

Bard College
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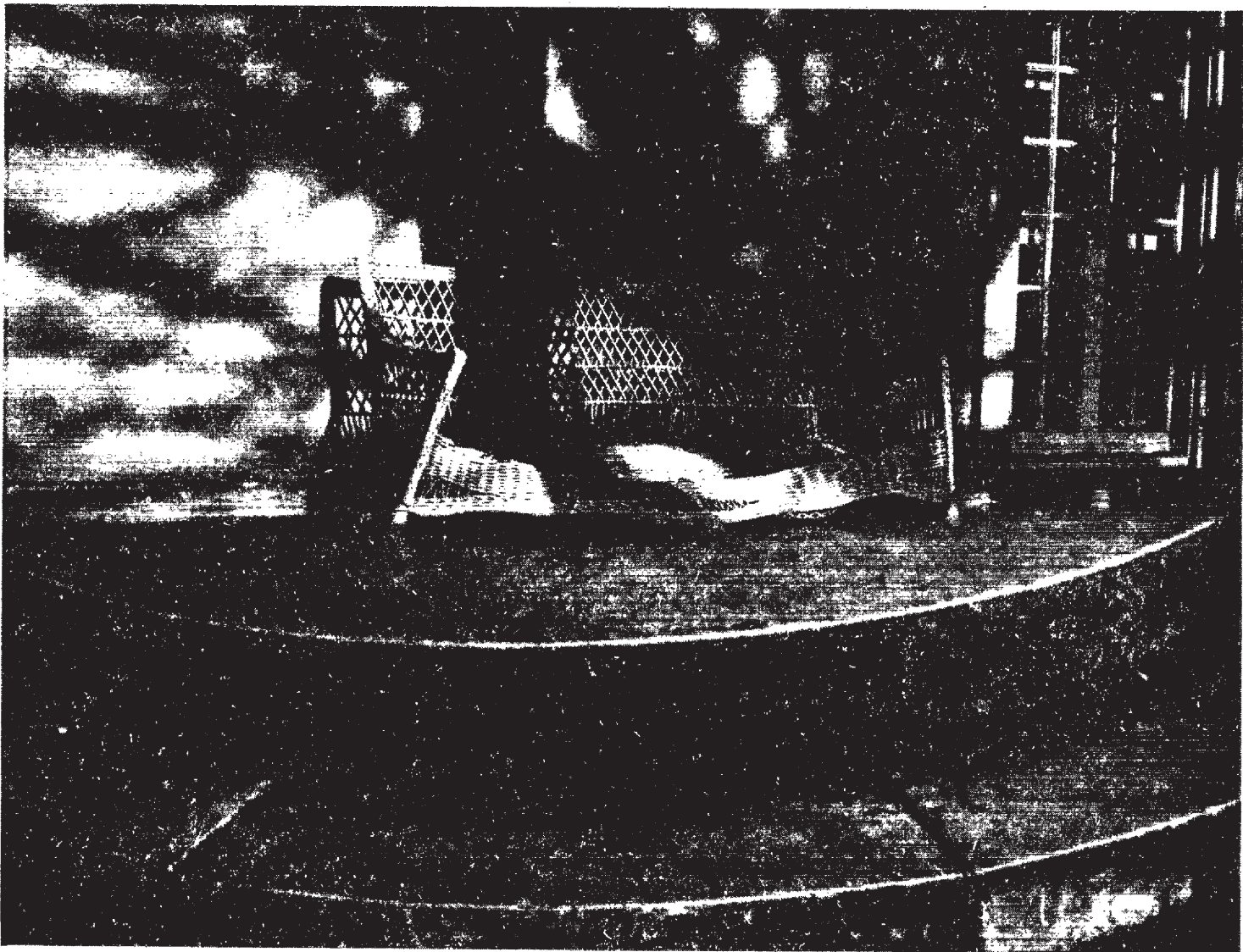
OBSERVER

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observer

Vol. 15 No. 4 April 7, 1976 Ten Cents



Peer Counseling

Bard College is a small, residential college dedicated to making its students' stay here meaningful in academic, social, and personal ways. The College has committed itself to integrating academic and non-academic activities into a comprehensive whole for both individuals and the total community. The goal is for each student to be offered a wide range of learning and life-style alternatives while at Bard so that she/he can be an active, creative participant in a chosen environment upon graduation.

These alternatives include students being better equipped to actively and critically engage themselves with ideas, other people, and themselves. Individual and community support is required in this process.

In this light, the Quality of Campus Living Committee has recommended that a peer counseling system be established at Bard beginning in September, 1976. This system will be instituted on an experimental basis; Peer Counselors will be in three dorms next year, all of which will be primarily underclass residences.

The goal of increasing students' awareness of and responsibility for self and others should be felt by the Peer Counselor. Work with individuals, being sensitive to their needs, and aiding them in problem identification and problem solving. Work with groups will include helping in the establishment and promotion, on a floor and within a dorm, of an atmosphere conducive to study and to the development of a meaningful intellectual, cultural, social, and personal life style at Bard. The position of Peer Counselor is viewed by the Qual-

ity of Campus Living Committee as one of great importance on the Bard campus; an individual in this role will have a potentially great impact on the College.

