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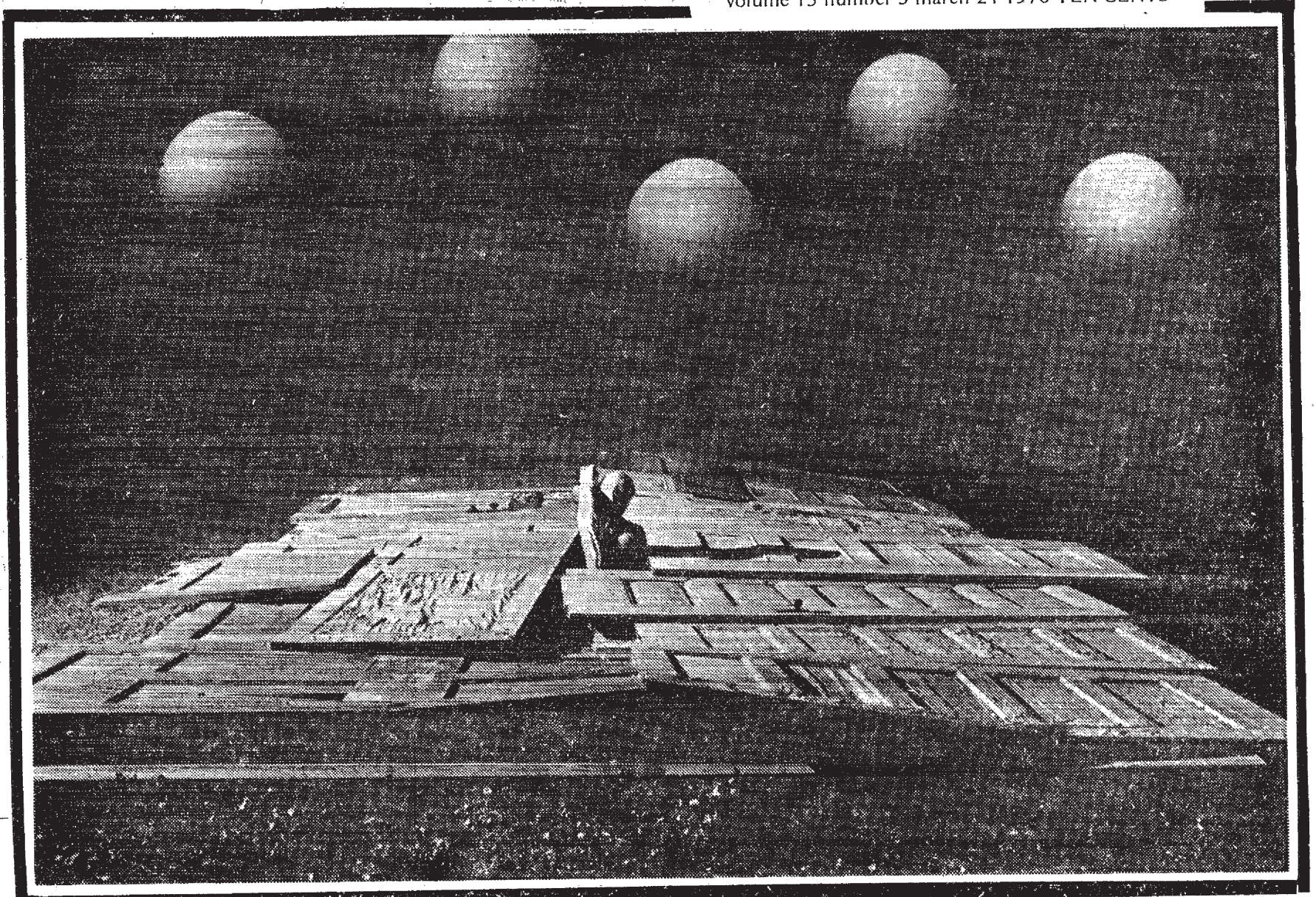
OBSERVER

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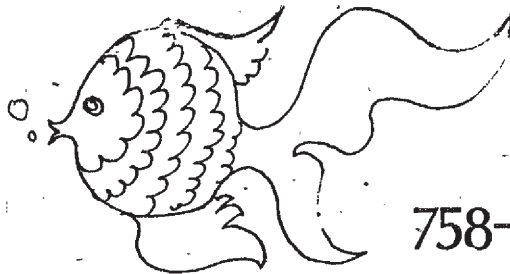
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Abortion on Demand

(CPS)—Anti-abortion forces have been trying to dismantle the Supreme Court decision which struck down all state anti-abortion laws for three years now, but this year their efforts are finally bearing fruit.

Abortion foes in many states are making their views known to presidential candidates campaigning in the primaries by picketing meeting places and badgering them with tough questions about their standards on abortion. Many of the presidential hopefuls are being forced to take positions on an issue they thought had been settled once and for all by the high court. And if they stand firmly in favor of "abortion on demand," they risk losing thousands of votes in the primaries where each vote carries more weight than in the general elections.

Sen. Birch Bayh of Indiana has been the hardest hit by the anti-abortion movement in his campaign stumping. Bayh was a leader in the Senate battle last year which defeated a proposed constitutional amendment which would have banned most abortions. Bayh has been subjected to fierce confrontations with the abortion foes who spread tacks outside one meeting hall where Bayh was to speak, beat on the walls of the room in another making his speech all but inaudible and repeatedly calling him "murderer."

Other presidential candidates confronted with abortion questions have tried to walk a thin line between approval of the Supreme Court decision and opposition to an anti-abortion constitutional amendment. Some candidates, like Democrat Jimmy Carter, appease the abortion foes by stating they are personally opposed to abortion on demand but support the Supreme Court decision which made it legal.

Like the rest of the Democratic candidates, Carter opposes a constitutional

issue was a constitutional amendment allowing each state to decide for itself whether to allow abortions.

The anti-abortion forces, although continuing their warfare with the candidates on a state level, now have their own presidential candidate to swing their votes behind. A 49-year-old suburban housewife from New York threw her hat into the Democratic ring recently and raised enough funds from supporters to qualify for federal election funds. Although Ellen McCormack is known as the right-to-life candidate, she insists that she is not just a one-issue candidate. She has taken stands against busing and in favor of Soviet-American detente.

