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My Summer Vacation

(CPS) Europe is expensive, in totes a road trip is a must in Madison’s magazine. A realistic spending figure for almost everyone over 21 is $25 to $35, and that doesn’t even buy luxury. A budget like that may not buy luxury, but it allows you to enjoy the beauty of most destinations. It’s guaranteed to buy you a very short trip overseas. Although Europe on five bucks a day may be the smoke of old pipe dreams, there’s no need to worry about handling the costs of your trip.

The trick is: check out your bargains. Use a good road trip planning app on your phone. Your best bet for a cheap summer is to use your student status. Students are a privileged class in Europe, and the way to make sure you get the best deals on food, transportation, and entertainment is to take advantage of student discounts. A good way to do this is to find a list of student discounts in your area.

To get an application for your card, write to the student on International Educational Exchange (CIEE), Student Travel Services, 777 United Nations Plaza, New York, New York, 10017.

For years, the touted way to travel cheaply has been to buy a Student Eurailpass. The Student Eurailpass entitles you to two months of unlimited rail travel in Europe (excluding Britain) for $180. To get one, you need an International Student ID and must be under 25.

Eurailpass is a good bet if you plan to visit a lot of countries in a short time, but there are other ways to save on travel costs.

If you’re under 21, an economical way to travel is by signing up for the Rail-Euro Junior, available in Europe. This saves you $50 to $100 on round-trip tickets in Europe, Egypt, and Spain. You can also save money by taking a second-class train to the cities you want to visit and hop off 25% from that price.

Another option to Eurailpass is if you are over 21 it is to travel on student trains. You must be a full-time student, but generally there are no age restrictions. Student trains run at reduced times, but you can save a bundle. For a list of student train fares and schedules, write to the National Union of Student Travel, 117 Euston Road, London NW1, 25X.

To decide which is the best deal for you, figure out your travel itinerary and compare the Eurailpass price to the fares of Rail Europe Junior and student trains. As a guideline, a one-way train ticket from London to Paris, first class, costs $55; a second-class train ticket costs $35. If you travel as a group, you can save even more.

Bard College is a small, residential college dedicated to making its students' stay here meaningful in academic, social, and personal ways. Bard is a school of arts and science and is dedicated to integrating academic and non-academic activities. There are also a number of programs offering study abroad experiences.

Peep Counseling

Peep Counseling is a one-on-one, individualized counseling service for students at Bard College. The goal is to provide a safe, supportive environment where students can explore their thoughts, feelings, and concerns. Counseling sessions are confidential and can help students develop greater self-awareness and improve their ability to cope with stress.

Peep Counselors are trained professionals who can help students with a variety of issues, including academic, personal, and emotional concerns. They can provide guidance on a wide range of topics, from academic planning to personal challenges. Peep Counselors are also available to provide referrals to other campus resources, such as academic advisors, health services, and student support groups.

Peep Counseling is offered to all Bard students, regardless of their major or year in school. Students can schedule appointments by contacting the Counseling Center, located in the Student Services Building. Appointment times are flexible, and there is no charge for counseling services.

My Summer Vacation

My Summer Vacation

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My Summer Vacation
For Richard or for Poorer

Richard Landes is a hard man to interview. In the process of answering an inquiry he questions the assumptions behind the reply, revealing much about the question and its intent as they deal with the man who forms them.

Prior to coming here, Richard Landes earned an undergraduate degree at Harvard, then lived in a commune in the Pyrenees Mountains without heat or running water. He left the commune to work on an Israeli kibbutz. Upon his return to America, he visited Francesca College on business for a friend where he met Leon Botstein, a former student of his father's. After doing research on higher education in Albany for the New York State Legislature, a job he says he didn't like much, he heard of Leon's new administration at Bard and came here looking for work.

After meeting with Leon Botstein, basically he's a narc; a good one but a narc. A second student expanded the thought by saying, not a narc in the bad sort you see, more of an ear of the administration than a bridge. This statement was qualified. He inadvertently tells Theo things.