Peer Counselors will be chosen from next year's junior and senior classes, and all underclassmen 21 years old or older. A Peer Counselor will be selected on the basis of her/his interest and ability in working with people, maturity, range of experience, and a strong commitment to the ideal of developing the quality of dormitory life into a serious, meaningful experience for Bard students.

A selection board comprised of students, faculty, and administrators will choose the Peer Counselors. After individuals have been chosen, a one-day training session will be held this semester to begin discussions of what it means to serve in this position. These discussions will be continued in a more extensive training period before school begins in the Fall. Clearly one of the personal gains for the Peer Counselor will be the interchange with other Peer Counselors around shared concerns. It is hoped that the Counselors can grow themselves in this position as well as helping others at Bard.

Selection will occur the last week in April. All interested individuals (from next year's junior and senior classes and 21 year olds) should express their interest in the position by submitting their name to the Dean of Students Office no later than 21st of April, 1976. A brief statement as to why you would like to be a Peer Counselor should be included. Also, nominations from all members of the

Bard community are encouraged. If you know of someone who would be a good Peer Counselor, please submit that name to the Dean of Students Office by the 21st of April and include a statement as to your reasons for nominating that person. All individuals who have been nominated (and are interested themselves) and who have applied themselves will be interviewed by members of the selection board. Final decisions will be made shortly thereafter.

All interested students are encouraged to apply for the position of Peer Counselor. If there are questions or reactions, please discuss them with any member of the Quality of Campus Living Committee or Deans Sugatt or Jolosky. The position of Peer Counselor at Bard is potentially an important one, and it is hoped that all students seriously interested in it will apply.



My Summer Vacation

(CPS)—Europe is expensive, intones a recent travel blurb in *Mademoiselle* 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 if you have the bank balance of most students, it's guaranteed to buy 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 kiss a small fortune goodbye.

The trick is: check out your bargain basement travel options before you go. Your best bet for a cheap summer in Europe is to cash in on your student status. Students are a privileged class in Europe, and the way to insure terrific deals on train and plane fare, restaurant and hotel bills and museum and theatre admissions is to lay down \$2.50 for an International Student ID card.

To get an application for your card, write to the Council on International Educational Exchange (CIEE), Student Travel Services, 777 United Nations Plaza, New York, New York, 10017 and ask for their free booklet, *The 1976 Student Travel Catalog*.

For years, the touted way to travel cheaply has been via a Student Eurailpass. The Student Eurailpass entitles you to two months of unlimited second-class train travel in Western 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 hit a lot of countries in a short time, but there are other ways to save train fare.

If you're under 21, an economical way to travel is by signing up for the Rail-Europ Junior, available in Europe. This is not a Eurailpass, but a \$1 card which gives you 25% discounts off second-class international train trips in Western Europe, Hungary, Romania and Yugoslavia. The cards are available at travel agencies overseas. To figure out Rail-Europ Junior fares, call your nearest travel agent and ask for second class fares to the cities you want to visit and chop off 25% from that price.

Another option to Eurailpass if you

are over 21 is to travel on student trains. You must be a fulltime student, but generally there are no age restrictions. Student trains run at weird times, but you can save a bundle. For a listing of student train fares and schedules, write to the National Union of Student Travel, 117 Euston Road, London NW1, 2SX.

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 (everyone travels second class in Europe except for American tourists) costs \$37; a student train ticket costs \$28, and a second-class fare with a Rail-Europ Junior card costs \$27.

A warning to under-21 travelers: stay clear of InterRail, an European version of Eurailpass. InterRail, which is bought in Europe, gives you unlimited train travel for one month in Western Europe, Morocco, Finland and much of Eastern Europe. Unfortunately, its pricetag has doubled in the last year, and it now costs a whopping \$140.

Accommodations is the next big

step in your travel plans. Youth hostels, dormitory-like hotels for student hitchhikers, are littered all over Europe and cost between \$.50 and \$1.50 a night. You need a youth hostel card, costing \$11, and a sleeping bag or sheet.

Write to American Youth Hostels, Delaplane Virginia, 22025 for info, or send in your application from your CIEE *Student Travel Catalog*. For a listing of hostels in Europe (no kids, they don't send this along with your card) send \$3.35 to CIEE for the *International Youth Hostel Handbook Volume 1: Europe and the Mediterranean*.

Unfortunately, hostels often sport 11:00 curfews and zero chance for coed sleeping. A better bargain can be found in independently run youth hotels or pensions (guest houses) which are often just as cheap and usually don't have restrictions. If you want to make advance reservations, after sifting through a travel guide for addresses, send off an International Reply Coupon, available from any U.S. Post Office. This pre-pays the innkeeper's return postage and usually guarantees an answer.

If you prefer the more fancy-free method of arriving in town without a room on reserve, most train stations have lists of pensions and student hostels in the area. Although hostels are crowded in the summer, you'll save bucks, if not time, if you hunt down your own room rather than having reservations made for you. Always ask to see the room before you take it, and always take a room without a bath. Walking down the hallway to the bathroom can chop room expenses by a third.

