

Bard College
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OBSERVER

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observer

— volume 16 number 4 November 10 1976 TEN CENTS —



IS THE ISSUE REALLY TENURE?

Last Spring three members of the faculty were evaluated for tenure. Professors Boretz, French, and Kollett went through the lengthy review process outlined by the Walter document and were recommended for tenure by their respective Divisional Evaluation Committees (D.E.C.) and the College Review Committee (C.R.C.). President Leon Botstein then granted them tenure.

On May 21, 1976, President Botstein sent a memorandum to the Board of Trustees and Bard Faculty asking for consideration and open discussion of three recommendations.

- The maintenance of the tenure system.
- A general moratorium on the granting of tenure for five years.
- The recognition and creation of Faculty appointments known as Lectureships. These appointments... would be renewable appointments without tenure for a fixed term. These lectureships would be offered to individuals upon the denial of tenure. There would be no presumption of renewal and such a renewal could come only after a regular process of faculty evaluation.

These recommendations were born out of President Botstein's concern that the present tenure level of 71% was "The maximum level that the institution should permit," given a potential slow or non-growth enrollment during the next two decades.

The memorandum stated that "the problem with excessive levels of tenure... is that it makes it very difficult for Bard to bring in new faculty and to generate a healthy counter-balance to a first rate tenured and stable faculty."

What is tenure? Tenure does not mean that a faculty member cannot be fired. The American Association of University Professors (A.A.U.P.), to which the faculty at Bard belong, has established guidelines for the dismissal of faculty upon proof of "conduct seriously detrimental to the welfare of the institution, incompetence, prolonged inability to perform his/her duties" ... or under extraordinary circumstances, because of

financial exigencies. This means that if a faculty member does not meet contractual requirements, or if the college becomes monetarily unable to support the faculty they can be dismissed. This however is a difficult process and can be appealed.

Contractual tenure was originally established in the 1890's in order to protect faculty from capricious dismissal by administrators. At this time the theory of evolution, along with radical economic ideas, were being expressed by some university professors. Some of these men were dismissed because of their ideas. In order to protect the academic freedom; the pursuit of truth in an open market without fear of reprisal; tenure was initiated.

Tenure now is still used to protect the academic freedom of faculty. Many of the non-tenured Junior faculty at Bard feel that their ability to express ideas is hampered because they have to be careful not to alienate their colleagues or the administration, in order to make sure they keep their jobs. One faculty member did not even want his name used because he felt that the issue of tenure was "very touchy." This has led some faculty to feel that they are in a position to give less than their best to the growth of the College. Another anonymous faculty member said, *I feel at a disadvantage in my ability to speak freely on important issues.* The lack of tenure can also have an effect of causing stagnation within the faculty because of the constant need to "play politics."

If lectureships, as Leon Botstein has suggested, were implemented, the question arises as to whether or not those men and women would feel able to express their ideas without guarantee of academic freedom, and therefore circumvent the "new blood" idea that they were hired for? Would Bard even be able to attract faculty for lectureships, if academic freedom were not guaranteed, given that other institutions do offer tenure tracts? If lectureships were renewed how would this bring in new faculty? They would still be the same faculty. They still

might feel stifled in expressing their ideas and the school might still stagnate. Are lectureships really a viable alternative to the problems of tenure?

Dean Grace Allen said, *Tenure is an essential ingredient in the academic environment to the extent that one needs a stability factor.* What does this mean? In order for philosophical and academic consistency to occur a long term core within an academic division is necessary. If a lot of ideas for change are expressed someone is needed to carry them through. This cannot be done by faculty who come and go every few years. It must be done by long term faculty, the "hard core."

Dean Allen added to her statement, *Stability can degenerate into stagnation....* If constant review and evaluation is not adequate. What is to prevent a professor from allowing himself/herself to become less than academically current once he/she acquires tenure. He/she can only be dismissed upon gross incompetence, moral turpitude or financial exigencies. Herein lies the process and problems of evaluation.

An incoming tenure track faculty member works for a two-year probationary period. At the end of that period, the teacher is evaluated by the D.E.C. and C.R.C. These committees review the teacher and make recommendations to the College President for rehire or dismissal. These evaluations can go on for up to seven years, every two years. If not given tenure after seven years, the individual must be terminated according to A.A.U.P. guidelines. It was felt by Leon Botstein, Grace Allen, Peter Skiff, Terry Dewsnap, and Mark Lytle, that those review committees are only as good as those people who make them up. Peter Skiff said, that it is very hard for faculty to objectively evaluate a colleague with whom they work with, probably like and know well. There is always a level of empathy with the applicant. *I have never seen someone who should be tenured, or someone who should be dismissed,* said Professor Skiff. In the final analysis evaluation is, therefore, very subjective and involves a great deal of emotional and gut feelings about the worth of an individual. Mark Lytle thought that in order to better guarantee the best possible

candidate for each position, perhaps a qualified outside evaluator might be brought in. Professor Dewsnap felt that self-regulation is necessary. Leon Botstein would like the criteria for evaluation much more specific. In order to maintain the high quality of academics at Bard, better evaluation of faculty is essential. How would abolishment of tenure, tenure quotas, lectureships, serve the end of good evaluation?

In order to maintain academic viability for tenured faculty members, exchange programs with other institutions, faculty development programs, such as the Kellogg grant, and encouragement of productive sabbaticals have been studied.

The next question that must be considered in the evaluation of whether tenure is a problem, is the question of power. Who should control the power to create academic and philosophical direction within the institution. President Botstein said he believed, "power is shared between faculty and the president of the administration." Grace Allen agreed. Peter Skiff and Terry Dewsnap felt it was largely the responsibility of the faculty to determine direction of the college along with help from the administration.

Is the issue tenure? Perhaps the issues are really power, maintenance of the institution of tenure, proper evaluation, democracy, and morality? Will simply calling a moratorium on tenure and the establishment of lectureships solve this extremely complicated problem? What are the implications of the actions we make, ten or twenty years from now? The institution of tenure is here to stay. In this spirit President Botstein tabled his recommendations this fall. Tenure does however present very real problems now and in the future. Solutions for these problems must be found in order to guarantee the high academic quality that will attract future students to Bard. Administrators, faculty, and students need to work together toward this end. In the words of Leon Botstein, *The challenge of tenure is not its abolition but rather how to make the system work.*

Kim C. Graves

Womentality

Last semester there was a petition to determine if there was interest at Bard in developing a Women's Studies Program. Roughly two hundred signatures were collected. A similar petition was written this semester with even more positive results: about half the Bard students signed it. Now, Women's Studies is a priority of the Student Senate. The Feminist Alliance has joined forces with the Educational Policies Committee, and together, the two groups have written a formal proposal that will be presented to the faculty at large at its November 17th meeting. If the proposal is approved by the faculty, it will be used to solicit funds for the establishment of a Women's Studies major.

The purpose of Women's Studies is to examine the role of women, to re-examine the bodies of knowledge we already have from a feminist perspective, and to research areas to expand the knowledge about women. Questions, such as the following need to be explored: What is the status and role of women in this and other societies? How did this role develop? What contributions have women made throughout history in art, science, politics? Why is this culture so male-dominated and male-oriented? How can this be changed? These are questions rarely, if ever, asked in developing traditional academic disciplines. In broadening the scope of our education it is important to study women as well as men.

It is unfortunate that there is a need to have Women's Studies. It is obscene that we need to develop a program to insure that what we learn does not exclude over half of the population. Though it would be ideal to say, *We don't need to have separate classes about women*, it is not possible at this time because women are excluded from the focus of education and from most aspects of our culture. Thus far, our educations have been only about men's studies: what men have done, what knowledge they have compiled, etc. There is a need for a balance. We are looking forward to a time when this imbalance is not a problem, and we are hoping that Women's Studies will be a step in moving towards that goal.

Nancy Schiff

Ed. note: As the article states, the faculty will vote on the Women's Studies Program a week from today. The decision should be a reflection of the students' desire for such a program, as well as the faculty's opinion. This is only possible if teachers hear from the students, and the greater the number of vocal students, the more carefully considered the decision will be. If you agree with the importance of having a Women's Studies Program designed to balance the focus of our education, or if you disagree, let your teachers know how you feel before next Wednesday.

Digging ISC

This semester's first *Observer* carried an article on Bard's role in New York's Independent Student Coalition, and a plea for student involvement in same. Placed between articles about Mayan ruins constructed by Annandale's own eccentric patrician, John Church Cruger, and a piece on the equally interesting artifacts dished up by Saga, Inc., the article met with little response. Fully mindful that interest in ISC will be eclipsed by further archeological finds, I shall nonetheless attempt

to enlist support for an important student organization.

ISC is a statewide association of students representing the 107 private colleges and universities in New York. We are dedicated to the idea that the private sector, because of its diversity and special resources, serves a unique educational function, a function not served by the private sector (SUNY, CUNY, and the community college system.) We believe that all New York state students should have the opportunity to take advantage of a private education, regardless of financial background. Private schools, such as Bard, are particularly threatened by the continuing economic crisis, by projected declines in student enrollment, and by the inequitable allocation of state monies to public sector students. ISC seeks to meet these challenges to private education.

During the past month, Scott Porter and I attended two meetings of ISC's Executive Board, after Porter, erstwhile advocate of fiscal accountability, assured me that this venture, unlike other excursions of late, met with full Senate support. Both of us were impressed by the people at ISC and their plans for the future. ISC members have already proposed outlines of action to New York's Regents, and have worked out an extensive lobbying effort for the upcoming session of the Legislature.