But the \$100,000 already raised for her campaign came primarily from anti-abortion groups who have placed her name on the ballots in 20 state presidential primaries. (McCormack won about one percent of the votes in the New Hampshire primary.) McCormack was almost denied the federal funds because many people think she is using the money to promote the anti-abortion cause and not on her own candidacy. Federal Election Commission Chairman Neil Staebler voted against giving federal funds to McCormack's candidacy because he didn't think the commission could tell whether the individual contributions were for McCormack's presidential race or the anti-abortion movement.

Although there's little chance that McCormack will even gain bargaining power with the few votes she garners in the primaries, the anti-abortion movement will be back in the public eye for the next several months. And politicians on the state and local levels will be watching for the mood of the voters on abortion laws.



tourist season, costs a whopping \$767.00. That price tag is immutable; all major international airlines with the exception of maverick Icelandic Airlines, are legally required to charge exactly the same fare.

YOUTH FARES: Those high fares have emptied a lot of planes flying to Europe. So in an attempt to lure aboard young passengers, the airlines recently revived international youth fares, touted as a savings bonanza for anyone under twenty-two. Unfortunately youth fares easily win second prize for the worst deal around. Round-trip youth fare from New York to London, leaving the U.S. during the summer, costs \$465.00;

Compare that price to Icelandic's youth charge of \$410.00 and Air Canada's charge of \$376.00 for the same trip. Although Icelandic and Air Canada youth fares are reasonable for people planning lengthy stays in Europe—up to a year—there are better bargains to be had.

APEX: A favorite with travel agents, the Advance Purchase Excursion Fares (APEX) are designed for people planning a European adventure of 22 to 45 days. APEX flights are available to anyone regardless of age, but require some foresight. Unlike youth or standard fares, you must shell out a non-refundable deposit of 25% of the price of your ticket to reserve a seat, and pay the full fare no later than two months before take-off.



amendment forbidding abortions but his half-hearted condemnation of abortion won him a great deal of support from the Catholic rank and file in Iowa.

The only candidate—besides the pro-life movement's own Ellen McCormack—who endorses the idea of a constitutional amendment outlawing abortion is Republican Ronald Reagan. Reagan has come out flatly against abortion and promises to make it illegal except in rare cases posing a clear risk to a woman's life.

Both enemies and supporters of abortion on demand have called President Ford's stand on abortion waffling, and of no help to either side. Last week Ford told Walter Cronkite that the Supreme Court had gone *too far* in striking down state laws against abortion. Ford himself offered a moderate position opposing abortion on demand but recognizing that there were cases including rape and illness when abortion *should be permitted*. What Ford envisioned for the

...Wing and a Prayer

(CPS) Overseas travel makes for confusion. It's planned that way. Tell an airlines rep you're planning a trip to Europe and immediately frank talk is discarded and jabberwocky trotted in. If, beneath the morass of obscure rules and jargon, your ticket pusher knows where to find the bargain basement fare, he won't let on. This means you may inadvertently pay three times as much for your flight to Europe as the person sitting in the plane seat next to you.

To protect your life savings, here is a run-down on plane fare economics for travelling to Europe this summer.

STANDARD FARES: Standard fare flights overseas will make poverty your standard fare for the rest of the trip. These fares are always the most expensive and primarily designed for businessmen who aren't picking up the tab anyway. For instance, a round-trip ticket from New York to London, purchased during the heavy summer

Once again, the major international airlines are edged out of the price game by Icelandic. Although the standard APEX summer fare from New York to London costs \$402.00, Icelandic charges only \$381.00.

TRAVEL GROUP CHARTERS: A better bargain than APEX flights can be found in Travel Group Charters (TGC). Under this system, organizers of TGC flights sell seats to the public at large, provided the purchaser buys his ticket 65 days before departure and is prepared to leave Europe on a specified date. Cancellation clauses for charter flights are complex. Your best bet is to purchase some charter flight insurance through your local travel agency. Your policy will protect you from losing your ticket money if either you or the charter organizer bows out of the deal.

TGC prices vary slightly from organizer to organizer, and may also go up to 20% higher than the minimum price quoted,



con'td on pg. 2

The Beard

The Beard by Michael McClure is a rough, tough, brash and irreverent drama. Director Benett Bolek did an admirable job of keeping it that way in the intimate confines of Preston.

Many things were close to perfect in this production. The costumes, the make-up, and the casting all left little to be desired and the backstage people also did their jobs well.

Carol Wood gave a superbly professional interpretation of Harlow, the platinum blonde. She was powerful, seductive, and overwhelming despite her decision to add a little Marilyn Monroe to her character. Her control of voice, her costume, and Richard Lopez as Billy the Kid, were the ultimate.

Mr. Lopez did a fine job himself. In his hour-long duel with Harlow he came off as second best only because the playwright decided that for us in advance.

As the antagonists sought out the *real me*, in each other, it gradually became apparent in the end that Billy would fall to his knees and worship the *star* of the silver screen.

The script was repetitive and at times monotonous. The language seemed limited and a bit overdone, but the message certainly came across, like shit hitting a fan.

I didn't like what I saw on the stage -- it came too close to home. I felt self-conscious and a bit ashamed of my country's and my own predilection to violence and fascination with sex, as well as our worshipping of our manufactured heroes.

I couldn't applaud at the end of the play, but I do now. Cheers to Ms. Wood, Mr. Lopez, Mr. Bolek, and an encore to McClure.

Alexander N. McKnight, Sr.

The Room

The Room, by Harold Pinter, directed by J.C. Brotherhood, was an unusual sequel to *White Lies*. I'm really not sure of the meaning of it all, and from my later discussion with other members of the audience and with the director himself, no one else seems to fully understand it either. (Does Pinter?) However, be that as it may, there were definitely supernatural implications in the abrupt and unexpected ending.

Willa Adelman portrayed the main character, Rose amazingly well, her makeup, costume, and physical movements perfectly imitating the appearance and gestures of an elderly woman. Her silent husband, played by Christopher Humes, was funny merely in his preoccupation with his reading material despite her endless flow of conversation.

Garwood provided an even further comedy source, again by an *absence, à la* lack, rather than an addition. (Where Chris provided silence, Garwood provided an absence of intelligence; his character possessed all the vagueness of an ignorant old man, and his inane comments and assertions were met with howls of delight by the audience.)

The sudden appearance of the Sands, portrayed by David Lobel and Martine Belen, was a surprise, as well as a shock, to the audience. I have never seen either of these students in a production here, and assume it is their first. In that case, I will reserve judgement, though I feel that they lacked a purpose in their characterization and seemed to merely be repeating their lines, slightly off in time and a bit unsure of themselves. However, the roles they portrayed were extremely funny, since the husband and wife constantly contradicted each other and themselves, repeating phrases without purpose or meaning.