Other Tewksbury students feel that Richard is useful in settling complaints and helping with problems. The fact that he handles room placement in Tewksbury has lately caused many to view him as acting more in the role of an R.A.'s capacity.

Asked if he sees himself as a part of the administration, he explained that he views this as an artificial distinction. Because he lives with students, works with the administration and faculty and audits a class, his friends lie in all three sectors. He sees this problem as one which divides Upper and Lower College students as well. Richard characterizes the Upper College by saying they deal with freshmen like parents who don't think children can talk until it is in the language parents can understand.

This is why Richard feels himself qualified for this kind of work; because he has no preconceptions about Bard to hinder his conversations with students. Whether it is students or faculty or on the basketball court, Robert Kelly weaving images and audiences, the Bard choir or Tewksbury students struggling to find a better living situation, Richard claims his fullest appreciation for Bard is when it is a place of total commitment. For Richard Landes the conflict remains how he can unite this devotion with the immensity of the world to stay free of preconceptions.

Gail Levinson

NYPIRG

The New York Public Interest Research Group, Inc. (NYPIRG) today announced openings for students to work in NYPIRG's summer internship program. There are 16 intern openings in New York City, Buffalo, Binghamton, and Albany, Joanne Slought, Interim Coordinator, said. They are available in the fields of environmental preservation, consumer protection, and government affairs.

Most openings have no specific qualifications and each application is carefully reviewed. Generally, we look for interest and dedication to ten weeks of hard work, said Donald K. Ross, Director of NYPIRG.

Specific NYPIRG internships include investigating the quality of water in the Hudson River, profiling all of the candidates for New York's U.S. Senate seat, conducting citizen-teachers at county fairs across New York State, and setting up a consumer complaint center.

NYPIRG is nonpartisan research and advocacy organization directed and supported by New York State college and university students. For more information or an internship application, students should write to: NYPIRG, One Columbia Place, Albany, New York 12207.

Lee Kessler

Steeleye Span

Steeleye Span began as an English folk band with a repertoire of traditional tunes and songs, and, almost ten years later, they play electric music but their repertoire is still largely traditional.

The most striking aspect of their sound (if that commercial pop term is permissible) is the vocals of Maddy Prior. Her vocal range is large and it is very refreshing to hear a beautiful female voice that is not weeping about society or other such nebulous things. In some songs Prior's voice is joined or placed by the violinist's Peter Knight, or the guitarist's Tim Hart.

Rumbling ominously beneath the traditional melodies is the electric fiddle of Rick Kemp which emphatically underlines the lighter notes in a series of rhythmic periods, hyphens and exclamation points. The full use of drums and plays flute, the electric guitars and synthesizer used sparingly – are done by Robert Johnson.

All Around My Hat continues in the pattern established by Steeleye Span – a meld of traditional and electricity – without being tedious. Many of the songs display an almost pyrosy energy. Hard Times of Old England is a fast-moving lift with a slightly nasty touch of Kemp's bass. The title song is in harmonious acapella which progresses to a vibrant piece with interweaving instruments and rhythms.

Pirrie leads vocal in this song about a damn's realization that her own true love is merely hungry. The latter time he brought me a diamond ring.

But he thought to deprive me of a far better thing.

Many of Steeleye Span's tunes deal with sex in this Canterbury Tale-like manner with a humor that may remind one of James Thurber's treatment of the theme of Man against Woman. This humorous element helped keep the traditional tunes fresh.

S龙 Wolves begins with a phase-shifted fiddle solo which acts to, and eventually does, blossom into a fully instrumented piece. This contrasts with Caldwell's Andee, an acapella, ballad.

Several of the songs, Dance With Me and Bachelor's Hall, fail to add as much of this traditional and electric music and are merely bland non-rock songs, but both of these are positioned at the end of side two and are easily evaded. The album is lively and refreshing, and a welcome break from the current directions of rock and jazz.

Lee Kessler

VACATION

cont. from pg. 1

Join the Globetrotters Club, which is billed as a club for the non-tourist, traveling on a mini-budget. GT will send you their bi-monthly newsletter, full of travel tips, and more important, a list of the names and addresses of all their other GT members. Although GT rates aren't obliged to do so, many will put you up for the night. A year's membership costs $5; write to GT, BCM/Roving, London WC1V 6XJ, England for an application.