The legislative program was a good one. However, it became apparent that the political clout of New York's private student body was not being mustered behind the proposals. Trained by the crucible-like pressures of student power politics at Bard, my associate, Porter, and I quickly grasped the verities of the situation at hand. Our combined steel-trap intellects presently clinched the issue by suggesting that ISC collect data on the private sector's positive impact on the stagnating economy of New York State. Such data, well used, could influence legislators as they vote on the financial ISC proposals.

ISC's Executive Board voted to have Bard chair an ad-hoc committee on economic impact. Our plan is to analyze the economic impact of Bard in the local Northern Dutchess County area. How much does the college contribute to the health of the local economy? What would happen if Bard closed its doors or if enrollment declined substantially? This analysis could be conducted while the other private institutions of Dutchess County—Vassar, Bennett, Marist, C.I.A.—are studied. Hopefully, the data collected will prove ISC's underlying premise that New York cannot do without the private sector.

President Botstein, Vice-President David Wagner, Professor Adams, and various economics students have already expressed interest in the proposal. We are working with the administration to secure funding, matched by ISC, so that a group of students could live at Bard during this field period, and conduct in-depth economic and political research. The proposed plan will serve as a model for other schools in regions across the state. It is a good chance for any interested student to learn about economic research and to have the findings of such research published.

Anyone interested in working on the Bard-ISC economic impact study over winter field period, with the possibility of free food and expenses, is invited to apply for a position on the study group. If you are interested, please drop the Student Senate a note in campus mail before Wednesday, November 17.

Peter Pratt

Parnassus News

Parnassus Book Shop of Rhinebeck will open its new gallery on November 15 with a showing of The Mexican Portfolio of Paul Strand, and a series of prints by Leonard Baskin.

Paul Strand, along with Steiglitz, Steichen, Weston and Cunningham pioneered photography as a major art form. The twenty prints of The Mexican Portfolio stand as a testimony to his consummate art and humanity.

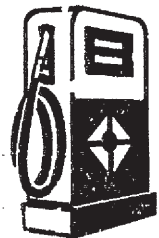
Leonard Baskin has been recognized as a master of painting, sculpture, lithography and book design. His subject matter is often disturbingly beautiful. The collection of his prints shown at Parnassus originally appeared at the Boston Museum, and is representative of his finest work.

The Strand-Baskin exhibit will be on display at Parnassus until January 15.



Poetry

The ARTS JOURNAL announces its annual National Poetry Competition, open to all poets within the continental U.S. Twenty-five prizes awarded, including \$100 First Prize. Competition judged by nationally-reknowned poet John Beecher. Entry deadline Nov. 15. For information and rules, write: Poetry Editor, The ARTS JOURNAL, 324 Charlotte st., Asheville, NC 28801.



So Watt's New?

We all take it for granted, whether it be in the day or the night - fall, winter, spring or summer - and year after year. With modern-day aids and conveniences in the ease of living, the inventions which have brought about the change of which the human being so liberally indulges, and the modern conveniences which we so take for granted, may in the long haul, be our ultimate in defeat for lack of the same. I refer to Energy and more specifically to the Conservation of Energy.

Whether we speak of gasoline for automobiles and trucks; fuel oil for our heating systems, diesel engines, or conversion to other forms of power such as electricity; or native coal, all of which we subject our lives to so unconsciously in our daily living patterns, that we are scarcely aware of the vast amount of waste - energy waste. We as individuals rapidly tend to forget the 1974 energy crisis of only a short two years ago, when waiting lines were long at the gasoline pumps, the voltages on the electric services was being reduced, and deliveries for heating fuel oil were being made only on a priority basis - and today, we pretend not to notice the inflationary prices we pay at the gasoline pump, the ever-increasing charges on the electric service bills, and the rising costs of fuels for heating and hot water.

Conservation is everyone's concern and required is a gargantuan effort by all of us to reduce the amount of total consumed energy. The simplest method of conservation is to eliminate

energy waste, which does not reduce the splendor of anyone's daily livelihood, nor in any way curtails any function of personal, normal activities.

Energy conservation is not new to Bard College, as the college has been cognizant of the vast waste upon the campus, and has been working to conserve all energies for the past two years, and in some areas, quite successfully. We have reduced our consumption of electricity and the amount of heating oil burned, but we have to do much more, to eliminate further waste and to partake of conservation of all forms; yet, in the determined practice of conserving, we must not be interested in deterring any justifiable use necessary to daily task of the individual or the institution. We must, however, discourage unnecessary waste and propose some very positive methods to be used in general practice to help produce these reductions.

1. Turn lights on only when you need them and turn them off when not needed.
2. Set heating thermostats at 68° and leave them at one setting. 68° is a comfortable setting, and is found to be much healthier than higher settings. If individuals find this temperature personally cool, add a light garment such as a sweater for comfort.
3. Close the windows during the heating season. Open windows cause air heated by one energy source or another to escape to the exterior.
4. Close doors after passing through.
5. Refrain from wasting hot water as it takes energy to pump the water as well as to heat it.
6. Eliminate the use of electric space heaters and portable electric appliances. Most dormitory wiring will not handle the increased electric load caused by these high-use appliances and cause a very dangerous fire threat, independent of the wasted energy that they use.
7. Report faulty equipment so that it might be repaired, such as windows that are broken, or do not close, or air leaks or drafts. In many cases, if you do not report, we have no knowledge of your problem, and waste goes unknown.
8. Park the automobiles - walk the campus and enjoy the natural beauty. You will save gasoline and perhaps enjoy something you missed before.
9. Be a good neighbor, and point out to your colleague, where he is not practicing conservation, and hope that he will help you do the same. We must work together.

In 1973, heating fuel oil sold for 13¢ per gal., gasoline was selling for 34¢ per gal. at the pump, and electricity was costing about 1.5¢ per KWH on the Bard College campus. Today, a mere 3 years later heating fuel oil is 40¢ per gal., gasoline is near 60¢ per gal., and electricity is 3.8¢ per KWH used. Predictions are that the above prices will increase between 60% and 70% by the end of 1977. The federal government has stated that we can expect continued price increases from the oil producing countries of the Middle East, and where the U.S. was importing 17% of our oil three years ago, today, we are importing 40% of our oil requirements. The increases predicted are immediately ap-

Continued on Next Page

DANGER: APATHY

Involvement in the evaluation and hiring of faculty is far and away the most significant single avenue of student influence on the character of the academic program at Bard. Yet the present procedures for the hiring and evaluation of faculty are in danger of being scrapped when they come up for review and renewal this spring because of lagging student participation.

The process of faculty review is divided between two faculty-student committees: the Divisional Evaluation Committee and the College Review Committee. The D.E.C., which operates as four functionally separate departmental committees, compiles a portfolio on each professor up for review containing solicited student evaluations, other opinions of students and faculty within the division, the committee's own observations on the professor's class performance, and finally a projection of the professor's future value to his department and division.

This data is submitted to the College Review Committee, which verifies the comprehensiveness of the material and re-evaluates it in terms of the broader interests and goals of the College as a whole. Its final recommendation regarding reappointment, or re-appointment with tenure, are submitted to the President for final action.

dent for final action.

Student members of the College Review Committee also serve on the Committee on Vacancies. This committee organizes and supervises subcommittees which seek out and evaluate candidates for each appointment to vacant positions on the faculty. The evaluation of each candidate will be based on an interview, a model lecture (whenever possible), impressions of students within the division, and an assessment of that candidate's potential contribution to the curriculum and to the total Bard Community.

This fall, four professors in the AMDDF division and three professors in the Language and Literature Division, two professors in Natural Science and Mathematics Division, and one professor in the Social Science Division are up for evaluation. In the spring, eight professors in AMDDF, two in Language and Literature, two in Natural Science and Mathematics and two more professors in the Social Sciences Divisions will undergo evaluation.

Elections to fill the positions on the Divisional Evaluations Committee and the College Review Committee will be held Wednesday and Thursday. Twelve student positions (two representatives and one alternate from each division) on the D. E. C. will be filled from nominations of upper college students enrolled at least one semester. All students enrolled at Bard at least one semester are eligible to vote for representatives of their division.

Eight student positions (one representative and one alternate of each division) on the C.R.C. will be filled from nominations of upper classmen enrolled at Bard at least one year. Students enrolled at least one semester may vote for a representative from each division.

These elections will not be valid unless a majority of eligible students vote. Since the continuation of effective student input in the selection and evaluation of faculty may be threatened if the activities of these committees are delayed by insufficient student participation in the election, it is critically important that all students avail themselves of the opportunity to vote in the D.E.C./C.R.C. elections.