Thus far in the play, although my mind remained vague on a few minor points, I generally was well able to follow the plot. But upon the entrance of Michael Sweet as a blind messenger from the old woman's obviously deceased father, I became bewildered. At once I was disappointed in his inability to carry off the role, since he grasped objects without searching for their location as a blind man must do, and occasionally followed Willa's movements with his eyes. Also, inspired by reactions from the audience, he continually broke out of character and grinned self-consciously.

But what I am still trying to analyze is the ending of the play, where the old woman's husband returns to discover the man in his house, and out of jealousy attacks and kills him. Immediately the old woman cries out, *I can't see!* and there the play ends. As J.C. explained, the meaning is to be arrived at through the reasoning of the individual audience member, and he offers no explanation. I myself have many, but who is to say which is right? Although highly obscure, the play was performed with ability by the major characters, and on the whole was an interesting production, though I'd have to pass judgement on the script itself.

Shelia Spencer



White Lies

Upon entering the theatre, I was at once surprised by the first "conventional" set I've seen for a Bard play this year. I immediately got the persistent notion that I would not be viewing another impressionistic, experimental piece, and was pleased with that prospect. Modern plays intrigue me, but occasionally I get the longing to see a good old-fashioned drama with realistic characters and a plot I can understand and follow. In this hope I was not disappointed by Peter Shaffer's *White Lies*. Directed by Newelle McDonald, the play was all I wished a drama to be, and more.

The cast was delayed in beginning the performance by a power failure, but a dozen candles and lamps were procured and the "show went on" with only a five-minute delay, the only disadvantage being in the audience's inability to observe the subtle altering of facial expression of the actors who did not remain at stage center.

Judith Groffman opened the play with a rather sing-song monologue, and I hoped that as the play progressed, her character would begin to solidify. However, that hope was not immediately fulfilled.

Bud Ruhe was a welcome arrival, and his characterization and slight English accent were excellent (I noticed that the other two characters seemed to fluctuate in and out of their own accents, and felt that in Bill Briwa's case this was at least partially excusable. His own character was an assumed identity, in any case.) Bud portrayed the selfish, brutal, scheming road manager with an ability that delighted me; I feel this is the best performance I have ever seen him give in any production.

Bill Briwa, as the rock singer, at first seemed alienated from his role, and I became anxious as he and Judy were left alone on stage as to whether they would both continue to flounder in their respective roles. However, the two seemed to draw each other out, both in the context of the play itself and in their characterizations. As the scene reached its climax, so did their acting, and from that point they were able to successfully maintain that level until the close of the play.

The title "White Lies" is related to the play in many ways. First, it is the title of the singing group owned by "Frank" (Bud Ruhe) and including "Tom" (Bill Briwa). But more importantly, it signifies the foundation of many relationships portrayed within the play itself, in the lives of each of the characters. The play examined each of their lives, uncovering many deceptions and self-deceptions which appeared quite harmless, but end by creating painful, devastating results.

Excellent writing, excellently portrayed, I can easily place this production at the head of my list of "favorites" here at Bard during the past year.

Shelia Spencer

The Lesson

Ionesco probably wouldn't have enjoyed the version of *The Lesson* presented last weekend at Preston, but I sure did. For the purist, perhaps too much was left out; for the pure in heart, perhaps too little was left in.

Karen Shapiro's premier attempt at directing drama at Bard showed some of the same inclinations as did her memorable choreography of last semester -- it was almost total entertainment. In this case however, I'm not sure it should have been. The audience laughed at the antics of Neftalie Martinez as the "Professor". He ran the gamut from Chaplin to Marx to Lorre; his diction was clear, his projection excellent and his performance smooth.

Jane Goldberg was a cute ingenue in her role as the "Pupil" -- at first flirtatious, then silly, then finally almost submissive to her own rape and murder.

Catherine Williams played the "Maid" and displayed her striking beauty and presence. The role was not meaty enough for her to come close to her performance in *The Death of Bessie Smith* and she seemed a bit hesitant and unsure.

Neftalie and Karen share the major responsibility for changing this play from one that Ionesco filled with political implications to a delightful farce, for Neftalie was playing it for laughs and Karen left him no alternative. The sting was gone.

I guess forty murders can be funny; ten were in *Arsenic and Old Lace*. I suppose a mad, powerful molder of minds can leave you laughing, for it happened in Chaplin's *The Great Dictator*. I know I was amused and the audience certainly filed out with a smile.

Alexander N. McKnight, Sr.

...WING con't from page 2

depending on how many seats the organizer manages to sell for your flight. Minimum TGC summer fares for New York to London, for flights ranging from a couple weeks to 10 months, hover around \$333.00. Information on TGC's can be found at any travel agency (travel agencies, by the way, don't charge for their services). Two national travel agencies which cater specifically to students and host numerous TGC flights are the Student Travel Services, operated by the Council on International Educational Exchange, 77 U.N. Plaza, New York, New York, 10017 and the National Student Travel Bureau, 2115 S. Street, N.W., Washington, D.C., 20008.

AFFINITY CHARTERS: By far the best way to get to Europe is on an affinity charter flight arranged through your university. Under this deal, an organization "rents" a plane and crew from one of the major airlines and then splits the cost of the rental among the members of the organization making the trip. Disadvantages in the affinity charter racket are the same as those of the Travel Group Charters--early bookings, limited, specific departure dates and the possibility of cancellation hassles. Yet these drawbacks are certainly outweighed by the affinity charter pricetag: round trip flights to Europe can cost as little as \$200.00;

SHADY DEALS: If you can't find a school that offers affinity flights, and don't mind taking risks, look under the *Travel Opportunities* listing in the classified section of the New York Times. Legally, the only groups allowed to charter planes, with the exception of TGC organizers, are those which have not been formed specifically for travel. Thus, *Let's Go to Europe Clubs* are illegal. Yet a number of covert *Let's Go to Europe Clubs* exist.

Many of these organizations aren't particularly reliable, however, and you risk losing your fare.

