REVOLTING!

by Doug Turcotsky

The Student Assoc. meeting of Oct. 10 was billed as a gathering of significant importance. To underline this fact, two 1/4 legs of beer were offered. Nonetheless, attendance was not overwhelming. The central idea behind the meeting was that it was to be a discussion concerning the alternatives for creating a new governmental structure at Bard. What was to be a show of student unity, of student interest and most importantly, student power, made little headway towards any of these goals.

To review everything which occurred in this meeting would be foolish. I assume that like myself, everyone who attended the meeting was quite fuzzy as to what exactly occurred. There was much shouting, making of motions, counter motions, and forgotten motions. There was an ignored motion or two. All in all, a quite confusing evening. The minutes are available to anyone who is interested in a specific recounting of events.

The meeting began being chaired by Arthur Carlson. It started off with two speeches by Senate presidential candidates Steve Salzman and Victor Victoria. Both candidates seemed not to support the same idea. Victor Victoria suggested that if he were elected he would have Saltzman as his assistant. Despite this, the meeting quickly digressed into a show of divisiveness. There was much griping about the irregularities in the last Senate election. Maria Altrev challenged the rule which states that "in order to be a Presidential candidate for the Student Senate, one must...or have been, a Senator." Barry Patrecq then charged that Senate operated as a "Clubhouse," alluding to a small circle of students who control the Senate and in effect determine who gets elected. It was at this point that the meeting broke wide open. Eventually, Arthur Carlson was disposed and a vote called for a new chairman, who was to serve temporarily, to preside at the meeting also. Out of all this emerged Barry Patrecq, a freshman who lost in his 1st run for a Senate seat. He had been very vocal throughout this early segment of the meeting, downplaying both communally and intelligently. In a very close election he defeated George Dobbins by only two votes. Someone practically unknown to the campus had suddenly risen to be King of the Hill. An astute maneuver on his part to say the least.

Barry freely admitted that he did a good deal of manipulating before the meeting began. The vote had been taken by hand (while the candidates waited outside) so I attempted to quickly observe how everyone present voted. After the senate had cleared, and Barry had assumed control of the meeting, I glanced around the room. It seemed apparent that a significant number of those who had voted for him had left. Admittedly there was a great amount of shuffling about after the vote and a number of people left, but clearly a large number of his plurality had left the meeting. With their man in, it was no longer important for them to discuss and understand the technicalities and ambiguities of all the motions passed. For that matter, even exer- cise their right to vote on these motions. Students get little enough self-expression in campus politics as it is. Perhaps the student association had done little more than create the makings for a new "clubhouse."

After much haggling, the meeting ended, by forming a committee to discuss and propose to the Assoc. several constitutions by Nov. 1. While such a move is obviously a step in the right direction, the question remains if and how a new constitution will effectively deal with the lack of student input concerning campus policies? Will a new constitution suddenly make the administration responsive to student sentiments? Moreover, while this panel plows out constitutio nal alternatives, the administration, a plan to Tewksbury Stone Row continues. Mary Soignet, the lone administrator present at the meeting, made several well intentioned but doing remarks concerning how this sort of meeting was a good thing and let us air our grievances, etc., etc., etc., etc., etc. Her statement seemed to cast a dim pallor over any hopes of a new constitution changing administrative style at Bard.

In all all, the meeting was, in this reporter's opinion more rhetoric than reality. While student may have exchanged one system of control for another, the few for the few, they have made little real progress towards arousing the interest of the whole student body.

For more information on the Constitution Revisions see page 3.

Mr. Patrecq is a senior majoring in economics. He is interested in economics and political science. He is also interested in the political scene on campus. He is a member of the Student Association and has been a member of the Senate for the past year. He is also a member of the College Republicans.

Hats Off to Panama!

by Frank Demita and Elliot Gordon

President Leon Botstein discussed alternatives to traditional liberal arts education at Haverford College last Tuesday. Botstein's picture was part of a forum on the Liberal Arts held jointly by Bryn Mawr and Haverford Colleges. Botstein began his talk with an attack on traditional approaches to college education. Botstein cited some pre-Socratic colleges in which an emphasis on undergraduate specialization, reversion to a required classical curriculum, and an emphasis on skills useful only in college.

Improvements in teaching science to non-scientists are also needed, he said, "Science is an area we all deal with. Most curricula require little science, if any, making the notion of a well-rounded person superficial." The administration of courses which are geared toward the non-scientist and including lab work would alleviate this problem, Botstein noted. This would not mean, however, "the administration of science" prevalent in liberal arts colleges, such as "Physics for Poets." Botstein felt colleges should fight the tendency to offer courses only for future professionals. Instruction in dance, music, and painting would help remedy this problem. These studio courses would help "activate the aesthetic capacity of each student," overcoming our normal position as "passive digests.

Botstein also stressed bringing the small college into greater contact with the world around it. He noted the "opportunity for the exchange of ideas between generations" is essential to this process. Discussion groups, seminars, and even theater productions involving both the student and faculty as well as community members could help bridge the gulf of understanding and thus bring these two worlds closer together.