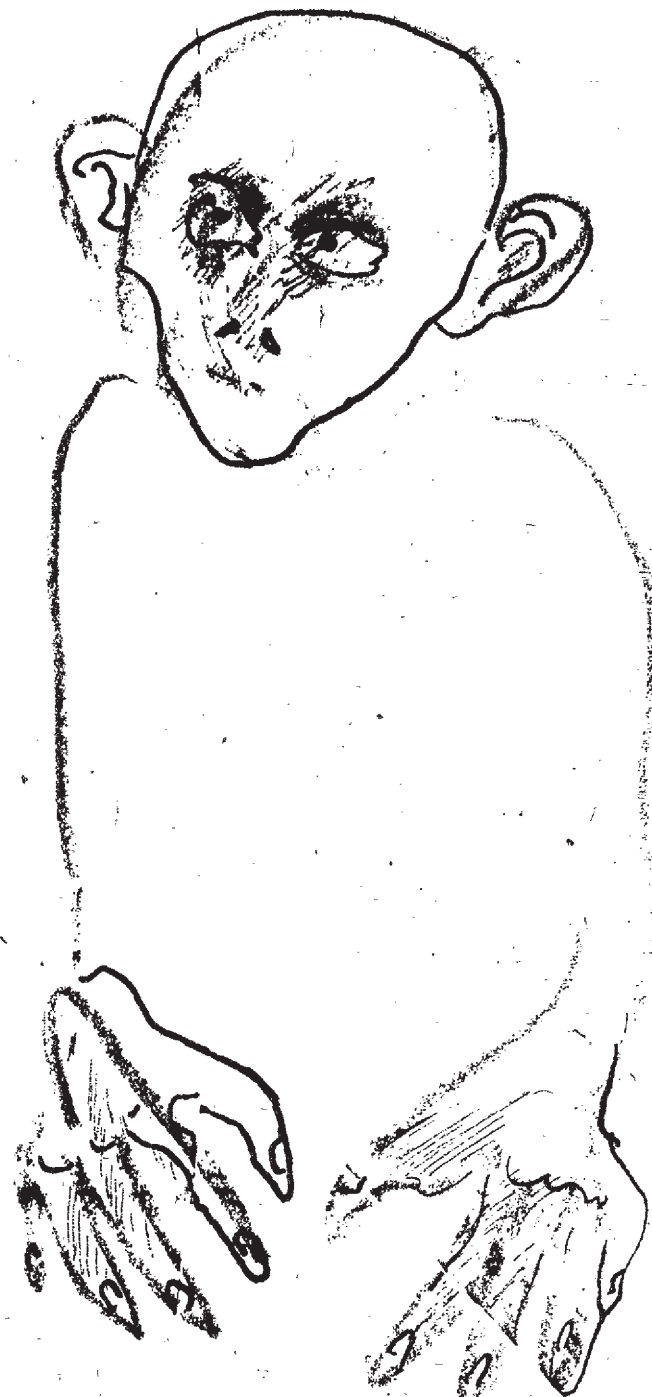
Educational Policies Committee

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parant, as fuel heating oil has increased 2¢ to 3¢ per month, gasoline has increased very recently at the pump, and the electric power companies are asking for an increase effective in early 1977. This week, surveys show that we in the Northeast are already paying the highest energy costs of anywhere else in the United States.

We urgently ask every member of the college community to rally with us, and help do their part for conservation of all energies. We urge all those in classrooms, offices and dormitories to join a task force, to help us with promotion of conservation methods, to help make each of us more knowledgeable and then to help reduce the use of energy. Remember, anything that can be saved in wasted energy, may be gained somewhere else. Won't you help?

Dick Griffiths



DR. MOLIN

A THREAT FROM DR. MOLIN IN NEW YORK CITY

...dearly beloved of Dr. Wilhelm Bish, we have detained the good doctor... (From a note received here, dated 10-29-76. Ed.)

WHY HAD DR. MOLIN DETAINED DR. BISH IN NEW YORK CITY?!

Dear Reader;

It is with shared concern I enclose the following notes left by my brother during his recent stay in Long Island whilst lecturing there; we will, you may be sure, keep this publication informed of any developments. Meantime, it is my privilege to continue the regular questions & answers column. -Manfred (von) Bish.

(Last notes of Dr. Wilhelm Bish, found in the home of his hosts, R.W. and Ida Salmon, Port Washington, L.I.)

lets put some of this in third person ... the Salmons, in good faith, invited Dr. B. to be house guest...

First house Dr. Bish has been in for years! -lovely place... ah, three deserts in the refrigerator, 2 with fresh raspberries, one plain - let's have one, must be made in anticipation of Dr. B's visit (no one home). But first a walk by the Sound with the dog, then some yoga, then the big hot bath! Finally, dessert and a little TV, how's that!?

Let the dogs loose - Salmon's dog, Deedee, never off the chain. Fire ... oh, oh where's the vent? Smoke all over, open all the windows - too warm in here anyway - ah, raging fire. Next door, TV and raspberry gelatin. Wrapped in a big wool blanket, wind howling through the smokey house ... meat leftovers from the refrig. for the dogs, up on the davenport. A second raspberry gelatin. Leave one, in case.

Hosts suddenly return from city, screeches and hollering!... Mrs. S. shouting, *Who are you, who is this!? GET out! Get out!*

The lady of the house somehow felt violated by Dr. B's presence... espec. Nippy biting her swollen ankles. Mr. S., a true gentleman, tried to maintain calm and civility - served sweetcakes and tea after everything calmed down, but everyone too upset (by each other), no one could eat, not even Wilhelm, apparently.

Before bed - it was agreed he and Nippy could spend the night - Dr. B. tried to turn down the heat - Mrs. S. moved him to another room -



DR. BISH questions & answers

pillows smelled like S., bottom sheet full of little pricklers. Silence settles over house ... he's very quiet with his pee jar ... Thoughts of tomorrow's lecture, not much sleep.

Today's Bishery:

(From Barry Gorfain, New Haven, Conn. - in a letter comparing guns and bicycles as healthy hobby interests): *If hunters want to pit themselves against nature on an equal basis, let them go out into the woods armed with the weapons nature gave them - strength, speed, cunning, fingernails and teeth... BICYCLING!, Oct. '76.*

Next Week

More from Dr. Bish in New York, and: Product Reports. Send your questions ... and answers; any serious letters will be published, depending on space, etc.

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An Alternative Newsmedia Project

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Special thanks to William Wilson for his obituary.



Picture before you a disgusted Bardian arriving home at Christmas. His friends ask him how he liked his classes and he sighs deeply. Upon further prodding he explains, "My advisor didn't know much about classes outside his department so I asked a few people what they liked. The guy next door told me that Underwater Basketweaving 101 was great. He didn't mention that it was his major. Some girl in Dining Commons told me she'd heard that Contemporary Clown was interesting. They were both bombs. After a few weeks I wished I hadn't played Eenie-Meenie-Minie-Moe with the course listings book but what else was there to do?"

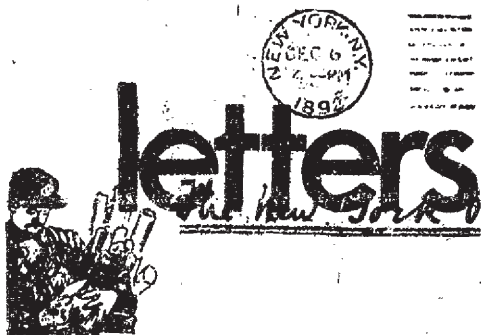
Exaggerated though this may be the basic problem is very real. It is time for the students of Bard to "share the wealth" by putting out their own critique of courses. Such a critique would discuss the strength and weaknesses of departments and suggestions for the improvements of classes the value of the course to majors and non-majors would also be discussed.

The critique should be compiled by the EPC, the *Observer*, and any other interested students (especially those working in the field of sociology). In using an interview format the problem of small returns that perpetually haunts questionnaires could be ended. The critique would be done several weeks before the end of a course and published in time for the next semester's course listings.

Wait a minute! you say. Aren't you still relying on the girl who thought the course in Contemporary Clown was good because somebody told her so? No, the idea is to get as many students as possible to rate the classes they are taking on a 1-5 point scale and add useful suggestions to prospective consumers.

Such a critique will help teachers to advise students as well as providing accurate feedback on how his classes are being received. Because commentary would be anonymous students could voice negative feelings about classes without fearing some later retribution. A teacher who hears from three consecutive classes that the lecture on Calcium Deposits is boring students to tears may substitute something of more interest.

This proposal would be a time-consuming piece of work but may prevent someone from enrolling in American Heroes only to find out that they must spend 14 weeks in a grinder.



To the Editor:

"Irresponsibility in the press" was the cry raised by Mr. Salzman in a letter to the Editor last issue. Mr. Salzman felt that the *Observer* was insulting himself and his peer group by printing opinions that reflect an obviously diametrically opposed viewpoint, and he vehemently degraded the paper and slandered the "critics" who were quoted in a review about the faculty art show.

I do not really object to the slander (and yes, I admit it; not only were my quotes used in the review but two of the quotes Mr. Salzman misquoted were mine), but to Mr. Salzman's viewpoint. Being a liberal, he obviously believes more in *liberalism* than in *liberty*. Freedom of the press is fine so long as it agrees with him; when it ceases to do so it then becomes irresponsible and indiscriminate publishing.

The review that so enraged Mr. Salzman was just a collection of opinions and views; it was composed of extemporaneous comments that the paintings generated. There was no criticism of Art (that sacred deity to whom the tank-traps on the chapel lawn are dedicated), nor was there criticism of the Art department, nor of Artists in general; there was a collection of *opinions* regarding the works exhibited. I, for one, do not like being on the outside of artistic "in-jokes" (just as I do not like plays on dance recitals that are so esoteric that I don't understand the intermission), and if it takes a B.A. in Art to understand what appears to be artistic B.S., then I doubt I shall ever be on the "inside" of these "jokes." I do

not like being publicly insulted because of this.

In regard to the *Observer's* policy of printing almost anything that is handed to them . . . well, while I don't strictly agree with it I feel it is infinitely superior to a more repressive form of censorship. It allows a man to make a total fool of himself, to publicly display his insipid narrow-mindedness to all who can stomach his words. Whether this is true in Mr. Salzman's case, or in my case, or in both — this, dear Reader, is for you to decide only as long as you can read both sides.

Leonard J. Silberstein

To the Editor:

The issues currently discussed by the Bard community - pets, hot water, peer counselors, and corals, are all valid despite their seeming triviality. Yet I must call to your reader's attention a far greater issue, that truly concerns us all. Indeed, it calls into question Bard's very existence as a changing, dynamic and influential institution.

Recently the newspapers reported that an average Princeton student majoring in physics had created an atomic bomb, reputedly in order to prove how easy it is for terrorists to acquire a nuclear arsenal. Yet we feel the true ramifications of this student's project has, horribly, been overlooked. Realize this: Princeton now has the bomb. Think of that. Bard does not have the bomb. Think of that. How can Bard continue in its tradition of academic leadership when it is so very much outmatched by Princeton? Will we be left behind, the last college to give meaning to its *intellectual clout*? Dynamic thinking must be backed up by dynamite, or else it is quibbling in the face of guns. We must have a deterrent to the bullying of Imperialistic universities. And will new students seek admission to a nuclear - ly backward educational institution?

