Last Spring three members of the faculty were evaluated for tenure. Professors Brest, Firth, and Kollett went through the lengthy reviews 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.

a. The maintenance of the tenure system.

b. A general moratorium on the granting of tenure for five years.

c. The recognition and creation of Faculty appointments, known as Lectureships. Thom 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 counterbalance 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 belongs, has established guidelines for the dismissal of faculty upon proof of "conduct seriously detrimental to the welfare of the institution, incompetence, proved 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 which is 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 want his name used because he felt that the issue of tenure was "too 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 lecturerships, as Leon Botstein has suggested, were implemented, the question arises as to whether or not these men and women would feel able to express their ideas without protection from academic freedom, and therefore circumvent the "new blood" idea that they were hired for. Would Bard even be able to attract faculty for lecturerships, if academic freedom were not guaranteed, given that other institutions do offer full tenure? If lecturerships were renewed now 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. An lecturership really a viable alternative to the problem of tenure?

Dean Grace Allen said, "Tenure is an essential ingredient of 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 only develop into stagnation if constant change and evaluation is not undertaken. Who is to prevent a professor from alienating himself/herself to become less than academically current once he/she acquire 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. Those committees review the teacher and make recommendations to the College President for tenure 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 Dewswap, and Mark Lyde, that those review committees are only as good as those people who make them up. Peter Skiff said, that it is very hard for a faculty to objectively evaluate a colleague when 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 terminated, or someone who should be dismissed, said Professor Skiff. In the final analysis evaluation is subjective and involves a great deal of emotional and gut feelings about the worth of an individual. Mark Lyde thought that in order to better guarantee the best possible candidate for each position, perhaps a committee of outside evaluators might be brought in. Professor Dewswap felt that an outside evaluator 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 abolishing of tenure, tenure quotas, lectureships, serve the end of good evaluation.

In order to maintain academic stability for tenure faculty members, exchange programs with other institutions, faculty development programs, such as the Kodak Grant, and encouragement of productive scholarship have been studied.

The next question that must be considered is the evaluation of whether tenure is a problem, the question of power. Who should control the power to create academic and philosophical direction within the institution. President Botstein said he believes, "power is shared between faculty and the president of the institution." Grace Allen agreed. Peter Skiff and Terry Dewswap felt it was largely the responsibility of the faculty to determine direction of the college along with input 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 adopting a moratorium on tenure and the establishment of lectureships solve this extremely complicated problem? What are the implications of the actions we make, ten years or twenty years from now? The institution of tenure is here to stay. In this spirit President Botstein talked about 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 to find the solutions. In the words of Leon Botstein, the challenge is not whether to abolish it but rather how to make the system work.

Kim C. Graves
Womentality

Last semester there was a petition to determine if there was interest in establishing a Women’s Studies Program. Recently, the petition sponsors met to count the signatures collected. A similar petition was written this semester with even more signatures collected—about half the Bard students signed it. This semester, in a priority of the Student Senate, the petition was presented to the Education, Alliances, and Student Senate Task Force that ended October 11. Together, the two groups have written a formal proposal that will be presented to the faculty at large as its November 17 meeting. The proposal is approved by the faculty, it will be presented to the Board of Trustees for the establishment of a Women’s Studies Program. The purpose of Women’s Studies is to examine the bodies of knowledge we already have from a feminist perspective, and to research areas to expand —the knowledge about women's questions. Some of these factors need to be explored. What is the relationship between the status and role of women in this and other societies? How has this role evolved over time? Other questions are raised, such as, did women have any influence over their own lives? How did women have one another to talk with, share experiences, and influence each other? Why is this culture so male-dominated and male-oriented? How has this influenced women in our society? These questions are crucially important, especially if one is involved in human development and women’s studies. In the scope of the program, the Women’s Studies program is important to study women as well as men. It is unfortunate that there is a need to have a Women’s Studies Program, but it allows the opportunity for a woman to pursue an education in the areas of our society’s aspects. Thus far, our educational systems have focused almost entirely on men’s studies: what men have done, what knowledge they have, etc. There is a need for a balance. We are looking forward to a time when this imbalance is corrected, and we are hoping that Women’s Studies will be a step in moving towards that goal.