In response to a question about the survival of small liberal arts colleges in this age, Botstein affirmed his belief that Bard will survive because "we have a purpose and agenda." He noted that although some "goodies" are lost because Bard is not sustained purely by the loyalty of alumni, its commitment to the goals of the college.
COMMUNITY OUTREACH
Continued from page 1
such as The Wassaic State Insti-
tute For The Mentally Retarded. Students were also involved in re-
checking the treatment plans of the
patients in accordance with new
state laws which went into effect
on September 30, 1976 and ex-
pired the following year.
I asked Ms. Morgan, of the numerous projects that the Community
Outreach offers, which does she
feel are the most popular among
students. She feels that the projects
are those in which the students work with both normal and
mentally retarded school aged
children, acting in a capacity as
student teachers. This, in her opinion,
was the most popular and was done on a regular number of days
a week, (usually only one or two)
and involved volunteer work in the
programs which are designed to help
the children with basic skills
such as reading, writing and
speech. The program works with
children ranging from nursery
school level to seven- and eight-
year olds.
Perhaps the most challenging
of all the projects offered by
Community Outreach is the Detec-
tion House Rehabilitation Program.
This project involves students who are seriously inter-
ested in working with either juve-
nile offenders or criminals who are
serving time in any of the large state prisons. The project is
not for the faint hearted, and requires
desire to “reform” hardened crimi-
nals and make them into com-
pletely “straight” and useful citi-
zens. I spoke with Joe Klauber, a senior who had just returned from
the annual state’s J.O. conference, and was the most recent graduate
of this year’s rehabilitation workshop.
When asked what he thought of his experience, he
responded, “we taped a lot, that’s basically what happens in and out of
class.” This may as well as some of
the other students, is the reality of
what we would expect out of a people
who play basketball, but most of the
other time they’d play basketball, which
I think is a bit isolated from the
truth. I wonder why they did it.”
Joe also said that he felt
overly-motivated by the people with
the problems, the infants and the
old people. This is not to say that
participants are not interested in
what they did, but that they were
not aware of the time that the
students spent in prison. I think
that maybe in some way I could find out why
they were there, not as an authority
figur, but just as a guy who really
wants to know and wanted to
help.
The newest, and one of the
most important projects that
Community Outreach has undertaken, is the Recreation For Handicapped Per-
s which includes personal fitness,
aid to five through thirty and is
conducted on campus specifically,
though not exclusively, for
community children.
Community Outreach is an ex-
trremely worthwhile program which
provides a unique insight into the
mechanism of various
social groups while allowing them the
opportunity to pursue personal
interests and gain valuable on-the-
job training.

PANAMA CANAL
Continued from page 1
impact on our discussion and de-
bate. The following week, the Plan-
ning Committee allocated $700 to
the committee of organizations working on the project which, at
that time was called the “Pata-
ma Canal Weekend.” It is now being
referred to as “The Bard Policy Study.
Fund.” The Government Committee’s
steering Committee was charged with responsibility for the alloca-
tion and organization of the event.

In the consortium’s first of-
ficial meeting the LAO offered to contribute $200 and the His-
tory Club agreed to contribute an addi-
tional $125 to the project. Thus, af-
ter the Government Club added its
contribution of $75 the total contribu-
tion was a grand total of $1,100.

With such a large sum, the pos-
sibilities were vast and expectations
high. The project plans and ideas
were then crystallized into a sche-

Health Care at Bar

Plan for Bard is plainly stated in
a booklet sent to students through
campus mail. However, within the
limitations, it is divided” of which
students are not always aware.

The fund provides $40.00 worth of
coverage for each visit to the Bard
Clinic or the emergency room.
For a visit to the clinic, fees charged
to the student are reduced from $25.00
to eight dollars, leaving more money
to cover medication costs. However,
a visit to the emergency room costs from
$25.00.

Insurances may not cover the
non-emergency room fee plus med-
ication. Conditions are aggravated
when emergency room doctors, who
are aware of the medication that
the infirmasy room stock, prescribe
similar medicine, yet with different
brand names. Students must fill
these prescriptions at the pharmacy
and lose the advantage of the
infirmary’s reduced prices. If, or in
the future, a recommendation is
made to increase insurance
coverage, it is likely, that
insurance prescription will be
excluded unless the
student pays the fee.

Further, students have
attempted to reach emergency
room doctors re unresponsive to questions about
health problems and medications.

These quantitative deficien-
cies in our health program warrant
student attention. Still many re-
main unexpressed, until the
authorities are directly
told. The out-
put students discovers the diffi-
culty of affecting changes alone.
Among the outspoken are women
who wish better gynecological
care. Presently their only way
that can be heard distinctly
above the whispering of the major-
ity at Bard. As an additional voice
will be heard. Observer will be highlight-
g specific problems such as the
quality of Bard health program,
women’s health care, safe birth
and the campus doctor’s office.

The lecture is open to the public and there is no charge for adm-
ission.

ATTEMPT TO STUDENTS
Tonight there will be an extre-
meley important meeting at the
Committee Room of Kline College
which is to discuss the proposed con-
stitutional amendment of the
state, that is, doing something about changing
the state government. Some people
are talking and goooooooooooood morning.

The Science Division at Bard
College will sponsor a lecture by
physicist Raymond Seeger on "The
Humanism of Science," Monday,
October 31st at 8:00 p.m. in
Sottery Hall.

Dr. Seeger, former Special
Assistant to the Director of the
National Science Foundation, is cur-
rently Director of the National Sci-
torial Lectures of the Sigma Xi so-
ciety. The SIGMA XI society has been in the foundations of
quantum mechanics, the electric and
magnetic fields, solid state physics,
and the humanistic aspects of physics, including its philosophical
and religious implications.
He is the author of several books,
including "The Humanism of Science," and has also written about
"Science and the Future: World Physics"
and "Philosophical Foundations of Science and the Future: World Physics".

The lecture is open to the public and there is no charge for adm-
ission.
The Constitution Revisited

By G. F. Lavinson

The first meeting of the committee to review and otherwise re-evaluate the present student constitution was held October 12. The major question confronting this meeting, according to Barry Patrice was exactly who would serve on the committee. One drama student indulged in a lengthy bit of speechmaking which revealed the sad state of drama that was taking place. After much discussion, the students present decided to limit the committee's voting membership to the 13 people who were able to commit themselves to attending at least three meetings a week for the next several weeks. Anyone else who showed up for a meeting was welcome to contribute their input on the issues under discussion. At least thirteen people would be able to vote. (Barry Patrice would serve as chairman but would not have a vote.)

The members of the committee were: Anthony Bennie, Arthur Carlson, Ed Colon, Hugh Cramblett, Paul Corning, Jonathan Field, Cieen Huesman, Ruth Hill, Kevin McKeiver, Rod Michaels, Charles Moore, Roger Rosenthal and Janet Sapadin.

A letter was then read by Arthur Carlson, written by himself and George Dobbs, on behalf of the Planning Committee which cited the corruption and politics present in the new constitution, which was to be voted on in Commencement Convocation. The letter opposed the new constitution and the Convocation funds. The writer opposed the elimination of the Convocation funds.

At this point the suggestion of a monopolistic government; one body of people who would handle the jobs traditionally handled by different committees, and Senate's usual duties was made. Another proposal was made to take the Student Forum Government, proposed in 1975, and make a few changes and use this as the model for the new constitution. A third student expressed his conviction that the committee should expand the role and power of students when dealing with the Administration. He suggested that an Administrative Board, to be composed of an equal number of representatives of the Administration and students and possibly some faculty members, would be responsible for formulating policy. The pattern of the board would be endorsed by students elected from the district of Administration. The meeting was adjourned until Friday.