Now, I appeal to what little school spirit Bard has left. True, the development of the bomb would greatly boost morale, which

needs boosting. It would, moreover, end that feeling of *powerlessness* that is now so prevalent in the school, the root of most of the problems we have. The apathy preceding the election was evidence of this feeling; students' complaints against President Botstein were born of this same powerless feeling (This is not to say it is limited to the school, it is, we believe, the *mal de siècle* of the modern world). The development of a Bard Bomb would change this, and, free of modern angst, every student would be able to develop and grow into a responsible adult, and to continue *the ascent of man*.

If an average Princeton student can do it, so can an average Bardian. We are just as brilliant as they. The construction of a Bomb would provide Work-study employment for several students, employment that is badly needed.

Within a year it is likely that traditional intramural warfare, that is, such games as soccer, will be as outdated as the rapier. What will we do if Vassar gets the Bomb? How then will we bargain for classes in the cross registration program? What would happen if, as is likely, the Albany College of Pharmacy acquires nuclear capability before Bard does? These chilling questions point out the need for immediate action by school authorities: the importance of beginning the Hege-man Project.

Thus apathy, student unrest and unemployment can be cured; and Bard will preserve its autonomy, and continue to be an institution to be reckoned with, but only if we build a Bard bomb. It is the only way; the way of the future. It is easily done. But we must act now; for there is not much time.

Paul Carroll

To the Editor:

One of the many purposes of the Letters to the Editor column of school newspapers is to make the students aware of what is missing on the campus. Therefore, I would like to take this opportunity to inform you of what I believe to be missing on

your campus, namely, a Circle K Club.

"What," you may ask, "is a Circle K Club?" Well, Circle K is an international collegiate organization dedicated to community service. This means that we are involved in numerous types of volunteer work, both on campus and in the surrounding community. Some of the various types of work that Circle K Clubs have done in the past include adopt-a-grand-parent programs, entertainment of mentally and physically handicapped children, run blood drives, voter registration drives, helped out at major campus functions, and much more.

But, Circle K is not just a service organization. It is also a social organization. We have parties, picnics, camping trips, interclub activities, and two conventions a year. These conventions are the social highpoints of the year as they turn out to be virtually continuous parties, with the added sideline or being an administrative and educational function. This past years conventions were held in Albany, N.Y. and Washington, D.C. while this years will be in Liberty, N.Y. and Kansas City, Mo..

With over 800 clubs throughout the United States, Canada, and the Caribbean, Circle K has been striving, in the words of our International Theme, to Make an Impact on Life. But we need more clubs and members, in order to really make an impact on life. That is why I am calling on you, the students of Bard College, to help Circle K Make an Impact on Life. If you would like to start a club, or would like more information, please write to: Pete Hanson

Lt. Gov. Capital-Hudson Division
NYDCKI
SUNY Albany
State Quad, Box 1620
Albany, NY, 12222

I hope to hear from some of you soon.

Pete Hanson

LETTERS Continued on Page 9



NECROPHILIA

Faculty by himself
ELLSWORTH P. SQUEAZER, ed.



Lora Jacobs, alleged victim of the Wardens' Gang Shower Disaster, has in fact only recently died of an advanced infection of undisclosed nature. Representatives at Northern Dutchess County Hospital are at a loss to explain several of the unusual side-effects of their treatment of Lora's infection. They refused to comment on the fact that Lora became invisible for the last ninety minutes of her life, and that during that relatively brief unobservable interval, she not only became pregnant, but progressed in that condition through her twenty-fifth week, carrying her unborn child to her end.

Rumors among the nurses indicate that the CIA was somehow involved, and that Lora was a guinea-pig for some new germ warfare chemical experiment. No one has vigorously opposed this explanation thus far. Although the doctors that handled Lora were not available, their associates were more than willing to discuss the cause of the infection. Reluctant to step beyond the barriers of what was obviously an unimaginative cover story, based strictly on common knowledge of Lora's occasional bizarre behavior, they attributed the infection to either of two possible sources: lead pencils or doorknobs. They flatly refused to elaborate.

Lora's ashes have been dispersed within a pink helium birthday balloon belonging to Theo Jolosky. Respects may be paid when and if Theo returns; he was last seen drifting northeast over the gym, clenching the string with one hand while undressing himself with the other, alternately cackling demonically and reciting William Blake's *Songs of Innocence*.

William Wilson, tch eng, hopelessly passed away, Thur pm or Fri am. May he rip.

The mysterious disappearance of sophomore transfer student Kim Graves last Friday has finally been explained. His decapitated corpse was discovered washed ashore late Monday afternoon on Cruger's Island. Eighteen hours of exhaustive police dredging eventually produced the head, its peculiar density having forced it deep into the mud bottom. Extensive bloating and water-logging made positive identification extremely difficult. Indeed, if Kim's assassins had not thoughtfully nailed his glasses in place prior to killing him, identification would not have been possible at all. His fingerprints had been rendered indistinguishable. All his hair had either fallen out or dissolved. His facial features had been mutilated and disfigured beyond recognition with a ballpeen hammer. Dental procedures were useless because his mouth had been filled in with concrete.

Detectives from homicide complain that the murder may never be solved; Kim had apparently been engaged in current heated debates with virtually everyone that knew him, regardless of topic, opinion, or indisputable facts. "Motivation," said one investigator, "is the one painfully obvious aspect of the case."

No one has laid claim to Kim's swollen form yet. No one is likely to. Consequently, there are no funeral arrangements to speak of. In any case, no one has expressed wishes to attend anything of the sort.

Kristin Bundesen plummeted sixty-two feet to her death, Sunday, in the involuntary service of the drama department. Invited to join J.C. Brotherhood on the Hegeman roof to watch the sunset, she complied exuberantly. Observers on the scene noted that she seemed genuinely surprised when J.C., shrewdly counting on the element of terrified paralysis, grabbed her by the throat, tore her clothes off, doused her protesting form with gasoline, ignited her, and launched her in a blazing arc to a resounding smack on the ground below. J.C. nearly exploded himself, (with excitement), as he scrambled down the fire escape, shouting, "Magnifico! It's a take!" It then became clearly evident that Kristin's final finale, her particularly painful impromptu performance, had been immortalized on celluloid. The 16mm color footage has been spliced into a fifteen second film-loop, which will be shown in rear projection as a special effect for an original play by Ray Benkoczy. Brian Keane has already been cast in the leading role of this anxiously awaited spectacle, presently untitled, in which all of the characters mistakenly believe themselves to be mollusks. Kristin's remains are being stored until the play's opening in late March, at which time she will be devoured by the cast in five sittings; four nights and a matinee.

The tragic demise of the Observer drama critic, Peter Kosewski occurred last weekend in Preston Hall during the new Larry Sacharow production of *BYE BYE BIRDIE*, when a six by nine inch ellipsoidal spotlight (containing Roscolar Surprise (!) Pink color media) fell from the light pipe directly over the front row where our critic was engaged in taking notes on Brian Keane's performance. Kosewski was pronounced dead at the scene although his left eye was still watching the performance.

Burial will take place as soon as the Observer can afford it (funerals are not considered cost-effective), and as yet, no one at all has been reached for comment.

Last night, a tragic misunderstanding cost one highly respected student his life. Security found Scott Porter, co-president of the Student Senate, dead in his room, while investigating neighbors' reports of suspicious sounds. Dressed in black lace stockings, stiletto heels, and a daring two-piece black negligee, Scott had slammed his head violently in his closet door, crushing his skull and ruining his make-up. The brief message smeared on the mirror in fluorescent orange lip-gloss tells it all: *Tell Mark I loved him*. It seems that Scott panicked when he heard that the Observer, in this issue, was planning to reveal details of a recent operation he had undergone in the Hegeman Biology Lab. Sadly, his overreaction to this inaccurate rumor of politically crippling exposure cannot be reversed. If only he had known that that item had been cut, (on the grounds that eunuchs are not particularly newsworthy), the Bard Community could have been spared the tainted notoriety of this suicide! No funeral arrangements have been made yet; B & G has impounded the body as collateral until Scott's family pays the fine for the damaged closet door.



CREATURE FEATURES

Bill Rosborough looks on while natives with sombreros relax in the shade of a palm tree, turkeys nest in the undergrowth, and a large turtle takes in the sun.

A few weeks ago in the Dining Commons, I was pursuing the vast array of brightly colored Jello in my usual state of institutional semi-stupor when my unsuspecting eye fell upon an object which caused me to recoil in horror. Crouching in a bed of crisp, green lettuce was a stout and pugnacious-looking turtle. A placard next to the turtle warned: *Watch out for the turtle. He bites.* I was unnerved, but I stood my ground and took a closer look. Lo and behold, the turtle was not real, but made entirely of cucumber and cantaloupe. What the devil?

A brief inquiry revealed that this turtle was the handiwork of Saga Head Chef Bill Rosborough. As it turns out, Billy (as he is widely known) has been building animals for seven or eight years. His repertoire includes turtles, penguins, swans, turkeys, whales, mice and butterfly castles. He started out with simple garnishes such as radish flowers and tomato roses, but his style soon became more elaborate. Sections of ripe olive now form wings for hard-boiled egg penguins, broom bristles give a mouse a nice set of whiskers, and fresh parsley also makes a good moustache for a mouse. Most of Billy's inspirations have popped up spon-

taneously during occasional quiet moments in the kitchen. A steady hand, a good knife and imagination is what it takes.