Nancy Schiff

Poetry

The ARTS JOURNAL announces its annual National Poetry Competition, listing all poets within the continental U.S. Twenty-five prizes awarded, including $100 First Prize. Comp—tation judged by nationally-renowned poet John Beecher. Deadline Nov. 15. For information and rules, write: Vermont State Arts Council, 324 C. Cottage St., North Adams, Mass. 01247.

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 the education of articles about Mayan ruins construct—ed by Ammandee’s own eccentric patron, John Jacob Astor, is a place on the equally interesting art—ists’ district of Saugerties, the article met with little response. Fully—ly digested at this point, the article 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 our private sector, because of its diversity and special resources, serves a unique educational function, a function not served by the private sector, or in any way complemented by the community college system. We believe that all New York state stu—dents deserve to take advantage of a private education, regardless of financial back—ground.

Private schools, such as Bard, are particularly threatened by the continuing economic crisis, by pro—jected declines in student enrollment, and by the inequitable allocation of state monies to public sector stu—dents. ISC seeks to meet this challenge 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 against an ex—traordinary lobbying effort for the welfare of the state legislature.

The legislative program was a good one. However, it became apparent that the political cloud of New York’s private student body was not being muddled behind the pro—posal. The only thing, by the crucially—like puritans of student power poli—tics at Bard, my associate, Porter, and I quickly grasped the verity of the situation at hand. Our linked state’s historically intellectual—and political leaders as they vote on the financial ISC program.

ISC’s Executive Board voted to have Bard chair an ad hoc com—mittee on economic impact. Our plan is to analyze the economic im—pact 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? We are looking into the underlying premise that New York cannot do without the private sector.

President Botstein, V-Ice-Presi—dent David Wagner, Professor Adams, and various economic experts have already expressed interest in the pro—posal. We are working with the ad—ministration 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 re—search. The proposed plan will serve as a model for other schools in re—gions across the state. It is a good forum for interested student to learn about economic research and to have the findings of such re—search published.

All interested in working on the Bard-ISC economic impact study over winter field period, with the possibility of free food and co—covers, is invited to apply for a posi—tion. For our next meeting on Monday, if you are interested, please drop the Student Senate a note on the campus mail before Wednesday, November 17.

Peter Pratt

So What’s New

We all take it for granted, whether it be in the day or the night - fall, win—ter, 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 the human being so lib—erally indulges, and modern conveniences which we so take for granted, may in the end be the ultimate in defeat for lack of the same. I refer to energy and more specifically to the Conser—vation of Energy.

Whether we need it or not, the use of gaso—line 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 for—get the 1974 energy crisis of only a short two years ago, when waiting lines were long at the gas—oline pump, the voltages on the electrical services was being reduced, and deliveries for heating fuel oil were being made only on a priority basis - and we did not pretend not to notice the infla—tionary pressures at the gaso—line pump, the ever-increasing charges on the electric service bills, and the rising fuel costs for heating and hot water.

Conservation of energy is one’s concern and required is a gre—arious effort by all of us to re—duce the amount of total consumed energy. The simplest method of conservation is to eliminate energy waste, which does not re—duce the splendor of anyone’s daily livelihood, nor in any way curtail any of the personal, nor normal activities.

Energy conservation is not new to Bard College as the college has been cognizant of the vast waste in energy since the 17th century and has been working to conserve all the energy this past two years, and in some areas, quite success—fully. We have reduced our con—sumption of fuel oil substantially in the amount of heating oil burned, but we have been working hard to eliminate further waste and to partake of conservation of all forms yet, in the determination of the 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 unnecessarily waste and propose some very practical methods to be used in general practice to help produce these reductions.

1. Turn lights on only when that need to do, and turn them off when not needed.

2. When doing laundry, let them dry at 68° and leave them at one setting. It is a more comfortable setting, and is found to be much healthier than higher temperatures. Lowering the temperature personally cool, and is found to be much healthier for the body, such as a sweater for comfort.

3. Close the windows during winter. Open Open windows cause air heated by the sun to escape to the exterior.

Close doors after passing through.

5. Refrain from wasting hot water. We need to use it, but not to pump the water as well as to it.

6. Eliminate the use of electric heaters, especially in 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 they may be repaired. There are windows that are broken, or doors that don’t close properly, or drafts. In many cases, if you do not report, we have no know—ledge of the problem, and the waste goes unknown.

