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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 comparatively 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 group is in its second year and is dedicated to "social and educational activities." The chairman, Christopher Phillips, 22, writes in the Yale prospectus, "Our program is designed primarily for two types of persons. First, for the man who wishes to become social in himself tendencies toward homosexuality. Second, for those homosexuals who are genuinely interested in the homosexuality as a person and a very real and important fact of life in America and 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 full discussion and the weeks in between are given over to informal gatherings 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 6th, 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, toppled 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 general view of homosexuality. This is not out 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" (titil). 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 and developing a 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..."
To the Editor:

Jeff Raphaelson's "Ad Hoc" of Nov. 18 is really quite amusing (not in a good way, not in a laudatory way). As the title suggests, it is a parody of all the complaints levied at the university. To me, it seems like a case of "what's the matter with you, we don't have any money anyway?"

Mr. Raphaelson makes fun of us in a very mean-spirited way. He says that we should be happy because we have the money, and that we should be grateful for that. This is not the case. We are not happy because we have the money, and we are not grateful for that.

The problem is not that we have the money, but that we don't have enough of it. We need more money in order to improve our facilities and provide better services for our students.

To be fair, there are some positive aspects to the situation. For example, we have a lot of talented people working here, and they are doing their best to make things better for everyone. And we are making progress in some areas, such as technology and research.

But overall, the situation is not good enough. We need more money and more resources in order to do what we need to do.

To be clear, I am not saying that the people who are in charge are not trying. They are doing their best to make things better. But we need more help, and we need it now.

Sincerely,

[Your Name]
"The obsession of the artist is artistic expression" — Alexandre Astruc

"Behind the appeals for silence lies the web of a perceptual chain. 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 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, Borgman, and Andersson 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 through the trees, the internal closures 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 insecurities as an artist.

The conjurer 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 the 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 marriage between fame and disrespect is a thin one, and Bergman throughout his career has experienced both of them.

The only really consistent emotion is the anguished 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 universal condition of exile and isolation. The simplification and duplicity of language, its utilitarian 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 reserves 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 about white drums, and makes elegant discourse. Language is the method for making things "explanable", 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 emancipate 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 all art all 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, subroutine trickery. And Bergman is also finally aware of his need for the audience's willingness. Vogler's one effective action is performed by Antonion who really does believe in the magician's powers. But this is not to be taken as a de- rogation of art, but as an illustration of the relationship between aesthetic effect and the human imagination. It is in the search for forms communicable with his own intensity, 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

In my previous contribution to these pages I discussed the idea of investigating 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-key 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'd like to think of as music, but most of this music is on structure (how the piece is put together) and/or pure sound. The main object is to strip away "pretentiousness" 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: Metamorphosis I/II; RPM/Whitlock; Eonta. (Vanguard Cardinal) YANNIS XENAKIS is a Greek architect who writes music by using computers, and mathematical laws.

BERIO: Sequenzas I/II; Luciano Berio has used the original meaning of the word "sermonia", that of "wounding 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 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, $2.88, and for RCA, $2.98.

Sol Louis Siegel

SPORT

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 akin to that for me. Getting turned on to Under My Thumb, a revenge song filled with hatred for women, made me crazy. And it wasn't an isolated musical moment that I could brown 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 sexuous energy that seems to be the essence of rock is really energy that climaxes in fucking over women — endwise lyrics and a sound filled with feelings I thought I was relating to but which didn't relate to — and sexiness about women like puts downs, domination, threats, pride, mocking and rounding 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 shot. Admittedly there are some other kinds of songs—

a few with nice feelings, about with a cool macho stance toward life, and with no feelings at all, a realm where, say, the Procol Harem shines pretty well at being in the same song as white Shane of Pyle. But to catalogue the anti-woman songs alone would make up almost a complete history of rock.

This all hit home to me with knockout force at a recent Stones concert when Mick, prancing about enticingly with whisp in hand, suddenly switched gears and got 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 and our feelings are at, songs that Janis and Arista 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 bee boing-y honey, honey, hoo, hoo, hoo, she gets us not from a sort of decaying sound song of resignation but a hymnal of hope and differ- ent tone coming from a different place.