The Friday meeting began with Barry Patrice announcing that the committee was to be broken into sub-committees. Each sub-committee would work on a different version of a constitution. These would be written between October 14 and 20. The committee would then discuss the 24th, make suggestions and changes and then present them to interested students in the 26th. The four sub-committees were divided up as follows: Rodger Rosenthal was to head the group working on a constitution for a monopolistic government (see explanation above.) Rodger expected the group to that this type of government seems to be more efficient and cut down on confusion.

The second sub-committee, chaired by Arthur Carlson, was a re-drafting of the AMS Student Forum Constitution, which proposes a student forum government. Arthur stressed the idea that this type of government will aim for an effective judicial process.

The third sub-committee, chaired by Ed Colon, will work on Revisions of the present student constitution and try to correct some of the problems inherent in its structure. The final committee, to be chaired by Barry Patrice, will try to assemble a government modeled on that of the United States and emphasizing checks and balances in government.

A request was made that new members of the committee be given access to documents or a fund of knowledge designating possible pitfalls which the committee should know about.

There was some discussion about the October 24th meeting which Patrice had said would be a closed one. It was pointed out that this was in direct violation made at the Student Association Meeting (October 10th) which specified that all meetings were to be open. Patrice said that this was not a formal meeting but would serve as an "informal session" in which the sub-committees could try to clarify the proposed constitutions.

It was also noted that the chairpersons of the sub-committees would be responsible for publicizing their sub-committees' meetings, since these meetings were also to be open to the general public. The members of the sub-committees were also to be responsible for getting the public familiar with the constitutions by the November 1st referendum date, when the public would vote on them.

The question of how many constituions would be presented on November 1st caused some discussion, but it was pointed out that since a 2/3 majority would be needed in the less constituion presented the better chance of getting the public's support for a new constitution would be.

Page 3
Alternative Viewpoints

Over the last year the student voice in governance of the community has grown faint, aided by the infighting, and cross purposes that have absorbed the energies of the Senate and its committees. The dis- isolation of the student has so discouraged participation in this semester’s Senate that many of the important positions were unfilled as we approached midterm.

Sixteen days ago the Student Association found itself a leader in Barry Patrice. The drive and energy which propelled him into office will be valuable tools for building a strong forum to represent student opinion. Unfortunately, the manner in which he came by his position and the over- tone of events in the two weeks since have made many students uncomfortable about contributing their efforts to the new government.

The Student Association meeting had the positive effect of interest in many otherwise uninvolved students in their campus government. However, the meeting’s ostensible aim was used as a cover by members of the Government Club to gratify personal ambit- ion. Patrice was installed as President without anyone else being allowed to oppose him, without the opportunity for nine-tenths of the student body to vote for who is to represent them.

In keeping the revision of the constitution on a tight schedule, Pat- rice has avoided the chronic Sem- problem of projects undertaken but not concluded. In the process, he has rankled observers of the commis- sion he is to blacken a statement of imag- ined responsiblities of his office. Insecure about his position, he interpreted even constructive input from others as a challenge to his authority; committing himself even more firmly to his original plan, whatever the cost. Parliamentary procedure is being used to bully and intimidate students who disagree with him.

Altogether, the positions he has taken this semester have not reflected particularly sound judgment. Patrice seems to feel that bluster and a broad interpretation of the American Constitu- tional system can make up what is lacking in patience and un- derstanding what and why things have been done the way they have at Bard.

We are dismayed. Let’s try to do something about the system of government and the few people who participate in it and implying that it’s inconsistent. Congress would resolve all the big prob- lems, he has risked alienating students still more if the high expectations he has raised aren’t met. Patrice will prove more open and flexible as he becomes more familiar with his position. He apparently gained an approving, win- ning ear by his handling of himself before the Academic Trustees that will be useful when we seek their ap- proval of the new constitution. Pat- rice will prove more open and flexible with the Administration and Faculty committee, if students don’t shake themselves out of their indifference, we will be in danger of seeing the eclipse of student participation in the guidance of the College for as long as any of us is a student at Bard.

To the Editor: C. S. Williams’ disappointment concerning the cheeseake at Adolph’s is pre-mature. It is now available almost every day; with more frequency than the Sea, I might add. Her wonder- ment about C. Deneuve is under- standable. C. D. is a sick myth men have perpetuated to make women feel more guilty about their hair and breasts.

The apathy, however, is not understandable. There is a lot to worry about at Bard. For one, Reggie Jackson does not deserve the MVP for the Series. Our fa- vorite was Munson, with Lou coming in a close second. Reggie didn’t even play in the final play and the off, and it took him till the final game to even prove he was half what he gets paid. Reggie is also a problem to the great Billy Martin, who got his over-paid prima donna to the Series to begin with. Will the Boss fire Martin? If so, this leads us of you to be- lieve that the demise of the Yankees and the rise of the Toronto Blue Jays is closer than we think. Yankee fans have a profound respon- sibility to write Steinbrenner, on masse, in favour of Billy. Reggie won’t worth a benoza without a great manager to pacify him and keep him in his place.

We have yet another serious problem—the fans at the Stadium are a disgrace to the sports world. Anything better than the Love, Peace and Brotherhood of the Hollywood Dodgers, when Jackson has to run for his life after breaking Babe’s record we have a problem. Reggie Smith has stated that the fans scared him, hitting him, throwing tomatoes and potatoes with golf balls. The Dodgers needed an excuse, but this shouldn’t be it. I remem- ber Opening Day 1977 when two drunk men practically killed them- selves on the second level. If get excited about the Brewers, what’s next?

The Yankees need to improve their diplomatic position with for- mer Greats, namely Joe DiMaggio. It’s time to make a man sells coffee for a living doesn’t mean he should be treated like any other crummy fan, the beauty of baseball lies with its greats, people like Babe Ruhi’s wife and DiMaggio should be given their own boxes.

---Amato Juice---

A friend of ours had a problem with her new room when she moved into the Mod. After some discussion with B&G, she found that she would need written permis- sion so she went to see Peter Amato. He agreed to let her have one but only after he asked her, “Now tell me; why do you need this closet?”

And speaking of closets, did you hear about the girl who went into Mr. Amato’s office to complain about her tiny room in Blairhouse? After knocking for half an hour, she asked him, “But have you ever seen this room?”