Two good travel guides for students are: Let's Go: The Budget Guide to Europe, E.P. Dutton and Co., Inc. and Europe on $10 A Day by Boyer, Fromer, Simon and Schuster. If you want to work or study overseas through an American university, look on all copies of the Whole World Handbook, available for $2.45 from CEE. If you want to study in Europe very cheaply (tuition in Europe can cost as little as $30 a year) and don't care about transferring credits of back home, send a stamped self-addressed envelope for a copy of Europe on Zero Credits a Day, from CON-PRO, PO Box 18598, Denver Colorado, 80218.
ON BROADWAY

Lady first opened. Great shows that are not merely nostalgic for old war horses should be revived for generations that love good theatre. It was born to be tragic to participate. Reviving old shows does not signal the appearance of new formulas for musical comedy. The study and appreciation of history does not imply the halting of growth and development. The new shows with their different styles (a la Chorus Line) will continue to be the brash child of new and innovative producers because theatre is an art, and art is not static.

My Fair Lady, I suspect, is not equal to the original Broadway production and I know it is lacking in comparison with the film version. But what is not perfect is still a very entertaining, delightful musical show.

Jeff Warnick

My Fair Lady

Rex Harrison is now doing hectic car commercials and Julie Andrews, known for an occasional T.V. special, has become a prime subject for the "What ever happened to..." question of trivia quizzes. My Fair Lady, however, after spending the last fifteen years as road company material on the road is reincarnated at Broadway's St. James Theater as a slightly, flawly, but embraceable warm production. Choosing to resurrect My Fair Lady is hard work, a long shot gamble. The script overflows with genius such as Shaw's original Pygmalion story, the witty and tuneful score by Alan Jay Lerner and Frederick Loewe and the marvelous examples, set respectively, in direction and choreography by Moss Hart and Hanya Holm. The show also has the advantage of having been made into a consistently selling original cast, album and a successful film that has been shown on television. Not being a stranger to the public, My Fair Lady must now proceed with the burden of an over-expectant audience that can anticipate every movement of the overtire as clearly as the orchestra. Can this production of mere actors live up to the legend of giants?

In the beginning of the first scene the audience had trouble figuring out who Professor Henry Higgins was because they were all looking for Rex Harrison. Ian Richardson, a first-rate Shakespearean actor, cut his way through the mob on stage and attempted to drive memories of you know who out of your head. He took your mind back to London.

Mr. Richardson tried very hard to shine the intellectual, calculating Henry Higgins. Unfortunately, he tried too hard and was uncomfortably pressing in his role throughout the first act. His attempt not to imitate Harrison's nonsinging style resulted in a tone of unconvincing neutrality. His penetrating performance sometimes lacked sensitivity and assumed a Sherlock Holmes air of objectivity.

Christine Andreas, as the flower girl Eliza Doolittle, sang wonderfully but suffered from the severe handicap of possessing very little acting talent. Robert Coote, who originated his part of Col. Pickering in the 1956 production, might have lost a slight edge of sharpness in this production, but was still a joy to watch. The superior Andronicus of the evening belonged to George Rose; the irresistible, intoxicated statesman of immorality, Alleck P. Doolittle. He was funny, nasty, seized command of every scene he was in and was especially effective during his rollicking "Get Me To The Church On Time."

Should Broadway attempt to revive musical classics and near classics? Most of this is a long argument in their thirties and thirties, and infants and children when? My Fair Lady.

Joan of Arc (Nancy Snyder) begs Abe (Neil Flinnagan) to join her crusade.

Knock, Knock

Explaning Knock, Knock may be as complicated and confusing as trying to explain Jules Feiffer himself. Knock, Knock is a menagerie of conflicting philosophies, sharp one liners, satirical interjections and the best of vaudeville. At times, the pace is so fast and furious that most of Feiffer's wisdom streaks by too quickly to be appreciated. This area, in mind, is what the play really is about, Feiffer's wisdom. The characters in Knock, Knock exist as the author's personal mouthpiece; any life that the characters attempt to breathe into the characters is purely incidental.