Bard students generally react favorably to the surprise appearance of these creatures. The kids enjoy them. A lot of people want to take them home. Some people miss them when I don't make any for a while. Billy's animals are entirely edible and non-toxic you just have to watch out for the toothpicks, he says. He suspects that some animals which have disappeared unaccounted-for have been eaten by students. Saga Manager, Jim Gavin, also approves of Billy's efforts: *When he makes them, I think they're great. I wish he had time to do them more often. They make things look a lot nicer. Now for instance, if honey-dew melons are out of season and they cost \$4.00 apiece, I don't want Billy cutting them up to make turtles. But otherwise I'd like to see more animals.*

Future plans? I hope to make a big cornucopia out of dough and chicken wire sometime this fall. If I could get hold of some block ice, I'd like to try an ice sculpture, but that's a very tricky business. One slip and that's it.

Students should keep a sharp eye out for these unique and often shy animals. As Pierre Gremaud, natural scientist, said, *Science can not explain them.*

Stuart F. Brown

So Jimmy Carter 's the President?
I laughed and stood up fast,
back to fill my glass and sit again.

So Gerald Ford 's the president?
I sighed and shrugged my shoulders
and went to buy some wine for dinner.

So Eugene McCarthy 's the president?
I clapped and walked upstairs,
leaving a trail of melting icecubes.

So Marcel Marceau 's the president?
I stood and walked against the wind,
leaving theatre tickets and an after dinner drink.

So Willie May 's the president?
I hurried from the spotlight
and found a seat with Johnny Walker.

So now I 'm the president?
I laughed and stood up fast,
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T or J

EASY GOIN' BANANA



Kickers

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T or J



14 Nights of Bliss

NOV. 12--**REEFER MADNESS**, plus other shorts, such as **BAMBI MEETS GODZILLA**, **THE INTERVIEW** (LENNY BRUCE), **WHAT IS COMMUNISM**, and more. Should be an hysterical evening.

NOV. 14--**THE BLUE ANGEL**--an early film by Joseph von Sternberg, with Marlene Dietrich (in one of her first screen performances), and one of the director's best. A visual, almost surrealistic, treat.

NOV. 16--**THE INCREDIBLE SHRINKING MAN**--One of the best sci-fi films of the 50's, and one of the best of the "B's" ever.

NOV. 19 **TARGETS**--directed by Peter Bogdanovich, is probably his best film. It stars Boris Karloff and has a dazzling climax at a drive-in theater showing old Karloff films. Recommended.

NOV. 21--**MACUNAIMA (JUNGLE FREAKS)**

NOV. 23--**FOOLISH WIVES (1922)** One of Eric von Stroheim's best films, "made even more complex by the flamboyant perversity of his personality" (Sarris).

NOV. 30--**KISS ME DEADLY**. Robert Aldrich films the holocaust. The bleakest American film since Stroheim's *Greed*. From the best-seller by Mickey Spillane.

DECEMBER 3--**EVERY MAN FOR HIMSELF AND GOD AGAINST ALL**--another great one from Jean Luc Godard, whose films seem silly to explain.

DEC. 5--**RASHOMON**--The Japanese classic and one of the greats!

DEC. 7--**TOUCH OF EVIL** Directed by the master Orson Welles, this is the new, complete version of his extraordinary incarnation of Joe McCarthy. It is about a honeymoon turned nightmare and stars a cast that must have appeared via nightmare: Welles, Charlton Heston, Janet Leigh, Marlene Dietrich, Akim Tamiroff, Zsa Zsa Gabor, Dennis Weaver, & more.

DEC. 10--**TOUT VA BIEN**--by Jean Luc Godard

DEC. 12--**A WALK IN THE SUN (SALERNO BEACHEAD)** 1946 Lewis Milestone

DEC. 14--**THE MAN WHO KNEW TOO MUCH**--one of the first films that sailed Alfred Hitchcock into the eyes of millions, suspensefully. (1935).

DEC. 17--**STATE OF SIEGE**--Directed by Costa Gavras, the man who made *Z*, and recently *SPECIAL SECTION*. This is another chilling and suspenseful political melodrama, similar to *Z* in its power. It was banned in several countries (and still is in some). Recommended.

Other shows to be scheduled: **SWEET MOVIE**--an intense mixture of everything, recommended. **ROBERT NELSON SHOW** plus shorts such as **ST. LOUIS BLUES**, **JAMMING THE BLUES**, and **FLASH GORDON**.

Also keep your eye out for some very special surprises!

Film History screenings do not appear on this list. They are on Wednesday, 7:30 Only!

All screenings listed appear in Sottery at 7:30 and 10:00.

Compliments,
Film Committee

(*Rolling Stone*) Director Kenneth Anger has reportedly fired Led Zeppelin's lead guitarist as soundtrack composer for the film, *Lucifer Rising*. Anger claims Jimmy Page has only delivered 28 minutes of taped music in three years.

Anger told a British newspaper he hadn't seen Page since June and that the way he has been behaving is totally contradictory to the teachings of Aleister Crowley, the English occultist/magician whose teachings provided the spark for the film.

Anger said he's beginning to think Jimmy's *dried up* as a musician and that he's got *no themes, no inspirations, no melodies*.

Anger has worked on the *Lucifer Rising* film for most of the last nine years. Mick Jagger once contributed a synthesizer soundtrack and flirted with the notion of playing Lucifer, but Anger enlisted Page after meeting the fellow disciple at an auction of Crowley books in 1973. According to a report in *Rolling Stone*, Anger is now seriously questioning whether to use a musician from the rock world because he says it seems like most of today's music is savage.



DISHWATER



Hot off the wires of **RUTH WEST**'s dentures, this hot item: **PETER KOSEWSKI**, president of the Bard Gay Community ("Oh, that president of the Bard Gay Community"), was spotted leaving the Annandale Hotel with a nubile young female. Kosewski's only comment was "Christ! Don't tell Lee Magee."

Over a burned blintz at Kline Commons the other day, **JILL ERICKSON** was informed that her lust for material wealth was getting out of hand. "Well," she said, "Birthdays always bring out the worst in me."

There are strange goings on in the **KELLOGG LIBRARY**. It began on October 25 when **TODD McCULLOUGH** happened upon an unidentified party committing an unnatural act in the bindery. The very next day, **MARK CALLAHAN** inadvertently opened the door to the Kellogg-Hoffman tunnel in Level 1 to find an unidentified duo indulging in a bit of pre-marital bliss on the cement floor. Quite soon thereafter, a sophomore lit major, too embarrassed to be named, was horrified to discover a pair of drama majors attempting to "lay a moon" on the Xerox machine. We would like to advise that persons who should happen upon like circumstances refrain from informing **EVELYN DAYTON**.

Kadosh, Kadosh, Kadosh. The Division of Languages and Literature is planning to offer a course entitled **FROM SHELLEY TO KELLY**. As it will be offered as a study of two significant romantics, **DISHWATER** is suggesting that the title be slightly spoonerized to read **SHEATS TO KELLY**.

For the second time in recent weeks, thieves entered Ludlow-Willink Hall this time removing the bottle of *Heather Protective Protein*, a nail polish manufactured by DuraGlow. Mysterious appearances are not covered by College theft insurance, and it seems unlikely that the telephone operator's losses will be made good.

Wine-ot

Robin J. Carroll

We all know about the Bard tradition of fierce individuality and non-conformism, especially in showdowns with the administration. This glorious tradition is more than a century old; it goes back to the early days of St. Stephen's.

From the pen of George B. Hopson (yes, that's who it's named for) comes an incredible anecdote. Besides his duties as Professor of Latin, George had the unenviable job of keeping the faculty minute book. Most of it was tedious work: checking attendance at meetings, listing exam grades, etc. But some students made sure that George's pen had some livelier events to record.

In February of 1879, a group of fifteen students went on a sleigh ride to Rhinebeck. They stayed to have supper at a local hotel-probably the Beekman Arms-and broke College regulations by having wine with their meal. Worse yet, some of them actually went into the bar, where they partook of intoxicating liquors. Not too surprisingly, they got drunk. When they returned to the College about two o'clock, some of the number were so much intoxicated that they had to be carried to their rooms. That was only the beginning. A certain Walter Wicks decided to write a letter to the administration, revealing his classmate's scandalous behavior. As a result, all those involved were punished and publicly scolded for their behavior.

Two weeks later... the faculty was informed that an outrage had just been committed in the College dining hall. While the students, with a visiting clergyman, were at dinner, Mr. Parkerson arose and made a violent speech, in which he forcibly denounced tell-tales, and then... he and Messrs. Speirs, Larom, Hallock, and Geer rushed violently upon Mr. Wicks, dragged him out of the hall, carried him to the pump and pumped cold water all over him... The reason was to punish Mr. Wicks for informing the Warden of the cases of drunkenness that had occurred. After the involuntary shower, a fight broke out, but the guilty parties were soon hauled before the faculty. They were not particularly sorry about the incident. Instead, they showed a very defiant spirit, and gloried in their deed.

Meanwhile, the famous letter began to have repercussions. Hopson received a message from the Dean of the General Theological Seminary. A letter has been received here stating that fifteen of your students went recently on a "drunk" and that only three returned in a condition to be able to take care of themselves.

The father of one of the students involved contacted Hopson, assuring him that the situation had been exaggerated. Of the fifteen, three were drunk four drank more than they ought, and that eight were perfectly sober.

Hopson reported, *I made no comments*.

A second letter came from the Dean. It seemed that there had been some exaggeration. Seven were drunk-four sober-and four unclassified.

Meanwhile, Hopson scolded Wicks for his trouble-making letter. *To be branded as a drunkard is a very serious thing*. He even went as far as to say *I can sympathize with persons who look with contempt on tattlers*.