LAST MINUTE PLANS: Obviously, the best way to save money on a trip to Europe is to make plans well in advance. But if you aren't much of a planner, and miss the TGC or charter flight deadlines, just head for a phone booth. With a little luck, a seat will turn up because someone else cancelled his plans. With zero luck, investigate Icelandic fares. Your best deal may be to hop on a one-way Icelandic flight and then buy your return ticket from a student travel bureau in Europe. Europe is more civilized than the U.S. about plane fares; you can snap up your passage home for as little as 90 bucks.

Gentle Giant

GENTLE GIANT
FREE HAND
(CAPITOL ST-11428)

It is our goal to expand the frontiers of contemporary popular music at the risk of being very unpopular. We have recorded each composition with one thought—that it should be unique, adventurous and fascinating.

This blurb appeared on Gentle Giant's second album, *Acquiring the Taste*, and it seems to apply to all of their music including their latest release, *Free Hand*. Their music is unique, adventurous and fascinating. Whether a band should make this claim in writing or not is another matter. The music should speak for itself.

But this is a hollow issue; their music does speak for itself and the material on *Free Hand* is no exception. It is the most energetic album in all of their seven. The frenetic, kinetic energy wanes only long enough to make its reappearance exciting. The pieces on this album are characterized by complex fluctuation of tempo and delicate interweaving of riffs. The musicianship is outstanding, with all the members of the band in perfect time with each other despite the complex nature of the songs.

The band employs vocals as another element contributing to the mood of a particular piece. *On Reflection* begins with a four-voice counterpoint which is almost dazzling in its complexity and effect. There are no inane love songs here. In fact, the lyrics can be said to be quite literate—the songs actually say something.

Many of the songs on previous albums are based upon *The Most Horrific Life of the Great Gargantua or The Heroic Deeds and Sayings of the Worthy Pantagruel*, both by Francois Rabelais. It is from one of these mythical giants, Gargantua or Pantagruel, that the band takes their name.

The core of the present band is membership by Ray Shulman, Derek Shulman and Kerry Minnear; who between them, account for horns, strings, flutes and synthesizers and who compose all the pieces. The guitar of Gary Green often exhibits roots in good old electric rock and roll and the drumming of John Weathers is excellent whether the song be jazz or rock flavored.

The tune *Talybont* blends the lilt of an old English jig with all the electricity and complexity of current music. Most of the pieces, especially *Mobile* and *Free Hand*, are basic rock tunes fattened with meaningful changes in time signature, rhythm, and the fluctuating flow of mood. All of the lyrics on this album are thought-provoking and correspond to the mood set by the music.

The only visible flaw on the album is the sometimes overbearing repetition, a condition which was largely absent on previous albums. In any case, have a copy of *Free Hand* around if you're not in the mood for blues or country fiddling.

W. J. Milwaukee

Series Begins D.C. Concert

'Four o'clock in the afternoon in the Dining Commons?!!! What an ungodly time and place for a concert,' I thought. 'And a student concert, no less.'

Based on an idea of Robert Kelly's, with the full support of the administration, the concert ranged in style from Mozart to Tait. Those crazy musicians, out of the love of their hearts, pulled off a fairly polished performance.

The first piece was a Mozart sonata for

violin and piano, the instruments played respectively by Wendy DeVivo and Bruce Wolsoff. It was a difficult piece, yet they achieved a sonorous blend of harmony. All things considered, they performed the first movement very well with few mistakes.

Next in the concert, Bruce played the first movement of another Mozart sonata. (Is he a Mozart freak? He seems to have a touch for it.) This was a technically difficult piece that I have heard Bruce play before. He already had the notes down pat, and seemed to be concentrating more on tone and feeling, which I noticed were better this time.

Bill Averbach and Paul Barringer played a Thelonius Monk tune, *'Round Midnight*. The performance was total improvisation except for the framework of chords and melody. Paul's voicings and Bill's inflections



were their own spontaneous additions. Both are very good at improvisation, i.e., they performed the piece and brought it to a peak with original, flowing ideas.

The final performance was *Rickshaw Madness*, composed by our own Lance Tait and performed by Emily Hay on flute and David Segarnick on guitar. I dug this piece. It was simple. It was original. It was eccentric. I asked Lance for a comment. Quoth he, *'No comment.'* A man of few words and many notes.

The show ended with an impromptu version of *I Just Made It Up* by Markus Pinney. He put his heart on the line and caught the mood of the crowd as they departed for dinner. *'Mark, you maniac, can you hear me?'*

The concert, first of a ten-part series,

was a smashing success. The student turnout was large and appreciative. We have Bruce Wolsoff and Bill Averbach to thank for their efforts to organize this event! We must also thank the musicians for their participation (and, in one case, weirdness). However, we have no one to blame for the piano that went out of tune during the concert. (Did you notice? I didn't.)

Rex Goldfarb

FIND THE TENSION

This is the second in a series of potential paper airplanes about David Schechter's senior project music/theatre piece, brought to you by the people who brought you the munition for the SAGA of Pearl Harbor.

When beginning any piece of work, an artist must decide what medium is most appropriate for him to work in. The visual artist may, for example, choose clay or wood or oil paint. The musician decides upon what instruments, and what time signature he will compose for. In the same way, when creating an original piece of theatre, a particular idiom of expression must be arrived upon, or else no unified reality will exist onstage. In the Bartok music/theatre piece, we have given the idiom or dramatic language we have decided to work with, the name of *tableaux*.

A tableau, in our vocabulary, is a "stage picture." The basic nature of the tableau might be as ordinary as a family seated at a dinner table. What qualifies this stage picture is that it is composed by the actors involved in it themselves, as opposed to being blocked out for them by the director. My role as director is rather to help the actors realize all the sense elements available to them as they create their tableaux. I point out the spatial tensions they are creating on stage by their physical proximity to each other, the musicality of the sounds they make, the expressiveness involved in how they use the light and shadow onstage.

But, what is it that can make a tableau theatrical? What prevents it from feeling like, say, a three-dimensionalized mural? What can give it the richness, the live tension that makes for excitement in the theatre? In traditional terms, the answer would be "subtext." An actress handing an actor a cup of coffee is not exciting because of the aesthetic beauty of her gesture, or the pretty china cup her coffee is in, but rather the feeling that there is some line of tension, a live wire of emotional subtext between the two characters involved. Her action is merely a wave on top of the ocean.

It is my opinion that it is not necessary that an audience be able to tell exactly what the specific subtext of a tableau is. It is enough that they sense that some underlying meaning exists. In fact, if the actions performed on stage are deliberately ambiguous, (but not unfocused) I believe the audience will be all the more tantalized. If an audience senses that what occurs in a theatre space is a metaphor, they may then delve into their own psyches to try to decode the signals sent to them by the actors. This investigation on the part of the audience creates the rich feeling of life activity in the theatre space.

