

Bard College
Student Newspaper Archive
(1895-1999)

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OBSERVER

Vol. 11 No. 8 October 31, 1968

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**Trick
or Treat**

observer

VOL XI NO. 8

OCTOBER 31, 1968

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Editorial:

Each year America salutes its Villains and Fools. We find the most ghoulis outfits to represent the most despicable traits of the human personality. But the Halloween imagination fails to depict subtler role types we all play, such as the "good Joe" who is easy-going and never works too hard, or the "smart operator" who gets his cake through other peoples' efforts, or the "holier-than-thou individual" who builds his ego with scorn.

All of us play roles. On Halloween perhaps we should stop to examine ourselves and discard the roles which hinder meaningful interaction.

Cover by Jeffrey Wilde

CORRECTIONS:

- photo credit for last week's issue, pp. 1, 9, 12--photos by Peter Aaron.
- "Mid-Hudson Report," written by President Reamer Kline.

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VIETNAM. THEY
MARCH ONNA
PENTAGON—
GOVERN-
MENT
RUNS OFF
T'PARIS
T'NEGO-
TIATE.



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LAWYER—
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COURT
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AN' OUR
STREETS—
TV CALLS
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FASCIST
PIG.



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CRIMINALS AN'
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WHAT THEY
WANT AN' WE
NEVER GET
WHAT WE
WANT. IT'S
BECAUSE THEY'RE
ORGANIZED!



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PEOPLE
TOO
DUMB TO
GET
ORGAN-
IZED
ARE US—



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LITTLE
PEOPLE!

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THOSE OTHER
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THE RIGHT
TO THEIR
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ATIONS,
WE GOT
THE RIGHT
T'GO OUT
AN' GET
OUR
ORGANIZ-
ATION!



WELL CALL IT
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10-27 OCT 1968

LETTERS & EDITOR

To the editor:

Many thanks for the article on female orgasm. I'm sure it made many people feel better about themselves. I know it did me, especially since I have always felt that men misunderstood what women experienced, even though I have been repeatedly informed that I was frigid. Anonymous

To the editor:

Thank you very much for printing the Anne Koedt article on orgasm. This whole business about frigidity and different kinds of orgasms has caused a lot of misunderstanding between a lot of people. A whole lot of guys don't know what a clitoris is. A certain amount of sensitivity was shown by the Observer in printing this article, for which I thank you.

I think the somewhat yellow press approach to the title--ORGASM--crash--could have been omitted, but otherwise this was an important and overdue event. Cathy Kulka
P.S. : just one more point--although Miss Koedt's thesis that all orgasms are "extensions" of clitoral sensations is probably true, her emphasis on the clitoris as the area of sexual climax could be as inhibiting as the widely-held vaginal theory is now. The goal seems to me to be to open yourself completely to feeling throughout your whole body and to come without the limiting consciousness of where your orgasm is originating. i.e. I might come better if I didn't know where I was "supposed" to come from. C.K.

To the editor:

There can be no doubt about the fact that the new social regulations represent a step in the right direction. Under the circumstances, the "greatest good for the greatest number" has been established.

However, there is a minority among this "greatest number" that has not been considered: girls dating non-or-ex-students. As the rules stand now, the situation for social relationships among Bard students is nearly ideal, or will be when all men have singles. Girls dating Bard students can visit them in their rooms for unlimited periods of time and therefore have no real need for open girl's dorms. It is also ideal for male students dating non-student girls. But what of those of us dating guys who have graduated, or the girl with the "boy back home" who wants to visit? Instead of liberalizing the situation for this segment of the community, the new regulations have made it even more difficult. The answer, of course, is to borrow a room in a men's dorm for your visitor, and for yourself as well, if that is the nature of the relationship. Isn't this a little unfair, considering the fact that men can have female visitors in their rooms at any time, without running around trying to find another room, in the motel tradition? This is contrary to most better instincts, to say the least; and sexual relationships have little to do with it. It is simply nice to think that you can entertain someone in your own room (your Bard "home," as it were) even if it only involves listening to records (your own records, on your own record player)---you are in your own context, and not a weekend visitor yourself in someone else's room.

Having pointed out this minor, if rather glaring, discrimination in the rules against such unfortunate females as we whose men just happened to get out of Bard too soon to enjoy the fruits of its social revolution, I would like to suggest a solution.