If you want to rough it you can plan a trip camping. Camp sites are near almost all European cities and cost between \$.25 and \$1.50 per night. Sometimes a 50% reduction is given for student ID's. For a good European camping guide, write to American Youth Hostels and ask for their *Europa Camping and Caravanning*.

If even camping proves too expensive, you can always try your luck crashing at a sympathetic student's dorm at an European university. (Universities also offer cheap but edible meals.)

Another way to beat hotel prices is

cont. pg. 2

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 it. The replies reveal as much about the question and its intent as they do about the man who forms them.

Prior to coming here Richard 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 Franconia 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,



Would you buy a used car from this man?

Theo Jolosky and Gene Mason he was hired to help fill spaces most appropriate to fill. What this amounts to is working on several programs, such as the community Outreach programs which enables Bard students to work with juvenile delinquents and inmates of youth institutions. Other jobs include organization of the use of the Bard campus during the summer and some menial labor comprised of xeroxing documents.

These activities are not paid for by Bard College. They are funded by Manpower, an organization which aids institutions by paying for individuals in positions the institution is not presently able to provide wages for. He is not paid a salary for living in Tewksbury by special agreement with Theo. Richard explains this by saying that he doesn't wish to feel obligated to interact with people for a living.

Nonetheless, a small but vocal minority at Tewksbury consider his presence to be a violation of their freedom. Most of the original controversy lies in the fact that Theo Jolosky asked the dorm's opinion of having an R.A., met with emphatic resistance and yet brought Richard there to live the next week. The objection to an R.A. has diminished with time.

The small opposition says that

basically he's a narc; a good one but a narc. A second student expanded the thought by saying, not a narc in the best you sense, 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 in more 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 pre-conceptions about Bard to hinder his conversations with students. Whether it is students or faculty on a 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 immunity necessary 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 Slaughter, Intern 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 teach-ins at county fairs across New York State, and setting up a consumer complaint center.

NYPIRG is a 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 Intern Coordinator, NYPIRG, One Columbia Place, Albany, New York 12207.



Steeleye Span

Steeleye Span began as an English folk band with a repertoire of traditional tunes. Today, 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 replaced by the violinist's Peter Knight, or the guitarist's Tim Hart.

Rumbling ominously beneath the traditional melodies is the electric bass of Rick Kemp which emphatically underlines the lighter notes in a series of rhythmic periods, hyphens and exclamation points. Nigel Pegrum drums and plays flutes; the electric guitars and synthesiser — this 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 joyous energy. Hard Times of Old England is a fast-moving lilt with a slightly nasty touch of Kemp's bass. The title song begins in harmonious acapella which progresses to a vibrant piece with interweaving bass and mandolin riffs. Prior carries lead vocals in this song about a damsel's realisation that her own true love is merely horny.

The other night he brought me a fine 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-ish 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.

Sun Waves begins with a phase-shifted fiddle solo which aches to, and eventually does, blossom into a fully instrumented piece. This contrasts with Cadgwith Anthem, an acapella ballad.

Several of the songs, Dance With Me and Bachelor's Hall, fail to gel as blends of 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

to 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'ers 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 WCIV 6XX, 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 Arthur Frommer, Simon and Schuster. If you want to work or study overseas through an American university, latch onto a copy of the Whole World Handbook, available for \$3.45 from CIEE. 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 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



Henry Higgins (Ian Richardson) and Col. Pickering (Robert Coote) tango to The Rain in Spain.

My Fair Lady

Rex Harrison is now doing tacky car commercials and Julie Andrews, except 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 has reincarnated at Broadway's St. James Theater as a slightly flawed, but embraceable warm production.

Choosing to resurrect *My Fair Lady* is hardly a long shot gamble. The show overflows with genius such as Shaw's original *Pygmalion* story; the witty and tuneful score by Alan Jay Lerner and Frederick Lowe 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 overture as exactly 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 the theater and back to London. Mr. Richardson tried very hard to shine as 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 non-singing style resulted in a tone of uninspiring neutrality. His penetrating performance sometimes lacked sensitivity and assumed a Sherlock Holmes air of objectivity.

Christine Andreas, as the flower girl-turned lady, 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 performance of the evening belonged to George Rose; the irrepressible, intoxicated statesman of immorality, Alfred P. Doolittle. He was funny, lusty, 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 audience were in their twenties and thirties, infants and children when *My Fair*

Lady first opened. Great shows that are not merely nostalgia for old war horses should be revived for generations that love good musical theater, but were born too late to participate. Reviving old shows does not signal the abandonment 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 brain child of new and innovative producers because theater 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 perfection is still a very entertaining, delightful musical show.

Jeff Watnick



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

Knock, Knock

Explaining *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, keep in mind, is what the play is really about -- Feiffer's wisdom. The characters in *Knock, Knock* exist as the author's personal mouthpiece; any life that the actors 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 schnauser, wears a worn maroon bathrobe and puffs on his sleek, black cigar lethally as he stabs his idealist philosophy (possible...not probable) at Cohn. *You may win the argument*, snaps Abe, *but I know I'm right*. Cohn, an ex-musician, is fat, balding, clad in a beige cardigan and not 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 had 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 talmudic rabbi and tries to throw Cohn out of the house. In the ensuing scuffle, Cohn kills the amorphous intruder. Suddenly, there is a knock, knock at the door: *Knock, knock*

Who's there, Cohn whispers.

