kind of emotional response from the listener. The best forms of both should make you want to get up and dance, both should make you want to "jump and shout." It is true that rock music has tried to be more versatile and has tried to expand its viewpoint but if it forgets its basic funk, then it will almost invariably fall short.

The more creative stars of both fields recognize this. Listen to Aretha Franklin do Let It Be; listen to Tina Turner do Honky Tonk Woman; listen to the Rolling Stones do My Girl. And, for the immediate purpose of this review, listen to Roberta Flack do Just Like A Woman. Roberta Flack sings with more feeling than anyone else around. Her voice is smooth and sensual. (She could make Tom Jones sound like a eunuch.) Her album, Chapter Two will make you cry and, if you're lucky enough, will make you fall in love. Her voice reflects the pain and passion of all humanity. One can't help but be impressed with the wisdom, humor and compassion of a song like Reverend Lee.

This may sound silly, but it is difficult to express in words the myriad of feelings that this beautiful woman can evoke. It will depend on how you are when you're listening - if it's day or night, if you're alone, with a friend, or with a lover. And, just as a point of information, Roberta Flack will be appearing at Philharmonic Hall in New York December 26.

While we're (sort of) on the subject of soul music, Stax has sent me an album called Johnnie Taylor's Greatest Hits. For the record, Taylor has one of those great soul voices, comparable to those of Otis Redding and Sam Cooke. This album contains many great soul classics, the most notable being Who's Making Love (with your old lady while you were out making love). Anyone who can sit still while listening to a song like this should have his body overhauled. And any rock freak worth his weight in old 45's will be able to appreciate the elements of rock music found in this song. Even though the music and arrangements might appear

in the home community. The MC5 decided, instead, to concentrate on becoming stars, with slick choreography in their stage act, and playing down the political content of their music.

The following recent releases represent varying degrees of success at self-determination, on both a musical and an economic level.

Spirits Known and Unknown - Leon Thomas
Of all the records I'm reviewing now, this one is by far the most successful attempt at both musical and economic self-determination. If you're familiar with this work of Pharoah Sanders, Leon Thomas should be no surprise to you. He was the vocalist on "Karma" and "Jewels of Thought" - this is Leon's first solo record. In fact, it seems to be an extension of what was happening on Pharoah's "Jewels of Thought" album. Both albums were cut during the same series of sessions in October last year. Both albums feature essentially the same outstanding music-

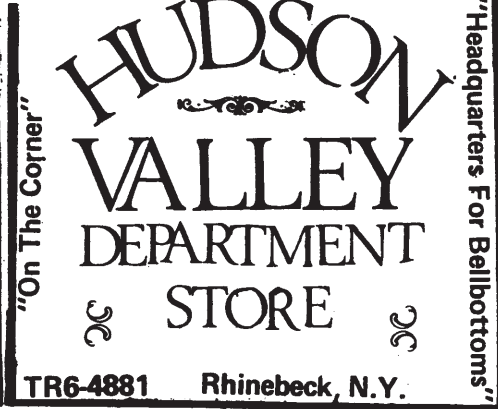
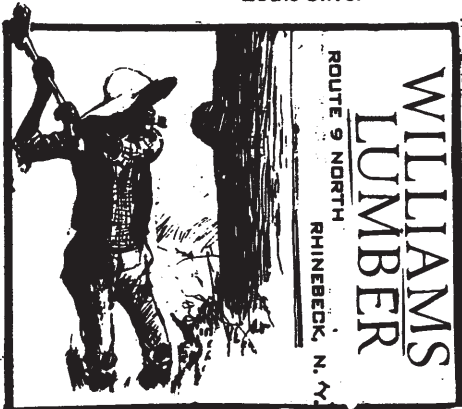


to be simple and unsophisticated, that is exactly where the beauty of soul music lies.

Another of the classic numbers on this album is Testify (I Wanna). The qualities of this song are the same as in Who's Making Love and the refrain "You sure been delicious, you sure been delicious to me" is simply joyous. I laugh and smile and dance around every time I hear it.

If your interest is primarily blues, songs like Steal Away and Mr. Nobody is Somebody ought to convince you of the quality of soul music in general and of Johnnie Taylor in particular. If you are sincerely interested in popular music, you cannot afford to overlook artists like Johnnie Taylor and no rock collection is complete without at least a smattering of soul. If you've overlooked soul music in the past, give it another try and be objective. You'll get hooked, too.

Louis Silver



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ians; particularly notable are Lonnie Smith on piano, Pharoah on tenor saxophone and Cecil McGee and Richard Davis on bass.