“No, but I’m familiar with it.”

The Peer Counselor was upset. It was the fourth week that the girl up the hall had had Snoop threat and Ewok was getting cold. Distressed by the matter, she went to see Amato for a little help but he insisted that the room was warm enough. The Peer Coun- selor said, “The room was 65 last night when Security checked it.” Amato said “Don’t be silly; the room was 68 when B&G checked it yesterday afternoon. Why should it be colder at night than in the daytime?”

To the Editor: This year, Beaches for Bard is proud to announce the first Annual Distinguished Soccer Player Awards. The winners for the Season 1977 are:

Most Improved Player—Erika Herman
Most Exposed Backfield—Lee Blachfer
Most Fans in Attendance—Eric Brothers
Best Overall Presence—Dan O’Neill
Best Punch Throw—Jean Louis
Tallest Goalie from N.J.—Bill Mahoney
Most Goals [Because he’s lucky enough to play Forward]—Jeff Taylor
Nice Guy Award—Monty Bower
Preppy Player—Art Chandler
Most Limbo Game Show—D. O’Neill
Muddiest Player—Dave Fleming
The 1977 Marilyn Monroe Memorial Scholarship—John L. Sypes

Finally, we would like to thank George Dobbs for consistent outstanding playing—Most Valu- able Player. The trip will be given a trip for two during January to any bar of his choosing. We would also like to thank all the midgets who made this season possible.

SEASON!
Surf’s Up! Beaches for Bard Co/(Beach Chair Bums

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SEASON!
Surf’s Up! Beaches for Bard Co/(Beach Chair Bums
No history of Bard would be complete without the mention of Hejeman 200. Hejeman, as we casually called it, was a narcotic invented by the one named Weiss. This Weiss must have indeed been a great man for without Hejeman and the insects poured out from the drum, we would never have had the capital to build THE WALL. This was not our ordinary drug. Hejeman had all the benefits of other narcotics, with the added side-effect of . . . well, let the reader imagine for himself. Hejeman was in no way physically addictive. The only thing is, once you tried the stuff you had to be a fool not to want to take it all the time.

The formula and process involved in producing Hejeman was, for a time, our greatest secret. We sold it in massive quantities to other colleges and communities (and they paid dearly). Our principle buyers were SUNY, Princeton and Columbia, the latter paid us primarily in the form of arms. Our prices were not high but Hejeman was worth it.

We prospered in this business for almost three hours, until we ran into some difficulties. Evidently R.P.I. (Rensselaer Polytechnic Institute) managed to come up with a somewhat less credible version of our own Hejeman 200 and was selling it to SUNY. Their prices were much lower than ours and so SUNY bought into us and did all their business with R.P.I. We had always known the people of SUNY to be the cheapest in the world but we were also extremely ignorant seeing as they'd settle for such an absurd invention. Hejeman. This made us angry . . . so we paid them back.

We then turned our prices in return for all of SUNY's business. We sent them several large shipments with a little "surprise." To the usual chemical formula of Hejeman we added an active ingredient which caused impotency in males. With such a combination the result is that the women are extremely aroused by Hejeman's usual sedative effects but the men, on the other hand, cannot respond. As one may well imagine SUNY's Community was in a state of total disruption. SUNY was too stupid to figure out where the cause of their troubles lay, while those at Bard laughed heartily at the reports coming down from the north.

Meanwhile, we left SUNY in their state of confusion to go clear up matters with R.P.I. We sent a small commando force north with the mission of destroying R.P.I.'s chemistry and production lab and annihilating all those involved in the production of their version of Hejeman. All this they did and then some. Our commando, were generally a rowdy bunch of good soldiers though and tended to do everything above and beyond the call of duty. Not only did they destroy the chemistry lab but, with a little imagination (and a lot of plastic explosives), they managed to level every building within five-hundred yards of it. This included many dormitories and classroom buildings. In all, we lost only two men, they lost almost seven-hundred. Due to our motto, R.P.I. would never "tuck with us." Again.

We kept SUNY in their unhappy state for over a year, in which time they had many suicides, murders, nervous breakdowns and general madness. This did not last long though. We made a mistake. Seeing how well the trick had worked with SUNY, we decided to try it on Vassar and Marist, who bought in small quantities from us. We should have known better, for they were not the low, ignorant breed of SUNY. They tested all their incoming shipments before using them and easily enough found out our little scheme. They were not too happy at this and decided to attack us.

To compounce our troubles, SUNY found out about the "surprise" their misses from Vassar and Marist, and so we were mul. And so we hit from the south by Vassar and Marist, and from the north by SUNY Vassar and Marist were a well armed bunch, many tanks, armored cars, automatic weapons, etc., and we had a time holding them at bay. SUNY I though not particularly well equipped, fought with a passion (especially their women). Bard was indeed in trouble. The battle wore on for days and our forces were Continued on p.8

There are an uncounted number of dead people at Bard. No, I don't mean those seemingly lifeless students who sit in one place (usually Asilpoh's) until cobwebs begin to form. Within a half mile radius of main campus, there are close to one hundred dead (and buried) people.

Most of them reside (yes, I know in the crypts) beyond the premises... because it's a suitably dreary place, particularly on a cold and rainy October day. I tried not to linger too long.

You don't really how many graves there are, until you try to count them. For every tombstone there are half-a-dozen little markers, with only initials and maybe a date. Mostly they belong to children, the infant mortality rate being what it was. When the ghosts come out (as of course they do from time to time), it must resemble a rather odd playground. I expect that they play leapfrog over the tombstones a great deal, which must annoy those adult spirits who are trying to rest in peace.

Not only are there more children's graves, but they also have the worst epitaphs. Poor Mary Kennedy (died July 6, age 3 yrs., 10 months, 25 days), was buried with following words: Mary Kennedy, age three years, 10 months, 25 days. This lovely baby was so young and fair. Called hence by early doom. Last came to show how sweet a flower in paradise would Bloom. Could you rest in peace with that above you? The unburnt weren't necessarily exempt, either. Flora Kennedy (1866-1900) must have died of excess sentimentality, to judge by her epitaph:

SLEEP ON BELOVED, SLEEP AND TAKE

We love you well, but Jesus loves thee best.

Good-night, good-night, good-night.

As an addional gesture, someone has planted a rosebush on her grave. Oh well...