If a girl has a specific male guest, student or non-student, whom she would like to entertain in her room, she must obtain a guest card for him from a proctor. The card would include all the information contained on the present cards, but would allow him to visit the specified girl in her room. Requests could be made for lengths of time, from an hour to a weekend, and the proctor or some administrative official would authorize this. This way, the administration would know exactly who the visitor was, the girl he was visiting, and how long he would be visiting her. If he overstayed his allotted time length, made noise, or in any way disturbed or embarrassed the other residents of the dorm, he could be told to leave campus and the girl be made liable for a violation.

This seems to me a reasonable proposal. It eliminates the difficult open-women's dorm-problem, because the visitor is visiting a specific girl and that girl must "assume responsibility" for him or risk a violation. Townies and other undesirables would obviously still be kept out, the guest card providing a "pass" for authorized visitors to present to proctors or security upon entering the dorm. To avoid confusion, the card could then be placed on the girl's door for wandering proctors to check whenever necessary. The other residents of the dorm would still be guaranteed their privacy and safety; (which, I might add, the residents of men's dorms, under the present rules, are not.)

I submit this for the community's future consideration, in the hopes that it might eventually equalize what many of us feel is a highly unequal situation. Name withheld on request

To the editor:

As a logical step emanating from the elimination of women's curfews, I think due consideration should be given to the partial opening of the library for 24 hours.

Since (regretably) some of us still have room-mates and most of us have noisy dorms, the mezzanine of the library would be a welcome refuge. This could be expedited by looking up the desk and all floors where staff supervision is necessary, and having only the basic library source material such as dictionaries available.... an observer staff member

SENATE

by Wayne Robins

This week's Senate meeting was full of confrontation and clarification. In a letter to EPC, which has thus far failed to function properly in relation to educational problems, according to Senate, Bruce Lieberman has given warning that unless they report on the pass/fail system by November 18, Senate will take on all matters of educational policy.

The Trustees have accepted the new social regulations, on three conditions. The first says that by passing these regulations, there will be no more hassling about social rules; the students should get down to work, and will not make any motions on any rule changes. The Trustees are also concerned about the adjustment of first semester freshmen, and divergent lifestyles. The third condition is that the student body adhere to the new regulations.

The Community Advisory Board has also asked Senate to investigate these three "problem areas." Until these investigations come up with workable conclusions, the Student Government cannot be party to any act in violation of the new regulations. It would destroy any faith or trust the Trustees would have in approving any future recommendations. A debate dragged on about the position HPC plays in this situation. It was made clear that HPC cannot judge the merits of laws; HPC members have no right to vote according to their conscience, as in the recent controversy of non-student boyfriends in girls' dorms. Bruce Lieberman then explained that "fairly but firmly" regarding enforcement of the rules meant "equal punishment under law."

It was also noted that HPC, as an executive, legislative and judicial body, was having trouble ruling effectively; and had, at times, especially in the beginning of the semester, gone far beyond its legal bounds. A motion was passed asking HPC to investigate the possibilities of restructuring itself, perhaps with a judicial board of say seven people, elected by the student body, to rule on violations.

In other business, it was decided that a new cigarette machine would be placed in the gym, and the old one sold for \$75. Cigarettes will be sold for 45 cents.

Quark Query

by Bill Langer

Something quite remarkable is going on in the basement of Hegeman. There, a small band of students is putting together a very sophisticated piece of apparatus called an ion accelerator, to be used for, among other things, gathering data on the origin of the universe.

The ion accelerator is an unprepossessing thing. It is built inside a cage of wood and chicken-wire, and it's hard to tell by looking that it has the potential that it does for the various types of research planned for it. Basically (very), it is composed of a chamber in which gas is excited, a series of four connected glass tubes, and a "firing wall" against which the ions strike. The ions from the gas are pushed through the tubes by varying amounts of electricity, from 10 to 40 thousand volts. At the end of the tube, which is about 4 feet long, the ions are travelling about 1800 miles a second. Under the receiving end of the tube is a vacuum pump, necessary for the removal of air, which would impede the passage of ions, from the tube. Professor Skiff told me that they get an excellent vacuum--not nearly as empty as that of outer space, but sufficient. However, some air is left, and when ions strike the air molecules, X-rays are given off. Hopefully, I was told, the focus of the tube and the "hardness" of the vacuum would not make shielding necessary. As a matter of curiosity I asked Bruce Atwood, who, with Scott Lydiard and Lin Oppold, has done most of the work, whether the accelerator has any military potential. I was thinking about the townies, but he said in outer space it would be deadlier than a laser beam; Professor Skiff added that the Government is doing quite a lot of work on it.