8. When you are away from your room, make sure that the curtains or the blinds are closed. Make sure that the lights are off, and the temperature is the right one.

9. Be a good neighbor, and point out to your colleague, where he is not practicing conservation, and hope that he will do the same. We must work together.

In 1973, heating fuel oil sold for $3.40 per gal., gasoline was selling for $3.45 per gal. at the pump and bread costing about 1.5¢ per KWH on the Bard College campus. Today, a month before Christmas, fuel oil is 40¢ per gal., gasoline is near 60¢ a gallon, and electricity is 3.8¢ per KWH used. Predictions are that electric prices will increase by 60% and 70% by the end of 1977. The federal government, as the college has determined that we can expect continued price increases in the producing countries of the Middle East. We are now more aware of this, and feel that U.S. was importing 17% of our oil three years ago, today, we are importing 40% of our oil's requirements. The increased price of oil is immediate.

Continued on Next Page
DANGER: APATHY

Student members of the College Review Committee also serve on the Committee on Vacancies. This committee organizes and supervises subcommittees which seek, test 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 on 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.

Dear Reader,

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

 [...] [Last notes of Dr. Wilhelm Bish, found in the home of his hosts, R.W. and Ada 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 pian... 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, wheres 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, wrapped in the smoky house... meet left- overs from the refrig, for the dogs, up on the davenport. A second raspberry gelatin. Leave one, in case.

Hosts suddenly return from city, screaming and holliering!... Mrs. S. shouting. Who are you who is this? Where are you? Get out! Get out! Get out of here! Get out tuh Boston!

The lady of the house somehow felt violated by Dr. B's presence... Exige. Nipper lifting her swollen ankles. Mr. S., a true gentleman, tried to maintain calm and civilly served sweetcakes and tea after everything was torn down, but everyone turned a caper (by each other). No one could eat, not even Wilhelm, apparently.

Before bed - it was agreed he and Nipper 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 prickles, hence settles over house... he's very quiet with his pee jar... Thoughts of tomorrow's lecture, not much sleep.

Today's Bihystery:

[From Barry Gorfan, 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 - speed, cunning, fingers and teeth... "BICYCLING", Oct. '76.]

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To the Editor:

"Impersonality 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. He further condemned the "critics" who were writing in 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, so were 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 indisciplined publishing.

The review that so enraged Mr. Salzman was just a collection of opinions and was composed of exasperating comments that the paintings generated. There was no criticism of Art (that sacred deity to whom the tap-traps on the chapel lawn are dedicated), nor was there criticism of the Art department, not of Artists in general; there was a collection of opinions regarding the works exhibited. I, for one, do not believe in the outside of artistic "jokes" (just as I do not believe in the recitals that are so esoteric that I don't know how to understand). And if it takes a B.A. in Art to understand what appears to be artistic B.A., I shall forever 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 of student opinions, the policy is this: it is handed to them . . . well, while I don't exactly agree with it I feel it is infinitely superior to the repressive form of censorship. It allows a man to make up his own mind on himself, to publicly display his impudently 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. Silverstein

To the Editor:

The issues currently discussed by the Bard community - pet, hot water, peer surveying - are by no means an all valid despite their seeming triviality. Yet they must call to your reader's attention a far greater issue that may concern us all. Indeed, it calls into question Bard's very existence as a changing, dynamic, and in-improving 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 more 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, like the last leg of a relay giving to meaning to its intellectual circuit? Dynamic thinking can be backed up by dynamite, or else it is quibbling in the face of gage. We must have a deterrent to the bullying of imperialistic universities. And will new students seek admission to a nuclear-bomb -hardened 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, and that feeling of powerlessness less that is now prevalent in the school, the root of most of our problems we have. The apathy preceding the election was this feeling; students cooperated to a greater extent because President Boosstein were born of this same powerless feeling. (Don't try to say it is limited to the school, it is, we believe, the state of the modern world). The development of a Bard Bomb would change this, and, of modern society, 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. I do not say 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 instamurial warfare, that is, such games as we now play, will be as outdated as the rapier. What will we do if Vaas gets the Bomb? How will we be able to kill it? The bomb is a part of the bomb 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 Hegeman Project.