The tombstones in the newer section read like a Who Was Who of Bard: Bernard Iddings Bell, Muriel De Gre, Werner Wolff, George H. Huxley, Clar Leonard . . . Heinrich Blucher and Hannah Arenst are there, side by side, and the Sands family has an entirely fenced-in section to themselves.

Then of course, there are the Bards. John Bard, the founder of the college, is there with his wife, Margaret. [The well by the chapel is dedicated to her memory.] Next to them is their son, Willie. The chapel of the Holy Innocents was built to celebrate his birth. When he died before the age of twelve, it was dedicated to his memory. (Don't worry--I doubt if he haunts it. If you were an eleven-year-old ghost would you hang around a church?) Between Bard Hall and Annandale House is what is usually referred to as THE MAUSOLEUM. It's a small stone building half-hidden by ivy, half-hidden by the trees around it. You can peer through the iron-work door and see the sleeping place of Edmund Bartlett and his wife. Two slabs on the floor, a stone altar and couple of a leaded windows. Every gothic novel has one just like it. (Note to sightseers: if one wishes to view the stained-glass windows, it is best to go in the morning, when the sun is in the East.)

On October 31st, all Hallow's Eve, spirits of the dead are said to walk the earth. By my calculations, the ghost/student ratio at Bard is approximately 1/7. So beware!

ROBIN J. CARROLL
CLASS OF '79

SOUND-H

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YERMA
Shelia Spencer

Yerma, a Spanish play written by Federico García Lorca, is a sensitive and haunting work which portrays a woman’s life with a compassion and dignity seldom seen in productions which pre-

ceded the women’s movement. The leading character is totally enthralled within a cultural trap which forces her to choose motherhood as the only tolerable existence then denies her the possibility of achieving it. It is a poignant tale portraying the sensitivity in direction and acting to achieve the success of which it is capable.

However, many disturbing factors prevented this from being a successful performance. Although Sylvia Sims created a strong character which attained several moments of brilliance, she was fighting against overpowering odds. Neither of her two male protagon-

ists was able to achieve a level of credibility, and without a sufficient foil, she repeatedly lost her way. Yet, she alone seemed capable of instilling into her character. Most of the acting was mediocre; this attri-

butes either to the roles the actors were expected to fill or to their individual handling of the parts. The exception, in my view, was Kristin Bundesen, who most closely adhered to her character of a young peasant wife. The greatest conflict seems to have occurred between the author’s intent and the intent of the director. Consistently, in every scene, at least one element would appear totally at odds with the mood of the play. Whether merely a particular inflection of voice or the time portrayal of a character, what might have been a mildly amusing release from the tension of the play instead was exaggerated into slapstick, prompt-

ing laughter from the audience and nullifying the impact of the events that followed. This put tremendous strain upon the actors trying to re-

cover the intensity of emotion which had been lost. While I adm-

it that Karen Shapiro as the Old Crane, Suzanne List and Gloria Ysticta as peasant girls, and Leslie Friedeman and Nina Chertoff as rustic-like sister-in-law were skillful in their execution of the roles, I disliked the intentional removal of their characters from the realm of reality and relegation to broad comedy... which simply did not blend into the play itself. Their humor seems to have been inserted clumsily into an otherwise serious and powerful tragedy, repeatedly dis-

rupting it.

Director Larry Sacharov explained his intent by describing these characters as “archetypal roles of either oppressor or one attempting to escape oppression.” It is an interesting technique, but the difficulty of incorporating realistic and symbolic characters successfully into the same produc-

tion is so great that I question whether it should have been at-

tempted by less than a thoroughly proficient cast. I feel that the production’s quality would have been greatly improved had he chosen to present all characters as realistic, thus placing his goal in the capacity of those he chose to highlight it.

For as other elements of the play, I found the lighting effective in every scene and the peasant’s costumes both simple and graceful. The newly-constructed stage is beautiful in its simplicity, which added a great sense of depth to the acting area. Props were extremely limited, and in that respect were far more appropriate to the “harsh” theme of the play than detracting from a superfluous of furniture and ob-

jects would have been.

The music was written by Claude Stein and adapted from his script. I believe that what he intended with this production, it is clear that there were two strong factors in the production itself, and Sylvia’s unquestionable sensitivity and perception which allowed her to achieve a level of performance far beyond that which is usually seen on the Bard stage. It is very unfortunate that other circumstances were not able to en-

hance her performance.

Though I feel Sacharov has failed in achieving what he intended with this production, it is clear that there were two strong factors in the production itself, and Sylvia’s unquestionable sensitivity and perception which allowed her to achieve a level of performance far beyond that which is usually seen on the Bard stage. It is very unfortunate that other circumstances were not able to en-

hance her performance of last weekend.

IN PROGRESS
Shelia Spencer

Originally, the purpose of this article was to give members of the Bard Community a brief idea of what productions are to be presented by the Drama Department during this semester. By attending the rehearsals of works in progress, I was to prepare objective synopses and comments to be used in helping other decide what and what not to miss.

However, in observing William Driver’s approach to The Lower Depths by Maxim Gorky, I was captivated not by the play itself but by the director who is in the process of assembling the production for the audience. In many respects, it promises to be the most powerful and successful performance of the term.

The “compassionate portrayal of rogues and vagabonds” was created in 1901, and is considered to be Gorky’s “most humane, most realistic piece of work.” Since humanity and life there are realistic and inclusive, “it proceeds from the man himself reflecting his own complex-

ity and his own honest doubt.”

Yet despite this very human theme the play was considered revolu-

tionary by the Czarist government; after suffering over eighty cuts by censors, the play was still banned in Russia following a single perfor-

mance. However, on the strength of this presentation, the work gained: immense reputation, and has since been produced many times throughout the world, and filmed twice.

The play’s “meaning” is almost impossible to define. It does not strive for linearity or logical development, though they carry great beauty and pathos in their own right. The action is manipulatively optimistic: old man, the venerable alchemist, the impor-

tant Baron all have their stories to tell, yet each is only a fragment of the larger context of the to catch the many lines borrowed from his writing and acting, woman, the admirable man. But I would like to have seen efforts spent on something with a bit more meat to it.