The range of musical feeling is wide; but the music is, at the same time, directed at achieving a certain continuity in expression. Hence, when Leon sings about "damn Vietnam", he isn't, in fact, changing the subject from the ideas expressed in "The Creator has a master plan." Both pieces of music complement each other; the political "message" of one strengthens and fortifies the other, more spiritual, track, and vice-versa.

On a more economic level or the context in which the music is made, the record is a model to be copied by almost any group I can think of. The record is released on Flying Dutchman records, run by Bob Thiele, who used to produce for Impulse and Bluesway Records (both are owned by ABC). He produced many of John Coltrane's and B.B. King's albums, and now he has moved into independent operation. What distinguishes his effort is his publicly stated intention of providing social commentary/political album instead of simply exclusively "musical" productions. Flying Dutchman, as an organization, has taken a political stand - most of the artists on this label, Ornette Coleman, Stanley Crouch, and Leon Thomas, among others, are politically aware, and hence "touchy" and "controversial" as far as larger record companies are concerned. Thiele has done these artists a great service in attempting to provide them with a more agreeable and supportive environment in which to record and create. It's certainly a step in the right direction.

Lorca; Starsailor - Tim Buckley
These two recent releases by Buckley indicate quite accurately the rate at which he is growing and changing musically. If you are an "early" Buckley freak (his first several albums) then I'm quite sure you will be shocked by these recent creations. From roughly the days of "Happy/Sad" (which was released over 2 years ago) he has developed progressively more and more in a new jazz vein - "Starsailor" indicates this change most clearly. He has also expanded and changed his band Lee Underwood remains on guitar, but the rest of the musicians are new. Most interesting of all is the addition of Bunk Gardner, who used to play with Frank Zappa, on horns. It's obvious by the changes in Buckley's voice, also, that he has been listening to Leon Thomas. Leon's

distinctive "yodel" (I can't think of a better word to describe it) is a "natural" for Tim to pick up on, with his remarkably expressive, subtle voice. The music as a whole, moreover, shows that Buckley won't compromise for the sake of commercial appeal. He's doing what he wants to do, however unattractive it is in the eyes of the sales-conscious record company executive.

Big Brother & the Holding Company - "Be A Brother"

This is Big Brother's third LP, if one is willing to include their release on Mainstream records. It was recorded after Janis left the group to go on her own; Nick Gravenites (of Electric Flag/Mike Bloomfield fame) has taken her place as featured lead singer. On this album, however, the band seems to be suffering from much the same problem that plagued it when Janis was with them - a tendency to separate the lead singer from the band itself, i.e., Janis Joplin and Big Brother, or, in this case, Nick Gravenites and Big Brother, instead of simply "Big Brother and the Holding Company." Therefore, the songs on the album are easily distinguishable between Nicky's songs and Big Brother's songs - the contrast between the two is obvious. I prefer Sam Andrew's simpler things (particularly "Keep On", which features a cameo appearance by Janis) to Nicky's overly slick, pseudo-soul extravaganzas. As a totality, then, the album is not successful - there are too many boring or embarrassing tracks by Nicky to skip over.

One more thing that bothers me about this record - I have this persistent suspicion that Big Brother wanted to find a renowned singer to replace Janis before it went to record a new album. I have no idea who had the hot idea of introducing Big Brother to Nick, but I do know that Big Brother was playing together 1 year ago, without Nicky, in and around San Francisco. One can tell quite clearly that the musical relationship between Nicky and the rest of the group is not the most fertile one; one suspects that they know this also. Could it be, the fusion of Nicky Gravenites with Big Brother would hopefully produce another "supergroup" to sell to the adoring crowds? Columbia Records certainly would like that to happen.

Dana Ahlgren

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The term Jewish Mother gets thrown around alot these days. We can easily imagine a domineering, sarcastic, well-upholstered woman who "can fit the Bronx into her mouth" and an infinite amount of chicken soup into ours. We know what makes her a mother.

What makes her Jewish, however, is something deep inside her, a suffering that has been left inside because of her personally imposed duties to her family. This suffering, abandoned for a mother's love, is the sine qua non of Jewish Motherhood. To isolate it as a quality is difficult, but Mr. Kakatsakis has been able to do so in his direction of Clifford Odets' Awake and Sing. Unfortunately he has chosen to discard it. The result is that the actors'

timidated by supposed destiny that one is afraid to break the mold and free oneself.