Joan.

Joan who?

Joan sit under the apple tree with anyone else but me.

Cohn yanks open 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, visibly impressed by this knight in shining armor is prepared to follow her on her mission. Her mission, explains Joan, *is to get two of every kind of person on an intergalactic spaceship before the holocaust and that includes schleps*. An alive, but unbelieving Abe is shocked as Cohn prepares to leave with Joan on her mission. *After twenty years*, says Abe, *now you go outside?!?* 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, sickly housewife. Abe and Cohn reverse their initial roles so that Abe becomes the realist and Cohn the mystic. Interspersed with this action are assorted slapstick skits, and satirical statements that seem to extract from the best of material of Karl and Groucho Marx. In their final moments, Joan ascends (suspended in mid-air in a terrific stage effect) to heaven and recalls her purpose of spirituality in a sermon that mocks 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 Flannigan (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 overuse 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 author. A few more shows like *Knock, Knock* might make Broadway look respectable again.

Jeff Watnick

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 National Endowment. The year long Atelier program is designed to facilitate the transfer of credits to numerous colleges, and a portfolio of professional references is available upon completion of the apprentice-study program.

The Gray Film Atelier is located in Hoosick Falls, New York, just across the Vermont border. The Atelier bridges the gulf between the classroom and the realities of a working studio. Apprentices gain professional experience working on studio projects while writing and directing short works of their own. Each apprentice learns the entire studio process from the creation of an initial idea through treatment and story conferences, shooting, the several editing stages, and, finally, publicity and distribution. Beginners are often accepted.

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

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An Alternative Newsmedia Project

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EDITORIAL

Dear Parents and Students...

This is the season when college students must face the unwelcome 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 more for this privilege.

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

Students who do not like SAGA food are unable to live on campus without pay-

ing for it. They can only resort to purchasing additional food, which is a wasteful and expensive procedure or moving off campus altogether. It is necessary to charge students to live on campus and eat, but the expense of \$240 to *not* live on campus and *not* eat on campus is inexcusably arbitrary.

A partial solution to the problem of keeping tuition lower 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 for so many 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 cover the 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 spiraling 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.



LETTERS

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 return address, I am an inmate incarcerated in the Chillicothe Correctional Institution. I have been confined in this prison system for almost six years now. I have no family, no friends any more, and no one to write to, or would write to me. It gets very lonely in here when you don't receive any mail from someone on the outside. I thought that maybe some of you at Bard College, 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-foot-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 then I have been very active in order to stay in trim, excellent physical shape.

However, being born under the sign of Scorpio, my favorite hobby is listening to soft music by firelight with a romantic girl. That's something I haven't been able to do for a very long time now.

Even though I stay active physically, and study correspondence courses in art and business law which are mailed to me from a local university, it still gets very lonely in here when you don't hear from someone in your world - the Outside... Since my incarcer-

ation I have done quite a lot of painting, duplicating some of Van Gogh's work, since he is one of my favorite artists. If I am ever lucky enough to receive a parole in the future, 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 forgotten me now, as the years 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 so much and be greatly appreciated. It seems that when you have been incarcerated 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. Carchedi
S/N 132-454
P.O. Box 5500
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 excellent, 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 to look over the

facilities and talk with the staff. His final impression was that the hospital was more than adequate. I think that everyone at Bard is aware of the limitations of the Northern Dutchess Clinic, but, for one with no health care training to make a statement such as *...these hacks would still be practicing their voodoo on someone* is both ridiculous and dangerous. All the cases of misdiagnosis cited might be valid, but as I learned last year when 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 health 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 now to Mark Callahan's letter, which I think raises some important concerns. I agree with much of what Mark says, but at the same time, I am a little tired of hearing it. As he himself states, students must exercise their right to participation in formulation of school policy, and yet, it only gets as far as being said. After the overwhelming support that Senate received for its recent statement of grievance, no one has supported the follow-up. No one bothered to sign-up for the Joint Long 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 a 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 12th, starting at noon in the Committee Room of Dining Commons. I wonder how many people will attend this one.

Sincerely,
Michele Petruzzelli



Why Cheesecake Is Better Than Sex

The people I respect most are my Mom and our Pastor, Reverend Stane-sheit. 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 types 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.