But George was a tolerant man, and he understood that Wicks' motives were sincere and pious. He was moved with a desire to arrest a great evil.

The perpetrators of that great evil were publicly admonished by the faculty. Sadly, they were unrepentant. Parkerson, the ringleader, was dismissed from the college. Robottom, one of the brawlers, was suspended for a month. Hallock, Larom, Graser, and Speirs displayed a spirit of resistance to college authority. They were suspended indefinitely. They also received a certain number of demerits, which were recorded along with their grades.

Several of them had been in trouble before. Robottom had previously been accused of having partaken of intoxicating liquors at a hotel in Rhinebeck. Speirs was more imaginative in his wrongdoings. He was one of a group of students suspected of building bonfires and ringing the college bell at midnight... and also dragging a cow into Orient Hall.

The campus was in an uproar. Several petitions were circulated on behalf of the suspended students. The administration decided to take drastic steps in dealing with the situation. In view of the excited state of feeling... it was resolved to give the students a vacation of two weeks.

Eventually, the suspended students were re-instated--after sincere apologies, of course. Speirs was required to sign a pledge to abstain from all intoxicating liquors during the remainder of my college course.

That spring, Wicks graduated probably to everyone's relief. The next year, several of the "culprits" followed. One of them was Hallock. In true non-conformist tradition, he did the unexpected, graduating first in his class, and with honors.

This story is true. Nothing has been changed to protect the innocent. If any reader can find a moral here, he is welcome to it.

DANCE II

Dance Theatre II presented the work of six student choreographers who showed their works for the first time this semester. Largely, the pieces were abstract and hard to follow, but if you were willing to abandon the notion that dance is defined by the likes of *Swan Lake* or *The Red Shoes*, that movement for movement's sake can be interesting, then *Dance Theatre II* was comprehensible: it was a display of the translation of color, feeling, inner rhythm and light-heartedness into body language.

Clio Pavlantos presented her conception of the sculptures of Henry Moore. Using four dancers, it was impossible *not* to feel that you were watching a slow moving picture. There was confusion as to why Ms. Pavlantos had her dancers running around and nearly colliding: she may have wanted to shock the audience by means of a sudden, dynamic change. If this was the case, then Ms. Pavlantos accomplished what she set out to do.

Tanya Leahky presented a work in progress, an extended solo danced to the music of Webern that was based upon the feelings of flow in movement. There was no discernable pattern (or non-pattern), but then again, it was a work in progress.

Judy Bobrow set out to experiment with the colors orange and green, the colors of autumn. Beginning with this simple motivation, she showed us what she had discovered about these colors. It was an interesting idea: was it anything more than interesting?

"The Motion of the Ocean" was brought to you by Nina Phillips, who gave the most energetic performance of the evening. Though it was brief, it took a great deal of courage to stand up, do the same movement ten times, and then take a curtain call. Next time, we would like to see what she can do with several movements at once.

The final piece of *Dance Theatre II*, "Excerpt from Rhapsody in B Minor" was choreographed by Rena Smolski. "Excerpt" developed fully the light, comic sense that was hinted at in her previous "Reality Drips." This rather enchanting piece was the most traditional of the evening's offerings. The sense of body reacting to music was maintained as was the interest of the audience.

A few production notes: Clio Pavlantos sang the accompaniment to Judy Bobrow's choreography thus emphasizing the effectiveness of *live* music. Most of the dancers maintained their concentration but failed to project any essential energy to their audience. Housed in the new studio on Blithewood Road, *Dance Theatre II* was hampered by bad sightlines, makeshift lighting and an almost unforgivable sound system. We were reminded of the ever-present question, "When will the new theatre be finished?"

Kristir Bundesen

DISHWATER UNANIMOUS CAMPUS RAVES

Yuppa! Yuppa!

crooned Aileen Passloff

Chaos . . . apologies

grinched Peter Skiff

Route 9G

swore Tom Redmond

.....read it religiously

quipped Leon Botstein

(. . . whoops . . .)

mooned Theo Jolosky

NOW PLAYING

GOOD FREEZE BUT NO BUZZ

DANCE
PURE PRAIRIE LEAGUE
RCA APLI-1924

The most recent effort from our friends, The Pure Prairie League leaves a little to be desired. As a matter of fact, it would seem they put very little effort at all into it. *Dance* falls far short of the PPL's established reputation. As usual, their harmonies are superb, the pedal steel work of John David Call is unmis-takable (especially in the explosive opening of *Tornado Warning*), yet that magic pick-me-up quality of their previous releases is conspicuously absent. I am sitting here listening to the Pure Prairie League, to be sure, but for some reason - and here's what has me all hung up about the disc - I'm getting no energy lift. There is no forebrain stimulation bombarding me from the head-phones, just a little tingle somewhere around the cerebral cortex. In short, the album seems to be a good freeze on the first taste, but beware—it fails to deliver the buzz.

Now I happen to like a daily snootful of good ass-kicking steel guitar and four-part harmonies. It gets me out of bed in the morning; it gets me up in the evening; it makes me want to dance all night. *Dance* lacks this quality. Most of the problem is a lack of good material, with the exception of the

title cut, *In the Morning* (with Andy Stein smoothing in some nice fiddle work), and *Help Yourself*. Actually, my favorite composition on the album is *San Antonio* on the second side, but somehow David Campbell (who should be chained up somewhere) got the strangest notion that covering up the band with strings is a mark of the big time or something, and he totally ruined it. Adding strings to country rock is like cutting good flake with Sleep-Eez. The effects are not only contradictory, they're a downright nauseating combination. *San Antonio* is a beautifully sad song, but I can hardly hear Call's steel crying through the desert over the damn orchestra overdub. Two other songs that might not've been half bad before the remix, *All the Way*, featuring the best harmonies of the Prairie Dog Choir and *Fade Away* are similarly destroyed. I strongly suspect Campbell of having been paid off to sabotage this disc and lower the energy level of American Youth.

Still, for some inexplicable reason, there are a couple of cuts that come through just like the PPL we used to know. *Tornado Warning*, which I have all-ready mentioned, and *All the Lonesome Cowboys* are good, upbeat double-time dancing rock. Watch for one of these on the AM/jukebox scene, they're decent, and they just might sell the album. And kudos for John David Call, on *Catfishin'*. He has brought the dobro to rock & roll, and it is good.

Jack King

AUNT AGGIE

AUNT AGGIE'S GUIDE TO OLD-FASHIONED CABBAGE COLLECT-ING
HIPPER and ROGUE
1976 21pps.

A long awaited book in the formidable line of How to Make an Antique has just come into the office. No one's here to review it. Dr. Bish is out watering the toadstools by moonlight, Rumer Mill (author of the ever-popular *Dishwater*) has left strict instructions not to interrupt the present ear-to-the-ground expedition. Ellsworth P. Squeazer has likewise retreated homewards to the funeral parlor for the night. Deadline's tomorrow and someone must review it so the editor takes a chance on me; gloria fiddlesworth, copygirl extraordinaire.

Perusing the pages of this handsome volume we find a wealth of useful information such as the chapter 3, *The art of assembling Treasure Island mobiles*, chapter 52, *How to Buy Plum Colored Gloves* and chapter 79, *Why is it North?*

A special word must here be addressed to the fans of Art-Deco and Art-Nouveau. Please do not fail to view this book! You will be charmed by the lovely illustrations which the Society of Decorative Living has stolen for the occasion of the book's first printing. The imitation of Mucha's famous "Lady With a Camellia" that accompanies the opening of Chapter 12, *Can You Tell a Female Katydid from a Male?* will thrill all lovers of art.

My only real grievance with this book rests with Chapter 120, *How to Start a Commune for Migrant Workers*. Here "Aunt Aggie" seems to go astray with the comment, *The graffiti of California can never touch that of N.Y. City*. This subjective viewpoint is totally out of keeping with her essential thesis; that essential theses are useless.