Thus apathy, student unrest and unemployment can be cured, and Bard will persevere its autonomy, and continue to be the only place of education to be reckoned with, but if we build a Bard bomb. It is the only way the way of the modern age 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 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 involvement in various 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-grandparent 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, outdoor camping trips, interclub activities, and two conventions a year. These conventions are the highlight of the year as they turn out to be virtually continuous parties, with the added sideline of being an administratively sanctioned function. These 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, students of Bard College to help Circle K Make an Impact on your Life. If you would like to start a club, or would like more information, please write to Pete Hanson.

Lt. Gov., Capitol-Hudson Valley NY, SUNY Albany, Box 1620 Albany, NY 12222

Pete Hanson
Lora Jacobs, alleged victim of the Wando's Great Shower Disaster, has in fact only recently died of an advanced infection of her weakened nature. Representatives at Northern Duchess 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 fifty-nine minutes of her life, and that during that relatively brief observatory 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 CVA 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 not willing to discuss the cause of the infection. Reports are that they refused to discuss 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 dows. They flatly refused to elaborate.

Lora's ashes have been dispersed within a pink halo of birthday balloon belonging to Theo Joysky. Respect may be paid when and if Theo returns; he was last seen drifting northeastward, talking to the stringing the wind with one hand whileundressing himself with the other, alternately cackling demonically and reciting William Blake's Songs of Innocence.

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

The mysterious disappearance of soprano Kim Graves last Friday has finally been explained. Ms. Graves, who was discovered washed ashore late Monday afternoon on Cruger's Inlet, was actually a murderer. A local police detective invented the story after being forced to dig it into the mudbank. The police bombshell last week was made positive identification extremely difficult. Indeed, if Kim's assassin 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 stinked beyond recognition with a beehive hammer. Dental procedures were useless because his mouth had been filled in with concrete.

Detectives from homicide claim that the murder may never be solved; Kim had apparently been engaged in current heated debates with a virtually every person he knew him having log, opinion, or indisputable facts. "Motivation," said one investigator, "is as hauntingly obvious as the case."

No one in the press claims that Kim's infamous former flame is being sought. Consequently, there are no funerarial arrangements to speak of. In any case, no one has heard wish to attend anything of the sort.

Krislaw Bundeisen plummeted sixty-two feet to her death, Sundia, in the involuntary service of the drama department. Invited to be in J.C. Broderick on the Hegeman roof to watch the sunset, she complied exuberantly. Observers on the scene noted that she seemed genuinely surprised when J.C., showing her the complex of towering 16mm color footage has been assembled into a fifteen second film loop, which will be shown in a 15-foot projection as a special effect for an original play by Ray Benkoff. Brian Keane has already cast in the leading role of this anxiously-awaited spectacle, precisely unified, in which all of the characters mistakenly believe that the Halley's comet to be. Miss Bundeisen'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 settings: four nights and a matinee.

The tragic demise of the Observer drama critic, Peter Kosewski, occurred in weekend in Preston Hall during the new Larry Sacharov production of BYE BYE BIRDIE. When the tiny inch stripilluminated spotlight (containing Rosicrucian Surplus [1]) in 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 Scotts and co-president of the Student Senate, dead in his room, while investigating neighbors' reports of suspicious sounds. Drewn in black lace stockings, stiletto heels, and a daring two-piece black negligee, Scott had slumped his head Keane's in his closet door, crushing his skull and ruin his makeup. The brief message smeared on the mirror in fluorescent orange lip gloss tells it all: Tell Mark I loved Kim. 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 crip-

ing exposure cannot be reversed. If only he had known that that item had been cut, on the grounds that eunuchs are not particularly news-worthy. A free 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.
NIGHTS OF BLISS

ROLLING STONE's Director Kenneth Anger has reportedly fired Led Zeppelin's lead guitarist as sound-track 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 inspiration, 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 considering whether to use a musician from the rock scene because he says it seems like most of today's music is savage.

WINE-OT

Robin J. Carroll

We all know about the Bord tradition of fierce individuality and non-conformance, especially in show business and in the administration of the college. This glorious tradition is almost as old as the thousand-year-old college; it goes back to the early days of St. Stephen's.

From the pen of George B. Hopkins, 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's books. 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 Rinebeck. They stayed to have supper at a local hotel-probably the Black Man and wore Common 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 surprisingley, they got drunk.