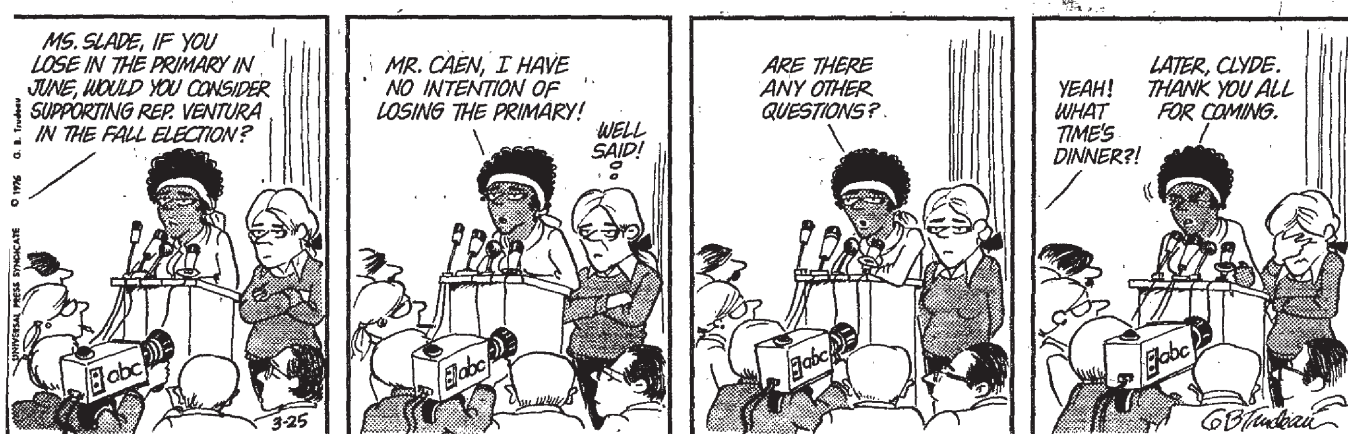
So the next time you get that gnawing hunger for that which is sexual (the Reverend says it is characterized by sensations in the groin and lower groin areas) try some cheesecake instead. Cheesecake is better than sex and remember to register to vote.

Lee Kessler

INTRODUCING DOONESBURY

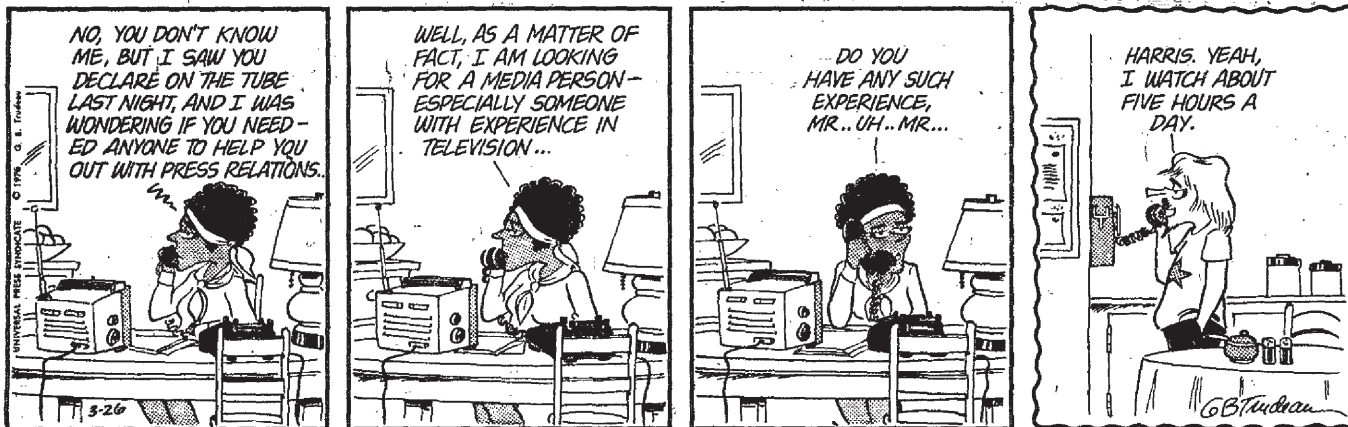
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by Garry Trudeau