Unsung and underplayed, the actors were appropriate and the staging was well-executed for a theatre-in-the-round performance. Bob Mason an. Willy Adlem were very adept as the play’s numerous historical figures, leading the production and maintaining consistency within the performance with the experience both have accumulated during the past two years. Bonnie Galady and Wilkes Bryan were successful in their supporting roles as the Dark Lady and a watchman, in short, the actors gave a sufficiently satisfying performance.

My only complaint is that I must number myself among those who did not particularly fond of Shaw of this play; knowing that J.C. is simi-
larly a member, I guess it was his choice of the work. While it does promote his theme, and at times is characterized by the ability of the actors more than to the lines themselves, for the most part amu-

sement was restricted to those Shakespearean scholars in the au-

cience, who remains rather unex-

pectedly into the audience. Considering the material he was working with, J.C. and his cast did a admirable job. But I would like to have seen a little more to their efforts spent on something with a bit more meat to it.

worry, fear, and yet excitement, were apparent during the cast/ director discussions which interspersed the rehearsals.

“Is my character telling the truth?” “Is it merely his own per-

ception of truth?” “Is he lying to others, or to himself as well?”

These questions reappear frequently in the play. Driver sees the core of the play: a portrayal of the extent to which the fight for iden-

tity and survival can alienation of the individual from others and from the truth itself - even to the extremes of desperation and control to the full.

As rehearsal began, “Take your time” was Driver’s most in-

sistent advice. Though occasional breaks in the sessions give them a chance to relax accumulated tens-

ions and discuss problems as a group, the actors must deal with ambiguities of script and charac-

ter by themselves. Driver guides them through the most pertinent questions, but primarily responsibility is for the students. Motivation is stressed far beyond expression or gesture, which must be allowed to develop naturally from it.

Given a starting point, Driver presented a method of defining the characters in relation to the work: space-shrinkers? Progressors or regressors? Actors or observers? Time-mongers or people suspended in time? Each character can be distinguished up to a point by their posture, motivated and manipu-

lating... or as merely filling space and being acted upon by time, neolo and life.

Continued on Page 8
Oy! Oy! Oy!!!
LEONARD MICHAELS’ READING
Thursday, Oct. 20 at Bard Hall

"Oy! Oy!," cried the rabbi, as he sent the flabby, fallicid, florid effulgence of his circumcised shaft into the frothy fur-blintza of his raunchy rebbetzin. He did this every Thursday; on Friday the rabbi slept late. The rebbetzin also screamed "Oy!," hammering her grotesque globes with ham fists. She trembled like a cedar of Lebanon; her peroxidized wisps fell off, exposing the strawberry-patched bald scalp, ravaged with head-lice scabs. She had been pretty when she was young.

On the record player, Xavier Cugat gibbered the name of God. Even then, I and my reckless companions, Izzy, Moe, Seymour, Myron and his alto-cooker Toiliah, Schmuel, and our Doberman Pincher, were applying bone to flange, and flesh to nailing, ripping sensuine integument against strong ribs of rock, as all of us dangled, 200 feet in mid-air above the Lower East Side, reeling like a mother-fucker, so that we might slaver over the salacious spectacle of Simon Schachtman, indigenous to the Lower East Side.

Continued on Page 8

TOM WAITS FOR EVERYONE

John Rolfe

Hey-yay-ungh, ah lemme jus’ tug on yer coat a minute about somethin’ here-ungh. I was uh standin’ on a corner o’ Scotch an’ Scotch at night, and I said to myself, "Why not?" I was uh standing there, and I said to myself, "Why not?" I was uh standing there, and I said to myself, "Why not?"

Tom Waits, the gravelly voiced, gutsy jazz and blues singer moved into Broadway’s Beacon Theatre and in the course of a well-controlled, complete, and diversified two-hour set, established several things. He demonstrated much to my amazement that beneath all the gravel lies a voice of silk. This guy can sing. Secondly he showed that he is a sensitive artist as well as a raunchy, bratty, amusing entertain-

er, and most of all he proved that he is going to be a major force in music in the years to come. His powerful bluesy visions from the heart of smoky low-class bars, rundown bus stations, skid row flophouses, and the crowded, lampshadestreets of urban America make the seedy side of life seem downright attractive.

Backed by a more than competent, innovative ensemble comprised of drums, vibes, sax, and acoustic bass, Waits, clad in a baggy grey suit, scuffed pointed shoes, and a crumpled hat, spent the evening huffing and puffing from the piano to the microphone under a prop lamp-post that looked like it was stolen off of Main Street, and back again, in complete control of his set and the audience as well. He entertained and had the audience roaring with raunchy, funny numbers like "Stay Right Up", "Pasties and a G-string", and "Emotional Weather Report", and then returned to the keys to enchant and subdue with the beautiful "San Diego Serenade" and the haunting, gut-wrenching "Invitation to the Blues". Lighter, more upbeat moments were provided with the jazzily "Depot Depot" and "New Coat of Paint".

Waits’ power as an entertainer lies in his versatility. After bringing the audience to the verge of tears, he’d step out to the lampost, light one of many cigarettes, and do one of his more introspective, story-like numbers. In a growl and a whisper he let us in on the story of "Small Change", who got rained on with his own 8ball, and the tale of lurkery, revenge and double-cross in "Potter’s Field". A moment of personal contact between performer and audience was contained in each of these numbers. Waits obviously enjoys performing and catering to his audience. He nicely accepted and complied with requests for "The Heart of Sad Day" and "I’m Troubled Blues". Quite a magnetic personality, although he’s by no means flashy. It was a wonderful, entertaining, gratifying evening.