— A woman from the RAT collective
EVALUATIONS

Murray Reich:

There is no question that Mr. Greenwald, as evidenced by his evaluations, is a highly likable, patient, and respected teacher. His ratings are consistently high (in the range of 4’s) to outstanding (a number of 9’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 of his advice and critics. 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.

sullivan

The student evaluations for Mr. Sullivan are very good. He is repeatedly praised for his helpful and understanding criticism of student work. Comments written on the forms commend him for his perception of the qualities, talents and problems of the individual student, for showing students their errors, 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 is 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 had 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.

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.”

fount

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 informal 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 lecturer - diagrams, use of the blackboard, films).

shafer

Professor Shafer is recognized and respected for his extensive knowledge and scholarship in biblical exegesis and Christian theology. “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 negative—all of which most students seem to accept in exchange for solid and low-key scholarship and “an occasional bit of 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 disinterest with the limits of discussion. Also, in view of the particularly unfavorable response to his comments on assignments, papers, and cri tea sheets, EPIC 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.

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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 voluminously on crit 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 in by 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.
We are very Avant-Garde at Bard. Even our avant garde is "Garde". Whose is it? Theo's. From Great Neck to Paris, from Scandinavia 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 out of the moment, immediate, last week's news? Hurr for the barbarians. Hurr for us in last year's flints-- which, if one is to consider it in the light of rational procedure, is not easy.

Gail Viator's painting strikes forth gilded to the loins with cadmium yellow-- gold and blood under her cadmium yellow-- Oh how delicate, how tentative is the nuance, the sensibility of the chalky accents, enough to delight a mother's hankering child's cold, calculating learning. A delicious crease, marks for painting indeed!

There are a few prints in the show which are irritating, irritatingly dissimilar. Too much technique, not enough mischievous, viable concepts, ideas are we teaching priming打印 as a crafty-crafty backbewteen-- How sad-- how sad-- How bad

Kowalczyk has two paintings in the show. They are irritatingly dissimilar. Too much technique, not enough mischievous, viable concepts, ideas are we teaching priming print as a crafty-crafty backbewteen-- How sad-- how sad-- How bad

Ann Morrell has two paintings which suggest a fine talent. Two large canvases, most of them 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 Bread and Bonfire. I ask some students do you believe what you have done? Have you been satisfied with what you have done? Nothing else-- shall you be remembered by this?

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

Jim Jennings stresses slightly printed wear your art ideas, in a highly enter- taining fashion. His piece lacks any engagement with his ideas, feelings, even engagement but it does take up space

Er Schwartz's letters are very dear to me. Her use of an early American engravings form for use of color should do more than it does. It is fine if some what superficial in concept.

Roger Williams is my dark horse. His arthritic, bilious green machine, none machine, is subtle and rich, fun- ny and serious. A singular eye dealing with a personal vision. It is among the most wonderful of the works of this first of our student shows this season.

Overall, an excellent effort, contaminating but serious. Not visceral, rather a harsh but loving vision of sym- bols. Bard Art marches on!!

The new barbarians

The student hears words like creative and experimental and is always a bit uneasy. 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 consumer economy? Exactly what are the standards and achievements proposed by curricular education? Are they me anong full? Are they a long Magna of Rigorous- ness demanded by doctors who are not learning?

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 human beings who know and make and do-- and who've been at it some time. Not by the考核 of Good Grades, Good Organization-- but by live engagement with humans concerned in the sense of the students who want to learn something of the existence and the possible uses of their ener-

The Inner College is not ideal, but for a wonder it actually does exist, and does seem to offer something more than a chance to share in the orbit of interest. We always have here and there a kind of magic which can only be understood through personal experience--

The student is one who belongs to a society long ago turned to the Lectures and displays. The lecturer organizes, the student memorizes each accepts a downgraded version of his own potential. But data does get trans-

fered, in this odd ritual, from old to new, much as if books had never been invented. But what the lecturer can never tell me is why I should do anything at all, what is the point of all this anxious to impart. He gives me no time to take 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 stu-

dents find new ways of relating with their culture, so too the teacher-- who are the comprised in the army of cul-
ture-- must find their validity in area of personal, social, individual and only value of a teacher in such a time as is specific and locally present in-
stigator of acts of passionate learning.