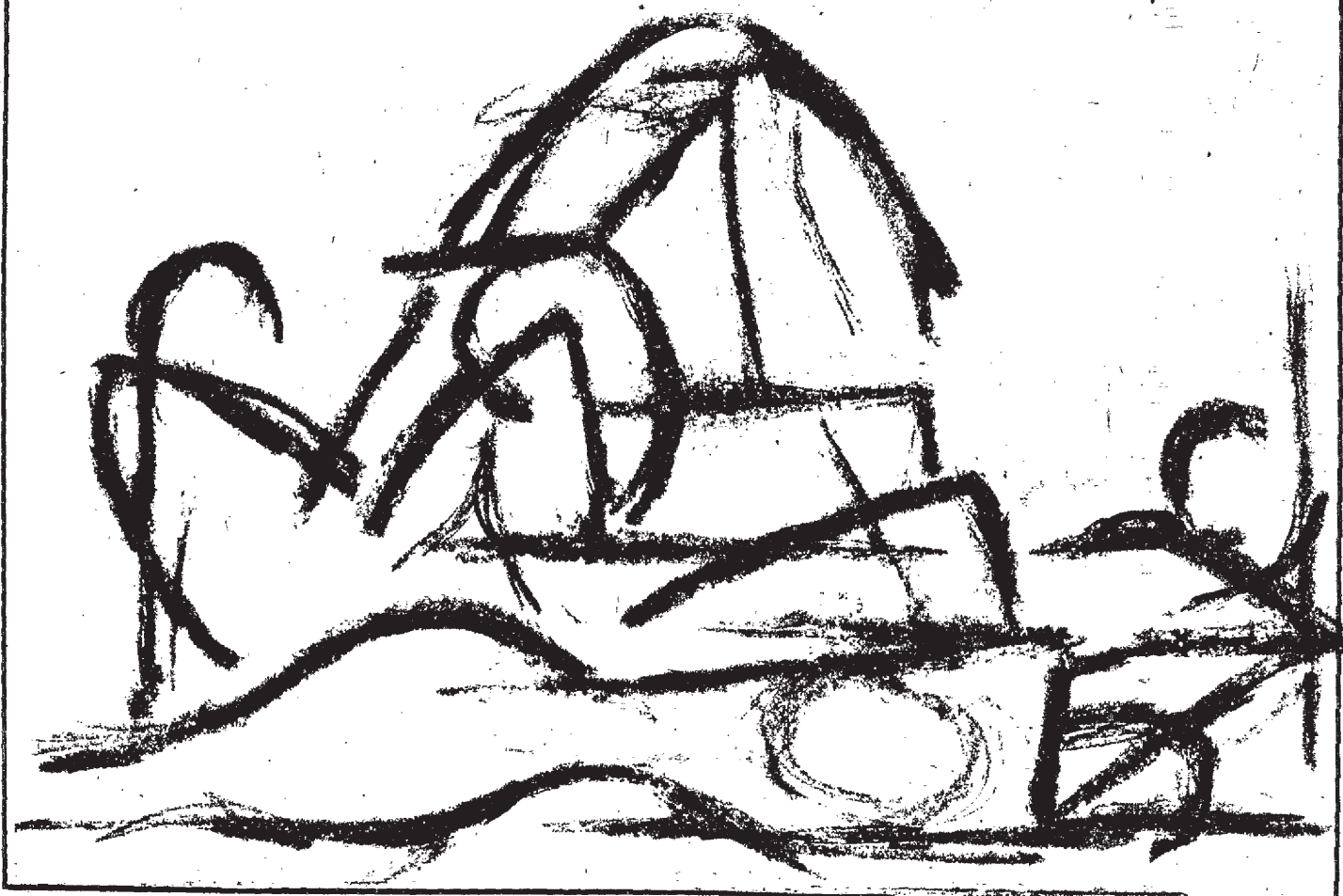
With the exception of this minor slip the book is truly a new inspiration in the current catalogue craze and should be read by anyone seeking answers to the question Will Friday ever come again?

g. f.

Inspired by the Choreography
of Reclining Figures

She's being still as possible to be able to reach. Wavering feet. This dance is inspired by the sculpture of Henry Moore. These are reclining figures, women, close family, body temple statements, not social dancers . . . Each that shares space. Space that shares each. Shores. Space that reaches hands arms legs all this body that touches, aware. Stomach. Sweep of delicate arm. Some cradled hands. Perfect sculpture or dance and no one is home. So enjoy. Those complex arrangements to be made. This home of family. The difficulty of keeping it together with nothing to do. A living space along her back filled, lovingly supported. Sharing of this. Just this harmony. These clear movements of the sea. Scatter in such a change to all sides. Got to go outside. This is all so back and forth. Missing shoulders. So very tired. Return to place. Sound of feet, light vibration, deep breaths. Clothed in red, magenta, purple and golden patterns. Sculptor of serene blue, these reclining figures together at rest. Om.

Charlie Fo:



REVIEWS

TURKEY HUMPER

It is a tough play by Israel Horowitz that demands the dramatic tension of an Albee *ZOO STORY*. Directed by Fredrick Howard, *THE INDIAN WANTS THE BRONX* featured three good performers bound together by a theatrical conception of the play.

In the beginning, it was all very well paced, but in time, motivations seemed to be lacking. We saw Murphy and Joey, a kind of street-punk vaudeville team in constant search for an audience, and we needed to see a Big Surprise when Murphy and Joey discovered that the Indian, to whom they had been playing, understood no English: then Murphy and Joey and their relationship would be comprehensible. They are a vaudeville team that can't get along off-stage.

There is a kind of false bravado that binds Murphy and Joey that never came through in the performance. As a consequence, the striking poignance of Joey's "talk" with the Indian was not clear: it just wasn't a clearly dramatic change.

Bud Ruhe, as Joey, was quite effective in his role, though Bill Briwa, as Murphy, was a little too well-scrubbed, a little too unacquainted with "fuck you" as an epithet and not as an order to have been too convincing. Garwood, the Indian of the title, performed with much focus and economy. We are told that this is Fred Howard's first effort at directing. Good staging, good casting, lots of good decisions. As a first effort, it was really quite fine.

Peter Kosewski

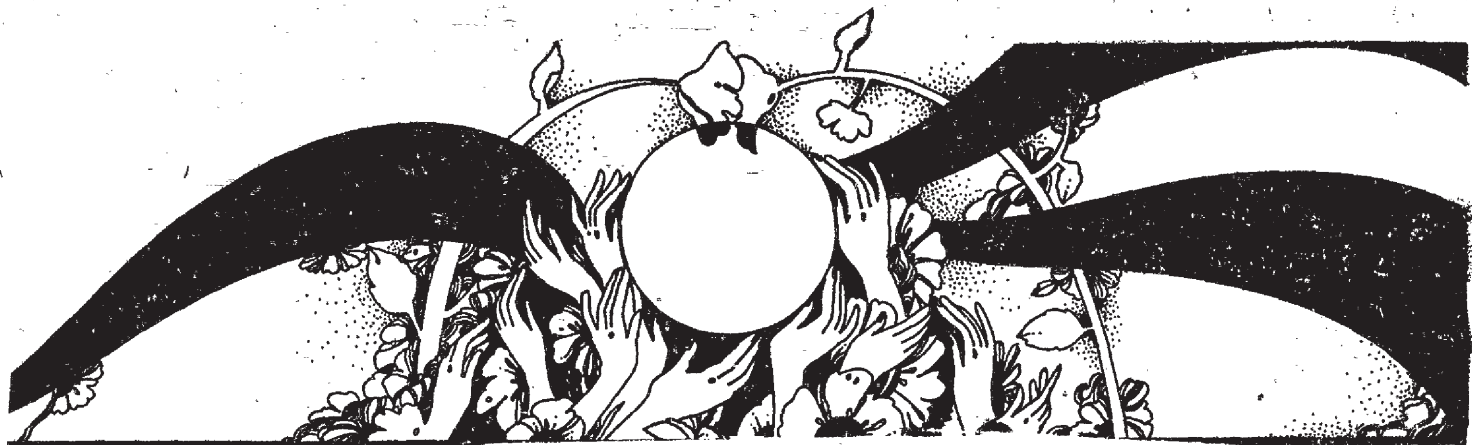
VARIATION IS A THEME

On the night of the election, a number of people were *not* huddled before their TV sets listening to the returns. Instead, they were filling all available seats at Brook House to listen to Bruce Wolosoff's piano recital. The hallmark of the evening was contrast and diversity, not only between the pieces, but within the individual works themselves. There was silence preceding Bach's *Prelude and Fugue in B-flat Minor*, the first piece in the program. When it was begun, the audience became lost in private reveries that matched the tone of the music. It was evident that both performer and listener were deeply absorbed in the thoughtful calm of the music.

With the first few chords of the second piece, Beethoven's *Sonata in E-flat Major*, a contrast was apparent. Beginning with a lively *allegro*, the sonata is balanced between a light melody and a louder, more complicated theme that runs up and down the scale with considerable pomp. For this reviewer at least, the sonata was the highlight of the recital, though a certain feeling of exaggeration crept through, and we heard one person comment, *That's a very unusual way to play Beethoven*.

After intermission, Wolosoff played what was certainly the most unusual music of the evening: *Piano Variations (1930)* of Aaron Copland. *Variations* begins slowly

Continued on Page 9



DREAM THEME

I'm wondering how many people at Bard this past Saturday sat on their tushes, complaining of monotony and boredom - trying to decide whether to get high, or get drunk, or get both. I'm wondering if they knew that there were four different performances that took place at Bard on Saturday - two in the dance studio, two in Preston. As I sat waiting for the play to begin in Preston Saturday night, I was imagining the dancers at one end of the campus who had probably just finished their performance and were exchanging their leotards for street-clothes, while the actors and actresses at the other end were still rushing into the last pieces of their stage costumes, maybe taking a last gasp at their scripts, waiting for their performance to begin. Well, so much for my wonderings and imaginings...

The setting in Preston Saturday night for the drama department's production of *Life is a Dream* -- a 17th century Spanish playwright, Calderon de la Barca, puts us in Poland (yes, Poland. You figure it out.): a breathless traveler in disguise rushes in, there is an ominous set of cliffs and a tower in the background with a prisoner chained inside. Later we meet a king with his "handsome, deferential" courtiers. Sure sounds like a decent set-up for a dream. But wait, that prisoner in the tower is no poor distressed damsel. (No, it's Super Savage! The only articulate half man, half beast 17th century Polish philosopher you'll probably ever find.) No, actually it's Segismundo, the cast out son of a king, isolated from society and the court because of the savagery of his nature. And that young boy who rushes onstage with his fool, is no ordinary traveler. No, Clo-taldo, it's your long lost daughter come seeking revenge on the man who wronged her. The plot thickens.

The king believes, on one hand, that the ill omens and prophecies which surrounded his son's birth may well prove to be true, the result being death for him and destruction for his empire. But on the other hand, there's always free-will - man's ability to dictate his own fate. After all, the stars aren't always right. The plan then: the king shall free his son from prison for a day, tell him of his birth-right, see how he reacts. If it doesn't work, eh, well, just throw him back in prison and tell him it was all a dream.

If this sounds like a description of a melodrama, it's because I think the play really was, in fact, a melodrama. At first, I think the actors

seemed somewhat surprised at the reaction of the audience (i.e. Why in the world are they laughing *now*?) But the audience was surprised too. Fortunately, the laughter changed its tone quickly. The initial derisive response which greeted the peculiar "asides" that certain characters suddenly went off into, changed its tone into one of enjoyment when it was realized, both on the part of the audience and the actors, that part of the style of the play was meant to be melodramatic. To put it in Bard AMDDF terms, it worked. Well, most of the time. I had some reservations about things like actors walking offstage backwards in synchronized rhythm, or illustrating certain passages of monologues with exaggerated hand and arm gestures that became so literal at times that I was reminded of the techniques used in the real perils-of-pauline-type melodramas of the 19th century.