Abe and Cohn live together. Their life centers around a small shabby apartment decorated in early clutter. They are both retired and neither one of them has been out of the house in twenty years. Abe and Cohn also fight together. Abe, a former stockbroker, has the face of a schnauzer, wears a worn, tattered bathrobe and puffs on his sleek, black cigar leath- erthly as he states his idiotic philosophy (possible? not probable) at Cohn. You may win the argument, you see Abe, but I know I'm right. Cohn, an ex-musician, is fat, balding, clad in a beige cardigan and without retaliation. Cohn is the cook for the duo. So if Abe wins, it's at the expense of his scrambled eggs. Cohn is the pragmatist.

One day as Abe and Cohn argue over the possibility of someone really getting three wishes for rubbing a magic lamp, Cohn wishes, I wish I were with someone with brains around here to talk to. Lo and behold, there is a cloud of smoke and Abe vanishes. The character that re-appears is a German intellectual, who changes into a talismanic rabbit and tries to throw Cohn out of the house. In the ensuing scuffle, Cohn stabs the anthropomorphic creature and there is a knock, knock at the door:

Who's there, Cohn whispers. Joy. Who? Joan sits under the apple tree with anyone, Cohn says. Knock. Abe opens the door and standing before him in shining armor and virtue is a glowing Joan of Arc.

Joan shows Cohn that it is really Abe that he has killed and she helps him bring Abe back to life. Cohn, visably impressed by the part, goes on to prepare to follow her on her mission. Her mission explains Joan, is to get two of every kind of person before the Holocaust and that includes civilians. An alive, but unbelieving Abe is shocked as Cohn prepares to leave with Joan down on the Arts and the next forty years, says Abe, now you go out talks? Cohn turns with his banner and replies, I'm not rigid.

The remainder of the play is concerned with Joan forgetting her identity and losing her faith. She remains with Abe and Cohn and becomes a nagging, sticky housewife. Abe and Cohn reveal their initial roles so that Abe becomes the realist and Cohn the mystic. With this action are assorted slapstick skits, and satirical statements that satirize everything from the best of material of Karl and Groucho Marx. In their final moments, the characters ascend (supposedly in a literal and terrific stage effect) to heaven and recalls her purpose of spirituality, that mucks her mission by glorifying it and glorifies her mission by mocking it. Somehow, Feiffer pulls it off.

Underneath all the delirium, Knock, Knock is a good, thoughtful, often serious play. Daniel Seltzer (Cohn) and Neil Flinnagan (Abe) execute the essential timing of the play expertly and sustain the interest when the story line does not. Nancy Snyder (Joan) is very believable and should be followed off to the very next war. Knock, Knock's weaknesses are that the show is too long, the script a little too chaotic and redundant, and too many people die too many times in an ovation of an otherwise successful effect.

Knock, Knock remains an oddity on Broadway. It is a contemporary, funny, intelligent, original piece of work by an American playwright that no longer looks respectable again.

Jeff Warnick

FILM

Students with an interest in film may be finding that study opportunities are limited or that colleges have had to curtail their filmmaking programs due to economic cutbacks. The Gray Film Atelier, a non-profit, independent film studio with attached apprentice school, offers an alternative filmmaking program. The Atelier, now in its fifth year of operation, receives grants from the New York State Council on the Arts and the New York State Endowment. The year long Atelier program is designed to familiarize students with the business of filmmaking. Apprentices gain professional experience working on studio projects while writing and directing short works of their own. The Atelier teaches the entire studio process from the creation of an initial idea through shooting and editing, to production design, sound, editing, finishing and distribution. Beginning artists are often accepted.

Candidates for the 1976-77 Atelier program are now being reviewed. Interested applicants should write the Gray Film Atelier, Wilson Hill Road, Hoosick Falls, N.Y. 12090 for more detailed information.
Dear Parents and Students...