The Berger family has resigned itself to suffering. They have difficulty realizing that they could change, that they could refuse their superimposed destiny and live the way they wanted. Within themselves they were involved in great struggles. As a family they struggled. Ralph Berger has trouble leaving his mother for his girl. Henny Berger finds herself unexpectedly and unhappily married. Bessie Berger wraps herself in lies. Myron Berger wraps himself up in meaningless dreaming.

The Bard production of Awake and Sing could have used some of its own advice. Anthony Rutledge is convincing as the grandfather but lets go, forfeiting his age and credibility, when handling his strongest speeches where an old man gives his philosophic legacy to his grandson. His accent seems to confuse him, but he physically carries his part well. In dialogue, Jake's dependence on Bessie, played by

bard g.l.f.

from page 1
person" are beside the point. Homosexuality is of minimal value as a behavioral curiosity or a social phenomenon per se. The heterosexual should be interested in the homosexual as a person who can help lead him or her and society to a radical awareness of heterosexual limitations and to the oppressive role of heterosexuality as it now stands. The Yale prospectus says, "Many students have been relieved to find that they are not alone as homosexuals; there are others on campus who share the same interests and difficulties." It's surprising to find that that is where Yale is at! A person with homosexual tendencies would have to be a total re-cluse or retarded not to know that he or she is one of millions of people "with tendencies." But the real "down" is to think that anyone could be "relieved" for long by the simple discovery that there are others, besides himself, who have homosexual tendencies! Given the inescapable oppression which grips our society -- politically, economically, socially and, most deeply, sexually -- how could any individual be relieved, or be content with this psychic burp? Isn't there a grotesque disproportion in relegating to the level of "shared interests and difficulties" something as powerful and central to the revolution of our society and our being as homosexuality? Homosexuals are human individuals; and they do not necessarily have "shared interests or difficulties", unless one transposes the heterosexual oppression of social exclusivity, games and match-making into homosexual terms. The fact is that Bard, given its open, chaotic or non-existent social structure, can brush social sensibilities aside for the most part and allow for getting down to abrasive perspectives and painful realities. Yale still suffers from the inbred, self-contained and out-of-date social hierarchy which has contributed so much to the weight of oppression in our society; and the nature of the "Yale Homosexuality Discussion Group" proves radical consciousness, in one way or another. A sure way of devitalizing homosexuality is to keep it on an intellectual plane with games permitted afterwards in private. This is not a one-sided Bardian view because there were representatives from Wesleyan there too, and they took away a similar feeling. What homosexuals share potentially is that which is vital and makes

homosexuality of primary importance. the possibility of radical consciousness in relation to oppression. At this level of awareness, nothing is provincial or solipsistic. The mind cuts across all the phony frontiers, structures and interactions and can discern the real political questions, the real self, the real condition of society, the real exploitation and the real revolution. We write this not as a put-down but as a reminder both to ourselves and to the Movement in general of just how far all of us have to go, what the odds are and how little we have achieved and can achieve. But, of course, each molecule counts and, while respecting all people's right to do or not to do their own thing in their own way, we hope we have left something of a liberating impulse behind at the Ivy Gothic bastion of Puritan Ethic and Corporate America. We hope to continue this article on Yale, reporting individual encounters and just what happened when Bard introduced consciousness-raising for the first time at Yale. Meanwhile, at the last meeting of GLF, New Paltz sent up some people looking for a chance at radical consciousness. They took part in one round of consciousness-raising on the topic, "An experience of wanting to express an emotion through physicality and feeling uptight or not knowing how to go about it." Recounting an intense individual experience, one after another, each person and the whole group suddenly focused on the shared feeling of oppression. As a relief to this structured round of consciousness-raising, the group branched out into an improvised and general discussion of the nature of love relationships distinguishing between those which enhance mutual and individual growth and those which carry out forms of oppression and inhibit growth. Bard students will participate in a Wesleyan GLF consciousness-raising session on Tuesday, Nov. 24th.

John Bard Gay Liberation Front

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energy is evanescent - they are not acting from the kishka. Odets gives them words about Youth's opportunity to better the world and The Individual's freedom, and the cast tosses them back and forth like so many matza balls. There are frustratingly few moments when an actor acquiesces to a third dimension and we get a glimpse of emotion.

It is ironic that the outstanding fault of this production is the actors' neglect to feel, to play to each other, their failure to recognize their need for each other; for it is a similar dependence that is the underlying emotional thread in the play.

The children, grandfather and neighbor are all afraid to go out on their own and leave the comforts of Mama Berger's home. The father too, is frightened of the future and remains a child in his own household. These people are adults and should be capable of self-sufficiency but cannot "awake and sing" because of an unfulfilled need. They hang on to Bessie's apron strings until a death jolts one of them loose and encourages the others to move themselves. It is the phenomenon of the Jewish Mother.