When they got back to the College and two o'clock, some of the number were so intoxicated that they had to be carried to their rooms. That was only the beginning. When Walter Wicks decided to write a letter to the administration, revolting against his classmates' scandalous behavior. As a result, all those involved were punished publicly and publicly scolded for their behavior.

Two weeks later the fraternity was informed that an outrage had just been committed in the College dining hall. While the visitors, a clerical group, were at dinner, Mr. Parkinson arose and made a violent speech, in which he forcibly denounced Atheism, and then, etc. and Speirs, a man from Laram, drew his pistol 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 Wardens 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 decided affection and gloried in their deed.

Meanwhile, the latter began to have repercussions. Hopkins 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 Hopkins, assuming that the situation had been exaggerated. Of the fifteen, three were drunk four drank more than they ought, and that eight were perfectly sober.

Hopkins 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, Hopkins scolded Wicks for his trouble-making letter. To be braced as a drunkard is a very serious thing. He even went as far as to say I sympathize with porter who look with contempt with tattlers.

There are strange goings on in the KELLOG LIBRARY. It began on October 25 when TODD McCULLOUGH appeared upon an unidentified party committing an unspeakable deed in the library. The very next day, MARK CALLAHAN inadvertently opened the door to the library and was immediately flung into Level I to find an unidentified duo indulging in a series of physical shenanigans 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 "play moon" on the "erox machine. We would like to advise that persons who should happen upon like circumstances refrain from informing EVELYN DAY.

Kadosh, Kadosh, Kadosh. The Division of Languages and Literature at Wicks is being referred from SHEFFIELD TO KELLY. As it will be offered as a study of two significant romantics, DISSA -TER is suggesting that the title be slightly changed to read SHEATS TO KELLY.

For the second time in recent weeks, thieves entered Ludwig-Wilkins Hall sometime this morning. The Removing the bottle of Heather Protective Protein, a nail polish manufacturer's, was done. Mysterious appearances are not covered by a false sense of inaccuracy, and it seems unlikely that the telephone operator's losses will be made good.

But George was a tolerant man, and he understood that Wicks' motives were sincere and pious. He moved with a desire to arrest a great evil. The tales that evil was publicly admonished by the faculty. Sadly, they were unrelenting. Parker, the ring leader, was dismissed from the college. Roberts, one of the brawlers, was suspended for a month. Hall and Laram, 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 names.

Several of them had been in residence, but it was previously been accused of having portrayed of intoxicating liquors at a hotel in Rhinebeck. Speirs was more imaginative in his wrong doing. Doyle's group of students suspected of building bonfires on the campus铃 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 stud ents. The administration decided to take drastic steps in dealing with the situation. In view of the excited state of feeling...
DANCE II
Dance Theatre II presented the work of two students: choreographers who showed their works for the first time ever in South Africa. The pieces were abstract and hard to follow; I was willing to abandon the notion that dance is defined by the likes of Lake or The Red Shoes, that movement for moments of the show is interesting, then Dance Theatre II was completely a display of the translation of color, feeling, inner rhythm and light-heartedness into body language. Clio Ploetzer presented her conception of the sculptures of Henry Moore. Using four dancers, it was impressive not to feel that you were watching a slow moving picture. There was confusion as to why Ms. Ploetzer had her dancers moving in a clearly curling way, the may have wanted to shock the audience by means of a sudden, dynamic change. If this was the case, then Ms. Ploetzer accomplished what she set out to do.

Tanya Leaktby 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 discernible choreographic pattern, but then again, it was a work in progress.

Judy Bowler set out to experiment with the colors orange and yellow as well as the use of space. Beginning with the simple motif of circle, the dancers 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 for ten times, and then take a curtain call. Next time, we will be more prepared to see what she can do with several movements at once.

The final act was "Dance Theatre II," an excerpt from Rhapsody in Minors, choreographed by Rasha Smardon. This excerpt developed fully the light, conc. sense that the whole performance was her previous "Reality Drift." This rather exciting 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 Ploetzer's concept of sound was given to Judy Bodor'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, make-shift lighting and an almost unendurable sound system. We were reminded of the ever-present question, "When will the new theatre be finished?"