This is the season when college students must face the troubling task of receiving tuition and fee increase. In the case of Bard, the new cost is an additional four hundred and seventy dollars. Bard has achieved the admirable goal of keeping its costs under six thousand dollars—by a meager six dollars.

The letter informing us of the raise in tuition points out that inflationary costs have caused prices to rise in most American colleges. It ignores the fact that Bard students are paying for far less class time. Other colleges hold class meetings two to four times a week and the full month of January. Bard students already pay once for this month when they are not in school and a second time to receive credit for the work done by themselves in another location. They are now being told to pay for more of this privilege.

Despite the claim that Bard is constantly trying to broaden its alternatives, the economic situation is narrowing. A perfect example is the following living situation:

Students who do not like SAGA food are unable to live on campus without paying for it. They can only resort to purchasing additional food, which is a wasteful and expensive process, or moving off campus altogether. It is necessary to charge students to live on campus and eat, but the expense of a $240 fine to not live on campus and not eat on campus is inexcusably arbitrary.

A partial solution to the problem of keeping tuition low would be to organize a mandatory work force comprised of students. The students could perform maintenance tasks for a scheduled time each week, thus reducing the need forطني Buildings and Grounds salaries. This work force could perform all other non-work study chores that require Bard to pay outside wages. Those who are not willing to work may have the option of paying an increased tuition to cover the costs of services the school must pay workers to perform. Additional work, at Franconia College the students and other community members contribute to the operation of the school in order to keep tuition down, and it is succeeding. Unless measures are taken to reduce the increasing Bard costs Bard will eventually overprice itself out of the college market. The way to cope with inflationary pressures is to trim the budget costs, not bleed the students and their parents.

The Observer is an independent student publication of the Bard College community. Publication is bi-weekly during the Bard College academic year. Letters to the Editor and other inquiries should be addressed to Box 85, Bard College, Annandale-on-Hudson, New York 12504. The contents of the Observer are copyright 1976 by Observer, Inc. unless otherwise stated. The Observer is a member of the Alternative Press Syndicate and subscribes to College Press Service and Intercollegiate Press Service. The opinions here are not necessarily those of Bard College or the Editorial Staff.

Observer
An Alternative Newsmedia Project

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Photographers: John Burnett, Anibal Gonzalez, Evan Hall

To the Editor:

I am writing this letter to the student newspaper the Observer, in hopes that you will print it for me. As you can see by my reasoning, I am an image instigated in the Chillicothe Correctional Institution and have been confirmed in the Observer system for almost six years now. I have no family, no friends anyone, and no one to write to, or would write to me. It gets very lonely here when you don't receive any mail from someone on the outside. I thought that maybe some of your Bard College readers, reading this letter in some spare time, would like to correspond with me. It would certainly brighten up a lot of these days which are spent in confinement.

To give you a brief resume of myself, I am twenty-six years old, an ex-college student, six-feet-three-inches tall, and weigh two hundred and thirty-five pounds. I have dark brown wavy hair, green eyes, and I am a bachelor. Some of my hobbies are playing tennis on one of the institution's two courts (where I won the singles tournament last July), weight-lifting and body-building. In high school I lettered in four sports, and since I have been very active in order to stay in trim, excellent physical condition.

However, being born under the sign of Scorpio, my favorite hobby is listening to soft music by firelight with a romanitic girl. That's something I haven't been able to do since I became a prisoner many years ago.

Even though I stay active physically, and study correspondence courses in art and business, I am not able to correspond with anyone from a local university, it still gets very lonely in here when you don't hear from someone in the world - the Outside... Since my incarceration I have done quite a lot of painting, duplicating some of Van Gogh's work, and since I am one of my favorite artists. If I am ever lucky enough to receive a parcel here, I would like to continue my education at a good university to get my B.F.A. degree by concentrating in painting and sculpture. However, sometimes I wonder whether I will ever see freedom again.

This prison system is robbing me of the best years of my life, for a crime I did not commit. These are the years of youth, love, and freedom; the years I have lost are gone, never to be regained, and I can't help wondering how many more will leave me behind.