In a traditionally naturalistic theatre, as I understand it, the subtext conveyed to the audience would be related to some universally felt psychological or emotional human condition. However, what we, in our piece, are attempting to illumine theatrically is not the human condition per se, but the nature of a particular musical composition, the Bartok 4th string quartet. We are working toward creating tableaux on our stage that do more than just evoke a recognizable psychological reality; they must somehow be made to have the indescribable effect on the audience that music has as it resounds in the listener's ear.

David Schechter



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An Alternative Newsmedia Project

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The *Observer* apologizes to Phil Carducci for omitting his name from the fine sports articles published in the last two issues.

EDITORIAL

Witch-doctors!

There is a terrible disease present in the vicinity of Bard College. It is an ailment that affects every student, on or off campus, and may prey on unsuspecting town people. This unfortunate cancer is Northern Dutchess Hospital.

Northern Dutchess is a magical land. Pills are handed out like gumdrops, pain-killers are offered as a common courtesy, and misdiagnoses flourish like ragweed in springtime. The examples of this omnipresent, bizarre ineptitude include: diagnosing a phantom case of VD, the over-prescription of antibiotics that promote yeast infection (without a preliminary throat culture), a misdiagnosed ear infection, the non-diagnosis of a broken arm, badly-set bones, and an inconclusive, unwarranted diagnosis of hepatitis. On the ethical side, we have a doctor asking a Bard female out to dinner in the middle of a medical examination.

As students, we can put up with the inconvenience of cramped and dilapidated institutional housing and the absence of quality and variety in our institutional food; that can be chalked up as the sacrifice, compromise, and even romance of student living. But can we afford the existence of institutional medicine?

The problems go beyond the fact that Bard is famous for getting a wide assortment of witch-doctors in their medical program. Even if we changed clinics, these hacks would still be practicing their voodoo on someone. A full scale investigation of Northern Dutchess Hospital

should be undertaken by the Medical Examiner's office at the insistence of Bard College officials. But until then, we advise all Bard students not to become sick or injured; Northern Dutchess may inflict you with far more than you bargained for.

Where is the Action?

In the February 25th issue of the *Observer*, the editorial *Pinball Wizard* appeared in the attempt to straighten out the irritating problem of having the telephones and pinball machines living together in an alcove in Dining Commons. Later that day, at the senate meeting, Theo Jolosky assured everyone that he would look into the problem and see what should and could be done.

Tomorrow will be March 25th, and as of this writing the machines and the telephones are still in competition. Telephoning students are still complaining that the background noises make it sound as though they are calling from a shooting gallery at Coney Island (which I doubt is appreciated during long-distance conversations) and the more serious pinball addicts are moaning over the distraction of trite phone-users when they are engaged in the serious business of trying to get a free game.

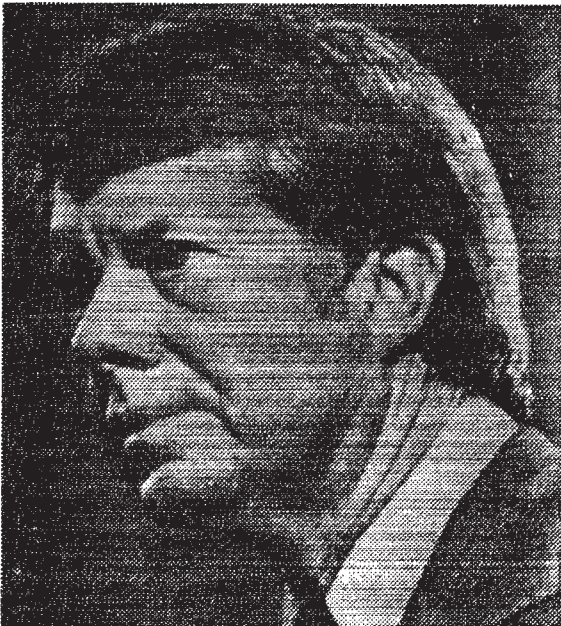
Come on, Theo. You're the organizer of all those Quality of Student Life committees; let's get *on the ball*, so to speak, by working toward producing some quality in student life at Bard. How can the administration expect to command respect or earn credibility when any affirmative action concerning the students is so slow in arriving?

What do you do when there's no show on T.V.?

Again in this spring of a Presidential Year, the media are organizing our politics for us. It may be the universally noted decline of the media that accounts for the depressing spectacle of the primaries in New Hampshire, Massachusetts and Florida, with more to follow. Meanwhile, the events themselves (if there is an event!) is hidden somewhere under the media, somewhere between *Mary Hartman Mary Hartman* and *All In The Family*.

There seems to be a man with a large smile, a Southern accent, and vague reference to peanuts and nuclear physics, who is very willing to be President. He doesn't seem to have settled opinions and his record is quite flexible; his great virtue is that he will not be deterred by principles from doing what might appear useful if elected. Right after him, a close competitor, is a man with a large public record and some fixed convictions - a last-ditch hawk in Vietnam, darling of the military contractors, confidant of the CIA, staunchly pro labor, a decent stand on the environment and welfare and (up to now) on civil rights. This man has principles, some rather frightening ones.

There is another chap who has been running for a long time and seems to attract 15 - 30 % of the vote, mainly from people who don't like politicians or government and are *turned off*. If elected, which he won't be, he would be a disaster - unless in ruining the presidency, as an institution, completing the job Nixon



and Ford have so well begun, he might encourage the Congress to govern. That would be a risk.

These are the Democrats. Do you wonder why a lot of folks don't vote?

The Republicans offer a used - up movie actor on a road show and an incumbent whose main virtue is that he dares to come out in public. Each claims to be more truly conservative than the other, by which they seem to mean more irrelevant, more given to rhetorical flourishes toward Castro, the Russians and the unemployed, and neglect of critical social ills of the society. Each believes in giving business and corporations a free hand, abandoning the cities and their confined masses, and reintroducing capital punishment.

The first lesson of this season is that TV politics is as pointless as TV culture, as reliable as TV advertising, as infantile as the public conjured up by, created by, the boob tube.

Perhaps we can fall back on some reflections from a larger familiarity with American politics:

1) Fortunately, primary elections have little to do with government. Campaigns are a means of access to office, not a preparation for government. The candidates are concerned with the game of raising money and winning small arbitrary primaries, in which it appears that bigots and fools cast more votes than patriots or philosophers.