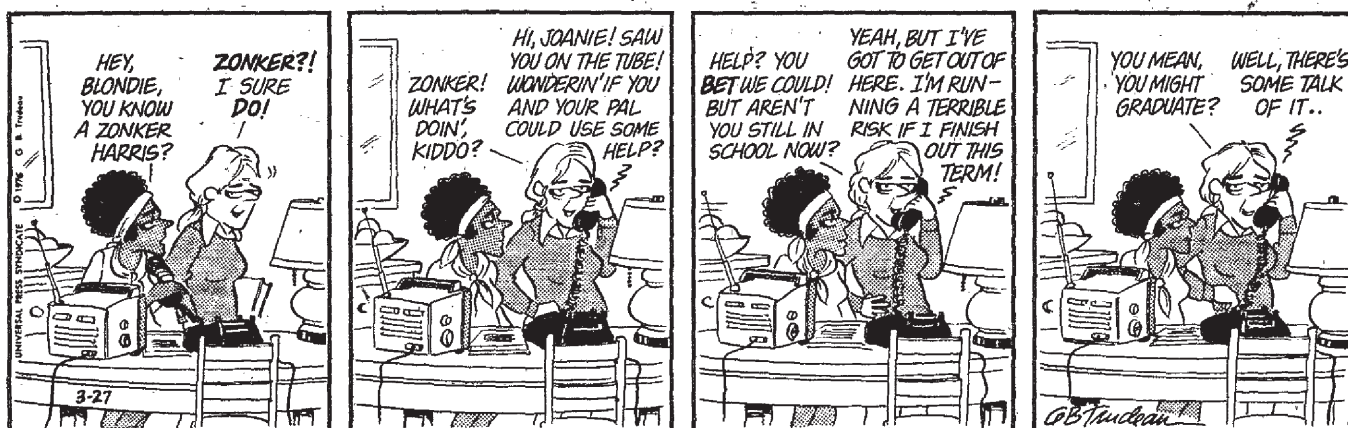
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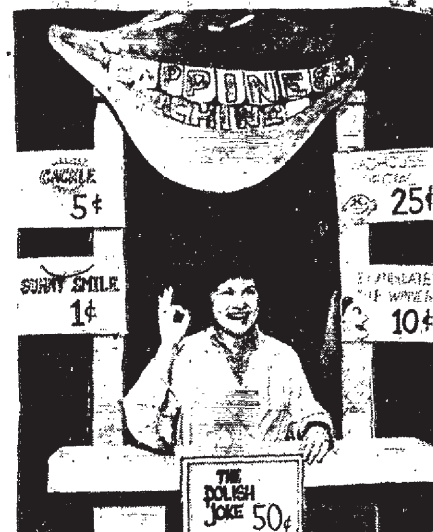
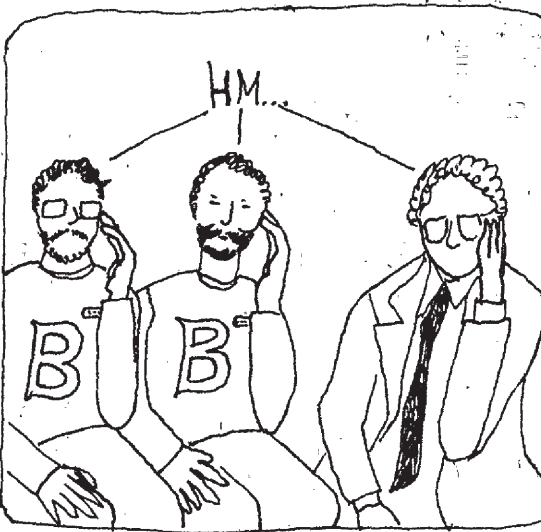
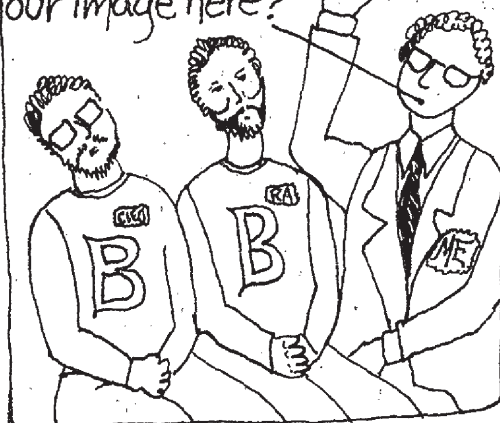


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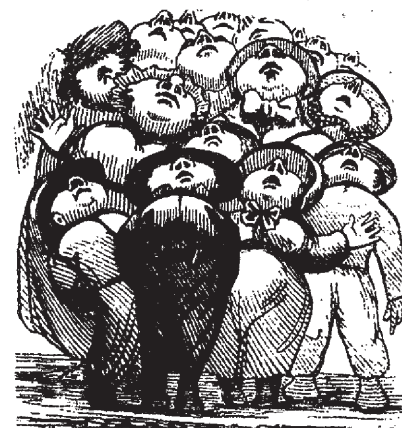
by Garry Trudeau



Observations
Well Cleo, R.A. how can we improve our image here?



Unclassified Ads



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 Newsreel*, would leave it in the p.o., I'd appreciate it.

Thanks,
Bruce Baillie

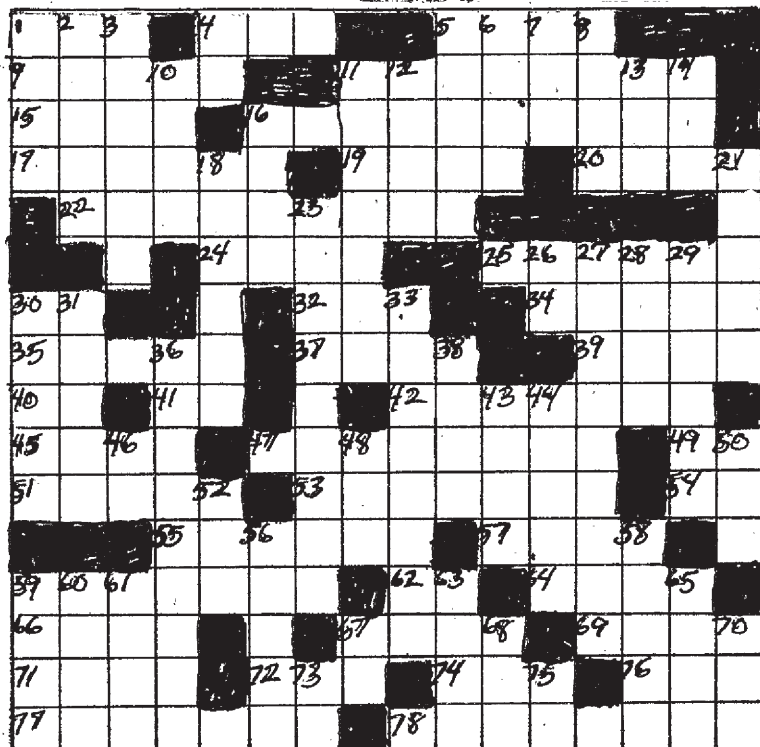
The drama workshop of the Nu Black Studies Program in Greenhaven prison, Stormville, N.Y., is seeking talented actors and actresses to assist them in presenting life thoughts and views on stage and video.