SURLOVE THREE

the media didn't mix with the audience

rob hall

For those who did not see SURLOVE/3, a short synopsis:

The play opens with the audience seated upon the floor in the dark. Richard Cohen, the playwright-producer-director, directs the audience to concentrate upon the physical elements of the room--the rough floors, breathing, fans, etc. Concentration is broken by a slamming of the Red Balloon's outside door--before the audience's feet a very stagey wrestling match occurs between a white-faced captain of the guard, and a yippee of sorts. This scene evaporates and is replaced by a young man silhouetted in a flashlight beam speaking elegiacally of a girl, her father the judge, and the police state the world of the not-too-distant future has become. The play later adds to its persona, a mixed-up guard hasselled by authoritarian rule, first from his father in his childhood, and later from his superiors in the guard. Also there are dancers who personify pain and who ooze from a stockade-concentration camp to scream and feel the faces of the audience. The play includes a film showing police brutality and a filmed slide sequence showing people in various activities. Action is halted by the white-face captain who kills all the players. As the audience extricates themselves from the Balloon they are confronted with the cast lined up on either side of the door, and a young man with a movie camera, supposedly photographing the emerging playwrights.

THE PLAYWRIGHT AND HIS PLAY

In general of SURLOVE/3. I feel that the playwright's writing was a little overwrought. Great elegaic lines, often top-heavy with metaphors, were the medium of the play most depended upon by the author. One was often reminded in these lines of heroic monologues of the Greek plays--out of place in a play attempting to express "Living Theatre." In Living Theatre verbal understatement is the essence. It is theater based on mainlining the audience's senses so that they become a part of the play involuntarily. There is nothing vicarious about Living Theatre. Cohen, on the other hand, was heavy-handed. He tells the audience that he wishes them to feel concentrated pain, but at the same time alienates them from his characters by his intensity. His actors shriek their lines; screaming dancers wall about the floor, unfortunately bringing up memories of one of O'Neill's less successful devices--"the little formless fears."

The theme of the story of Cohen's play is just too simple and narrow, and paradoxically too heavily laden with an ornate superstructure to allow the play to "live." Cohen, as I have mentioned, is an extremely intense young man; his energy seems to have compelled him to write dogmatically, attempting to force the viewer to feel his personal drive.

It seems impossible to understand how a play written about a police state could use police state tactics in the writing. COHEN THE DIRECTOR

Again, in the directing of the play, Cohen seems a bit heavy-handed. There is little environment coming from the actors. Lines come across as stated--not as an organic statement from human beings. The play seems to be non-contact rather than contact. In many scenes, particularly the guard-captain scene toward the end of the play, the blocking is poor, for the actors are found at one end of the rectangular Balloon with their backs to the audience. As a matter of fact, Cohen has created a proscenium--movies are projected on one wall only. . . the set is located against the same wall. . . a majority of the speeches are given near this scenery. . . and almost all climactic action takes place in this area. Some fault for this proscenium must be given to the shape of the Balloon--it is rectangular, not square or circular (the best shape for a mixed-media play). Cohen has attempted to alleviate this problem with the use of flat, white, windowless muslin walls. The audience, however, was too large, and was forced to sit along the two longest walls, thus limiting the action of the play to a narrow strip of floor up and down the center of the Balloon.

Many scenes could have been improved by getting the audience physically involved in the play. At one point in the action, the screaming pain dancers motivate the actors to form a linked, cross-legged line of peace marchers chanting, "Peace now." How much better this scene would have been if the dancers had merged into the audience and encouraged the spectators to chant and link arms. Cohen ends this scene with gunfire symbolized by flashing green and red overhead lights--a very effective device--but it would have been made much more effective if the entire audience had been chanting and were interrupted by this gunfire.

These criticisms I have made of Cohen's play, I hope, have not been negative. I enjoyed his play, as did most of Cohen's audience, but I must view this work as a potential--not as a finished product. Cohen seems too uptight about getting his point across and too insecure about his own talents to allow the play freedom of movement. He was also restricted by the skills of his untrained actors, and remarked to me after the play that he had originally attempted to get trained drama people for the play, but they were, for the most part, involved in the Sun of York. Cohen was also plagued by the fact that he saw his written brainchild produced by living humans for the first time, and was at a loss for the subtlety of action gained by experience in playwrighting.