Such joy as I've had teaching has come from students who want to learn, who have something that I know or can refer them to, because they need it, and that's 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 for our day, all these still provide the student with much of what he may need, but the learner's need is more anticipated, not always accurately, and easy acquisition 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 unsatisfactory 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 precious specialists, reconditioned by premature turn-off, to stroll through them 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 the student needs to rethink himself from the structure, while still an active part of and to get a proper educational environment. Such a student might want to concentrate his efforts on two or even one thing, one single thing he wants, to master it or be mastered by. Or the student may simply decide it's time for him to distinguish what he does from a process he does not do.

My experiences with the Inner College or bear out its effectiveness as a context in which such needs as I've sketched can be satisfied. The I.C. does constitute a fos- tering, shared environment (with all its frequent idiosyncrasies), and in that environment a student can work intensively and give the best thing that's happened to Bard in years.

"the new barbarians"

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.

CO-EDUCATION

A success of events culminating in the issuance of a SJIB declaration on Monday, November 23, will finally place Bard among the growing ranks of "progressive" institutions offering co-educational hous-

ing. The SJIB was consulted by the Deans' of- fice regarding the possibilities of changing present housing policy. In connection with the board's resolution to case in-

volving a student protesting bureaucratic last lines issuing from her individually initi-

ated room exchange across sex lines, the SJIB made recommendations to both the Dean's office, and the Student Senate. SJIB feels the college should adopt an unpopular policy of co-educational hous-

ing. While this would legalize individual

room changes, 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 insist-

ing that no forced room changes should be made, the SJIB feels that such a policy would bring about a more flexible and democratic housing situation.
It is cold—really November now—the iron sky, the threat (or is it the promise?) of snow. 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 was to be learned and really to be turned. It was easy then to imagine a summer of ripe tomatoes and earthy aromas to be pulled—rich and green, yellow squash—the satisfaction of eating what you have helped 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 ear has turned and it is 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 than the hard work that goes a little easier this fall for me. I am not a farmer and do not have to face the seasonal onslaught of work that is a small avert of my life and it looks a little bleak and a little hard. But it is a great possibility and the little time I have put into it has given back much more than the thought of fresh vegetables in the fall—there is a feeling of being involved in a process of growth and cyclical change.

David Brandstein

By a Taped Conversation

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 skepticism, not because I didn’t believe in the potential for education of the purpose of education being ignored. We all, as individuals, have our own objectives. I imagine many of us are reaching those goals. I don’t doubt that most of us are doing a lot of work. 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?

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 awareness of the present situation is in order. The reason for an awareness 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. Shreds were drawn up listing each person’s interests and teaching abilities as to what we could learn from each other and this learning was to be valid learn- ing 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. We thought the Inner College would create a situation where we could draw on all available resources rather than depend wholly on Bard’s classroom situations for our education.

Well, most of that’s in the past now. The lists of individual and classroom situations are pretty much forgotten. Most of the workshops have stopped completely or are

Alex Manuel

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, it has been my intent to accelerate, expand or reform in any way the educational process. We have the potential for creating a viable educational experiment. When I am writing this I am not the fact that we have failed to reach this potential, but that there is no real concern for making it a part of our futures.

Alex Manuel
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 tools also available from B&B, after 4:30, and they will 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. Didemne and Brodmead 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

10/1 Work has finally gotten under way for the organic vegetable garden. Want to speak with President Kline two days ago, and this morning I 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 my lap.