I would love to hear from anyone at Bard College that would like to write to me. Your friendship would be greatly appreciated, for I believe that friendship and sincerity are two of the most important things in life, along with freedom. Just to have someone to share your thoughts, dreams and ideas with can mean so much. The society that I love so much seems to have forsaken me now, as I have gone by.

In closing, I would sincerely like to thank all the students at Bard College for reading this and only hope that some of you will write to me. Just a few lines from you would be more than welcome. Any letters would mean a lot more and be greatly appreciated. It seems that when you have been hectored for a long time, the friends that you once had have long forgotten you after the years have passed by. Since they no longer seem to care any more, I hope I may find some new friends through the Observer. Please write...

Sincerely yours,
Wayne A. Carcichi
S/N 132-454
P.O. Box 5300
Chillicothe Corr., Inst.
Chillicothe, Ohio 45601

To the Editor:

Two articles in the last issue of the Observer disturbed me a bit. One was the editorial "Witch-doctors and the other was, actually, a letter written by Mark Callahan.

Having been a member of the Health Committee last year during the time when testimony was solicited concerning the quality of health care at Bard, I feel that I have a good understanding of the situation. The health care provided here, while not comprehensive, is adequate.

Northern Dutchess Hospital is not nearly as bad as it was made out to be in the editorial. I seem to recall that a recent graduate's father, a prominent New York City physician, had the same questions about the quality of the hospital. He made an unannounced visit to the hospital and looked over the facilities and talk with the staff. His final impression was that the hospital was more adequate than I think that they are aware of the limitations of the Northern Dutchess Clinic, but, for one with no health care training to make a statement such as...these hospitals would all be practicing the medicine on someone is both ridiculous and dangerous. All the cases of misinformation cited might be valid, but as I learned last year, listening to other such testimony, there are two sides to these stories. Finally, I wonder why, when the present chairperson of the Health Committee posted a sign asking to be told about any problems with medical care, few, if any students responded. While I am not actively defending the health care that we are offered here, I am objecting to the editorial which seemed to serve no purpose but to scare and rile people, without presenting any real facts or possible alternatives.

Getting back to Mark Callahan's letter, which I think raises some important concerns. Callahan, as Mark says, but at the same time, I am a little puzzled. As he himself states, students must exercise their right to participation in formulation of school policy, and yet, it only gets as far as he being said. After the overwhelming support that Senate received for its recent statement of grievance, no one has supported the follow-up. I am bothered to sign-up for the Range Planning Committee, one of the most important committees for students to serve on. At the first of our open lunch meetings with Botstein, not more than five non-senators showed up. I could list several other examples where students have neglected to participate in ways in which their opinion will have weight, but this is getting too long as it is. I don't know how Mark expects students to assert their rights but there are certainly no number of channels through which this can be done, in a positive way. Mark seems to be challenging Botstein, but I, in turn, challenge the student community to stop complaining and start doing. As a start, the next open lunch meeting with Botstein is on Monday, April 17th, starting at noon in the Committee Room of Dining Commons. I wonder how many people will attend this one.

Sincerely,
Michele Petruzelli.

Page 4
Why Cheesecake Is Better Than Sex

The people I respect most are my Mom and our Pastor, Reverend Stanesby. In a world as complex as our own it is impossible to discern, much less follow, the straight and narrow unless you have a mentor or two who knows what's good for you. I am very lucky to have Mom and the Reverend but sometimes I feel selfish in keeping all their invaluable advice to myself. Therefore, the three of us sat down to compose this little sermonette for all of you at Bard College. The Reverend says all the students are astray and sometimes even stray over each other. It is in this light that I was given permission to use the word sex. We never have sex at our house, but we do have cheesecake. Cheesecake affords a genuinely wholesome pleasure with the extra added benefit of being absolutely sinless. The box, containing the cake, is placed on the table. It is smooth and white and clean as my fingers play over it. I coax and draw the lid open to reveal the virginal beige meat of cheese. I begin to salivate as I grasp the knife and make the first tentative touch on the cake. The knife glides easily in and I trace a religiously significant triangle on and within the firm but supple body of this - my own cheesecake. I hold the knife in my hand, the knife and cheesecake are one. Mom is getting impatient but I have learned control and proceed at my leisure.