ADOLPH’S

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CAMPUS WARS
Continued from Page 5
gradually weakened. We became desperate. And then we had an idea.
Over the heads of our enemies we exploded special artillery shells containing massive quantities of Hejeman with extra-strength aphrodisiacs. The enemy stopped dead in their tracks. The battlefield became one massive orgy. Men, women, horses, dogs, birds, bees, every living creature in the area pilled into a mountain of erotically excited bodies. The men of SUNY, incapable for so long now found themselves aroused beyond their wildest dreams (to the delight of their women). The pressures of over a year were released in a blinding fury. The fields surrounding THE WALL were filled with a tremendous chorus of "Ooooo and Arithihhh!!". Our enemies were now much too distracted to even consider fighting.
Luckily for us very little of the Hejeman used against our enemies reached us, though there were a few erotic outbursts. We were, nonetheless in control of ourselves and able to carry out phase two of our plan.
Nearing our enemies in this busy though harmless state, we sent out our small but effective airforce. I neglected to mention before that we had such a thing and will do so now. It was a very small fleet of Korean War vintage fighters and bombers. It must be admitted that our pilots were not the best and often had accidents leaving and landing on the runway, but, as I mentioned earlier, we were primarily an artillery school. At any rate our little squadron flew to their targets which were the campuses of Vassar, Marist and SUNY.
The action was short-lived.
only a tiny skeleton force as most of their reserves were now quite busy participating in assorted sex acts around THE WALL. And with great ease we leveled their campus with concussion and napalm bombs.
With this mission complete we set about the task of ridding ourselves of that sea of over-sexed humans that now surrounded our perimeter. We did this with napalm. We placed napalm bombs around the outside of our wall and then, from safely inside, we detonated them. This caused all those within five-hundred feet of our wall to be blazed (and killed) all beyond that point to be quite annoyed at such an interruption. As the heat became too intense, our now non-aggressive enemies, gradually left, seemingly forgetting what they'd come for in the first place. A pity for them that they would have nothing to go home to but a pile of rubble.
We glorified in our triumph for many years after this, for we would not fear of Vassar, Marist or SUNY again. Not for at least twenty years not until April twenty-second, in the year two thousand and thirty-three. That was the day they paid attention skiers.

ATTENTION SKIERS
DannyO is serving as the indispensable "Graves Ski" which are a real fine ski from Port Industries in Newburyport, Mass. We can get these for only $95.00 (shipping included) when they sell in the stores for a reasonable $195.00. Catch him every evening in Hejeman 200 or in Robbins House. He has some reading material on them.

MICHAEL'S READING
Continued from Page 7
halcyon and undetected worse
master, thrusting his ferocious froll
up Sadie's tabernacle, Sadie Chinnick, the girl whose most notorious pre-marital conquest had been the Golem of Prague.

And like all good journalists we shall present our facts in an order that will arti-
fy your soul and make you weep, whisper, au-
teon, why not and oh, ye.

And like all good journalists we shall present our facts in an order that will arti-
fy your soul and make you weep, whisper, au-
teon, why not and oh, ye.

With the purchase of today's Daily Special.
Or buy a large Pepsi for 59c and get the glass!
God's Plan for Bard

Documents have only recently been smuggled out, revealing what many of us have suspected for some time. The Reyburn project, Myung Moon and his adherents are actively engaged in implementing God's plan for Bard. Their subversion of the Bard Center for the Arts, and it has been making inroads into our intellectual life without most of us even being aware of it. The facts are:

1. A few weeks before Parent's Day, in October, a handful of Barrington's Moonsies entered the Coffee Stop disguised as Wonder Woman and Bard "engages." By devious means which are still unknown, they succeeded in most of the consumables, the soft drinks, with hallucinogenic drugs. These were not ordinary hallucinogens, but specially manufactured narcotics with specific formulae; these cause the people who consume them to see the figures of the popular American superheroes projected on the walls. By Parent's Day, everyone was using them, everyone was discussing the gargantuan images of Superman, Batman, Wonder Woman, and Superman, and they believed, they were standing above the coffee counter. When I questioned people, I realized that these were indeed the persons who they were seeing, but for some strange reason, people often called them by different names: Wonder Woman, Batman, and Wonder Person. Furthermore, these figures were telling people to drink Pepsi-Cola.

2. It is now a matter of record, that Pepsi-Cola has a covert policy of not hiring Jews. And Bard has a very large percentage of Jewish students to attend and administrate. Were the Moonsies trying to subliminally persuade the intellectual painting had become very tedious to him, and he didn't know what to do next. He was interested in his American tapestries and rugs, Japanese prints, and Chinese paintings, and felt that he wasn't able to incorporate this kind of art into the work that he was doing. He began to experiment with patterns, "trying to get it to make sense." His own evaluation of his paintings from this period is "not terrible, but fun." They looked somewhat childish today, with shapes and squiggles splashed on the canvas. The borders are gone and there is more emptiness. Zakanitch spoke of the need to have faith in one's work and follow it where it leads. There was a brief phase in Zakanitch's work when experimentation with pattern led to paintings that look like wallpaper (as a critic said of them when they were new) and Zakanitch agrees. A painting called "John Philip Sousa" changes this is the first of a series of paintings that are full without being crowded. They contain recognizable shapes, such as flowers, but are no more about these shapes than they are about patterns, which no longer dominate the work. The paintings are enriched by the use of objects and spatial arrangements found in nature without being overwhelmed by them. Some of the value transitions of the early paintings come back, along with borders, which are used much more creatively in these later works. The spaces around the images have become fully integrated into the paintings.

"Stars Fell on Alabama," one of my favorite paintings in the show, is large like most of Zakanitch's work; this stretch is 6 feet by 18 feet. The paint is thickly-applied acrylic. The center panel shows what looks like large cotton plants or white flowers painted on a balance against a brilliant swirling blue background, with darker paint designating petals. The side panels show what looks like a microscopic vision of the center panel, with white dots suggesting stars. There is a comfortable degree of abstraction, so that one gets a show of different images that might represent with-out having to concentrate on whether organization owned by Zakanitch's suggestion of images is more in the extra room they should take shape and I'll help pay for gas. Hearing Zakanitch speak increased my appreciation of his work, and the slides made me want to see his paintings in their full size, color and texture.

Arnolfini's

Jane Hurd

What is the Arnolfini? For those of you who are curious about the sudden wealth of programs in the mailboxes, here is some information about what's over there.

The Arnolfini is a young, non-profit organization which operates the Arnolfini Empire, which is comprised of the Arnolfini Energy Design Store, and the Open Studio. The intention of the center is to promote, sponsor, and support events for the artistic community of the Mid-Hudson region. This is all new to me, the center endeavoring to "For the moment, which will remain open to any suggestions or demands of the community. The programs provide a public theatre, film, poetry, video, and "New Music" (affiliated with the Creative Music Studies program), an ongoing progressive jazz studio, country, and classical music), to a series of lectures and workshops in "Primal Therapy," "Buddhist Teachings," dance, yoga, weaving, etc. The center also runs an independent publishing company, St. Anthony Press. The Arnolfini's intention is basically to find as many programs and events as possible for all citizens—children's events and a Senior Citizens' square dance are also being planned for the near future.