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

THE BARDPUZZLE 2

ACROSS

1. Oohs and
4. Super, bat, or spider
5. With lemon or lime (pl.)
9. Rent
11. — the Argonauts (2 words)
15. — Rifle, prepare to shoot (2 words)
16. — night visitors (3 words)
17. J.C. and Sam, golfers
19. Singer J.J.
20. Karl — Kansas Shotputter
22. Point or former Blithewood owner
24. Numbered musical composition
25. This evening (var.)
30. Morning
32. We (sp.)
34. Sonny and Cher, formerly
35. Belonging to Baltimore Oriole 1st baseman
37. Annotations (abbr.)
39. Owl or give a —
40. Living or bath (abbr.)
41. Adjective suffix
42. Where oats are grown
45. prayer ending
47. City autos
49. Third Ave.
51. Macho cigarette
53. Certain newspapers
54. Yes (sl.)
55. Rock from space
57. Seaweed
59. A big noise (2 words)
62. Approve
64. Word used with cards or drugs
66. — is the life
67. Hot drink served on TWA
69. Finger noise
71. Bowery radio station
72. Dress bottoms in England
74. — chi
76. Girl's name
77. How's this for ?
78. — expenses (2 words) (reason for layoffs)

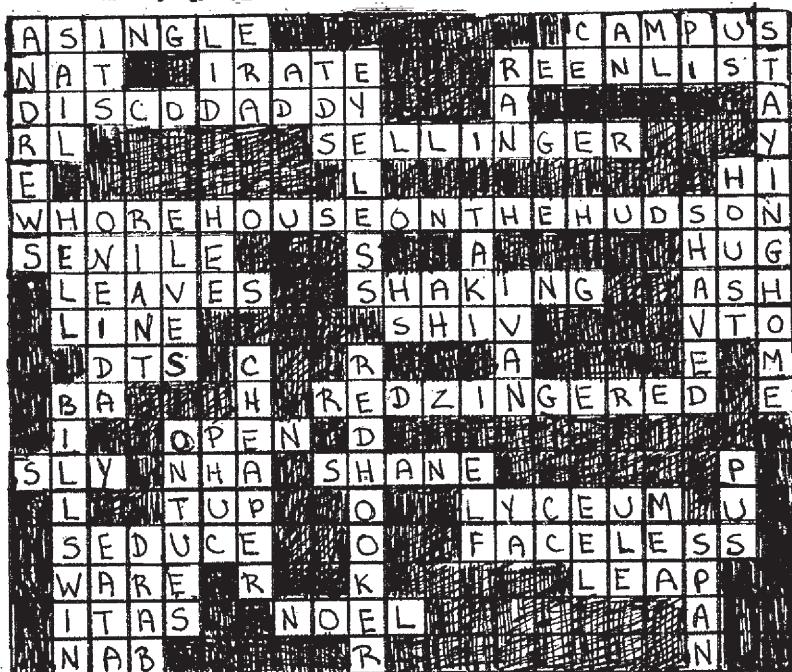


by Jamie Fishman
Answers in Next Issue

DOWN

1. — and alack
2. 57 varieties or Government Prof.
3. — above, ditto (2 words)
4. Bank in Albany
5. Holiday shopping occurrence (2 words)
6. Finished
7. Football Position
8. After Fri's and before Sun's
10. Swedish car
11. Gauthag's dog
12. Jai — (2 words)
13. National Hospital Association (abbr.)
14. Of (sp.)
16. Small drink (2 words) or bill
18. Police street bust routine
21. French city
23. Ever present Bard dog
26. Obstetrics (abbr.)
27. Without problems (2 words)
28. — out (indecisive) (2 words)
29. Regis or John
30. Bric — (2 words)
31. — Told Me Not To Come
33. Bard tenements
36. Bard's cowboy
38. Bag to a westerner
43. Before show or after small
44. Over-cooked boots
46. Them (sl.)
48. Previous A&P slogan
50. Goes with bagels
52. Moon vehicle
56. Joan or Pisa
58. Glass in windows
59. A-one-and- — (2 words)
60. Chocolate or brown
61. Drive or up
63. Greenhornet's robin or bio lady
65. Passing or bowling
67. Too bad (sl., abbr.)
68. The way (Chin.)
70. What Nixon tried to get it down
73. Not Miss or Mrs.
75. — And or but

ANSWERS TO NO.1



—Author apologizes for misspelling Selinger and ommiting a clue for elf in the previous puzzle.