I lay the cheesy triangle on my plate and pierce it, gently yet forcefully, with my fork. I have it, it's on the fork. Must maintain control. Keep it slow. Don't bolt food in a gluttonous fashion, says the Reverend. Raise it slowly. Slowly to the mouth. Think about garbage or count to ten backwards. Touches the lips. Electric! Open up...eat it! Boy, it tastes so good you just have to moan. But it's all right to moan because it's good and absolutely sinless. After you're done, rest for five or ten minutes and then have another, but remember, moderation is important.

I've been told by some lower typers that sex is really lots of fun and also the surest way to see God, but I know that this can't be true or else the Reverend would have told me. Overpopulation is bad enough without everyone running around procreating all the time.

So the next time you get that gnawing hunger for that which is sexual (the Reverend says it is characterized by sensations in the groin and lower groin area) try some cheesecake instead. Cheesecake is better than sex and remember to register to vote.

Lee Kessler

by Garry Trudeau

Dear folks,

I'd surely like to have my Nikon back. I need it for my work. If whoever took it, along with the fireworks for our annual Bard fireworks Neuesfeld, would leave it in the p.o., I'd appreciate it.

Thanks,

Bruce Baillie

The drama workshop of the Nu Black Studies Program in Greenhaven prison, Stormville, N.Y., is seeking talented actors and actresses to assist them in presenting life thoughts and views on stage and video.

For further information, contact: Linda Posage, box 604.
Softball

It's that time of year again when people's minds turn to thoughts of softball. This year Bard should field one of its best softball teams in a decade. Along with last year's returning lettermen are a host of rookies that have expressed an interest. Player-coach Phil Carducci sees his team going places this year. Phil, when asked about the team's chances this year stated: We should make it past the first round of the North Eastern Athletic Conference Championship Playoff. Last year we sported a fine defense but our hitting was lacking, now we have at least four players who can reach the woods.

The season's highlight will be a doubleheader with a local men's league softball team. Bard will go up against a very powerful Stiener's Sport Center team on April 9th or 16th. Last year Stiener's humiliated Bard in a doubleheader by scores of 13-2 and 12-4. Having asked Phil about Bard's chances of getting by Stiener's he stated: I see no reason why we shouldn't beat Stiener's; one thing is certain, we'll give them one hell of a game. We're going to practice every chance we get. We'll play many inter-squad games and by April 24th, we'll be ready both physically and mentally to upset Holy Cross in our season opener.

Bards first home game is April 25th, a doubleheader against Vassar, (Sunday at 12:30). So let's all come out and cheer our boys on.

Robert Gallucio

VARSITY TENNIS

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<th>Schedule — Spring 1976</th>
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<td>A 3:00 pm</td>
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<td>24 Sat.</td>
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<td>6 Thurs.</td>
<td>SUNY - New Paltz</td>
</tr>
<tr>
<td>8 Sat.</td>
<td>SUNY - Oneonta</td>
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<tr>
<td>11 Tue.</td>
<td>Dutchess C.C.</td>
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<thead>
<tr>
<th>Women's</th>
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<td>April 14 Marist</td>
<td>H 3:00 pm</td>
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<td>23</td>
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<td>27</td>
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<tr>
<td>May 5 Ulster C. C.</td>
<td>H 3:00 pm</td>
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DOONESBURY

LOOK, JONAH, ALL WE WANT TO KNOW IS DO HARDING AND A SONG OF THE CURMUDGEON TELL MY BOY STORY DON'T TAKE IT BACK. I DON'T KNOW! I DON'T KNOW!

INTERRAMURALS

SPORTS — PHIL CARDUCCI

Intramural Basketball

Results of Playoff for 2nd Place

March 23rd

Italian All-Stars 60

Tewksbury 58

Championship Playoff (2nd Sem.)

Thurs., April 8th @ 8pm

Brew's Crew vs. Italian All-Stars

Grand Championship Game

Thurs., April 15 @ 8pm

Faculty vs. Brew's Crew

(1st semester or winner)

Italian All-Stars

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