A Jewish mother has a confused ego. She believes that to love someone she must deny her own needs. Having given so much of herself to her children, she expects them to replenish her, to justify her-- which is a terrible burden to them. She thinks she is properly loving them (which should turn them into impressive, well-adjusted doctors and lawyers) but is really strangling them with her selfish love.

A Jewish child's guilt is evidence of his psychic strangulation. He needs to remain a child because he hasn't been fulfilled as a child. He hasn't been loved honestly-- indeed, he still needs his "skates".

What we need to know about the Jews is that throughout their history they have been persecuted. Their faith in themselves and their history cannot be separated; which is their strength but also their pain. Suffering has been such a part of their lives that they believe that suffering is their destiny. It is easy to become so in-

Debbie Felder, limits Mr. Rutledge's effectiveness due to Miss Felder's lack of timing. When Bessie destroys Jake's record collection with apparently unprovoked intensity, we are left wondering whether Bessie was directing her anger at Jake, Caruso, or RCA.

Age and dialect are problems. Miss Felder plays a late-middle aged woman exceptionally well but her "nu?" sounds more like a misspelled excerpt from Animals of Africa than the Great Yiddish Rhetorical Expression that it is. Bruce Chilton's accent disturbs me only a fraction less than his insistence on remaining the American Dream instead of Myron Berger. Madison Scott, playing Sam Feinschreiber the shotgun stool pidgeon, is also not quite schlep-py enough. Mr. Scott looks and sounds more like a refugee from a Valentine's Day party in Chicago than a Jewish immigrant.

Christopher Claremont, as Uncle Morty, and David Ebersole, as Schlosser, give the strongest performances-- perhaps because their roles do not involve the underlying emotion that the others' do. Jennifer Malamud, as Hennie, and Raymond Gross, as Ralph, are pleasantly vivacious. Miss Malamud, Mr. Gross and Stephen Gerald, who plays Moe Axelrod, are aware of the changes in the characters they portray and are very much alive. I miss Miss Malamud's perpetuation of a tension between Hennie and Moe, but Mr. Gerald's vibrant performance makes up for it.

-- Bobbi Bass

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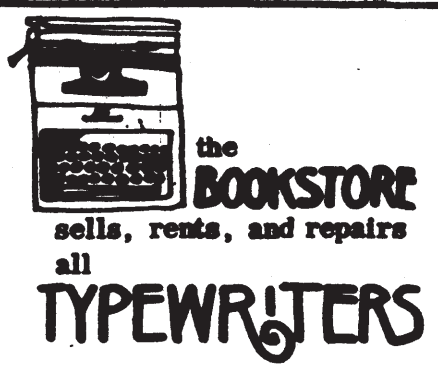
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Eight members of the Seattle Liberation Front are being tried for breaking the very law they militantly protested one year ago. On February 17, the day after Julius Hoffman ended the Chicago Conspiracy trial, Seattle saw one of the most expressive TDAs in the country. The demonstration of outrage had been led by the Seattle Liberation Front, and now eight people from the SLF are on trial for conspiring to incite a riot.

One of the Eight is Michael Lerner, a professor at the University of Washington. He plans to act as his own attorney but is finding it difficult to prepare a defense. The federal conspiracy law is vague and unclear, and it is for this reason that it has been so useful as a repressive tool.

Another of the defendants is Chip Marshall, who says that his radicalization began when he noticed at his father's race track that "the horses were being treated far better than the black grooms."

N.Y. TIMES --

After Martha Meyers of Arlington, Mass. was convicted of the crime of burning an American flag, she was sentenced to six months in jail. The sentence was subsequently changed to a year's probation on the condition that the culprit carry a large American flag on a three-mile march through town.

MONTEVIDEO, Uruguay (LNS) --

Friday the 13th was an unlucky day for the pigs in Uruguay this month. Four women and five men, armed members of Tupamaros, pulled the biggest bank robbery in history, ripping off \$6 million worth of gems and \$48,000 in cash from Uruguay's Bank of the Republic.

Rev. Howard Moody in the Village Voice --

I had my first conflict about the flag shortly after I got out of the service and was attending a ball game. They raised

the flag and played the national anthem and there was a man a few rows in front of me who didn't take off his hat. Some zealous legionnaire type yelled obscenities at him and one fanatic patriot walked down and snatched off his hat, and tried to put it in his hands. But he didn't have any - he had lost them in the war.