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Softball

SPORTS

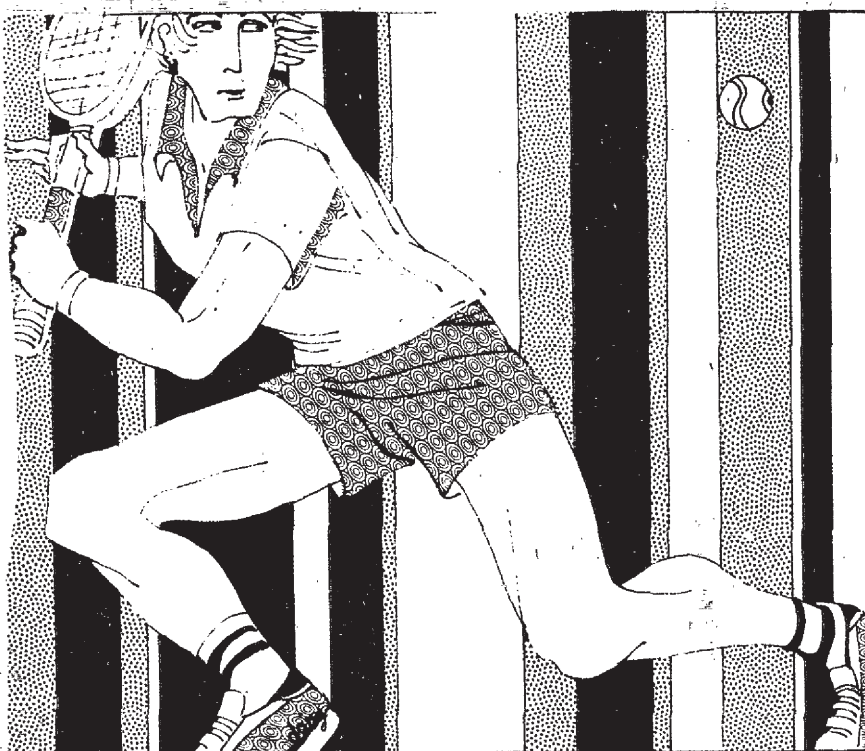
It's that time of year again when people's minds turn to thoughts of softball. This year Bard should field one of its best softball team's in a decade. Along with last year's returning lettermen are a host of rookies that have expressed an interest. Player-coach Phil Carducci sees his team going places this year. Phil, when asked about the teams 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 double-header with a local men's league softball team. Bard will go up against

a very powerful Stieners Sport Center team on April 9th or 16th. Last year Stieners humiliated Bard in a double-header by scores of 13-2 and 12-4. Having asked Phil about Bard's chances of getting by Stieners he stated: *I see no reason why we shouldn't beat Steiner'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's opener.*

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

Robert Galluccio



VARSITY TENNIS

Schedule — Spring 1976

Men's

April 14	Wed.	Vassar	A	3:00 pm
16	Fri.	Marist	A	3:00 pm
24	Sat.	NAC Tournament	H	10:00 am
29	Thurs.	Berkshire Christian	H	3:00 pm
30	Fri.	Ulster C.C.	H	3:00 pm
May 3	Mon.	Dutchess C.C.	A	4:00 pm
6	Thurs.	SUNY - New Paltz	A	3:30 pm
8	Sat.	SUNY - Oneonta	H	1:30 pm
11	Tues.	Dutchess C.C.	H	4:00 pm

Women's

April 14	23	Vassar
27	27	Marist
May 5		Ulster C.C.
		Ulster C.C.

INTRAMURALS

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

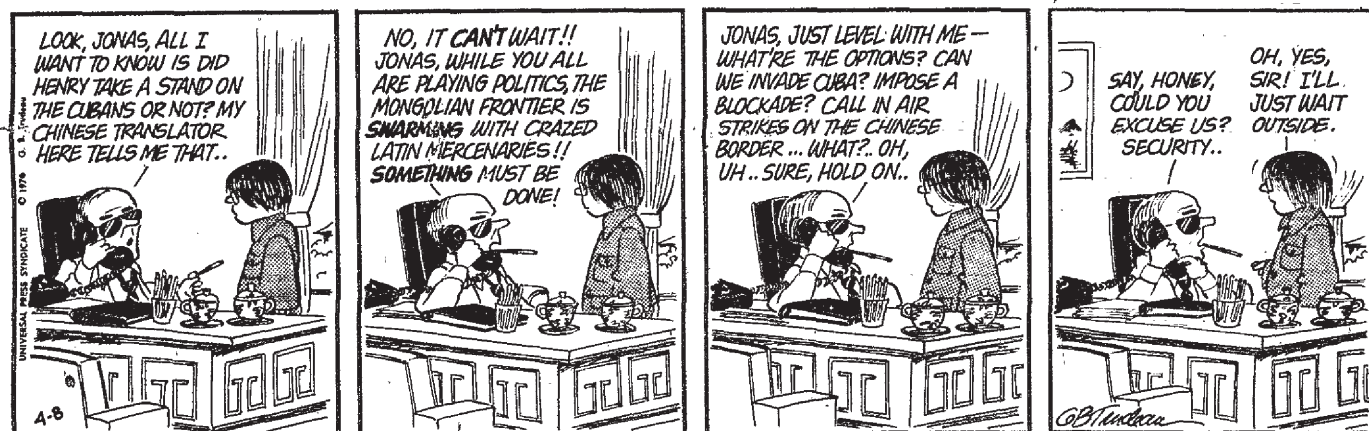
Grand Championship Game

Thurs. April 15 @ 8pm

Faculty (1st semester winner) vs. Brew's Crew or Italian All-Stars

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