Kristin Bundesen

GOOD FREEZE BUT NO BUZZ
DANCE
PURE PRAIRIE LEAGUE
RCA APLI-1924
It was a result of the hard work of the membership of the Pure Prairie League and its own vast efforts that the first album of this band was released. 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 unmissable (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 bordering on 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 falls to deliver the buzz.

Now I happen to like a daily dosage 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 most recent case; 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 providing 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 chain-locked somewhere) got the strangest notion that covering up the band with strings is a mark of real time or something, and he totally ruined it. Adding strings to country rock is like cutting good rock with Sleep-Eez. The effects are not only contrived, 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 have been half bad before the remix - All the Way, featuring the best harmonies of the Prairie Dog Choir and Fare 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 already mentioned, and All the Lonesome Cowboys are good, upbeat double-time dancing rock. Watch for one of these on the AM/UKbox scene; they're decent, and they just might sell some on the album. And kudos for John David Call on Catfish. He has brought the dobro to rock & roll, and it is magnificent.

Jack King

DISHWATER UNANOMOUS CAMPUS RAVES
Yuppy vampyre crooned Aileen Passloff
Chaos.. apologies grinncked Peter Sharl
route 9G where Tom Redmond reads it religiously quipped Leon Zettlein
[... whoops ...] scattered Tony Jakoby
NOW PLAYING

AUNT AGGIE
AUNT AGGIE'S GUIDE TO OLD-FASHIONED CABBAGE COLLECTING HIPPER AND ROGUE 1976 $3ps
A fund-raising book in the formidable line of How to Make an Antique just come into the office. No one's here to review it. Dr. Bish is out watering the rosebushes by moonlight; Rumor Miller (author of the ever-popular Dishwater) has left strict instructions not to interrupt the present tour-of-the-ground expedition. Elsworth P. Squall has likewise retreated harbored towards the funereal parlor for the night. Deadline's tomorrow and someone must review it so the editor takes a chance on me; gloriafuldsworth, copyright extraordinary.

Perusing the pages of this handsome volume we find a wealth of useful information such as the chapter 3, Art of Assembling Treasure Island mobiles, chapter 52, How to Buy Plum Colored Glasses and chapter 79, Why is it Now?

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 Deco- Living has stolen for the occasion of the book's first printing. The aristocrat of Macha's famous "Lady With a Camellia" is at the beginning of Chapter 12, Can You Tell A female Karamid from a Male? It will thrill all lovers of art.

My only real grievance with this book rests with the author, 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 New York." This sub十年前 view is totally out of keeping with her essential thesis that the essence of communes is useless.

With the exception of this minor slip the book is truly a new inspiration in the current catalogue trite and obviousness, anyone seeking answers to the question Will Friday ever come again? s.f.
REVIEWS

TURKEY HUMPER

It is a tough play by Israel Horowitz that demands the dramatic tension of an Abbot and Costello story. Directed by Fredrick Howard, THE DREAM WANTS THE BROWN featured three good performers bound together by a theatrical conception of the play.

In the beginning, it was all very easy. Horowitz's first motivations seemed to be lacking. We saw Murphy and Joey, a kind of street-yank, 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 completely transformed. Then the vaudeville team that can't get along.

There is a kind of false bravado that binds Murphy and Joey that seems a bit contrived to the performance. As a consequence, it is a little too calculated, a little too unaccompanied with "Ta dah!" and not as to have been too convincing. Garwood, the Indian of the evening, had much focus and economy. We are told this is Fred Howard's first effort at directing. Good staging, good casting, lots of good decisions. As a first, it was a very fine one.

Peter Kosewski

VARIATION IS THEME

On the night of the election, a number of people were not huddled before the television sets to watch the returns. Instead, they were filling all the space between the walls, as if to listen to Bruce Willis's piano recital. The half-milk 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 began, 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 their private associations with the music.

For the first few chord of the second piece, Beethoven's Sonata in E-flat, a contrast was apparent. Beginning with a livelier tempo, it juxtaposed between a light melody and a louder, more complex theme, driving it upward and down the scale with considerable pomposity. For this reviewer at least, the sonata was the height, and the foreshadowing, though a certain feeling of exaggeration crept through, and we heard this person comment, That's a very unusual way to play Beethoven.