2) Personalities are the darling of the media, who lack the capacity for anything else, but are in the end of very little account. The settlement of harsh issues in the most powerful and dangerous nation in the world will not rest on a smile or speech-writer/joker.

It remains to ask, what should one do about it? Realistically, as always, there isn't much we can do. The procedures are not meant to be run by us. They are meant to turn up the same answer whomever you vote for - NBC, CBS, WNET: all have the same inputs and outputs. Yet, perhaps, there is something one can do. One can remember the Pentagon is still spending over 50% of the free budget - \$110 billion next year. And \$15 billion of arms was sold abroad last year, to be cut to only \$9 billion (hopefully) next year.

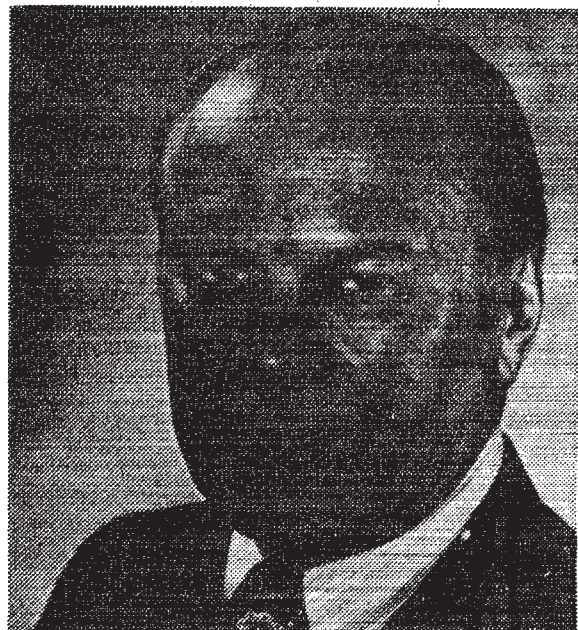
What is there to do? Think of the polluted Hudson, the proliferating atomic bombs and nuclear reactors, the CIA and FBI out of control, teachers fired and fireman, hospitals closed.

What do you do when there's no show on TV?

Maybe it's time to think of taking over the media.

Maybe it's time to think of how to get our country back.

Professor R. J. Koblitz



W

A woman, confused and woman, open and listening. Women's Alliance is all a plan. We scheme. We live lives are multicolored str weaving a rope of trust a Not to tie us down but to women when we need

We offer ourselves to We are here to represent of every concerned woman have a meeting every month in the Women's Center,

We



Full

Steven Pouchie, a Bard giving outdoor lectures in Commons discussing the our education is based.

Pouchie questions we should only deal with the lies that the maturing of feelings (which he calls he stressed.

Pouchie said, on a noon, *Education tends to and techniques necessary of an industrial society, size the value of the emotional process.*

What I think he is education needs to explore lack of love and trust between Pouchie comments that to experience greater connection a person must inherit the receive love within their ships, before it can be the structure of society.

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men's Alliance

happy; another hat's what the . We talk. We i whole lot. Our and we are nderstanding, e us; to grab on nost. ard community. wants and needs n this campus. We evening at 6:30 h is next to Albee

Social. Many plans are in the making; there is room for everyone to pursue her own particular interest. Right now we are working on establishing a gynecological clinic on campus, showing some woman-made films and presenting another theatre group after the great response from the *Spiderwoman* performance last semester.

Whatever you think the Women's Alliance is, you're probably wrong. Come see who we really are.

Lisa Preschel

lk, We laugh a whole lot .



loon in March

senior, has been out of the Dining cepts on which

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ing to say is that e the cause for the een people. 1 order for society passion as a whole, ability to give and own family relation- ther expressed in

His lectures are bright and informative, and carry a lot of meaning in them. One of his remarks that struck me the most was when he said, *A society like ours needs the educational system to take a different approach with regards to realizing the full effect that it can have on influencing people to lead more meaningful lives.*

Owing to the intent and force behind what he is doing, I would really be happy in seeing more students and faculty taking an interest in what is going on at Bard. People should really stop and listen in on the lectures in order to hear what is being said for themselves.

He is planning on starting a student conference sometime in April. If you are interested, contact him to receive more information on what it will be dealing with and when it will meet.

Valerie Drayton

LETTERS

To the Editor:

Please add this *fable* to the growing list of complaints against the management at Kline Commons.

A weary student, at the break of dawn, struggles (through snow, rain, or bitter cold) toward main campus from his/her distant dorm (Blithewood, Robbins, Manor, Barracks). Perhaps he/she has just finished a night of studying, or has gotten up early for one reason or another.

When this person approaches Commons, he/she is met with darkened lights and janitors, security men, and cafeteria staff who refuse to answer the plea to open the doors. Thus, the hapless student is forced to sit in said snow, rain, or bitter cold until a reluctant cafeteria person finally shows some mercy by letting the wretched Bardian enter and collapse in the lounge.

Admittedly, most mornings there is not a mad rush to get into Commons — yet there are several early risers who would appreciate the chance to sit in the lounge in the morning to write letters, listen to the music, or contemplate the view. But Commons, by order from J. Gavin, does not open any doors until 7:45 on weekdays and 9:30 on weekends. Ridiculous! Where is a person supposed to spend the time prior to this? I myself, after walking from Blithewood, neither intend to stand outside for half an hour nor walk aimlessly around the campus. Waking friends in nearby dorms is not the most tactful way to seek companionship, and since the library, pool room, and bookstore open even later, they offer no solution.

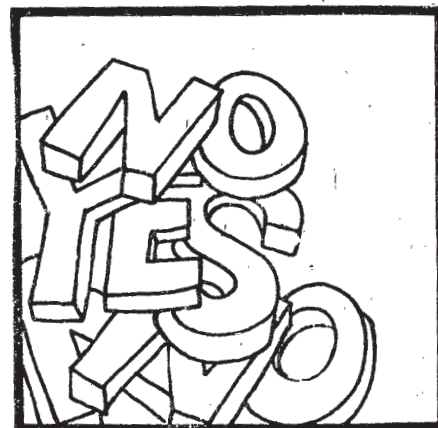
It is also aggravating that the building closes at 12:30 and all who are relaxing in the lounge at that time are evicted. Can anyone give me a reasonable explanation for this?