I do think the play was a peculiar one. It seemed bogged down a lot in cumbersome and lengthy narratives, not all of which I thought were necessary. There was one point late in the play when a character mentioned that something-or-other was a "long story" - the audience moaned slightly in anticipation of what that meant. The character said it could wait until later - the audience sighed with relief.

The inconsistencies of the script - bouncing between introspective passages and melodramatic, exaggerated action - seemed to disturb the actors' concentration. i.e. What do we do while this guy's giving a 2 page monologue? One solution that was used was to fix the actors in statue-like positions. The courtiers and court ladies, for example, spent a great deal of their time posed as statues with deadpan expressions on their faces. Neftali Martinez, in the role of Segismundo, seemed the one best able to deal with this problem. Perhaps it was partly because of the nature of his character that he was able to consistently and genuinely respond to the other characters. His presence on stage was certainly vivid. A scene that I thought was successful in this sense occurred when Segismundo was first introduced to the manners and habits of the court. I was more convinced of the ridiculousness of the court's pompous behavior than that of Segismundo's. When he threw a courtier out the window, I was ready to applaud him. It was ridiculous, it was unrealistic, but it was great. Of course, how else would a man who'd been locked in a tower all his life react to the superfluous pleasantries expected in court?

I think that one of the main points of *Life is a Dream* is that the

philosophies, or the themes, explored in it were more playful than serious. There were some ambiguities in the production which led me to believe that this was not fully considered in the handling of the play. At times, I saw echoes of last semester's production of *A Midsummer Night's Dream* (there was a replica of Puck scampering across stage, and a similar staging of the fairy dance from that play). Well, after all, I guess that ambiguity is the stuff of dreams... and dreams the stuff of plays?

Cathy Williams

IF I...

The jump taken from 17th century to 20th century drama was a big one. *If I Were Freedom*, a poem-play by Ruth Krauss, followed on the heels of *Life is a Dream* Saturday night, making it quite a full evening of drama - perhaps too much to try and absorb all in one night. Anyway, a change of pace and feeling swept in when the six performers in this piece filtered on stage in colorful costumes, chanting unusual harmonies with each other.

What I think I enjoyed most about this show was the fact that there were six performers who were working *with* each other, and with the music, the props, the speech rhythms, the movement. It was far from being a one-man show.

The poetry which made up the text of this play was used mostly in individual lines. These lines then were taken both individually and collectively by the performers until they had a particular and recognizable significance. And even better, that meaning was communicated clearly to the audience. One moment I really liked was when Catherine Askue took the lines about Sir Walter and the cloak which had already been done by J.C. Brotherhood. She made those lines into a completely different story and experience that was just as identifiable as J.C.'s version of it was.

I was agreeably surprised by both the use and the tone quality of the actors' singing voices. They worked so well together! And, they worked with the music - and the poetry - and the movement. The influence of Elizabeth Swados and Sabina Nordoff on the play was deeply and appreciably apparent.

Because the individual styles of all six actors were brought out on stage, it seemed that there was an endless variety of possibilities that could have come out of this piece. What was there was a good deal of energy, a direct and flamboyant style, and a strong feeling that growth and transition was occurring and could continue to occur.

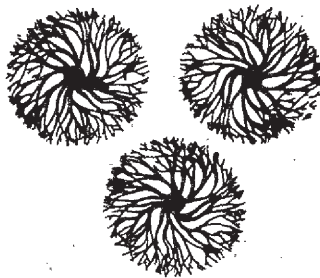
Cathy Williams

SPORTS

The Bard Soccer Team, known by many different names, (Beatniks, Pagans, Mellow-Tones) finished its best season in a decade with an 8 wins, 4 losses, and 1 tie record. Considering that Bard lost to Vassar twice, this record is excellent. Vassar, which beat Bard 6-0 and 7-2, sports a large squad dominated by foreign players. In the second game against Vassar, Bard managed to stay even with the home team until the half, with two excellent goals by Scott Lithgow. Scott penetrated the tough Vassar defense repeatedly, scoring twice in the first half to tie the game at 2-2. But Vassar roared back with three quick goals to put Vassar ahead for good, 5-2. Two more goals in the last few minutes secured a 7-2 final score and Vassar's tenth win of the season. One interesting aspect of the Bard-Vassar contest was that it was briefly mentioned in the N.Y. Times, giving Bard some well-deserved attention. Bard in the sports pages of the Times? Wait till next year, when Bard is considering playing soccer titans like St. Louis University and Hartwick. This really isn't too probable, but in any event Bard is looking for a 10 win season next year with its veteran team. Only senior forward Ken Olmsted is leaving the squad this year, along with the late-starting Tom Talpey, who came from nowhere to become a substitute forward and utility man. Coach Charlie Patrick was highly pleased with this year's skilled and dedicated team, and he's looking for more of the same next year. All in all it was

an excellent season and well worth the time and effort which the men on the squad put in. The following team members will receive varsity letters and automatically become members of the Varsity Club. Veterans: Dave Fleming, George Dobbs, Kenny Olmstead, John Saiper, Mark Callahan, Jeff Kinnard, Jean-Louis. Rookies: Trevor Vassey, Monte Browder, Jeff Taylor, Dave Kelly, Tom Talpey, Danny O'Neil, Sean Welch, Steve Spears, Happy.

Mark Callahan



LETTERS

Continued from Page 4

Greetings,

My name is Harvey Marcelin and I was informed that my name had been placed in an ad last year and that because it was placed toward the end term edition, it was too late to receive any response, which was the case. I wish to thank the *Observer* for the ad by this letter while at the same time request that you kindly again enter my invitation for outside communication.

I am incarcerated in the Green Haven prison located in Stormville, New York, and having no family or relatives renders me somewhat confined as incommunicado in that I receive no mail or visits. I am in my twenties, born in Montreal and my interests are the arts and music. Currently, I attend the college program given here at night.

If you will please place my name in the *Observer* I would be very grateful; also, I would like a subscription very much. With best regards, I remain:

Sincerely,
Harvey Marcelin
Drawer B - 19959
Stormville, N.Y. 12582

To the Editor:

I would like to complain about the coffee in Dining Commons. It is awful! Don't they ever change the filters - I mean it's still the same old grinds. I am tired of either having the jitters for half a day after drinking a cup or spending several hours trying to settle my stomach after breakfast. I would like to drink coffee again as I am tired of apricot juice for breakfast.

Yours Truly,
Ruth West

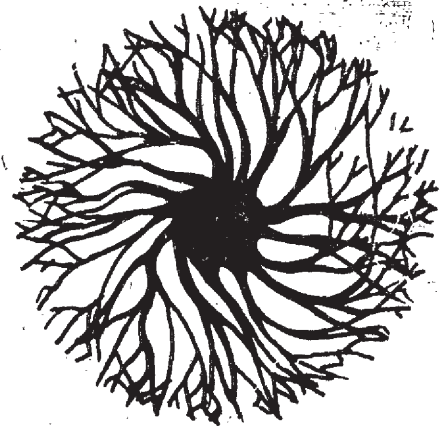
Continued from Page 8

in an ominous tone that can only be described as reminiscent of a chase sequence in modern dance. This selection drew the most enthusiastic response from the audience.

Last on the program was Schumann's *Etudes Symphoniques*, which was somehow reminiscent of the opening Bach prelude. After considerable, enthusiastic applause, Wolosoff played Brahms *Rhapsody in G-minor* as an encore.

On the whole it was an excellent performance, judging by audience reaction alone. Wolosoff's playing made it quite clear that he knew what he was about, though his interpretations did suggest some exaggeration. It is, though, very safe to say that the Wolosoff recital was considerably more interesting than the election.

Robin Carroll



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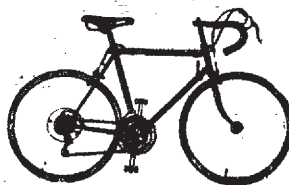
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PRE-MEDS

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TOKYO, Oct. 28 (Reuters)
The Japanese police said today that 2,489 people had been arrested and \$12 million worth of drugs seized in a coordinated nationwide raid against homes and offices.

Those detained were suspected of coercion, gambling, violation of laws on firearms and weapon control and various other crimes, the police said.

About 225 firearms, including 30 pistols, were seized. Also confiscated were 4,360 items, including wooden swords and pornographic magazines intended for illegal sales.

KILLINGWORTH, Conn., Nov. 2 (AP) A man who the state police said was trying to steal a stone wall has been arrested on criminal trespass and third degree larceny charges.

The suspect, Dale J. Pauk, 25 years old of Madison, Conn., was arrested yesterday afternoon near a Connecticut Water Company reservoir in Killingworth, the troopers said.

They said he was loading fieldstones from the wall into his truck. They added that they did not know what he intended to do with the stones.

BOSTON, Nov. 4 (AP)
A Massachusetts judge who said he wanted to try cocaine before ruling on a case involving the drug has dropped his plans because, he said, the proposal *has taken on the dimensions of a circus act.*

Judge Elwood McKenney of Roxbury District Court issued a statement today through his secretary, saying, *I feel that it will be impossible for the result to be meaningful, and I am; therefore, canceling the experiment.* He added that his decision in the cocaine possession case against Richard Miller would be handed down in the near future.

Judge McKenney said last week that he would not rule on the case until he had tried the drug. Lawyers for the defendant argued that the charges be dismissed, contending that cocaine is a *harmless, non-addictive recreational drug.*