After intermission, Wolfsohn played what was once the most unusual music of the evening, Aaron Copland's Variations (1949) in E-flat. Variations begins slowly Continued on Page 9

DREAM THEME

I'm wondering how many people at the conclusion of these novels turn to their toshes, complaining of monotonousness, exploring examples, 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 Band on Saturday night in the studio dance, two in Preston. As I sat in the audience, the students doing their thing in the dance studio, two in Preston. I was imagining the dancers at the studio and the campus who had probably just finished their performances and were exchanging their leotards for street clothes, while the actors and actresses at the other end were still in the last of their pieces of stage costumes, maybe taking a last gasp at the scripts, waiting for their performances to begin. Well, so much for my wondering 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, was the scene for this performance. (You saw it.) It was a breathing traveler in disguise tussled in, there is an ensemble of settings and a tower in the background with a prisoner chained inside. Later we meet a king with his "handsome, deferential" and "sure sounds" than a decent set-up for a dream. But wait, not that other man in the tower is not a pointless damsel. (He's a short, savage! The only articulate person, a bit of 18th century Polish philosopher you'll probably never find.) No, actually it is 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 rules on stage, his is no ordinary traveler. No, Clotilde, his long lost daughter, is coming seeking revenge on the man who wronged her. The plot thickens.

The king believes, on one hand, that the ill omens and prophecies which have followed his son's birth may well prove to be true, the result of the heart, and the destruction of his empire. But on the other hand, there's always freedom's ability to dictate his own fate. After all, the stars aren't above his influence. If the king shall free his son from prison for the right, right, so he reacts. If it doesn't work, oh, well, just throw him back in prison and tell him it was all a dream. If this isn't what was meant by the word "melodrama," it's because I think the word is, 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 derivative response which greeted the peculiar "blue" that certain characters were suddenly 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 Bandy Marduk's phrase in, it worked. Well, most of the time.

I had some reservations about things like actors walking offstage back- wards in synchronized rhythm, or illustrating certain passages of dialogue 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 Padduck- tye 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 some things-else-or-such was a "long story," the audience moaned slightly in anticipation of what that meant. The character said it could wait until later on the audience sighed with relief.

The inconsistencies of the script- bouncing between instructive passages and melodramatic, exaggerated action - seemed to disturb both the actors' concentration. I wonder what do we do while this guy's giving a 2 page monologue? One character that was used was to fix the actors in stately-like positions. The courtiers and court ladies, for example, spent a great deal of their time posed as statues with disdainful expressions on their faces. Nofalt 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 con- siderate and sensibly respond to the other characters. His presence on stage was certainly vivid. A scene that I thought was successful in this sense occurred when Segi- mundo was first introduced to the manners and habits of the court. I was more convinced of the ridic- ulosity of the court pompous behavior than that of Segi- mundo. When he threw a cottage out the window, I was ready to applaud him. It was ridiculous, it was un- realistic, 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 praises 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 produc- tion 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 there is ambiguity in the study of dreams . . . . and dreams the stuff of plays!

Cathy Williams

IF I . . .

The jump taken from 17th cen- tury 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 Sat- urday 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 music which made up the text of this play was used mostly in individual scenes, and the music and the text were taken both individually and collectively by the performers until they had a particular and recognizable significance. And even better, that meaning was communi- cated clearly to the audience. One moment I really liked was when Catherine Aske took the lines about Sir Walter and the cloak which had already been done by J.C. Brotherton. 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 music and the movement of the actors' singing voices. They were so well complementary. We worked with the music - and the poetry - and the movement. The influence of Elizabeth Swados and Sabina Nordoff on the play was quite apparent in the movement.

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 there was considerable potential in the play, and that it was simply suffering from being written and that it could continue to occur .

Cathy Williams
**LETTERS**

Continued from Page 4

Greetings,

My name is Harvey Marcellin 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 Marcellin

Drawer B - 19993

Stormville, N.Y. 12582

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**GET A KICK OUT OF...**

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**ANNANDALE HOTEL**

**FRIDAY 4-7**

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The Portable Party: Kickers
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TOKYO, Oct. 28 (Reuters) The Japanese police said today that 2,600 people had been arrested and $1.2 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 weapons control and various other crimes, the police said.

About 225 firearms, including 30 pistols, were seized. Also confiscated were 4,860 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, nonaddictive recreational drug.