My most favorable impression of Cohen's play came from the playwright's enormous personal drive. If Richard's enthusiasm remains at such a peak as I saw it in SURLOVE/3, we may in the future expect many constantly improving productions from the hand of Richard Cohen.



H.P.C.

by Wayne Robbins

The major question before HPC this week was the problem of whether or not a woman should be punished for having a non-campus boyfriend in her room. A woman was voted no violation for having her boyfriend in her room. There was much heated discussion. Bruce Lieberman, Senate President, denounced this action as a violation of our agreement with the Trustees, who would be voting on our new social regulations October 25. Their approval will probably depend on how we stick to our promise for "fair and firm" enforcement of the rules; and the HPC action showed "gross hypocrisy" according to Lieberman. Another view raised was that the new regulations are discriminatory, and the question was asked, "Do we enforce inequities, or (as a judicial body) interpret what we think is fair?" This was very clearly a test case upon which the future credibility of the social regulations stood. After another hour of debate, a motion to reconsider was passed, and the violation was upheld by a 9-8 vote. Hopefully, this will show the Trustees that HPC means what it says, while acknowledging that this is an area of tremendous friction which must be worked out. Other problem points discussed, besides the double standard, were the academic and social adjustment of first semester freshmen, and that of varying lifestyles and tastes. Committees were formed to investigate these problems.

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CITY STUFF

by Frank Meltzer

The FIFTH AVENUE PEACE PARADE COMMITTEE isn't headquartered on Fifth Avenue. Its address is 17 E. 17th St. (255-1075). But the Committee is into some damn good things on Fifth Avenue (and elsewhere).

If you think you ought to be passive in this election, the Committee is not for you. You might write H.O.P.E. (Help Organize People Early), Box 353, Times Square Station, NY 10036. They will send you a little green button pushing Teddy Kennedy in '72. But if you aren't satisfied with Humphrey-Nixon-Wallace and you want to let somebody know, get in touch with the Peace Parade Committee. They have already mounted major picket lines against Humphrey and Wallace--the latter, last Thursday, turned into a medium-sized brawl.

Tonight, since it's Halloween, seems a good time to give Dick Nixon a treat. He is speaking at Madison Square Garden (8th Ave, 31st-33rd St). Join the picket line there between 7 and 8:30 pm.

If you can't get to the City in time for that, don't worry. There are other opportunities. On Saturday, Nov. 2, the Committee plans a giant picket line from Nixon headquarters (57th & Park) at 1 pm, to Humphrey headquarters (52nd & 5th) to a mass rally (48th and Park) at 2:30 pm.

On Sunday, Nov. 3, for \$4, you can take a bus from the City to glamorous Ft. Dix, NJ, and join in a picnic and be-in with the GI's. Bring your own lunch. Call the Committee for information. They will also tell you about opportunities for picketing and leafleting on Election Day, if you're so inclined.

* * * * *

SATURDAY IS NATIONAL HEADS' DAY
bring your heads

The LIVING THEATER is going on a 5-month cross-country tour. They are having some difficulties getting organized, however. Chiefly, Judith Malina and Julian Beck need a baby-sitter (male or female) for their 14-month-old daughter. Pay is the same as for an apprentice actor, and you should be able to wangle your way into the company proper, if you're good. Call Beverly Landau at 212 CH 3-9010. The company goes on the road this week, so do not wait too long to call.

* * * * *

One final note. This is especially for Bill Gottlieb, but I'm sure he's not the only one who will enjoy it: on March 17, 1969, at The Scene (301 W. 46th), JERRY LEE LEWIS will make his comeback. It's one night only, and his only NY appearance. There's nothing else to say. . . .

* * * * *



Brief Calendar:

Art: 70 Impressionist canvases at Acquavella, 18 E. 79th, to Nov. 30. Kenneth Snelson, Structures in Bryant Park, to Dec 3.

Music:

Nov. 1: Tom Paxton, Philharmonic Hall, 8:30; Richie Havens, et. al., Fillmore East, 8 and 11:30.

Nov. 8: Steppenwolf, et. al., Fillmore East, 8 and 11:30; Dave Van Ronk, Town Hall, 8:30; Blood, Sweat & Tears and Joni Mitchell, Hunter College Auditorium, 8:30.

Off-Broadway: The Concept, Sheridan Square Playhouse, CH 2-3432; Futz, Actors Playhouse, OR 5-1036; Jacques Brel is Alive and Well. . . ; Village Gate, YU 2-5020; Tom Paine, Stage 73, BU 8-2500.

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