The cafeteria and coffee shop are safely locked up; I don't object to that of course. But why also the lounge? There is little to steal or damage (far less than in the lounges of dorms, for example, which are always unlocked and vulnerable to damage and theft). Reason seems to tell me that, if other buildings go unlocked 24 hours/day, 7 days/week, the lounge section of Commons should be also.

Who can offer valid objection to keeping the Commons lounge open? I'd like to hear it if you can find one. Your excuse cannot be one of added expenses, since I'm not asking for a night staff or any comforts other than

space and time. Electricity is not a factor either, since even now both reading lamps are left on (with no one allowed to read under them of course) from midnight till dawn. That's a present expense you're coping with anyway; if the lamps must be on, why can't we use them? It's about time for the *student lounge* to be available to the students whenever and for as long a time as they please.

Shelia Spencer



To the Editor:

The new Botstein administration has now been in office long enough for its policies to become evident. First among its priorities is money. I can't argue with the need for Bard to be solvent, but it seems that there should be other considerations as well. Primarily I am concerned that Botstein might attempt to alter certain aspects of Bard in order to insure financial security and attract financially secure students. We, that is, all concerned members of the community, must watch the actions of Botstein and his new administration very closely, especially at this critical period of re-assessment and reorganization of this college and its policies. As I see it, Botstein wants to conceive and direct this new era personally, with little consideration of student input. I have heard him say that he assumes an extremely high degree of student apathy, and perhaps correctly. He accepts this general apathy as a mandate to rule Bard unhampered by consideration of student participation in, or opposition to, his regime. If we do not begin to show some degree of effective organization and concern *now* we will very likely be pushed aside by the Botstein administration's strong bureaucratic drive in deciding this college's future. Before we know it, unpleasant and objectionable developments may well be *fait accompli*. But these new policies will be hidden and mitigated by superficial and cosmetic improvements on campus such as horseback riding and yellow paint in Albee and Sottery. Bard especially should not let itself be blindly led by Botstein. As students here we inherit a strong tradition of participation in the administration and formulation of school policy. We will regret it in the upcoming semesters and years if we fail to assert and exercise this right immediately.

Mark Callahan

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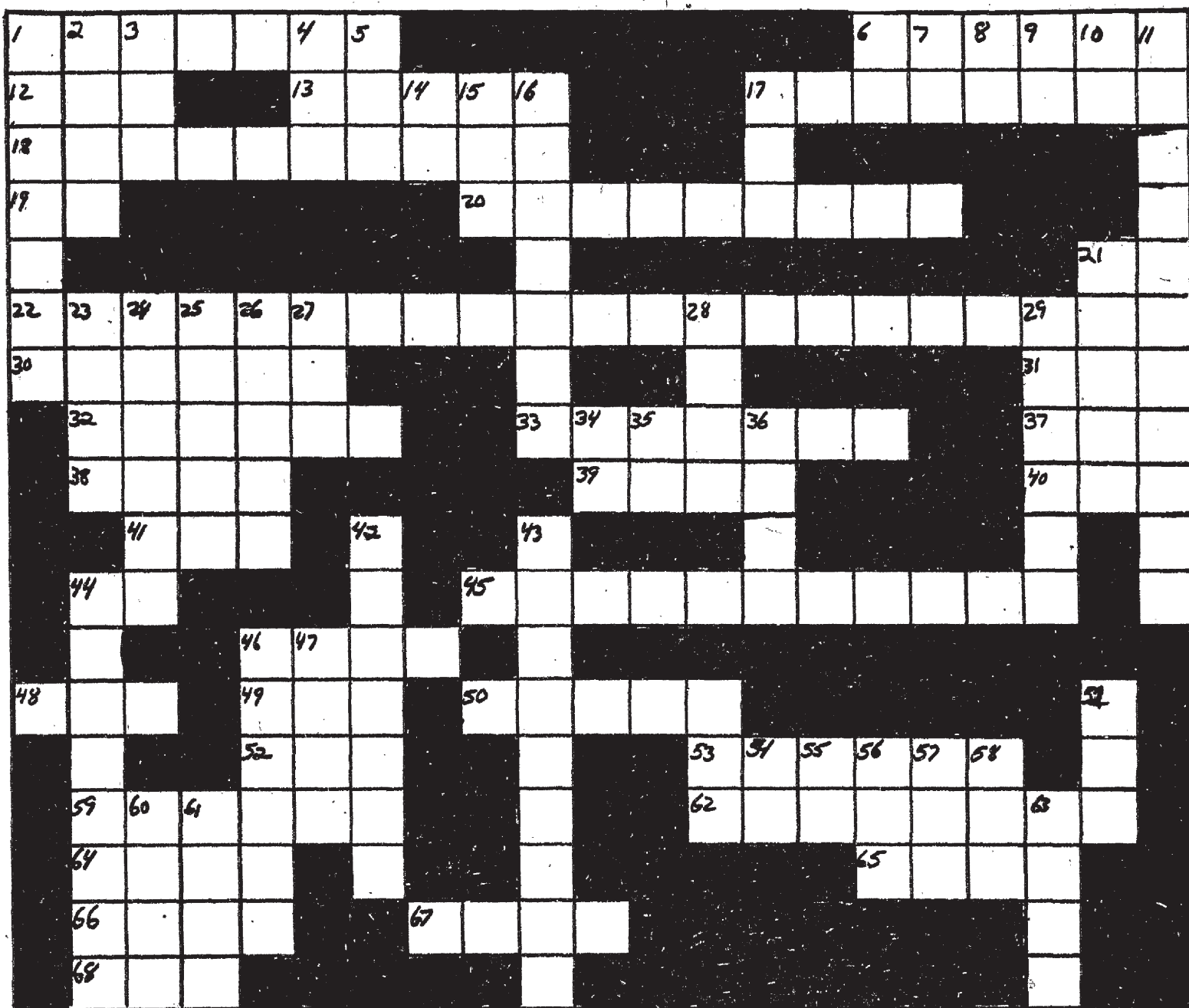
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ACROSS:

1. Theo doesn't have one.
6. Main _____
12. Nathan
13. Kind of Parent
17. Rejoin
18. Curtis Alias
19. Tewkes R.A.,
20. Hawaiian Lawyer
21. Hello _____
22. "Little Red _____"
30. Sadat to child or geriatric condition
31. _____ and Kiss
32. Fall Attraction
33. Saturday Night Modular Syndrome
37. Certain Wednesday
38. Dotted or Straight
39. Knife
40. Various Tewkesbury Orgasms, abbr.
41. Sr. Project syndrome
44. Undergrad degree