NY TIMES--

Martha Mitchell is sizzling over what she regards as a deliberate slap at her by Mrs. Richard M. Nixon's press secretary. "Connie Stuart is trying to kill me," was the way Mrs. Mitchell put it to reporters today.

The wife of attorney general John N. Mitchell, known for her telephone calls to newspapers and reporters, is the most controversial of the Cabinet wives. And she was in a tiff today.

According to Mrs. Mitchell, she was the hostess at a Blair House Luncheon today for the Cabinet wives to announce a needlepoint sewing project she expects them to undertake. The luncheon came off as scheduled.

But she said Mrs. Stuart, in a Monday briefing announced that Mrs. Nixon would attend a Blair House luncheon "sponsored by the Cabinet wives." "I haven't spoken to her since," Mrs. Mitchell said of Mrs. Stuart.

She said she had not been able to find out why Mrs. Stuart had not acknowledged that it was her luncheon. "This is the worst thing I've ever been through since I've been in Washington," she said with irritation.

At a press briefing two hours later, Mrs. Stuart said she had not talked to Mrs. Mitchell in months and had not known she was the host for the luncheon when she announced on Monday that Mrs. Nixon would attend.

letters...

from page 2

pretentious moral elite (me, I suppose) be challenged, and challenged hard." Sound like Agnew? But even worse, Morgen blames the victim for his oppression. Soon we will be told the Vietnamese provoked the napalm. They must have also been "arrogant" and "smug" and "pretentious" --- just think, how arrogant and smug and pretentious to expect they might control their own destiny.....

But Morgen misses the whole point. My commentary did not praise student protest or place student rebellion in the center of the stage. It tried to look at the pattern, the history of abuse of power in America. Students are, as always, victims, the canon fodder, not the cause. All the courtesy and good behaviour Morgen recommends (but does not demonstrate himself) would do no good. Uncle Tom didn't help Little Eva.

I hope Robert Morgen or someone else will reread my commentary and talk about the thesis which (correct or false) might be worth some attention.

Sincerely,
Prof. Robert J. Koblit

To the Editor:

Recognizing that you publish a 'committed' journal, I can understand your occasional recourse to vapid abstractions and simpleminded hyperbole. When, however, you print a statement, purportedly solicited from an individual, and you completely fabricate said statement because you never received one in the first place, then your journalistic veracity must be called into question.

continued
continued
continued
continued
continued
continued

I did not submit the statement attributed to me in last week's Observer. I believe an apology is in order, or are fraudulent quotations the order of the day?

Sincerely,
Mark Winters

Dear Mark:

We apologize.

But we did make it clear in the introduction to the Senior Projects article that not all statements printed had been quoted verbatim. And if the introduction had not made that clear enough, our version of your project should have.

The Observer

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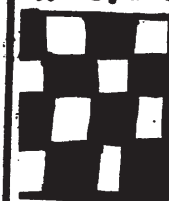
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ANTLERS ON MY TREE TOPS

Goosed moose on the loose

Just a few weeks ago the Observer office received an official notification of a moose sighting in the vicinity of Bard College. Our sources inform us that the moose weighing some 400 pounds had been provoked by the Vermont Forestry Service to "get out," whereupon the moose made his way southward into the Northern Dutchess County area. If anyone has this moose in his room please inform the proper authorities so the moose may be brought back to his rightful home. (Call Proctors)

DEER DROPS DEAD

As you may have heard by now a lost deer stumbled blindly into Manhattan last Monday and dropped dead on the corner of 93rd and Park. The coroner's report suggested that the deer died of a respiratory ailment caused by the low amount of air in the city.

Widowed Deer Now Worth a Buck

The widower of the deceased doe who dropped dead in New York City is now worth a buck, says Amy Hunter of Scars-



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dale, N.Y. Mrs. Hunter downed her first buck of the 1970 hunting season just a week ago Saturday. Mrs. Hunter quips, "I caught sight of that big mother and his kin eating a bar of salt off the Hutchison River Parkway. He'd have been in deer heaven with his wife if he just didn't taste so good."

KEEP YOUR CAT'S MEOW

Get your cat shot (by a vet) in order to protect him from distemper. The shot costs about six bucks, but a euthanizing shot costs about the same.

Michael May

FISH GO SWISH IN HUDSON

Now available for your viewing pleasure are the various species of fish which inhabit the Hudson River. These fish may be seen in their ice-cased home throughout the winter months. A few weeks ago these same fish could be seen floating on top of the bubbling Hudson. Allied Chemical, Dow Chemical and other fine plants may be thanked for this display which will be back next year.

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