The garden will be situated on the large field off Bitbee Road, right by Garson Road. Today I am going to test the soil for potassium, nitrogen and phosphorous percentage, and also get a pH result. Must also allow time with Betty at the Catholic Worker Farm, who can help us. It all goes well, tomorrow afternoon near 4:30 we will start turning the soil over with the tools borrowed from B&B. 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 Andrea 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 of what the earth is on my own hands. Later — I have good results, or simply results on two of the four tests, but the tests were made 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 started hacking around with the tools borrowed from B&B. 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 Betty at the Worker Farm. She answered 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 Betty to look at the garden. By now, it had already become quite clear what needs, 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 Bergh, the banker Betty got manure from in 1946, 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, pay him later. We will pay Frank Montalfo 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 went 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 disturbs 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 recreating 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 small amount 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.

Michael Rivlin

Thinking of what has occurred within me at 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 staking its prey in the shallows; a hugged-eye-dove indignant at my intrusion; sunlight filtering through a waving goldenrod.

Mt. Marcy — cold, wind, and snow. Nine hopefully nursing a tiny blaze of courage that was the only source of warmth. Scouting routes and helping one another up the cliffs of Overlook the following day. Rebells waving in uplifts. 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
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 evolution and revolution must be black and music and black for the same thing. Both depend heavily on beat and rhythm and blue and brown. Both are emotional responses from the listener. The best force of black music should make you want to get up and dance, both should make you want to "sing 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 fail short.

The more creative stars of both fields recognize that they must be serious about Let It Be; listen to Tina Turner do "Honky Tonk Women." Often, Tina Turner does 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 today and voice smooth and sen- situal. (She could make Tom Jones sound like a snuich.) Her album, 縫 Two will make you cry and, if you're lucky enough, will make you fall in love. Her voice reflects the pain and evolution of all humanity. One can't help but be impressed with the wisdom, human compassion of a song like Revered 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. Is it day or night, alone, with a friend, or with a lover. And, just at this 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, there's an album called Johnnie Taylor's Greatest Hits For The Record, Taylor's Greatest Hits. It's a great soul voice, comparable to that of Otis Redding and Sam Cooke. The 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 soul song should have his body overheated. And any rock freak whose height is not large enough to be able to appreciate the elements of rock music found in this song. Even though the music and arrangements might appeal in the home community. The MCB did decide, 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 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 surprises to you. He was the vocalist on "Karma" and "Jews of Thought." This is Leon's first solo record. In fact, it seems to be an extension of what was happening on Pharoah's "Jews 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 and lusciously notable are Lonnie Smith on piano, Pharoah on tenor saxophone and Cecil Mcville 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 "daem Vietnam," he is not in fact, chang- ing the subject from the ideas expressed in "The Creator has a master plan." 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 re- leased on Flying Dutchman records, run by Bob Thiele, who used to produce for Impulse and Blue率先 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 public statement of intention of providing social commentary/poetry 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 "socially" 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 which is so far re- cord and create. It's a step in the right direction.

Lorros: Starless - Tim Buckley

These two recent releases by Buckley in- dicate quite accurately the rate at which Buckley is growing and changing musically. If you are an "early" Buckley freak this first several albums, then I'm sure you will be shocked by these recent cre- ations. From rough-hewn days of "Happy Sad" (which was released over 2 years ago) he has developed progressively more and more in a new jazz vein. "Starless" indicates this change most clearly. He has also expanded and become into his band. Lee Underwood remains on guitar, but the rest of the music is 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 "vowel" (I can't think of a better word to describe it) is a "natural" for Tim to sing on, with its remark- ably expressive, subtle voice. The music as a whole, moreover, shows that Buckley won't compromise for the sake of com- mercial appeal. He's doing what he wants to do, however untractive it is in the eyes of the kill-comeback record com- pany 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 Main- stream 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, how- ever, there is no sign of the band being affected by the great, the same problem that plagued it when Janis was with them - a tendency to separate the lead singer from the band it- self; 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 disting- uishable between Nicky's songs and Big Brother's songs - the contrast between the two is obvious. I prefer Sam Andrew's simpler thing (particularly "Keep On"), which features a cameo appearance by Janis to Nicky's overly slick, pretens- ion soul extravaganzas. As a total, then, the album is not particularly 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 sus- picion that Big Brother wanted to find a replacement singer to replace Janis before it went to record a new album. I have no idea what the hot ideas of introducing Big Brother to Nicky, 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 suspects from this album that it could be, the fusion of Nicky and Big Brother. The album would hopefully produce another "supergroup" to sell to the adoring crowds. Columbia Records certainly would like that to happen.