45. Emasculated
46. _____ and Shut
48. Foxy
49. National Hospital Assoc., abbr.
50. Classroom Contortionist
52. WRGB weatherman
53. Bijou of Market St.
59. Tempt sexually
62. The _____ Crowd
64. Tupper _____
65. Kind of Year
66. Take _____ it comes
67. Leon in the mirror
68. Grab

DOWN:

1. Wanning
2. Kind of boat or fish
3. _____ a Beautiful Day
4. Ounce
5. 27th Amendment?
6. Cerium abbr.

7. Article
8. Jewish Cowboy initials
9. 3.141592653589793238
10. The Two of _____
11. Alternative to Adolph's
14. _____ hoc
15. Football scores
16. Blind
17. Carducci did this often and lost
21. Woodstock general store
23. Tewkesbury
24. Lake _____
25. Laughing
26. Burry cookie makers
27. _____ Haw
28. Noted Graffitiist
29. Starkie just did this
34. High School abbr.
35. Expression of contentment
36. Film Department drooler
42. Few schools are _____ than Bard
43. Commie whore
44. Lytle Dream Headline

46. When Bard weekends end
47. What they do in Saigon
51. Saga turkey gravy
54. Yes in Boston
55. Metric volume abbr.
56. Long fish
57. Diminutive suffix
58. _____ culpa
60. _____ peach
61. Bard like in 67 across
63. Bridge

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Softball

VARSITY SOFTBALL

As of April 5th, softball practice will take place on the softball field. All members of the team are asked to bring their own gloves.

The team opens against Vassar College on April 25th, with a doubleheader at home, and on May 1st, travel to Albany for the Northeastern Athletic Conference Championship Playoffs, which Bard has a good chance of winning.

TENTATIVE SCHEDULE — SPRING 1976

Sun.	Apr. 25	Vassar (2)	12:30 pm	H
Wed.	Apr. 28	Vassar	4:00 pm	A
Sat.	May 1	NE Athletic Conf. Champs. (2)	10:00 am	A
Sun.	May 2	Holy Cross	1:30 pm	A
Sun.	May 9	Open* (2)		
Sat.	May 15	Faculty	1:30 pm	H
Sun.	May 16	Holy Cross	1:30 pm	H
Sat.	May 22	SAGA (2)	1:00 pm	H
Sun.	May 23	Open* (2)		

*Open Dates will be filled — possible teams: Marist College, Steiners, Annandale Hotel, Red Hook Seniors, Magdal Inn.

Phil Carducci

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Everybody out of the Pool

If you happen to be in the gym one day and hear howls of agony seeping through the floor, you can be sure it is one of the pool enthusiasts bemoaning the condition of the cues, balls, and tables they must use.

For those of you who do not court the cue and cushion, this is of minor concern, but several ardent players are fast approaching suicide due to the frustration of coping with chipped balls, warped or broken cues, and tables with a 30-degree tilt.

Mercifully, the tables are to be repaired this summer (involving complete dismantling, leveling, smoothing of cushions, re-sewing of pockets, and a new covering of felt) at a cost of approximately \$300. At that time, we will also finally receive two bridges and a cue ball, which have been absent since September.

So why am I complaining? It is not because of the cost to the students; the repairs are done every three years, involving an average of a mere 15 cents per student (most activities, whether engaged in or not, are costing us much more). However, on its budget, the athletic department can only afford to do this every third year, which is three times too long for the tables to fall into ruin.

There is also the matter of replacing broken cues and pilfered balls and chalk, which adds to expenses. Admittedly, an occasional faculty child is discovered jousting with cues, playing squash with the pool balls, and jumping on the tables, but for the most part damage is inflicted by Bard students and their guests. That marvelous feat of strength which allowed you and your buddy to lift a corner of that heavy table is probably the reason said table now has a tilt; the power which enabled you to break the pack so beautifully that five balls went shooting off the table and against the far wall also tends to do some damage. Dueling with cue sticks isn't very constructive either.

And despite the minor financial burden, the pool players still have a price to pay: enduring present conditions until they can be altered, meanwhile hoping that the damage will not continue after repairs are made. On this budget, you won't be seeing any new tables (the ones we've got are easily worth \$2-3,000, if given half a chance to remain intact) and if the destruction continues, conditions can only get worse.

What can be done? Don't go petitioning Charlie Patrick to be more generous—the concern needs to come from the students themselves by respecting the equipment and the right of others to enjoy its use. If we break bridges and cues, we can't expect them to be repaired overnight, and damage to the tables themselves may literally have to wait three years to be properly repaired.

I hope that the pool room will not succumb to the fate which overshadows much of our athletic equipment, ect. here at Bard: to be willfully destroyed by the people it is meant to serve. A student concern is desperately needed, not simply for pool, but for each aspect of college life. It's our money that pays for this damage, and if less is needed to be spent on repairs, conditions here would be drastically improved. We've got to stop fighting ourselves, because we are losing out on the benefits Bard otherwise might be able to provide.

Shelia Spencer

VARSITY TENNIS SOON!!

INTRAMURALS

INTRAMURAL BASKETBALL

FINAL STANDINGS

Team	Won	Lost
Brew's Crew	5	0
*Italian All-Stars	3	2
*Tewksbury	3	2
Callahan's Raiders	2	3
SAGA	2	3
Faculty	0	5

*Playoff for 2nd place — to be held before March 25th.

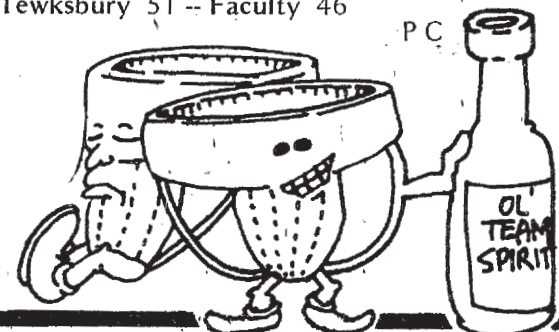
CHAMPIONSHIP GAME March 25th at 7:00 PM (between 1st and 2nd place teams)

SCORES OF GAMES — March 18th.

Italian All-Stars 64 — Callahan's Raiders 43

Brew's Crew 57 — SAGA 55

Tewksbury 51 — Faculty 46



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