The Arnolfini has applied for a grant through the New York State Council for the Arts, but in the middle of the month, it sent letters referring to recognizable objects or spatial arrangements. In other words, the paintings were about paint on canvas. Zakanitch's early work seems to have come from a lot of big paintings in which a single rich color seems to spill from one side of the paper to the other, going from light to dark or vice versa. There is a naturalness to these paintings that keeps them from becoming mechanical exercises. These seem to be the only borders of emptiness, primed canvas help. They succumb to the lure of suggesting feelings or false gods that go beyond reaction to the work itself, but this limitation, though deliberate, remains a limitation.

After this series of paintings Zakanitch began to include recognizable shapes and patterns in his work. He explained that formal

Anonymous

Gina Fiering

Wouldn't have gone to Robert Zakanitch's show in Procter Wednesday night if I hadn't heard that it was good. As a non-art major I was worried that the talk would be incomprehensible and for that reason about to be bored out of my ears by artists. By the end of the presentation, however, I felt extremely lucky to be there and wished that there was something besides the Observer that would get students to come listen to lectures outside of their field.

Zakanitch began by defining formalist painting. Formalism is a style that evolved in the middle '60s and is now called"a movement referring to recognizable objects or spatial arrangements. In other words, the paintings were about paint on canvas. Zakanitch's early work seems to have come from a lot of big paintings in which a single rich color seems to spill from one side of the paper to the other, going from light to dark or vice versa. There is a naturalness to these paintings that keeps them from becoming mechanical exercises. These seem to be the only borders of emptiness, primed canvas help. They succumb to the lure of suggesting feelings or false gods that go beyond reaction to the work itself, but this limitation, though deliberate, remains a limitation.

After this series of paintings Zakanitch began to include recognizable shapes and patterns in his work. He explained that formalist painting had become very tedious to him, and he didn't know what to do next. He was interested in his American tapestries and rugs, Japanese prints, and Chinese paintings, and felt that he wasn't able to incorporate this kind of art into the work that he was doing. He began to experiment with patterns, "trying to get it to make sense." His own evaluation of his paintings from this period is "not terrible, but fun." They looked somewhat childish today, with shapes and squiggles splashed on the canvas. The borders are gone and there is more emptiness. Zakanitch spoke of the need to have faith in one's work and follow it where it leads. There was a brief phase in Zakanitch's work when experimentation with pattern led to paintings that look like wallpaper (as a critic said of them when they were new) and Zakanitch agrees. A painting called "John Philip Sousa" changes this is the first of a series of paintings that are full without being crowded. They contain recognizable shapes, such as flowers, but are no more about these shapes than they are about patterns, which no longer dominate the work. The paintings are enriched by the use of objects and spatial arrangements found in nature without being overwhelmed by them. Some of the value transitions of the early paintings come back, along with borders, which are used much more creatively in these later works. The spaces around the images have become fully integrated into the paintings.

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BARD SPORTS

This is fans - tomorrow, October 27th represents the final Bard soccer game of the season. Starky Stadium will be the scene as the "Bard Big Boys" take on the always tough Dutchess Community College, and it promises to be an incredible contest. Beer and mixed drinks will of course be on hand. Being the last game of the season, tomorrow will also mark "Fan Appreciation Day" for the Bard community. In celebration of this yearly event, the "Big Boys" will be available before the game to pose for pictures, so if you want a "suitable for framing" picture of (or with) your favorite "Big Boy," load up your camera and come on down. It should be a festive occasion for all and as usual, all fans under the age of 73 will be admitted free. As a further treat, the "Big Boys" will be dining that night in Kline Commons, in Annandale, N.Y. to talk in retrospect of the season and give you fans insights on what to expect in '78. So DON'T FORGET - Thursday, Oct. 27 at 3:30. Bring your lawn, your cameras, and don't forget to save those ticket stubs for the post-game raffle. (This year's prize - a guided tour of the Left Orthopedic Shoe Factory in downtown Scarscours, N.J.)

Also, you can't tell the players without a scorecard so here it is:

**BIG BOY NAME**  |  **B.B. No.**  |  **Players**
--- | --- | ---
John Sypel | 14 | George Dobbs
Scotty Lithgow | 15 | Mark Callahan
David Kelly | 18 | Jean Louis
Dave Fleming | 10 | Danny O'Neill
Monte Browder | 11 | Jeff Taylor
Art Chandler | 12 | Dave Kolakowski
Eric Brothers | 15 | Baird Winham
Yavine Borima | 11 | Dan Josephs
Steve Okoniewski | 9 | Bill Mahoney
Darius Lovino | 3 | Daryl Levy
Ezra Herman | 4 | Louis Schaffer

**STRAIGHT MIDGET**

With the advent of the cold weather it gets easier and easier to just hang out inside and drink hot cider and stare. However, you and I both know that a puissuy midget is not necessarily a happy...

LADIES

"Charlie's Angels," the reknowned Bard girls basketball team, has started working out already, but hardly too late for you interested co-eds. Talk to Coach Patrick about practice times. It's a lot of fun and anyone who gets really good can challenge the Midget to a one-on-one contest. The stakes can be arranged at that time.

**GENTLEMEN**

Intermural Basketball is in the near future. Get at least 5 guys together and go talk to Charlie about signing up. The I.R.A. is coming back to defend their championship with the same handsome lads that stole your hearts last year.

**EVERYONE**

Lilia is still getting the Karate Club organized so keep your eyes open for dates or give her a buzz at the first floor of Fevishbury for more info. They'll be doing some self-defense and the Midget might even give a demonstration on "Short Attacks."

I've heard rumor of some sort of volleyball intramurals in the planning. Again: talk to Charlie.

Don't forget there are 3 or 4 squash courts in the gym that are cold but most serviceable.

Don't let your body go to waste, it's the only one I've got.

**LISTEN TO THE LITTLE PEOPLE DEPARTMENT**

The Midget would like to point out (rather smugly, I might add) the fact that if you refer back to the first issue you will notice he picked the Yanks and the Dodgers in the World Series well before the end of the season. He then went on to predict these same N.Y. Yankees to win the Series in 6 games. I'll let the records speak for themselves.

**AFTERMATH**

Come on Sssss, you're not going to leave me hanging, are you? The Midget would like to dedicate this article to Bing and say thanks, for roads that never lead to nowhere.