Dana Altberg

Louis Silver
energy is even worse: they are not acting from a position of love. Debbie Field, in her article, states that there is rarely a situation where one person is totally and exclusively responsible for the suffering of another. However, this is often the case when it comes to issues of sexuality and gender identity. The Berger family has resigned itself to suffering. They have difficulty realizing that they could change, that they could refuse their imposed destiny and live the way they want. Within themselves they were involved in great struggles. As a family they tried. Ralph Berger had left his mother for his brother. Guy Berger finds himself unacceptably and unhappily married. His mother 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 Rustige is convincing as the gruff but kind-hearted father, forbidding his age and fertility, when handling his strong-<br>est speech where an old man gives his philosophical legacy to his grandson. His accent seems to confuse him, but he physically carries his part well. In dialogue, Jake’s dependence on Besie, played by Debbie Field, limits Mr. Rustige’s effectiveness due to Miss Field’s lack of timing. What should be a fine moment destroys Jake Voss and his love cord connection with apparently unpro-<br>duced speech, leaving the audience wondering whether Besie was directing her anger at Jake, Caruso, or RCA.

Age and gender are problems. Miss Field too has to play the part of a male. She has great difficulty making up her mind on whether Besie is directing her anger at Jake, Caruso, or RCA. The children, grandfather and neighbor are all afraid to go out on their own and leave the comforts of Muriel Berger’s home. The fear too, is heightened by the future and the child is 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 unfilled need. They hang on to Besie’s apron strings until a death jolts one of them loose and encourages the others to move on themselves. It is the phenomenon of the Jewish child.

A Jewish mother has a confuss 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 relinquish her, to justify her—this is a terrible burden they bear. They think she is property loving them (which should turn them into impressive, well-adjusted doctors and law-<br>yers but is really straining them with her selfish love. A Jewish child’s guilt is evidence of his psychic stranglehold. He needs to remain a child because he hasn’t been fulfilled by himself. He hasn’t been loved honestly—indeed, he still needs his “kisses”.

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 overstated, which is their strength but also their pain. Suffering has been a part of their lives that they believe that suffering is their destiny. It is easy to become so in-
Eight members of the Seattle Liberation Front are being tried for breaking the 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 expensive TIDAs 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.

MONTDEVIDO, Uruguay (LNS) - Friday the 13th was an unlucky day for the pigs in Uruguay this month. Four women and five members of Tupamaros, pulled the biggest bank robbery in history, rapping off $6 million worth of gems and $46,000 in cash from Uruguay's Bank of the Republic.

Rev. Howard Moody in the Village Voice wrote: "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 in 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 sitting 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 newspaper reporters and radio stations, is the most controversial of the Cabinet wives. And she was in a still 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 "symbolically sponsored by the Cabinet wives." "I haven't spoken to her since," Mrs. Mitchell said of Mrs. Stuart. She said she had been able to find out why Mrs. Nixon 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 that she had not been asked to Mrs. Mitchell in months and had not known she was the host of the luncheon when she announced on Monday that Mrs. Nixon would attend.

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
... ANIMALS

ANTLERS ON MY TREE TOPS
Goddard mouse on the loose

Just a few weeks ago the Observer office received an official notification of a mouse sighting in the vicinity of Bard College. Our source informs us that the mouse, weighing some 400 pounds, had been pro-

olved by the Vermont Forestry Service to "get out," whereupon the mouse made his way southward into the Northern Dutchess County area. If anyone has this mouse in his room please inform the proper authorities so the mouse may be brought back to his rightful home. (Call Proctor)

DEER DROPS DEAD
As you may have heard by now a last deer stung-led blindly into Manhattan last Monday and dropped dead on the cor-

er of 5th and Park. The coroner's re-

cent 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 widow of the deceased doe who dropped dead in New York City is now

worth a buck, says Amy Hunter of Scars-